

FEB 12 1936

CALIFORNIA ARTS & ARCHITECTURE



A California Home—Donald D. McMurray, architect

(See Page 34)

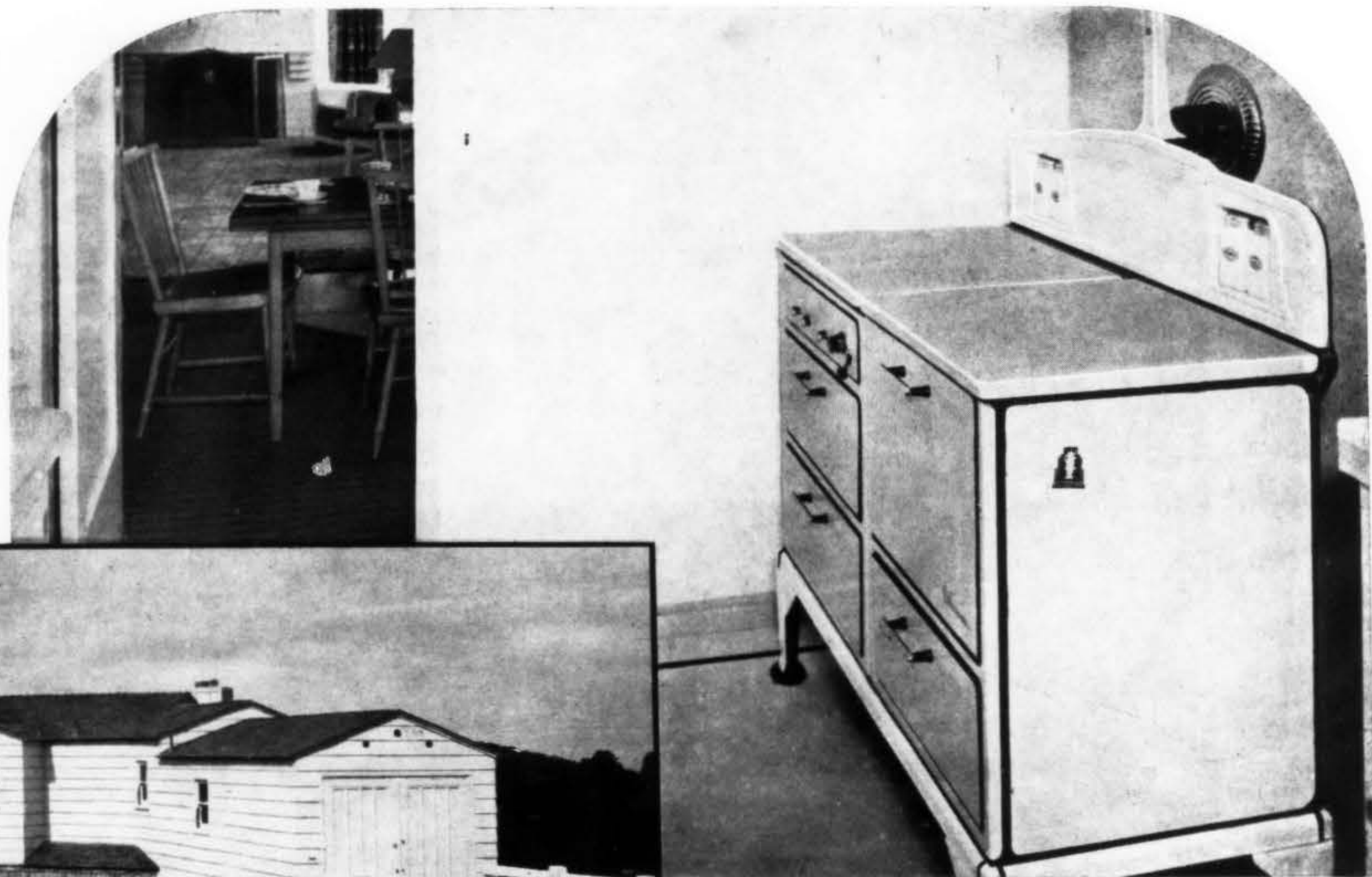
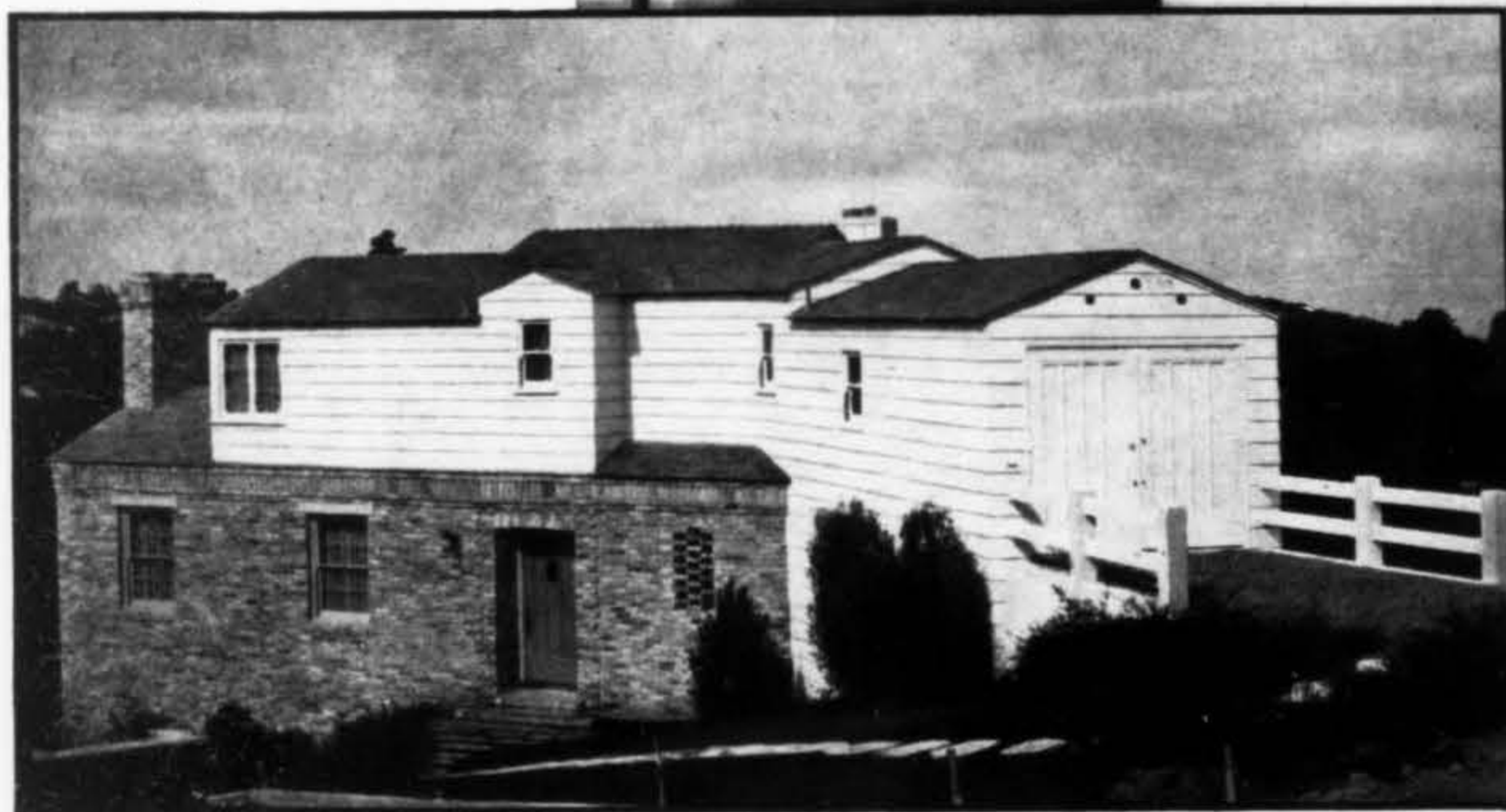
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FEBRUARY, 1936

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Surely no judges could be more critical of home design and equipment than architects themselves . . . All the more honor to the winner of the Architects' Prize Competition, *Earl R. MacDonald*, of Oakland, California . . . Public vote confirmed the judges' selection of this \$5650 home with *gas* furnace, *gas* range, *gas* water heater . . . Now on display in Montclair Highlands, Piedmont, California, this lovely small home delights all who enter. It is rivaled in exterior charm only by its interior perfection . . . Proving again that comfort and completeness need never be sacrificed to artistry of design — and that "gas-equipped throughout" is but another term for "modern."

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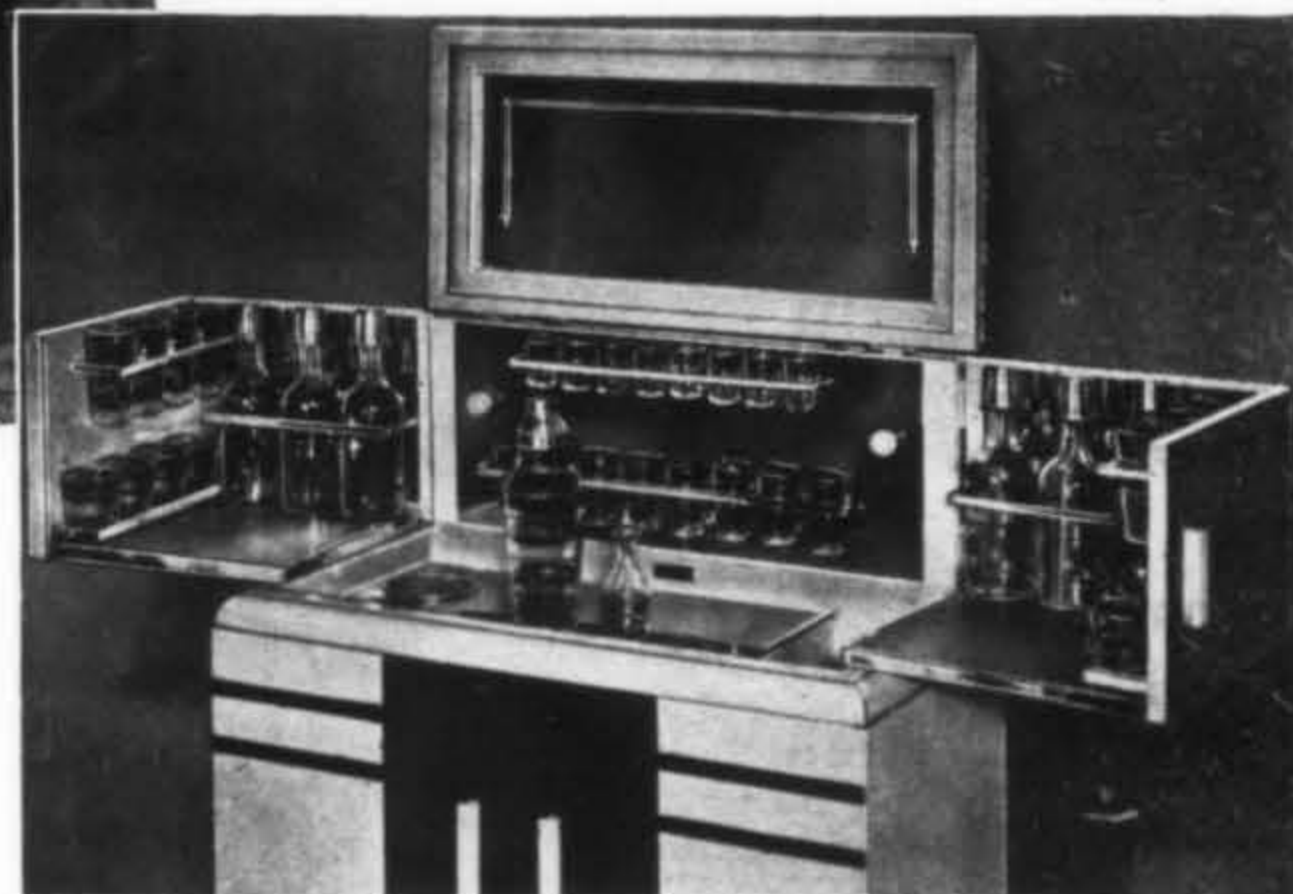
Radiobar WITH PHILCO CAN BE USED IN ANY DECORATIVE SCHEME



Home of Mr. and Mrs. Samuel J. Briskin*, Uplifter's Ranch, Santa Monica, California. Above is one view of the deep bay sun room with mauve-brown walls, antique white woodwork, brown linoleum inlaid with cream color, white wire chairs and brown upholstered seats the combination, with a specially re-finished Radiobar as the central piece of furniture, specially finished in mauve-brown and white, completes the picture so ably schemed by Annette L. Frank interior decorator. *Mr. Briskin is Vice-President and General Manager of the RKO Studios in Hollywood.

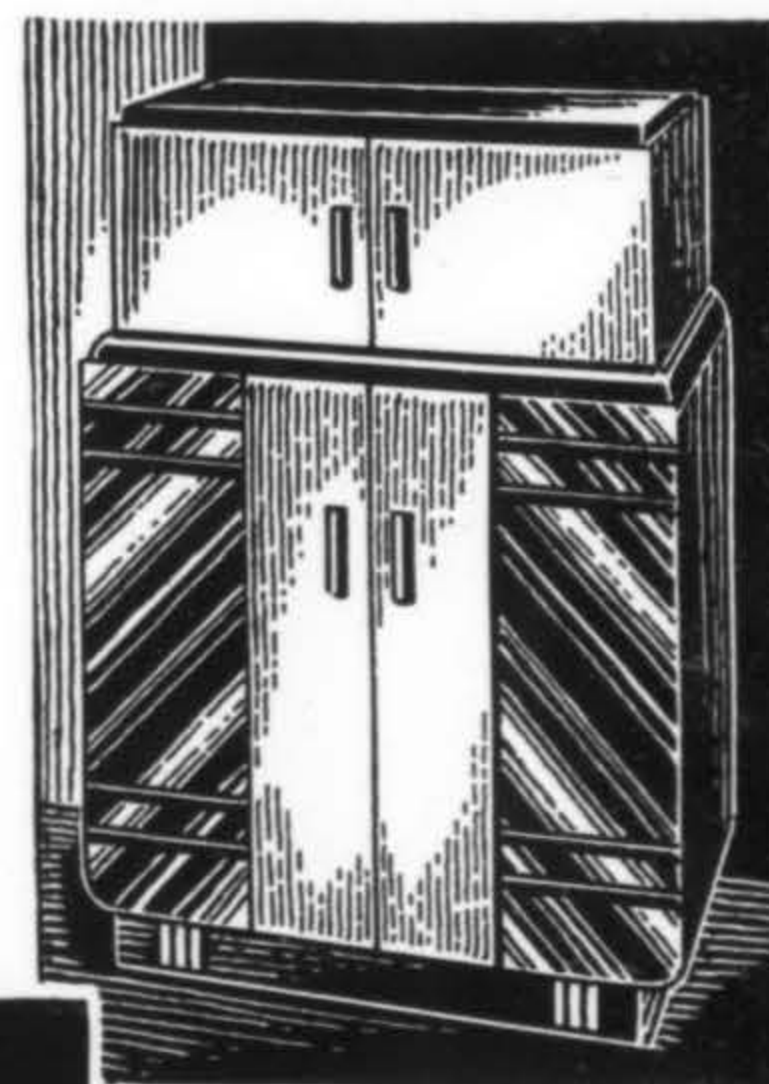
DECORATORS
ARCHITECTS
HOME OWNERS

In this striking treatment of the new Samuel J. Briskin home, Annette L. Frank, Interior Decorator, has used a standard, specially-refinished Radiobar as the crowning glory and principal decorative piece of furniture for the sun room. Investigate the advantages of Radiobar from a decorative as well as utility standpoint in that new home you are now planning. Many modern uses will be found for it in the living room, the den, the library, the sun room—or in the new "rumpus" rooms now so much in vogue.



Radiobar with Philco is setting the pace for smart, home entertainment; and famous interior decorators and architects the country over are today including this handsome combination cocktail bar and radio in their plans. Now in its Sixth Year, Radiobar with Philco brings you order out of chaos; Radiobar supplants the kitchen sink, the spilled tray, the mess of entertaining your guests. Chromium metal bar tops, glistening mirrors, and frosted lights; magnificent cabinets — and all accessories, including world-famous Philco radio reception are now yours, for the one low price.

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Editorial

THE UNITY OF LIFE

THREE holidays come in February and, in a rather far-fetched way, a kinship may be traced between the three. St. Valentine's Day celebrates the fame of Cupid—the enslaver of human hearts, while Lincoln's birthday commemorates history's greatest advocate of human freedom. The relationship of Washington's birthday is perhaps more to St. Valentine's Day than February 12. No man can become the Father of His Country—or a less famous father—without the influence of the Saint we celebrate on February 14.

FAIR WEATHER AGAIN

NOTHING is more characteristic of a Fair than variety, and people who visited the San Diego Exposition last year will discover numberless new features this year—and many they necessarily overlooked at first sight. From February 12 to September 9 all roads—or a good many of them, anyhow, will once more lead to San Diego.

CHINESE NEW YEAR

AS THIS goes to press Chinese New Year will be in full swing. Many people say the date is late because they think the Chinese are slow; they are wrong on both counts. It is purely a matter of what calendar they use.

San Francisco's Chinatown is alive and ringing with the characteristic insouciant laughter of the Oriental. The curbs are lined with stands banked with narcissus, hyacinths, cyclamens, primroses and long branched sprays of fruit blossoms. Octogenarians walk arm in arm carrying sprigs of evergreens or petaled boughs, laughing as their timorous slippers are jostled by the careless feet of scampering, screaming urchins in gold and scarlet dress. The odors of fresh roasted pork and salt fish mingle with the perfume of the lilies. The cry of the Chinatown guide is drowned by the greeting of a mandarin's son to his favorite chestnut vendor. Everywhere are laughter, music, color, flowers and perfumes. Business is booming and there is an incessant clatter in the till, for on the twenty-fourth of January every Chinese must and will be debt free.

CHAMBER MUSIC

IT IS said that one may not compare a tree with its blossom. It is too much like comparing a mountain with a diamond dug from its side. By the same token, one may not compare the symphonies with chamber music. Yet to attempt a description of the exquisite beauty and execution of the music rendered by the San Francisco String Quartet without employing similes and descriptive phrases so often used after hearing a perfectly conducted concert is a difficult task. Naoum Blinder, Eugene Heyes, Willem Dehe and Lajos Fenster, who comprise this string quartet, have rendered numbers by Schubert, Brahms, etc., during the month of January, with an exquisite precision and tonality that have rarely been equaled in the West. May it be the State's good fortune that they continue.

MATISSE IN SAN FRANCISCO

THE Matisse exhibition at the San Francisco Museum of Art developed this as one explanation for the style of Modernists. Such paintings as Titian's "Portrait of Bella," Leonardo's "Last Supper," Velasquez' "Forge of Vulcan" and Franz Hals' "Nurse with Child" took a long time in the doing, some of them years. In this day and age, when speed is the sole essence of existence, painters cannot spend their time in poorly paid labor, so, in order to increase their output they develop a slap-dash style by which canvases can be turned out more rapidly, done in a medium that can be purchased for a dollar a quart. It is just a question of mass production, and the only per-

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PUBLISHER: GEORGE OYER

EDITOR: MARK DANIELS, A.I.A.

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

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sons to blame for it are the public who spend for bathtub gin the money that might enable these artists conscientiously to pursue their profession.

THE FOURTH PARILIA

MANY of us could not see how the beauty of the Third Parilia could be surpassed. It was not only surpassed, but the memory of all past Parilias, and, for that matter, nearly every other pageant, was blacked out by the grandeur, the flashing costumes and the controlled rhythmic movement of masses in costume during this Fourth Parilia held in the San Francisco Municipal Auditorium. The all but insurmountable obstacle of scale, the *bête noire* of all creators in design and stage craft, was as well handled as in any pageant or theatrical production of modern times.

The auditorium in which the event took place is huge, and it seemed impossible that anyone could develop a plan of pageantry in which the participants would not be dwarfed to the scale of crawling ants, yet it was done. Stepped terraces flanked the gigantic green Buddha on either side. Upon these terraces figures of the participants climbed and reclined after their number was completed. When the program was finally ended, on either side of the smoke wreathed Buddha was a wall of human figures in scintillating costumes of metal, fabric and leather in every hue of the rainbow. Two elephants, still in scale, followed by symbolic Javanese Outline figures twenty feet in height passed before the throne at the feet of the great green figure. Like so many other accomplishments that seem to attain perfection this one brings up the eternal question, "What Next?"

A PREVIEW of "Pasadena Pottery" is announced by Ernest Batchelder and William Manker at Dabney Hall, California Institute of Technology, to February 15, daily and evenings, except Saturday and Sunday. A kiln is to be built in Pasadena but the output is to be limited. Design and artistry are stressed rather than mass production.

MARDI GRAS BAL MASOUE is held at San Francisco, February 25, to aid the Children's Hospital. As usual this is a strictly costume affair and a beautiful pageant is presented.

MUSIC

PHILHARMONIC ORCHESTRA, under the auspices of the Southern California Symphony Association, and directed by Otto Klemperer, continues the winter season of concerts. The regular pairs of the month are given, Thursday evening and Friday matinee, February 6-7 and 20-21. Also Saturday evening, February 29, at the Philharmonic Auditorium, Los Angeles. The Orchestra is heard at Santa Barbara, California, February 11, and at San Diego, February 25. Lotte Lehmann is the soloist, February 20-21.

MUSICAL ASSOCIATION of San Francisco sponsors the symphony concerts given at the War Memorial Opera House, under the direction of Pierre Monteux, throughout the winter season. The concerts are presented in pairs at two-week intervals. Dr. Otto Klemperer will be a guest conductor at one concert during the last half of the season, while the soloists are Jascha Heifetz and Mischa Elman, violinists; Jose Iturbi and Myra Hess, pianists.

CARMEL MUSIC SOCIETY presents the ninth annual winter artist series at Carmel, California. The Hart House String Quartet is heard February 14. The next artist is Jascha Heifetz, violinist, who plays, February 24.

THE ART COMMISSION of San Francisco presents the Symphony Orchestra, under the direction of Pierre Monteux in a series of municipal concerts at the Civic Auditorium at popular prices. The current dates are February 4, 18 and 25. Guest conductors include Alfred Hertz, Hans Leschke and Igor Stravinsky. Among the soloists are Alexander Brailowsky, pianist; Grete Stueckgold, soprano; Lotte Lehmann, soprano, and Albert Spalding, violinist.

FEDERAL SYMPHONY ORCHESTRA, directed by Ernest Bacon, is presenting a weekly series of free concerts at the Veterans' Auditorium, San Francisco. February 5 is the current date.

JAN KUBELIK, violinist, appears in the Merle Armitage concert series, at the Philharmonic Auditorium, Los Angeles, March 6.

CIVIC ORCHESTRA of Pasadena, California, under the direction of Reginald Bland, presents the free monthly concert, February 8, at 8:30, and February 9, at 2:30, at the Civic Auditorium, Pasadena.

THE BEHYMER DE LUXE COURSES at the Philharmonic Auditorium, Los Angeles, offer the Trudi Schoop Comic Ballet, opening February 4; the San Carlo Opera Company, February 7-19, also Jascha Heifetz, violinist, February 25, and Bartlett and Robertson, duo-pianists, March 3.

CHAMBER OPERA COMPANY, directed by Dr. Ian Alexander, presents "Marriage of Figaro" at the Veterans' Auditorium, San Francisco, Thursday, February 6.

COLEMAN CHAMBER CONCERTS, founded in 1905 by Alice Coleman Batchelder, present noted artists on Sunday evenings at 8:15, one each month, at the Community Playhouse, Pasadena, California. The distinguished Canadians, the Hart House String Quartet, are heard in February.

LOS ANGELES CHAMBER MUSIC SOCIETY, Mrs. Cecil Frankel, president, announces the resident artist concert will be a presentation of the California String Quartet, February 11. Nina Koshetz, soprano, will assist. The Hart House String Quartet is scheduled for an appearance, February 14. These concerts are given at the Biltmore Hotel, Los Angeles.

CLAREMONT COLLEGES ARTIST COURSE sponsors concerts at Bridges Auditorium, on the campus, during the winter and spring semesters. The San Carlo Opera Company is announced for February 6.

PETER CONLEY presents Heifetz, world renowned violinist, February 20, in the artists series at the Memorial Opera House, San Francisco.

LESTER DONAHUE, pianist, appears in a recital at the Hotel Huntington, Pasadena, California, February 13.

THELMA GIVEN, violinist, is heard in recital, February 17, at the Philharmonic Auditorium, Los Angeles. Miss Given is a pupil of Leopold Auer, with whom she studied in Europe.

POMONA VALLEY SYMPHONY ORCHESTRA, Vernon Robinson, conductor, offers a concert, February 3, under the direction of James Guthrie, High School Auditorium, Pomona, California.

SINFONIETTA ORCHESTRA occupies a unique position in San Francisco, it employs twenty members of the San Francisco Symphony orchestra but specializes in compositions written for a small ensemble, and various groups of instruments, including brasses, woodwinds, strings and their compositions. The current concert is given February 11, under the direction of Giulio Minetti, at the Community Playhouse.

LILIAN STEUBER, pianist, is heard in recital during February at the California Institute of Technology, Pasadena, California.

SAN FRANCISCO CHAMBER MUSIC SERIES, Carolyn E. Ware, manager, provides two distinguished concerts in the month. The Hart House String Quartet is heard, February 4. Bartlett and Robertson present a recital for two pianos, February 25, at the Community Playhouse, San Francisco.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Junior League of Pasadena, are given at the Civic Auditorium, Pasadena. The concert of February 14 is presented by the Junior College Symphony Orchestra, with Milton C. Mohs conducting.

SAN CARLO OPERA COMPANY presents sixteen operas, February 7 to 19, at the Philharmonic Auditorium, Los Angeles. The repertoire includes the standard Italian operas, Lohengrin and Tannhauser by Wagner, a French opera or two, and "Madame Butterfly" with the young Japanese prima donna soprano. The Opera Company presents a similar program, opening in San Francisco, at the Memorial Opera House, February 23.

TRUDI SCHOOP and her Comic Ballet is seen in Los Angeles, February 3-4-5, at the Philharmonic Auditorium.

ANALEE CAMP, violoncellist, is heard in the Hall for Chamber Music, Mills College, California, February 12.

THEATER NOTES

CALIFORNIA THEATER OF ALTADENA presents "Distant Drums" by Dan Totheroh, February 18-19, at the theater, North Lake Avenue and Mt. Curve. Wilfred H. Pettitt directs, with Ann Peek as co-director and leading woman.

THE EDWARD CLARK PLAYERS give "Lily Sue" a three-act melo-drama by Willard Mack, to February 9, at the theater, 1556 North La Brea Avenue, Los Angeles.

COMMUNITY PLAYHOUSE, Pasadena, California, presents two plays each month, each running two weeks. The bill is changed on Tuesday evening, and the program is continuous each evening, with the exception of Sunday and Monday. Matinees are given on Saturday unless otherwise announced. Gilmore Brown is supervising director. The plays of the month are:

To Feb. 8, "Royal Street," by Lee Freeman.
Feb. 11-22, "A Glass of Water," by Augustin Eugene Scribe.
Feb. 25 to March 7, "Not for Children," by Elmer Wright.

PADUA HILLS THEATER, near Claremont, California, constantly adds new plays to the repertory of the Mexican Players and occasionally revives an old one. At present "Mamacita" plays six times a week, Wednesday, Thursday, Friday, Saturday evenings, and Wednesday and Saturday matinees, until February 15. "It rained in Ixtlan del Rio" opens February 19 and continues until March 28.

SHOWCASE THEATER, Los Angeles, announces "Three Sheets in the Wind" by Gladys Unger and Walter Armitage, will have an early February opening.

BLISS-HAYDEN MINIATURE THEATER, Los Angeles, presents Bessie Barriscale in a new play, "Night on Earth," by Julian La Mothe, early in February.

EDWARD ELSNER'S LITTLE THEATER, Beachwood Drive, Hollywood, California, is giving "Children of the Rich," with Julian Eltinge in the role of "Uncle Remy."

SAN MARINO STUDIO THEATER, San Marino, California, gives the first presentation on any stage of the new play, "Thru Time, Darkly," by Sidney Reynolds, to February 8. Frances Douglas Cooper directs.

COMMUNITY PLAYERS, Laguna Beach, California, have appointed Mrs. Marjorie Williamson, of the Pasadena Community Playhouse Workshop, as director. The present production is "Whistling in the Dark," with Thomasina Mix in the stellar role.

GATEWAY PLAYERS CLUB, 4212 Sunset Boulevard, Los Angeles, presents "Headline Hunters," a "Saga of the Fourth Estate," by Edward Schoening, opening February 6.

LITTLE THEATER OF THE VERDUGOS, Verdugo Woodlands, near Glendale, California, offers "Her Husband's Wife," by A. E. Thomas. Harrison Ford directs this group.

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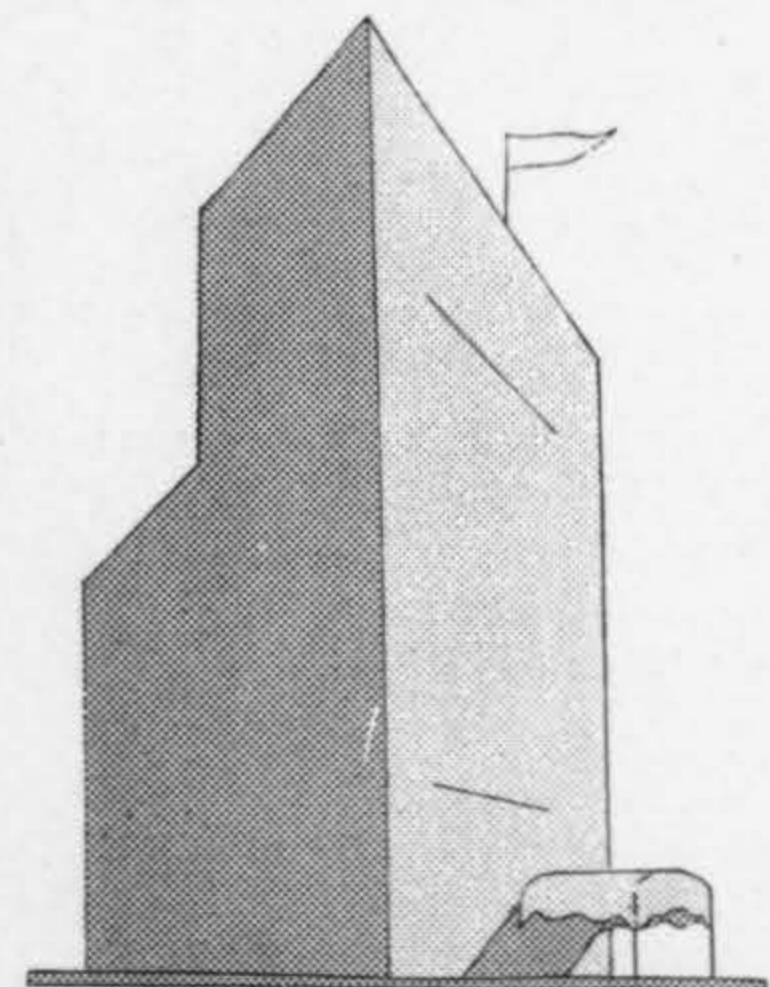
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YOUR INSPECTION INVITED



Hizi Koyke, Japanese soprano, will again please California audiences when she sings the role of "Madame Butterfly" in the presentation of the opera by the San Carlo Opera Company, February 6 at the Bridges Auditorium, Claremont, February 8 and 11 at the Philharmonic Auditorium, Los Angeles, February 17 at Long Beach, before going to San Francisco for the engagement there.



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CALIFORNIA POET'S CORNER

ANTHONY HOPE, 1863-1933

By EDWARD F. O'DAY

"Who was the Prisoner of Zenda?"
My boy, what a lot you have missed!
Fritz and old Sapt and Black Michael
And Rudolf whom Flavia kissed.

You never have visited Strelsau,
That old Ruritanian town
(Oh no, it's not shown in the atlas)
Where Rassendyll fought for a crown;

Fought for a crown for another—
Love is a glorious thing—
And winning the love of a princess
He murmured, "I am not the king."

"Who was the Prisoner of Zenda?"
To horse, boy, and on to the moat
Where Rupert's sword flashes in moonlight
And Detchard is stabbed through the throat.

You've seen it, you think, in the movies?
My boy, you don't know what you say.
That book throbs with romance and drama
That only Jim Hackett could play.

A fig for your false-hearted movies,
Your novels of sexual scope—
The lad merely thinks I'm old-fashioned;
Forgive him, dear Anthony Hope!

Good Drama Will Always Attract Audiences in California

AMERICANA of and for Americans, to which Sinclair Lewis has made authentic contributions, is further enriched by "Dodsworth" and as dramatized by Sidney Howard with rare understanding and judgment, directed by able Robert Sinclair, and equipped by Mielziner with settings delightfully satisfactory, has been playing to full houses at the Curran in San Francisco and has just opened in Los Angeles. By request of the theater public, and not the theater management in this instance, the play's run in San Francisco was extended. This, surely, is in point that San Francisco will and does support good plays when adequately cast and staged.

The leading roles in "Dodsworth" are played by those who created them in the three hundred and fifty-three nights' run in New York; Walter Huston as Sam Dodsworth, Julliette Crosby, his wife, Fran, and Nan Sunderland, (in private life Mrs. Huston) in the role of Edith Cortright. Mr. Huston's portrayal of Sam Dodsworth as an American business man blindly following his wife on her quest for the good times and the "Living" that she claims life owes her, and owes it chiefly, it would seem, to the fact that she considers herself too young to settle down, is a great piece of work. Those women approaching the "clutching" stage of fading beauty and youth could well give heed to the futility of Fran's feverish pursuit of a future to be concocted by some alchemy out of the past. Taking it on the chin seems to be woman's unhappy fate, and had best be accepted gracefully, in some more fortunate cases with the costly assistance of a diamond dog collar.

Sam's naive pride in his native Americanism, even in its limitations, is so adroitly contrasted with his wife's pitiful anxiety to draw a curtain on the U.S.A. in general, home-town-Zenith in particular, as is his affectionate pride in the new grandchild, as against Fran's alarm at the possibility of such an unfortunate disclosure! Mr. Huston finds in Miss Crosby a worthy foil and Miss Sunderland handles her gracious role with sympathy.

Max Gordon has lived up to his promise to bring to the Pacific Coast a Metropolitan production and cast.

Z. D.

BRIEF BIOGRAPHIES

Robert Welles Ritchie

A BRIEF biography, all too brief, of Mr. Ritchie appeared in a former issue. It did not seem then, nor does it now, that any biography of a man whose name is well known on two continents was needed. A sort of conceit in having Mr. Ritchie's name on our pages, coupled with gratitude, prompts this more amplified account.

Mr. Ritchie received his A.B. in the college of letters at the University of California in 1902. After a year or two on the San Francisco newspapers, he trekked to the Orient to become the editor of the *Japan Daily Advertiser*. Upon his return, several years later, he went to New York, where he worked on the *Evening World* and the *Sun*, finally taking Will Irwin's place as leader writer on the latter journal. It was while on the *Sun* that Mr. Ritchie went to Mexico to cover the revolution that resulted in the overthrow of Diaz and, what is more important to the world of letters, the writing of his famous "Fall of a Dictator." While on the *Evening World* he was under Charles Chapin, the man who trained Irvin Cobb.

During the World War Mr. Ritchie was correspondent for "Universal Service" with the British and Belgian armies. From 1928 to 1932 he was London correspondent for the same service. What an autobiography his would be!

Mr. Ritchie is over six feet, most of which is from the eyes up. If you ever think you would like to stick a pin in the top of a balloon you see protruding from a crowd, think twice. It might be the bulging dome of that correspondent who kept you breathlessly awaiting his reports from the front in 1918. How he stabs out so many words on the typewriter with only two or three fingers is a mystery, but here are some of the books he has thumped through a ribbon. "Trails to Two Moons," "Inside the Lines," "The Saxons," "Dust

of the Desert," "Ho Sonora," "Wheat," "Hell Roarin' '49'ers," "Deep Furrows." He says that some day he is going to get busy and do some writing.

Edward F. O'Day

IT IS high time that CALIFORNIA ARTS & ARCHITECTURE place the crown of laurels on the florid brow of Edward F. O'Day. There may be those who think that his editing of the California Poet's Corner in this incomparable journal has brought him the recognition of the world far better than any biographical encomiums could, but even that leaves certain details to be recorded.

In 1900 Ed descended the steps of St. Ignatius College, hugging a sheepskin that pronounced him a bachelor of arts. Six years later, with one vest button gone, he emerged from the same institution with a master's degree. Every year since that time has yielded a crop of evidence that he was all that the two parchments testified.

For many years he divided his time between work on the newspapers of San Francisco and the writing of brilliant speeches and papers for his friends. It was Irvin Cobb, I think, who said that if Ed O'Day ever started to work for his own interests the world would hear from him. Well, the world has, but he is still writing papers for others.

As editor of *Town Talk*, O'Day gave us a sample of what wit, humor and good English could be. Now, as editor of the San Francisco *Recorder*, a daily for the bench and bar, he is bringing smiles to the weary judges and doing much to make the life of a lawyer worth living.

Mr. O'Day has written three plays for the Family Club, but he seems to have forgotten that. He says that he can't write poetry, yet the verses of "A California Lullaby," music by Rudy Seiger, are his, and that song is being sung and played throughout the land. You can get a slant on one of his styles in the Poet's Corner of this issue.

ART CALENDAR

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Exhibition of paintings by prominent California artists.

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: January 20 to February 15, exhibition of oil paintings by sixteen southern California contemporaries, including several nationally prominent artists: Paul Sample, Barse Miller, William Walleit, Franz Brasz, Hardie Gramatky, Tom Craig, Lee Blair, Emil Kosa, Jr., Elmer Plummer, Millard Sheets, Dan Lutz, Bob De Witt, Kim Clark, Fletcher Martin, Eula Long, Phil Paradise. February 15 to March 15, a water color exhibit.

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Throughout February annual exhibit of the Glendale Art Association including John Colton, Walter Cheever, Franz Brasz, Lyman Bosserman, Nell Walker Warner, Lillian Honnell, H. Thompson Pritchard, Alma Nash, Jeannette Stilson, Alva Campbell Fraser, Myra Bartlett Hunt, Hellen Andrews, Ralph W. Browne, Charles L. Bulard, Charles Farnum, Priscilla Linkogle.

HOLLYWOOD

PRINT ROOMS, 1748 North Sycamore Ave.: Opening February 3, etchings by Mildred Bryant Brooks.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: January 27 to February 8, group exhibition by Knud Merrild, William Justema and Elise Seeds. February 10 to 22, Picasso Bracque paintings, gouaches and drawings. February 24 to March 7, a group show of California artists including Ruth Armer, Matt Barnes, Phillip Goldstein, Reuben Kadish, Lee Hirsh and Fletcher Martin.

LAGUNA BEACH

WILLIAM HOLT STUDIOS, 1516 Coast Blvd.: Fine paintings by four internationally known artists, William Wendt, A. N. A., William A. Griffith, Karl Yens and Frank Cuprien.

LAGUNA BEACH ART GALLERY: Opening February 4, the February-March exhibit by representative members of the Laguna Beach Art Association. One man shows: Stephen de Hospodar, water colors and prints; Agnes Felton, abstractions; Virginia Woolley, oils; Geneva Sysol, pastels.

LOS ANGELES

BOTHWELL & COOKE, 1300 Wilshire Blvd.: February 3 to 15, water colors of southwestern subjects by Dick Shaw. February 17 to 29, drawings by Dorothy Puccinelli.

EBELL SALON OF ART, 4400 Wilshire Blvd.: During February an exhibition of paintings, drawings, etchings and sculpture by the Los Angeles Oriental group. Hideo Date, Benji Okubo, Tyrus Wong and Gilbert Leung.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: February 3 to March 22 third annual exhibition of California water colors.

LOS ANGELES MUSEUM, Exposition Park: During February, continuation of the exhibit of the Academy of Western Painters; an exhibition of German primitives; paintings by Roy MacNicol; paintings by the Business Men's Art Club and drawings by Jaine Ahning.

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 Wednesday and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: During February and March the annual exhibition of the Los Angeles Art League.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Water colors by Diego Rivera; paintings by Leon Gaspard; paintings by Kandinsky.

FRANCES WEBB GALLERIES, 2511 West Seventh St.: One man shows, February 1 to 15, Beryl Ireland, and February 15 to 31, Fredric Johnson.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: January 24 to March 8, Prentiss N. Gray memorial exhibition of Guatemalan textiles. To February 19 in the print room, William S. Rice. February 22 to March 15, Wilson etchings.



A recent portrait of Mrs. Hilde Besser, the wife of Capt. C. R. Besser, by Max Wiczorek, the president of the Foundation of Western Art in Los Angeles.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: To February 14, oils by Leonora Naylor Penniman. February 8 to 29, special exhibition of water colors, etchings and ceramics by Arthur Hewitt Middleton, Jr., and a general exhibition by artist members.

OAKLAND ART GALLERY, Municipal Auditorium: Paintings by Marie Gleason Cruess.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: February 2 to March 13, an exhibition of paintings by the contemporary artists of San Diego, Leon Bonnet, Maurice Braun, Charles A. Fries, Donald Hord, Everett Gee Jackson, Leslie W. Lee, Alfred R. Mitchell, James Tank Porter, Charles Reifel, Otto H. Schneider and Elliot Torrey.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings. Works by Israels, Monticelli, Mauve, Troyon, Diaz, etc.

MONDAY EVENING MUSIC-ART CLUB, South Pasadena Library Art Gallery, El Centro Street and Diamond Avenue: February 9, water colors by Harold Gaze; portraits by Herbert V. Acker.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Opening February 6, annual exhibition of the Pasadena Art Association. Bird paintings by Jessie Arms Botke. Still life by Hovsep Pushman. Polar paintings and portraits by Professor Hans Mayer-Kassel. Collection of old masters belonging to Ralph Waldo Trine, lecturer, philosopher and author. Desert pictures by George Sumner Coleman. California scenes by Aaron Kilpatrick. Indian subjects by J. Henry Sharp.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout February wood cuts by Stefan Mrozewski of Poland.

SAN DIEGO

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

SAN FRANCISCO

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: February 1 to 29, "Unknown and Unshown."

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening February 4, Creative Art from the Pasadena Public Schools; opening February 5, modern architecture in California; through February 23, Oriental rugs from the collection of J. H. Minassian of Los Angeles; throughout February, the Pioneer Period in San Francisco and wood-cuts by Hiroshige from the collection of G. P. Wynkoop.

EAST-WEST GALLERY OF ARTS AND CRAFTS, 609 Sutter St.: Unusual inlaid wood pictures; block prints done in the Japanese manner; hand-made pottery and distinctive arts and crafts by local artists. Exhibit changes constantly.

PAUL ELDER GALLERY, 239 Post St.: During February, paintings on aluminum by Anton Blazek, shown for the first time in San Francisco.

GUMP GALLERIES, 250 Post Street: January 20 to February 8, sculpture by Boris Lovet-Lorski. February 10 to February 24, a group of Mexican pictures. February 24 to March 7, drawings and water colors by John Held, Jr.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To February 15, monthly art exhibition by Californians; throughout February, porcelains from the collection of Mrs. A. B. Spreckels, and old master paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To February 15, paintings by Henri Matisse. To March 8, fifty-sixth annual exhibition of the San Francisco Art Association.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Group exhibit of California painters, including Frank Tenney Johnson, Jack Wilkinson Smith, Hanson Puthuff and Benjamin Brown, and several canvases by the late J. Bond Francisco. Glen Lukens will exhibit examples of ceramics, hand-made jewelry and other crafts of which he is such an able exponent. Arthur Millier's etchings will be on exhibition in the Print Room. This month the Guild celebrates its first anniversary.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Eighteenth century English portraits, Flemish and Italian primitives. Until June, an exhibition illustrating the development of English and American constitutional law from Magna Charta to the first constitution of California. 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.

EL RECUERDO, 19 E. Carrillo St.: January 15 to February 12, water colors by James Couper Wright sponsored by Mary Smith.

FAULKNER MEMORIAL GALLERY, Public Library: Work of Santa Barbara artists.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: The ninth annual exhibit of oils, water colors and pastels, sponsored by the Santa Cruz Art League, will be held February 9 to 23.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: The second annual exhibition of California contemporary painters of the Foundation of Western Art in Los Angeles.

MISCELLANY

THE TWELFTH ANNUAL bookplate exhibition of the Bookplate Association International will be held in Los Angeles in May. Two prints of each bookplate unmounted should be sent to Mrs. Helen Bassett, 739 N. Alexandria Ave., Los Angeles, before April 10.

SATURDAY MORNING LECTURES on "Art in Los Angeles" will be given in the Library Art Gallery, Fifth and Grand, Los Angeles, from 10:30 to 12:00 beginning January 25.

RICHARD NEUTRA, A.I.A., has been appointed a member of the summer session staff of the University of California at Los Angeles. He is internationally known as one of the leading exponents of modern architecture and has written several books on this subject.

OAKLAND ART GALLERY announces the 1936 annual exhibition of oil paintings will be held March 8 to April 8. February 29 is the last day for entries. Not more than two works may be submitted, one of which will be hung if accepted by one or more of the three juries.

MILLS COLLEGE announces its residential summer school for men and women June 22 to August 1. Courses in art, child development, creative writing, dance and sports, drama and the speech arts. French and music will be given.

AN ARCHITECTURAL COMMITTEE composed of Wallace Harrison, Fiske Kimball, Everett Meeks, Gilmore Clarke, Richard J. Neutra, Louis Le Baume and Alexander Trowbridge has been appointed by the American Olympic Committee to collect architectural designs related to sport activities. These designs or pictures of completed buildings must have been produced by American citizens during the last four years and will be selected for the American section of the International Competitive Exhibition of the 1936 Olympiad. Minimum size of pictures, 18x24 cm. Communications may be directed to Richard J. Neutra, 2348 Silverlake Blvd., Los Angeles.

PACIFIC ARTS ASSOCIATION will hold its convention in San Diego this year, April 6, 7, 8 with headquarters at El Cortez Hotel.

THE DE YOUNG MEMORIAL MUSEUM San Francisco announces the following lectures: Feb. 21—"Modern Architecture and Decoration" by Etha Wulff. Feb. 23—"The Meaning of Oriental Rugs" by J. H. Minassian. Feb. 26—"The Japanese Influence on Modern Art" by Etha Wulff.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, announces two lectures: Feb. 15—"French Furniture" by Helen Park. Feb. 18—"Sculptured Portraits of Washington and Lincoln in Biscuit de Sevres" by Mary-Margaret Ryan.

INTERIORS

By HELEN W. KING

AS surely as Spring brings us daffodils in abundance, it brings an impulse to renovate and refurbish our houses while the usual process of cleaning is going on. If there is one thing which lends itself to more variations than any other, about a house, it is a closet and all one needs for inspiration is a little time spent in the departments many of our stores devote to the adjuncts of the closet.

There seems to be a wide-spread recognition of the ever-present need for more space in which to hang things or stow them away. Very few houses provide a woman with all the closet space she wants and even if they are numerically sufficient, not many of them are as convenient as they should be.

We aren't satisfied, these days, with a closet that is just utilitarian; we want them attractive as well. To this end, the imagination of designers, have been resultfully turned and an almost endless range of decorative possibilities are now presented for our selection.

A good many people are having their closets papered to match the rooms from which they open, or in a paper that provides a pleasing contrast and the best choice, of course, is a paper of the washable type. Sometimes the paper is a plain color, a very satisfactory choice when the shelf-coverings and trims, the ward-

robe bags and such things are in patterned material, usually one of the small sprig chintz designs.

These shelf-coverings, with matching scalloped trim or edgings, are far more practical than paper and are easily kept clean with soap and water. They make a closet clean and fresh in actuality as well as in appearance and they are surprisingly inexpensive.

If the closet does not contain specially designed compartments for shoes, there are most convenient, light-weight boxes with several drawers, each of which holds one pair of shoes, which come in various colors or they can be bought plain and covered to match other materials used in a closet. Dust-free, economic of space, these glorified shoe-boxes are worth investigating. They may, of course, be used for hosiery or countless other small articles.

There are many kinds of hat-stands shown but most women want their hats put away where dust cannot settle on them and the hat boxes with fronts that let down conveniently seem to be the sort preferred. Three or four of these ranged along a hat shelf would provide storage place for a generous number of hats. Like the shoe-boxes, there are many colors from which to choose, or they can be covered to one's preference.

With such adjuncts as these, it is amazing how much more can be kept

(Continued on Page 8)

That small closet under the stairs or just off the hall, can be transformed into a powder-room, telephone booth and space for the wraps of guests at little expense. This charming example of such ingenuity is in powder-blue and silver. Annette Frank, interior decorator.



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TOMORROW

EXPOSITIONS

"OUT WHERE the west begins" we call them Expositions. Nearly everywhere else they are called "Fairs." But by whatever name they are known the world is going to see them aplenty during the next four or five years—that is, if England does not decide to use the Fascist emblem for a cricket bat.

London will hold three fairs during 1937. Over there they are now building more facilities for exhibitions. One might think that the huge structures at Olympia, a short way from Kensington, would be sufficient for anything the British might want to show, but even Olympia has become inadequate for everything. Paris has girded her loins, swept the rubbish of past performances from the tables of the Ecole des Beaux Arts and gotten down to serious work on her Exposition of 1937. Others are being planned in Vienna and Madrid. If the demand for salt fish increases we may expect to hear of one in Stockholm.

In the United States four expositions are being planned: at Cleveland and in Texas in 1936, San Francisco in 1938 and New York in 1939. Of these the one in San Francisco is the most indefinite. New York has not yet chosen her site. San Francisco, wallowing through a morass of politics and juggling, has definitely chosen hers, but you can bank on New York's opening date when it is announced. That is one difference between New York and San Francisco. Forget the others!

It does seem that no matter how noble may be the scheme of any project, San Francisco must go through an exhausting period of sectional wrangling and political pot boiling before she can get started. Perhaps that is why she builds so well when, and if, she gets started. Perhaps, also, that is why other districts get away with so much of the business that is naturally hers. Anyway, the bridges will be completed.

THE EXHIBITIONS

THE CULTURE of a city not only draws families to permanent residence, it also persuades tourists to prolong their visits. We build museums, galleries, botanical gardens, zoological gardens, aquaria, and parks primarily for the edification of our residents, and in doing so we reap the reward of glory and fame—plus that modicum of the cartwheel of commerce that comes with the visitor.

San Francisco has made great strides in the direction of cultural development; greater strides than she has made in any other direction, and in the long pull she will reap her reward.

The San Francisco Museum of Art is drawing thousands of attendants to her exhibitions these days. Last month there were the exhibitions of Mexican art and the Matisse exhibit. As this goes to press the galleries will be open to view the work of members of the San Francisco Art Association. The preview disclosed the surprising fact that not all the members of this association have "gone modern." One entire room is devoted to the work of painters who, while modern, still paint their subjects in that manner which gives most of us a thrill of pleasure, rather than a shock. It was also interesting to note that the great majority of visitors lingered in this room where were hung not only paintings in the strictly academic school but canvases by Del Mue and Todhunter. If I did not need it so much I would give my left foot for Todhunter's painting of Telegraph Hill.

What has this to do with TOMORROW? This: the establishment of a cultural center on the Pacific Coast will draw to that center the kind of men and women that will build on a solid foundation. It will do the same wherever culture is established.

DEATH IN THE STREET

IF SOMETHING is not done to curb the auto death rate the architects of this country will have to abandon their planning of skyscrapers and take up the designing of that form of underground structure known as the casket. This is today, and in today is the embryo of tomorrow. It is now that we must consider whether we will need a house for tomorrow, or a harp.

Mr. Clarence S. Beesmyer, general manager of the Gilmore Oil Company, full of righteous anger no doubt, has requested all his station salesmen to refuse the sale of gas to intoxicated drivers. It is a worthy thought, but of doubtful workability. The salesman runs the chances of a brawl and possibly a black eye, and is further placed in the position of determining the degree of sobriety of a driver. Nevertheless, the plan is well inspired and if only a few stations try to put it into practice there may be a few lives saved.

The architect and home owner can do his share. In the houses of TOMORROW let us have no garages plunk on the property line. Many accidents have been reported from the district of hill residences in Hollywood where cars backed out from garages into the traffic line.

PUBLIC ENEMIES

THERE IS NO end of talk about the "public enemies at large." The press is inflated with it. Pictures of gangsters, kidnapers and murderers who are wanted by the police are in almost every issue. That is all very well, but they do not go far enough.

There is a public enemy at large on this coast who has not had his picture in the paper for a long time, and it is time that we publicise him even though it may be an admission that there exists something on this coast that is not "God's gift to mankind." His name is Termite.

The Federal Government is fighting this particular immigrant with a vigor that will eventually result in expulsion, but the people can hasten the day of victory. Whether we like it or not, the fact remains that the ravages of termites are costing the people of California many thousands of dollars. At present the only way a frame structure can be made safe from the attacks of termites is to use pre-treated lumber or to have the material treated with anti-termite chemicals. There are several companies who both furnish anti-termite solutions and impregnate lumber with their product.

THE NEGUS AND TOMORROW

IF YOU WANT to get a good idea of what people Il Duce is fighting so that you may draw your own conclusions about the probable outcome of this "Duck on the Rock" war, you might go to hear Count Byron de Prorok, F.R.G.S. at the Scottish Rite Auditorium in San Francisco, February 19th. On that night he is going to speak on "The Slave Trade in Ethiopia," and he knows whereof he speaks. He will illustrate his talk with motion and other pictures.

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INTERIORS

(Continued from Page 7)

in a closet than in the haphazard method of long-time use. But perhaps the greatest space-saving device of all is the one which replaces the familiar clothes pole. No longer do we have to have a pole extending over an inconvenient area for the sake of its support. There are wall fixtures which in much less space afford more real hanging room than the awkward pole. Some of these are in wood, some in metal; you can see what each type has to offer and make your own choice. Some are specially designed to hold men's garments, others that take into consideration the space needed for women's coats with bulky fur collars and still others ideally adapted to blouses and such small articles. And the nice part is that these racks can make a narrow closet serve one well.

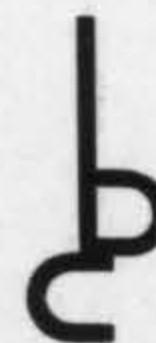
In addition to these things there are all manner of gadgets, some of them very worth while, indeed, as for instance, the rack that holds various kinds of clothes-brushes, hat-brushes and even the small affairs for bringing up the nap of suede shoes.

Furbishing up the clothes-closet and making it more practical is by no means the end of possibilities in this direction. People are discovering the real value of that small closet under the stairs or just off the hall which has long been the catch-all for golf-bags, vacuum cleaner, bridge tables, old coats and what-not.





Nearly every woman has wished she had a powder room for her feminine guests. If there is such a closet available, she can have one, at little expense. The cut on this page shows such a closet transformed by powder-blue paint, powder-blue paper with silver stars, a mirror shelf, where the telephone proves handy, and a mirror and tole shelf on the door. A small stool, upholstered in blue sateen with silver star design applied is convenient either for phone or for powdering at the dressing table.

The space under the stairs accommodates the wraps without interfering with the other uses of this small closet. Of course, the choice of color and decorative scheme is a matter of personal preference, but the idea of converting such a closet to a charming purpose is the important thing.

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ANTIQUES

By ALICE R. ROLLINS



Shopping Here and There

"THE YEAR'S at the Spring" and that suggests all kinds of interesting things. Among them are plans for a new house and its furnishing. For who does not love to furnish a new house from top to bottom, including the garden! If not a new one then one made over to suit present day requirements. This will need furnishings and changes as well as the new one. Such plans call for visits to the shops and for these a literal meaning is applied to the old adage—"The early bird catches the worm." If you are furnishing in antiques (and who is not) you will need to be early in order to find any furniture which contains worms. So many people, today, are hunting for old things that they are becoming exceedingly scarce. This does not mean that all antiques are worm-eaten and to forestall any remarks by our modern friends, no self-respecting worm would be caught trying to bore through a section of gas pipe or a chromium bar.

Good old furniture is hard to find and so are many other antiques. A few years ago one could go into almost any antique shop and pick up good pieces. Not so these days. Today the one cry of our dealers is, "We can't find enough antiques for our trade." When it is remembered there is a limit to the supply of genuine antiques and that the market is being constantly depleted, it is understandable that there is a scarcity. It is not only the glamour of the past that makes an antique desirable, it is the fine workmanship that has endured for generations and with ordinary care will endure for years to come. With this growing appreciation of antiques there is more of a desire to buy pieces that are beautiful, comfortable and in good condition rather than those of great antiquity. All antiques are not desirable for everyday use but we can make our homes more beautiful by having in them those which are of intrinsic beauty and workmanship. Such antiques will always be a joy to see and to own.

Visiting the antique shops is a pleasure these early spring days. Here and there bargains are to be found and one never knows when that particular style of secretary or chair you have been looking for will show up. No end of small things may be picked up which add much to the charm of a room or give a luncheon table distinction.

It is always a delight to visit Oliver's in Los Angeles. So many beautiful pieces of special quality, arranged in an attractive setting and everything as spic and span as finish and care can make it. A quick survey showed two fine secretaries, occasional chairs and some charming small tables. Also a tea-set of lustreware that someone is going to be proud to own. At Earle's in Hollywood, an especially fine Hepplewhite table and a number of pairs of beautiful vases of the right size for lamps. This shop is one of the best places for attractive small pieces in glass and china. From here to Glendale, where at Katherine D. Bishop's, on Los Feliz Boulevard, we found a lovely old maple highboy—a beautiful piece with that satiny feel that only comes with the years and much polishing. Incidentally the piece is entirely original, including the brass handles. Here, also, are some most attractive dessert sets in old English china. The quality and decoration are beautiful. Old china is always a good buy, especially in sets, for they are becoming exceedingly scarce. There is nothing like the beauty of old silver for the table. Alexander's Thieves' Market, also on Los Feliz, has a large and varied assortment to serve all needs. At Brackett's in Pasadena, we found a large collection of things in this charming metal in addition to many other importations.

A Lecture on Silver

RECENTLY a lecture on silver was given by Warren B. Hotchkiss, of Cannell & Chaffin, at their studios on Wilshire Boulevard in Los Angeles. Mr. Hotchkiss is an authority on Sheffield silver and his talk was presented in a most comprehensive manner. It was of special value to all who are planning to purchase old silver. The lecture is mentioned at this time with the hope that it will lead to others on similar topics. No subject is of more interest to the home-maker than that of the furnishings that go into her home. Such lectures add to the cultural knowledge of the community and raise its standard of taste. In this the merchant benefits as well as the home-maker.


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LACKAWANNA

ON THE RADIO

By LORNA LADD

IT'S February, thank heaven! February, you see, is the month when sponsors suddenly recall that they cancelled programs the first of the year and had better do something about getting back on the air.

This February, 1936, they've really done themselves proud.

Read the following and instead of weeping—listen and enjoy.

With everyone in authority campaigning against reckless and careless driving, NBC has jumped in the trenches with a new series of dramatized accidents, actual ones taken from the police files. The program, "Death Rides the Highway," made its debut Saturday, February 1, at 7:30 over NBC, KFI-KPO, and, if "Death Rides the Highway," maintains its initial tempo, I really believe it bids fair to calming down some of the rattle-brained individuals on the loose with automobiles. Frank Hodek, former conductor of the Omaha Symphony Orchestra, will be responsible for the program's dramatic music.

President Franklin D. Roosevelt will again "hit the mike" February 8, CBS, KHJ-KFRC, from 3:35 to 4:00 in the afternoon. The President is congratulating the Boy Scouts of America on the 25th anniversary of the founding of that organization and will no doubt give the Scouts and the nation as well a delightful talk. The broadcast is also scheduled for NBC, KFI-KPO. Always remember that the President of the United States usually uses both networks for his talks and fireside chats.

If the depression this year has kept you from going to Europe to enjoy the winter Olympic games in person, it is a chance to use your radio to advantage by catching the play-by-play descriptions as given by Edouard Roderich Dietze. The competition is taking place at Garmisch-Partenkirchen in the Bavarian Alps from February 6 to 15, and a summarization and description of each day's events—including ski jumping and racing, figure skating and skating races, bobsledding and ice hockey—will be released each day during that time except Sunday at 3:35 over NBC net works. With the new NBC change in network outlets, it will be difficult this far ahead to state whether the local outlet will be KFI or KECA in Los Angeles or KPO, KGO in San Francisco. However, your local daily radio column will give you the exact station. This is an advance warning to be on the lookout for something that should be most entertaining.

There is a new program designed for children. It is worth as much of your time as the youngsters'. I mean the young people's concerts by the New York Philharmonic-Symphony orchestra under the direction of Ernest Schelling. Mr. Schelling discusses the forms of musical composition and emphasizes his discussions by playing movements from different symphonies. The program is truly educationally entertaining. Try it—CBS, KHJ-KFRC every Saturday from 8:15 to 8:30.

Each year sees the networks bringing more and more of the educational to the air. They are attempting to teach the youngsters without the children realizing what is happening. All of which is a gift, but both networks have employed experts along that line and the next few years will see some truly remarkable results.

Instead of parlor jokes, you now have parlor games—via your loudspeaker. Let Virginia Clark teach you the games over NBC-KFI-KPO every Sunday noon. The program is sponsored by the Better Speech Institute of America and the program is changed from time to time also to give you the opportunity of learning how to dramatize the power of the spoken word.

Talk about education for children, the above program is a sugar-coated one for adults.

There has been a terrific dearth of good comedians lately. There are a lot of so-called funsters on the air, but most of their jokes came over in 1492. Then there is the type who waves a flag in front of the microphone. All in all, it is no wonder the American listening public has become disgusted with anything remotely resembling humor. But, at last there seems to be something new under the sun. For six weeks straight I have listened to a chap by the name of Bob Burns and have gotten laughs. He brings to the microphone a freshness, a newness and a wit that has turned the radio profession inside out in six months. From out of nowhere he has suddenly grabbed the spotlight. He is going places, going far, and you might enjoy being in on the ascent by listening in every Thursday evening from 7:00 to 8:00 over NBC, KFI-KPO. He calls himself the Gentleman from Arkansas and is featured on Bing Crosby's new show.

And last but by no means least, the Santa Anita Handicap will be broadcast coast to coast Saturday, February 22, from 4:00 to 4:30, NBC-KFI-KPO.

THIS MAN HATED FLIES

By ROBERT WELLES RITCHIE

GENEROUS tolerance is mine for the home-loving burgher. After his spell at the office he commutes painfully by auto, trolley or train, hoses his dahlias, sits down to a New England boiled dinner and then shushes his children to the movies so he may squat with a pipe under the family reading lamp and receive from Mr. Van Dine—or a double-score imitators—corruscations of the scalp from a terror tale . . . Hero imperilled through the bite of a nefariously trained walrus, or other unusual fauna.

This is all synthetic chills-and-fever, brought to your home—like the radio or laid-in water—for ten cents paid in to the circulating library. Pitiful homeopathy of terror. . . .

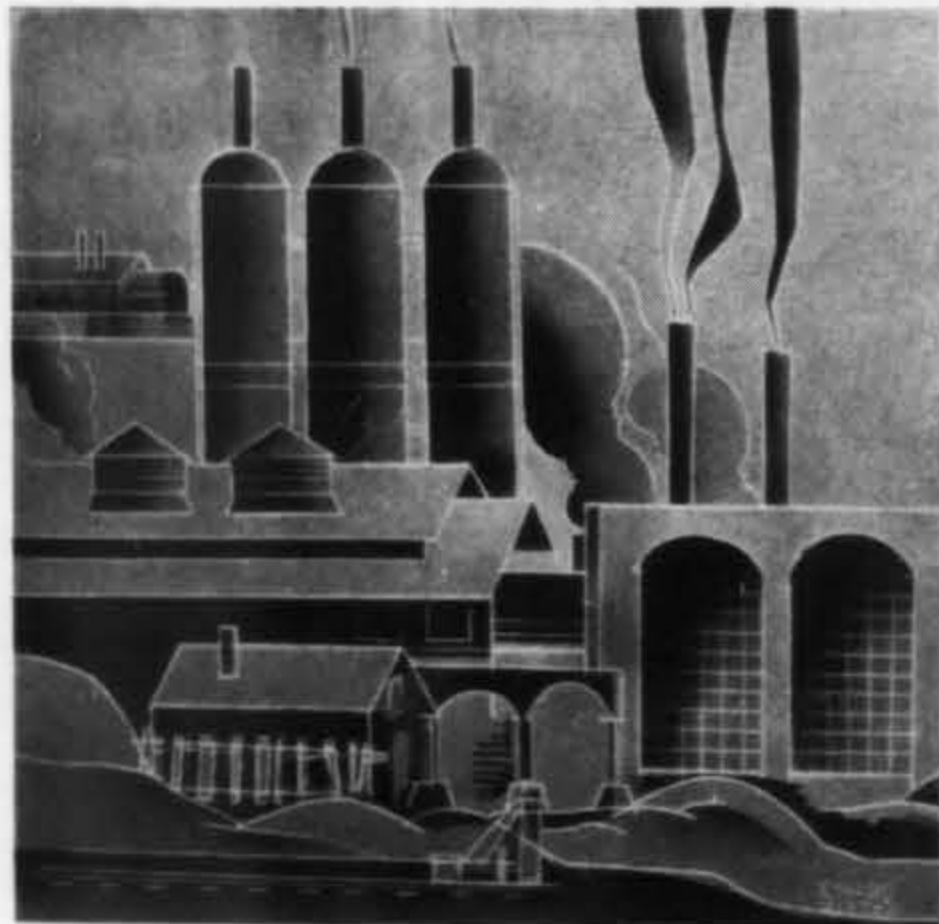
If the editor, having due cognizance of the delicate sensibilities of expectant mothers and others who have been branded by pre-natal revulsions, cares to pass this to the printer, here's a quiet study in terror; no manufactured excitements:

It was not in Istamboul or Port Said or in any of those romantic places but in an Armenian drinking joint in Fresno, California, I heard a man speak a tale of unmitigated terror beyond the decent bounds of average imagination. Fresno . . . *tsk-tsk!*

He was a fellow I'd first met in the Carton Louis, Paris, after the Armistice—Carton Louis, a very high priced gyp joint with the single excuse of a chef who once must have cooked for angels and their cherub children. He was then the jauntiest, cock-surest American with wings on his tunic I've ever encountered. A near-ace. A cool devil with the ladies of every shade above the downright French Colonial high yaller. The flood of raw youth and roaring spirits in this youngster qualified him as model for the Young God, 1918 design.

Over champagne brandies that first night of introduction and afterward this chap Prudhomme—I'll call him that because his ancestry was French though he was belligerently American—held forth vain-gloriously. With a loosely girdled lady under arm for occasional revivifying coddling, he told me of murder-rides in the skies — of tough German pilots saluting him at 10,000 when his machine gun jammed and they—in queer chivalry—withheld their trigger finger from theirs.

A lot of years passed and the generations of resolving worms in Flanders long since had died of inanition when I found myself in Fresno last July. I have been in worse places than Fresno in July, but—mercifully—not many worse. When my paltry affairs were composed I sought coolth and alcoholth in an Armenian dispensary. There a mutual friend introduced me to Prudhomme, one-time Young God, 1918 model.



There is always something new under the sun. And here is a treatment for interior and exterior decoration that is of recent development. This porcelain enamel mural, "Steel Manufacturer," is 4 feet by 4 feet and one of nine executed for the reception room of a large industrial plant. H. Edward Winter, the artist, has returned to his native California after a thorough study of the subject in Europe and in the experimental laboratories of the Ferro Enamel Corporation of Cleveland. Porcelain enamelled iron is virtually a glass coating fused on to a special iron base at high temperature. As a result it is extremely durable, and the coloring is of great lustre and brilliance. Mr. Winter's work is not confined to murals, although this seems to have far-reaching possibilities, but also to vases, service plates and other small pieces that lend themselves to this treatment. An exhibition of his work will be on display in the Hollywood store of Barker Bros. January 27 to March 1, and in their Los Angeles store March 2 to 15.

No, he was not shabby. He was not a whining drunk. (This is not written to standard, this story.) He was a sober, sedate citizen in slacks and a near-silk shirt. Where once his uniform had helped distinguish him, now it was something in his eyes—something in the deep, double-parentheses graven from nostrils to mouth-corner. The erstwhile aviator and lady hunter had seen something. . . .

Another distinguishing mark I could not help noting while the extraneous *tertium quid* lingered at table: this war ace was an expert fly catcher. Let the most inconspicuous boy-fly approach within three feet of our table and, with a lightning swoop done, nevertheless, with an air of polite restraint, Prudhomme had him gripped. He disposed of the corpse with a light rolling motion of his fingers, then wiped them on the table cloth.

"This Armenian," said Prudhomme when at last *Tertium Quid* had left us, "has something that Noah brewed when he got out of the ark. Read about it in Genesis. The ark, you know, landed in Armenia; so—"

"After that," Prudhomme was saying, "I was once more looking for a job. This Englishman I was telling you about—this scientific fellow—wanted to go down in the Paumotos, in the South Seas, and make a study of the extra fancy, Grade A lepers living there. Because I knew something about gas engines and photography, he signed me up.

It's a soft life cruising 'round those little seed islands, and this English nut making his slides and his cultures. I mean, easy for me until—

"Until we came to that special island where they were the worst. There I used to work the camera while the English nut held 'em in focus—if you get me! Holding 'em: that was *his* funeral, not mine. One day I was pressing the bulb on a bunch of—well—frights, when. . . ." The man broke off to send his palm swooping over my glass. He mumbled something between his fingers.

"You wouldn't know, of course, about the 'bleeders'. They are lepers who can cut themselves without knowing it; and they bleed like all hell.

"That day one of these bleeding boys was carried down to get his picture took. Before the English prof. lined him up in front of my lens, I was sort' a idly watching how the blue-bottles settled on that black trail he left in the sand. *Buz-z-z* from one spot to another. . . .

"I took the guy's photo and was just changing plates when I saw two blue-bottles settled on a raw place on my left arm where I'd skinned the hide off cranking the engine that morning."

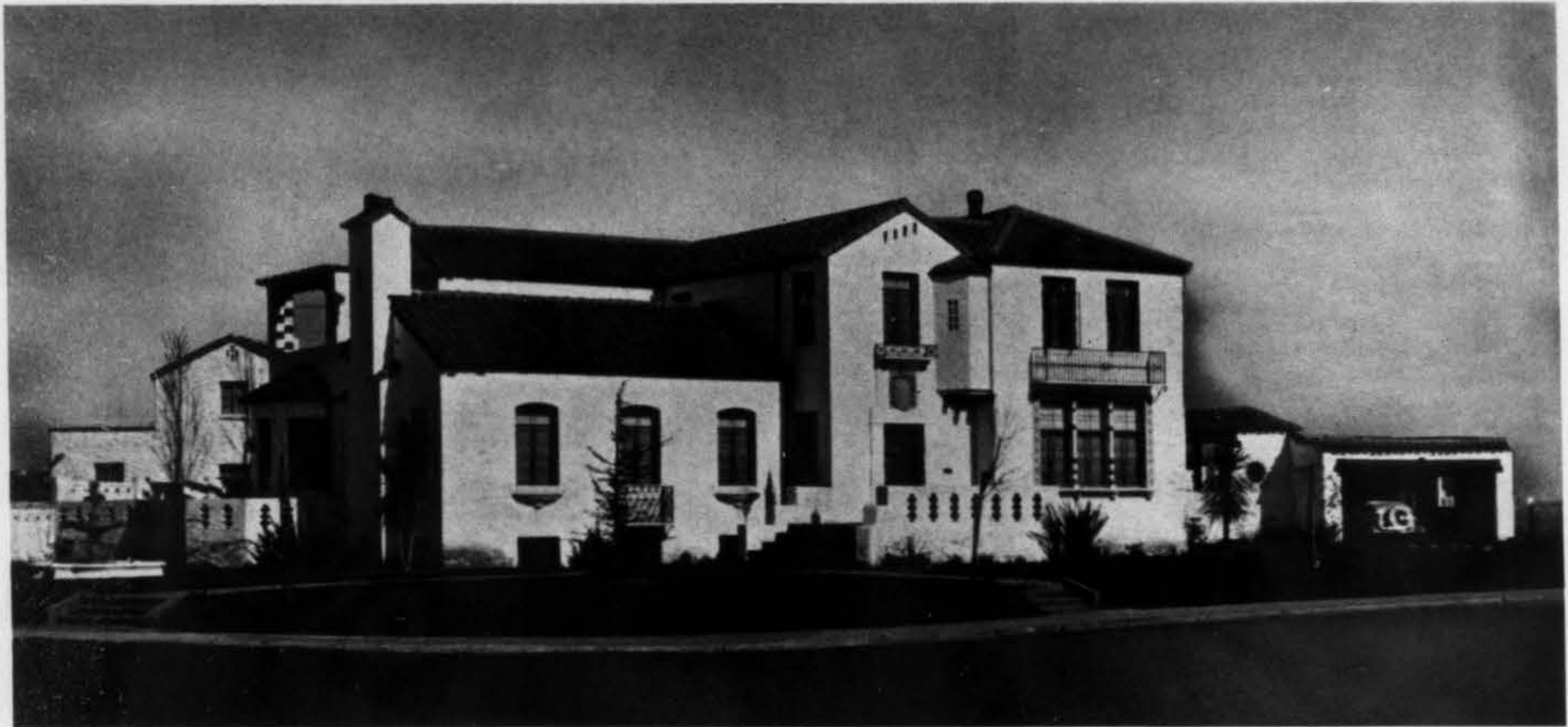
Prudhomme gave me a look from somber eyes I'll never forget.

"The Englishman—and others since—tell me it will be five years before I know," he whispered. . . . "Before I *know!*"

PLACE YOUR BET

CALIFORNIA ARTS
& ARCHITECTURE

for the coming twelve months. A sure tip—will cost you only \$2.50 to play it across the boards. Send in your check and receive a winner the first week in every month. Rain or shine, California Arts & Architecture will be out in front—so hop on and root for the blue and the gold.



Gussie Cohn Residence, Stockton, California

Frank V. Mayo, A.I.A., Architect

Noble H. Brown, Roofing Contractor

A ROOF SHOULD BE MORE THAN WATERPROOF!

A roof should be *beautiful* and it should be *permanent*. These two extra requirements are answered in the clay roofing tiles manufactured by N. Clark & Sons. There is a pattern for every requirement and some are available not only in the natural, fireblended variation of colors but in special finishes as well.

For permanence one need look no further than these fine tiles of well burned clay. They are second to none in strength, beauty and low absorption of moisture.

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LOS ANGELES

R U N N I N G F I R E

By MARK DANIELS, A. I. A.

THE NEW SUBSTITUTE FOR DIVORCE

FOR two thousand years divorce for one cause or another has been a legalized action. Perhaps I should say for two causes or more, for the first just grounds recognized by Romulus were adultery and drinking wine. You can realize how long ago that must have been.

In 449 A.D. the straight jacket of divorce was split up the back by Theodosius and Valentinian who set forth twelve offences, either of which were grounds upon which a woman could get a divorce. To these three others were added, a little later, to encourage the men, whose grounds were enlarged by forbidding women to go unpermitted with other men, staying out at night without permission, and frequenting the theater. Obviously, this very limited list of fifteen was established long before golf and bridge.

Through the centuries other grounds for divorce have been added, one of the latest being coffee grounds, until there would seem to be nothing necessary to do in getting a divorce but to sigh heavily.

But, as is in the case of getting too much sugar in the coffee, the taste for divorce has been cloyed by the ease of accomplishment. As those who learned to drink for the first time during prohibition soon turned to hashish and cocaine, so women seem to be turning from divorcing husbands to murdering them. How long they can get a kick out of that substitute is difficult to say, but it is encouraging to read that the supply is large. If you don't believe in divorce don't take your husband to court—murder him.

MAN AGAINST THE TREES

OF ALL wars that man wages to accomplish his own utter annihilation the one to exterminate trees is the most relentless. In that war there is no mercy, no quarter, no armistice. Miles of rolling California hills, once the home of game that roved forests where rang the songs of birds, now lie baked in the western sun with the charred remains of what once were trees lifted to heaven like the bleeding stumps of heroes' arms on a battle field.

It is a merciless, pitiless, heartless, vicious war of destruction. May it please God Almighty that it shall not be endless.

WHAT'S IN A NAME

CONSISTENCY in nomenclature is another one of those things which, like the freedom our forefathers fought for, we have to go abroad to find. True, our Federal Government has taken many steps towards the eventual elimination of the lie in advertising, aided by the more effective ridicule of "Ballyhoo." But there is one type of misrepresentation that is beyond the pale of the law. That is the naming of hostels, institutions, summer homes, and the like.

Fired with that determination to attain the epitome in original, unique and inspired names for summer homes we find along our highways, as a result of sleepless nights devoted to ponderous research, such names as "Bide Awee", "Dew Drop Inn", and "Idle Wilde". But even these are more consistent than are some of the names we find on country gas stations and modern home cooking restaurants in the older residential sections. Well out in the desert I found one of the former, surrounded by sand, alkali and cacti, with a huge sign declaring it to be "Ye Alpine Tavern Gasoline and Oil Station." Not to be outdone by any rural swain, an itinerant chef in San Francisco has taken over an old residence of that type of Victorian architecture that embraced a pinch of Chinese

pagoda and a snuff of California bungalow, and replaced a double-hung window with some diamond shaped leaded panes, which institution is now yclept "Ye Queen Anne Inn." What has become of all our school geographies?

ART AS A CURE FOR WAR

FROM PURGATIVES to peace ships, panaceas have been proposed for the all-time cure of the war fever. To date the correct anti-toxin has not been discovered, despite the innumerable "shots" the people have taken.

At the first rattle of pocket knives some new blunderboob rises to draw heavily on his vast inexperience and unload upon us his store of inaccuracies. In the good old days it wasn't that way.

In Venice in 1848 cannon fire in St. Mark's square was prohibited because it loosened the incomparable mosaics on the basilica walls. In the nineties of the same century this edict was strengthened and rigidly enforced.

If we want to stop war why not go in for mosaics in a big way?

MIRRORS

A RECENT ITEM in Mr. Brisbane's column "Today" reads as follows. "The newspaper is the national mirror, reflecting what it sees. The editor may well say: 'If you don't like what you see in the mirror, change your face or change your civilization, do not break the mirror.'"

I recall youthful days when I would stand in the vestibule of the zoo, chortling with glee as I saw my image reflected from those curved mirrors. In one I would see myself short and fat as Billy Bounce; in another I looked as skinny as a snake; in a third I was bulging above and shriveled below. It was all a matter of the mirror. Few mirrors reflect a true image.

If you don't like what you see in the mirror it is not necessary to break it. All that you need do is change the mirror.

PARADOX

THE NINTH of Euclid's twelve axioms states, "The whole is greater than its part." Recent translations state this more clearly. "The whole is greater than any one of its parts."

During the years that I ate, drank and slept with a slide rule I took this axiom for granted. Now I am beginning to doubt it. Anyhow, I have been shown that the converse is not at all true.

In a discussion that revolved about my own self-admitted wisdom as a center, I magnanimously permitted the name of Euclid and his ninth axiom to enter the discussion. My wife, who is a crack shot, pounced upon me with this: "Some men are less than some of their parts." I am still wondering if she meant conceit.

FUNCTIONAL ARCHITECTURE

ONE OF the leading architects on the Pacific Coast, and in America for that matter, asked me the other day, "Just what is functional architecture? I have asked many alleged modernist architects what the term means and have yet to get a satisfactory answer. If buildings will not perform the functions for which they are designed they are merely examples of poor architecture. Stripping a building of all its ornament does not make it function any better. Making it ugly does not help matters. A beautiful woman 'functions' just as well as an ugly one." I wish he would permit the publication of all that he said that day, for he is as modern as any good architect.

KILLING THE GOOSE

THE SAME architect brought out a thought on the subject of efforts to attain the extreme in modern architecture, that should be weighed carefully by all members of the profession. Planning is an exact science. It is a matter of geometry and other branches of mathematics. Any well-trained engineer can *plan* a building as well as any architect and better than most. But he cannot plan it so that it will have no waste space, with no unnecessary cost, and still be beautiful. What the well-trained architect contributes to the planning of a building that cannot be effected by the engineer is the essential element of beauty.

Now, if the architects develop a school of design that consists solely in unadorned structural elements placed only as economy dictates, without regard to beauty, they are reducing the profession of architecture to that least common denominator of building where any engineer and many building contractors will be able to design structures as well as any architect; so why have an architect? This elimination of all aesthetic considerations and reducing architecture to the mere designing of a box-like structure seems much like killing the goose that lays the golden eggs.

THE EVIL-HUNTERS

A FEW DAYS ago Professor Henry Lanz of Stanford University read a paper on the "Metaphysics of Gossip". In it he called modern artists "evil-hunters," proving that he was no mean marksman himself. The professor continued, "The modern artist has a special eye and peculiar preference for deformities, defective bodies and souls, for monotonous, oppressive rhymes and shrieking, dissonant sounds."

That the modern artist does go to extremes is patent but that he reaches a stage of frenzy is probably due to the "monotony" of such papers as this one of Professor Lanz. But the good Professor does not stop here. He goes on to inform us literature is nothing but "Gigantic gossip." In this class he places Dante's "Inferno," Boccaccio's "Decameron," "Babbit" and "Elmer Gantry." I am surprised that he did not include the Bible and the twelve Commandments, but then I did not hear the entire paper.

After hearing his tirade against the "aesthetic pretensions of literateurs" one might well ask who but Professor Lanz is the gigantic gossip—without the merit of being literary. Many of us are beginning to get a little sick of this metaphysics and psychology stuff.

REGIMENTED CRIME

WHY NOT systematize crime? This is the age of regimentation and it is folly to permit one of our most profitable pursuits to fall into the rut of rugged individualism. If this be allowed to happen someone may be convicted of crime or, worse, some convicted criminal may be punished.

One system might be to classify crimes on the basis of the number of criminal lawyers it takes to clear the criminal of all charges. For example, murder, 5 lawyers; kidnapping, 5 lawyers; arson, 3 lawyers, and an insurance policy; grand larceny, 2 lawyers, and a cop; petty larceny, one cop, and a bottle.

Of course, this is only tentative. There are other angles, such as the time element, which might be used as a basis, conditions of the penitentiaries, and opposition from the criminals. It is all very complicated, but it could be done.



Photograph by Fowler

CITRUS NEWS GOES 'ROUND AND 'ROUND,
And It Comes Out Here

SUNKIST BUILDING, LOS ANGELES, CALIFORNIA

WALKER AND EISEN, ARCHITECTS

In all probability you can't get an orange in the place, but you can learn more about oranges and other citrus fruits here than you can in all the District of Columbia. It is said that the California Fruit Growers Exchange is the best organized co-operative institution in the world. From this building sixty-nine exchange sales offices in the United States and Canada constantly are advised on the teletype about the innumerable phases of market and shipping conditions. In the mad rush to change the form of our national government we might study this organization as a model.

A PROPHETIC SOCIAL DEVELOPMENT

Sunkist Is Now Organized to Beat the
World to the American Market

By EDWIN TURNBLADH



Photographs by Mott Studios

AFTER emerging from a tour of the new Sunkist building, capitol of the California Fruit Growers Exchange, one half expects to look toward the tower and discover there, waving spiritedly in the sun, the flag of a youthful republic. For here, within walls which express the high reaches of modern architecture and building, may be found a modern flower of ages of industry—one of the world's best examples of industrial democracy.

Four decades and two years ago the citrus fruit growers of southern California established a new nation—an economic one. The

principle of representative government in the citrus industry was adopted by the informal organization, at Riverside, of an Executive Board of Southern California Fruit Exchanges. Two years later the Board was formally incorporated as the Southern California Fruit Exchange, and in 1905 the name was changed to the California Fruit Growers Exchange—to cover the northern part of the State.

Today the Sunkist building is owned by the growers who together produce seventy-five percent of California's oranges, lemons and grapefruit. Each of the 13,500 growers

is a citizen in the industrial democracy of the Exchange. Each grower votes, either directly or through elected representatives, in the affairs of the cooperative economic republic. The whole Exchange moves on a system of representative government.

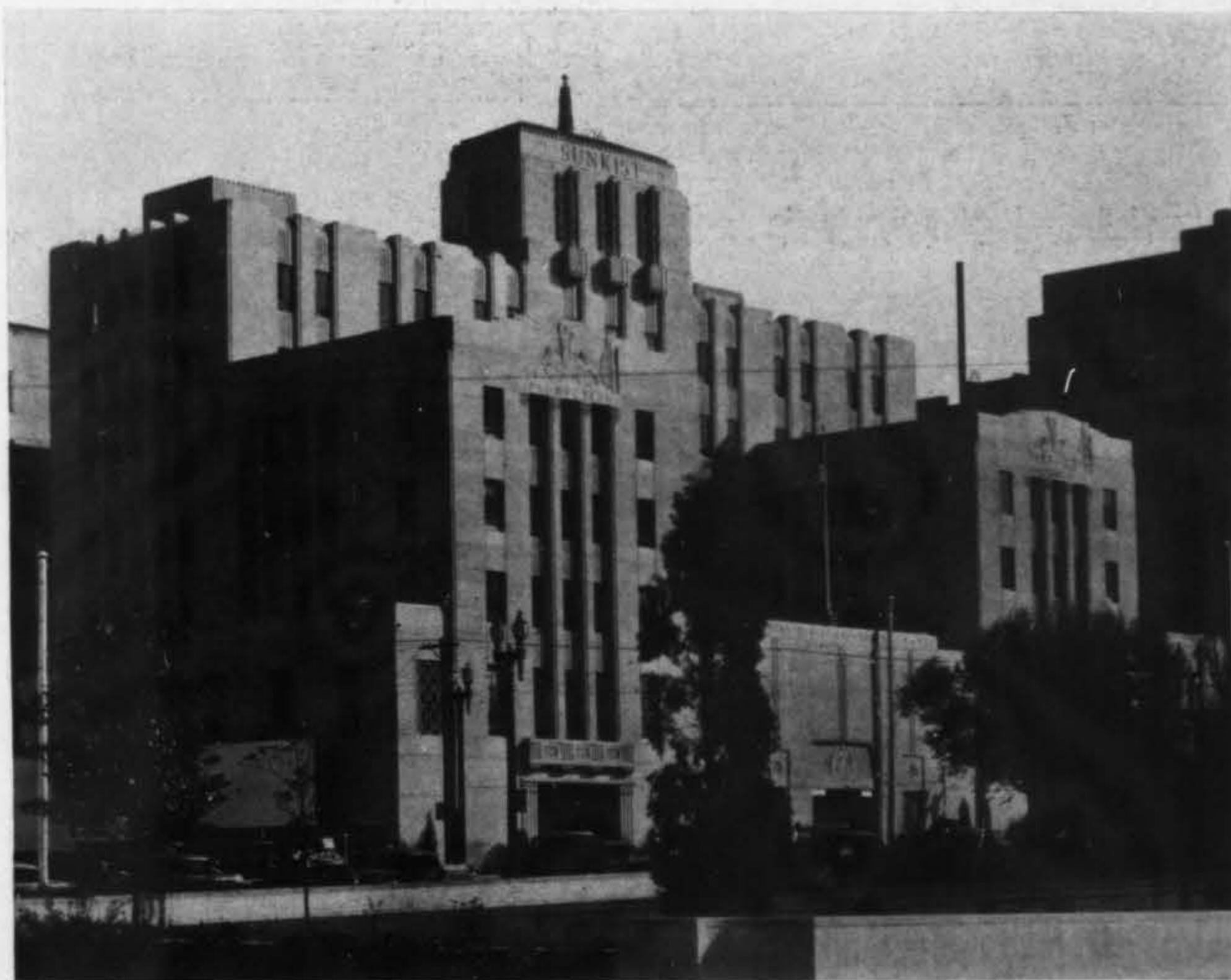
The local cooperative associations, of which there are over 200, are owned by the growers and governed through boards of directors elected from their membership. One or more of these directors is also chosen to serve on the district exchange board, and from each district board is elected a director to the central Exchange board.

With an average directorate of seven members in each local association there are about fourteen hundred men serving in this capacity in the Exchange—one grower out of every ten of the entire Exchange membership. From these fourteen hundred local directors come the district and central directors. Finally, twenty-five men, each a grower and leader in his local district, direct the government and supervise the expenditures of the California Fruit Growers Exchange.

The Congress, so to speak, meets once a week in the large assembly or board room on the second floor of the Capitol. This room may logically be compared to the legislative hall of a political democracy—with, undoubtedly, far less wrangling. Exchange members may gather here and listen to the discussions. Grouped around the main assembly room are smaller ones for the use of committees and directors.

On the fourth floor is the office of the President of the California Fruit Growers Exchange—the chief executive of the industrial republic. C. C. Teague now holds that position, having been elected in 1920 as the fifth President. Paul S. Armstrong has served as General Manager since August, 1931.

A spacious difference between the Capitol at Washington, D. C., and the Capitol of





each member grower. Here reports are constantly directly received and dispatched. A survey of the bookkeeping division, with its up-to-the-minute bookkeeping machinery also indicates the vast quantity of business transacted by the Exchange.

The entire fifth floor of the Sunkist building is occupied by the advertising department. Last year five and a half million pieces of mail matter went through this division—as much as is handled annually in a city the size of Long Beach. Various types of display and educational material are sent throughout the world.

The outstanding marketing service of the Exchange to its members—and through them to the public—is vividly observable in the work of the sales department, whose duties are both general and specific. The general duties, among others, include the determination of general policies, and the formulation of a shipping plan to govern the movement of an entire crop over that period in which it is suitable for market. The specific duties and detailed activities are those which arise in the actual selling of individual cars. The central Exchange also offers the grower a comprehensive and efficient "clearing house" system of information in the collection and dissemination of current up-to-date crop and market data. The eastern salesman must know what is transpiring in California, and

Here is no paucity of ornament and yet the dignified entrance is undeniably modern. Ornamentation cast in the structural concrete, and the bas relief sculpture done by Harold Wilson over the door add just the touch that was needed to complete the charm of the low reveals. The floor of the auditorium is in parquet, as are the floors throughout. The mural in the picture below is one of two large paintings in the auditorium, by Frank Bowers and Arthur Prunier.

this industrial democracy is that all the central administrative, besides legislative and executive functions, are centered in the one building. There are no War and Navy Departments, but there is what could be called the Department of the Interior, or, in the alphabetical style, the MTK—the model testing kitchen on the fifth floor. Here each year the Exchange nutritional experts develop and have submitted to them hundreds of ways of utilizing citrus fruits, in salads, puddings, cakes, pies, and confections. A small experimental laboratory adjoins the kitchen.

On the seventh floor is what may be termed the Department of Agriculture—the growers service and field departments and the pest control bureau. Elsewhere in the building is the Treasury Department—or the auditing and bookkeeping divisions. And elsewhere is the Postoffice Department, where, from the stacks of mail, each day looks like a Christmas season. A publicity director, like a Sec-

retary of State, handles diplomatic relations with the ambassadors of the journalistic world. Comparable, by the way, to the Capitol at Washington, there is a garage on the street floor, for the use not only of "Congressmen" of this industrial democracy, but also for employees.

Apart from features parallel to a political organization, the purely administrative work conducted at the Sunkist building is explanatory, in a striking manner, of the systematic scope and network of the California Fruit Growers Exchange. If a benevolent Heaven notes each sparrow's fall, the Exchange practically notes the drop of almost every orange, lemon, and grapefruit in California. And the Exchange watches the career of each ambitious young citrus fruit off to the market.

The telegraph department in the Sunkist building more visibly perhaps than any other of the departments, depicts the quick clicking alertness of the Exchange to the interests of





The bronze entrance doors are fine examples of restraint. Another designer might have developed one of those modernist designs known as "Abstractions," depicting the juice of a grapefruit squirting curvedly into the pupil of a detached and unrelated eye. The two murals that flank the entrance complete a series of four by Frank Bowers and Arthur Prunier, featuring the production and distribution of oranges.



the California shipper must know what is happening in the East.

The Exchange has been quick to adopt all the modern miracles of thought transmission. Radio, teletype, cable, telephone, telegraph and air mail are all important instrumentalities in the consummation of sales of Exchange citrus fruit. The teletype system has been installed between the Los Angeles office and the district exchange offices. The teletype is largely used between the sales department and the Exchange sales offices in Seattle, Portland (Oregon), and San Francisco. Each of these offices can teletype messages to each other. Complete reports of auction sales at the Boston, New York, Philadelphia, and Chicago markets are received daily by the sales department over the teletype. Reports come in from other auctions and from eastern private sale markets by fast wire. Every incoming teletype message, telegram, and cablegram is promptly relayed over the California teletype network to district exchanges. Exports to Europe are arranged by cable with the London office, and sales in the Orient are largely made via trans-Pacific cable lines.

This system of relaying information is very valuable. Early in the day the central office and the district Exchange offices can determine the trend of the market. Each district exchange has the same information at the same time as every other district exchange. The sales results on every brand sold are definitely known. Guesswork as to the market is eliminated. If an offer is submitted on a particular car, the district exchange manager can quickly reach a decision based on fact.

Each individual carload of citrus fruit receives constant individual attention from the Los Angeles central sales office, from the district exchange office and from eastern sales offices. Each car represents a separate individual transaction. When a car is shipped there is forwarded to the Los Angeles office,

among other papers, a card manifest containing full information concerning the shipment.

When this card is received in the Los Angeles office, usually a day after the car is shipped, the sales office to which the car is billed is wired sizes and contents, date of shipment, etc. All cards received each day are entered in a bulletin called the size list. This bulletin, which contains all the information on the card, is mailed to every Exchange sales office in the United States and Canada, sixty-nine of them altogether. Twenty-five of the more distant offices receive the bulletin by air mail. Within a few days after a car is shipped, every Exchange salesman has complete information as to the contents and routing.

The card is placed in the live file of the sales department, according to the serial number and market of destination. The day before a car is due at the market of destination the sales department confers with the district exchange. A price is agreed upon and wired to the market of destination. A notation of this wire is made on the card. In fact, every incoming and outgoing wire in connection with the shipment is entered on the card, as well as every change of routing, change of icing instructions, or any other action. Thus the card offers a complete record of the shipment from the time it is loaded to the time it is sold.

Besides that wide sales service, the Exchange also assists members in other vital ways. Financial credit established by the members permits investments for purchase of land, erecting packing houses and equipping the same with the necessary machinery. These investments are paid for through the withholding by the association of a fixed number of cents per box. Such deductions are placed to the credit of each member, and this establishes his interest in the association.

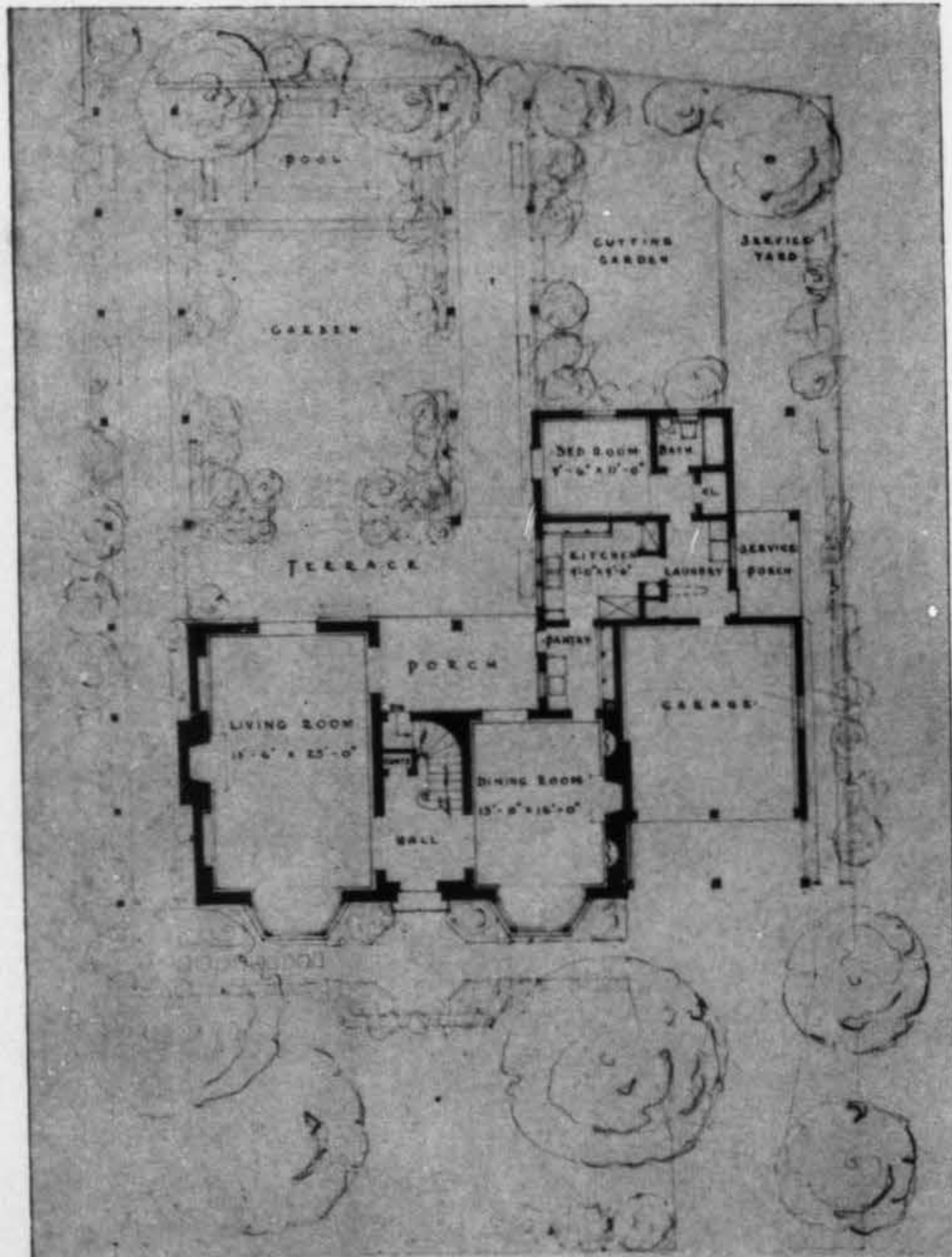
The interest of each member in the concern is fixed, usually, by the amount of fruit shipped through the house. This division of assets on the basis of packed boxes furnished gives individual growers representation on the basis of their production, and gives the large and small grower exactly the same per box interest. Investments of growers are returned to them on a revolving fund basis.

(Continued on Page 36)





Photographs by George Haight



WHAT! NO CORNER WINDOWS?

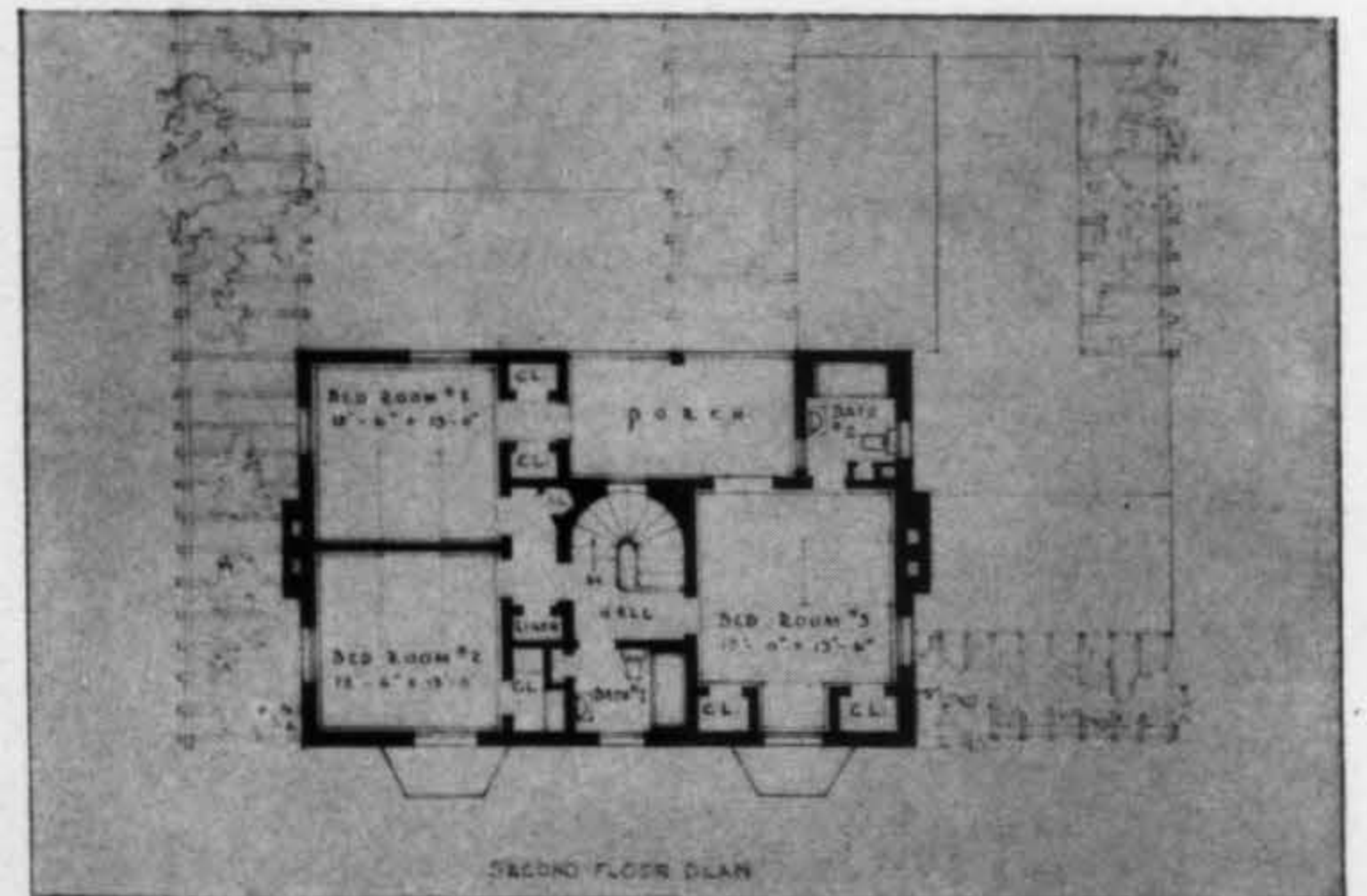
Yet It Won First Prize in the House Beautiful Contest

RESIDENCE OF THE MISSES GAIL AND MARIE HOUSTON
LOS ANGELES, CALIFORNIA

H. ROY KELLEY, A.I.A.
Architect

KATHERINE BASHFORD
Landscape Architect

Not all people want windows that seem to demand lying upon a davenport to look out of them. Not that looking out through a window while lying down is bad, but that is such an easy way to catch a cold.





Mr. Kelley seems to have learned the trick of winning prizes in almost any type of architecture. If one likes a quiet, restful house, reminiscent of the simple beauty that is the heritage of our forefathers, he would undoubtedly award this house a prize. The straightforward, well organized floor plan is frankly expressed in the exterior. The consistent simplicity of the interiors, the restraint of structural ornament and the selection of appropriate furniture are nicely apace with the atmosphere of the house.





A "HOUSE" FOR LIVING IN

HOME OF MR. AND MRS. SAMUEL J. BRISKIN

UPLIFTERS RANCH, SANTA MONICA, CALIFORNIA

Despite the definition of M. Le Corbusier, the home of Mr. and Mrs. Briskin is very much of a house to live in without being in any way like a machine. It is a stream line bed for light and beauty. It is a simple house done in cottons and linens and French Provincial, honey-colored furniture. Also it is individual in the only way individuality can be accomplished—by never using the same design twice.

Light colors and lots of sunlight make the living room a place in which to linger. The drapes are unbleached muslin with diagonal strips of mauve-brown moss. The sofa is covered with a plaid of brown and white linen. The modern Provincial chair in the foreground is upholstered in white leather with a back to match the sofa. The card table and the little chairs covered in white leather are always ready for a game. The guest room is red, white and blue. Violet-blue carpet. White wallpaper with small red dots. The red, white and blue chintz drapes are shirred at the top and trimmed with white ruffles. The chair matches the drapes, even to its ruffles. The Provincial directoire furniture is hand-made. In the master bedroom, the furniture is white and gold. The wallpaper, "Capitan" of the romantic period, has a coral design on a white background. The carpet is white and the soft white voile curtains complete the charm of this very French, very feminine room.

Photographs by Fred L. Dapprich



ANNETTE FRANK

Interior Decorator

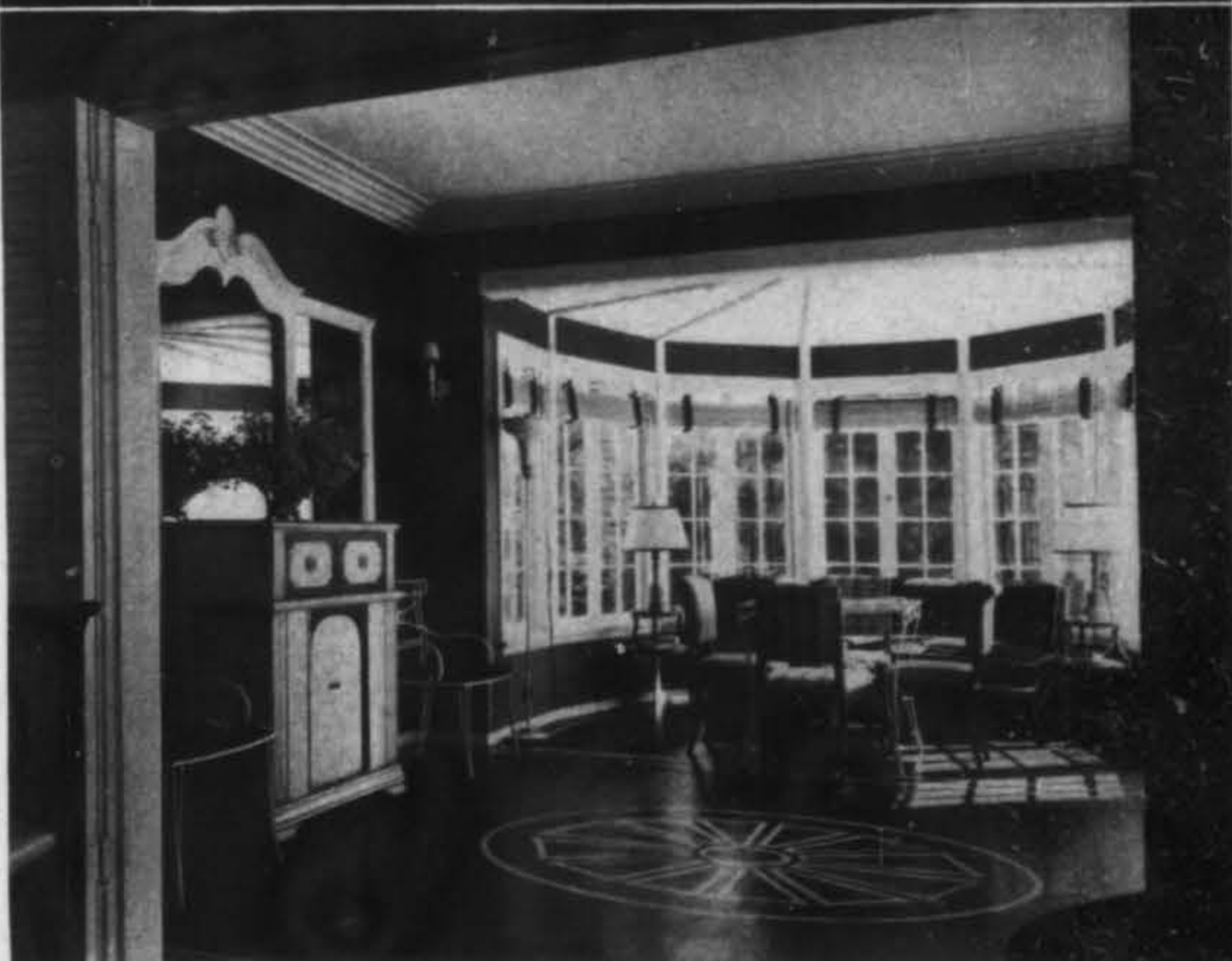
The dining room is carpeted in beige-grey carrying through into the living room. The antique white and gold directoire mirror repeats the charm of the fixtures. The scenic wall paper, "Tree Tapestry" in old white, tan and blue-grey is another recall of the garden view.

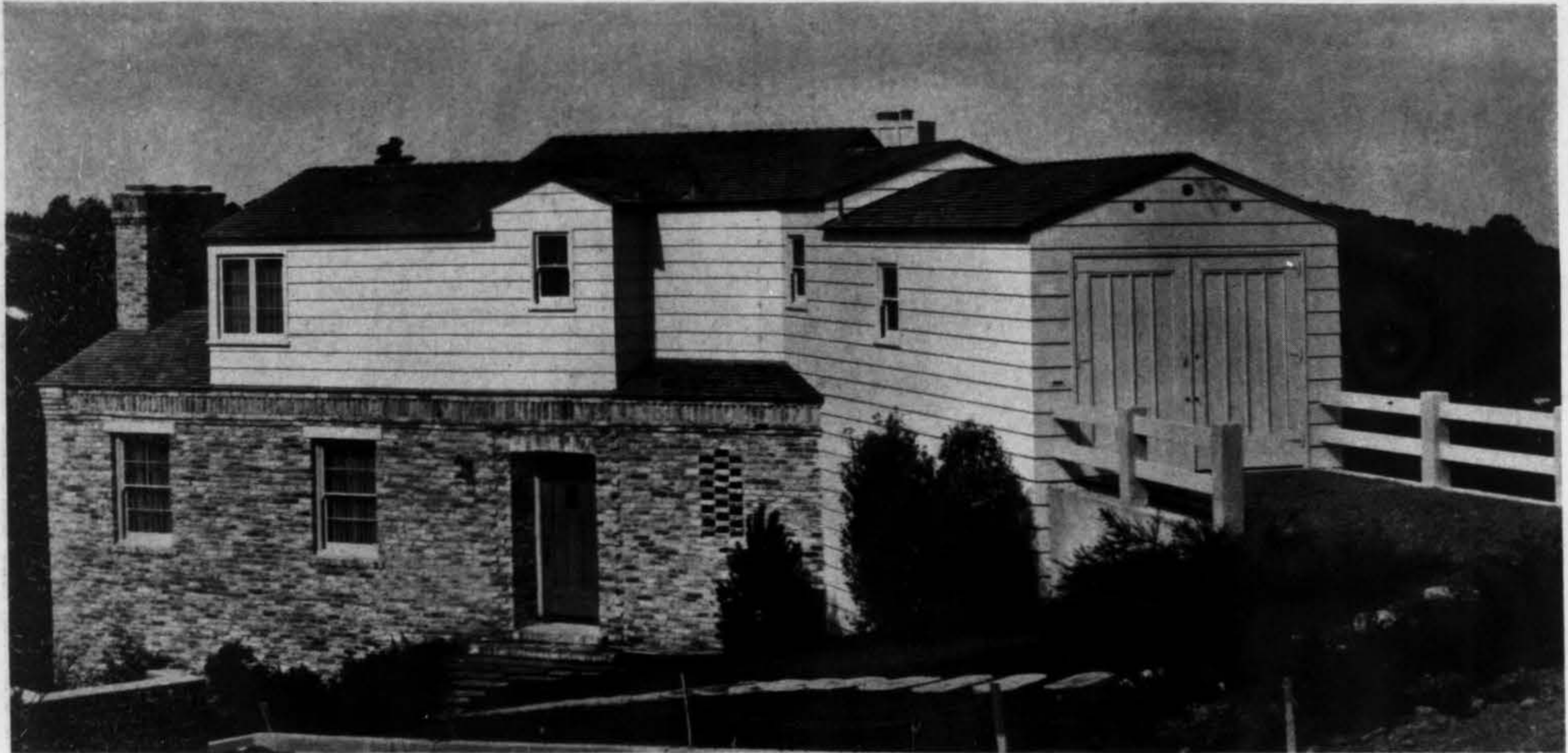


The old botany prints in the spacious hall are just the right touch to relieve the severity of their background and the nearby door trim. At the end of the living room the large studio window looks out into the garden. The davenport is covered in natural, yellow, mauve-brown and grey-blue hand-blocked linen, with grey-blue pillows. The lamps are old oil cans painted antique white and trimmed with applied laurel-leaf design. The yellow, cotton-stripped, armless chairs are piped in brown and trimmed with a long brown fringe.

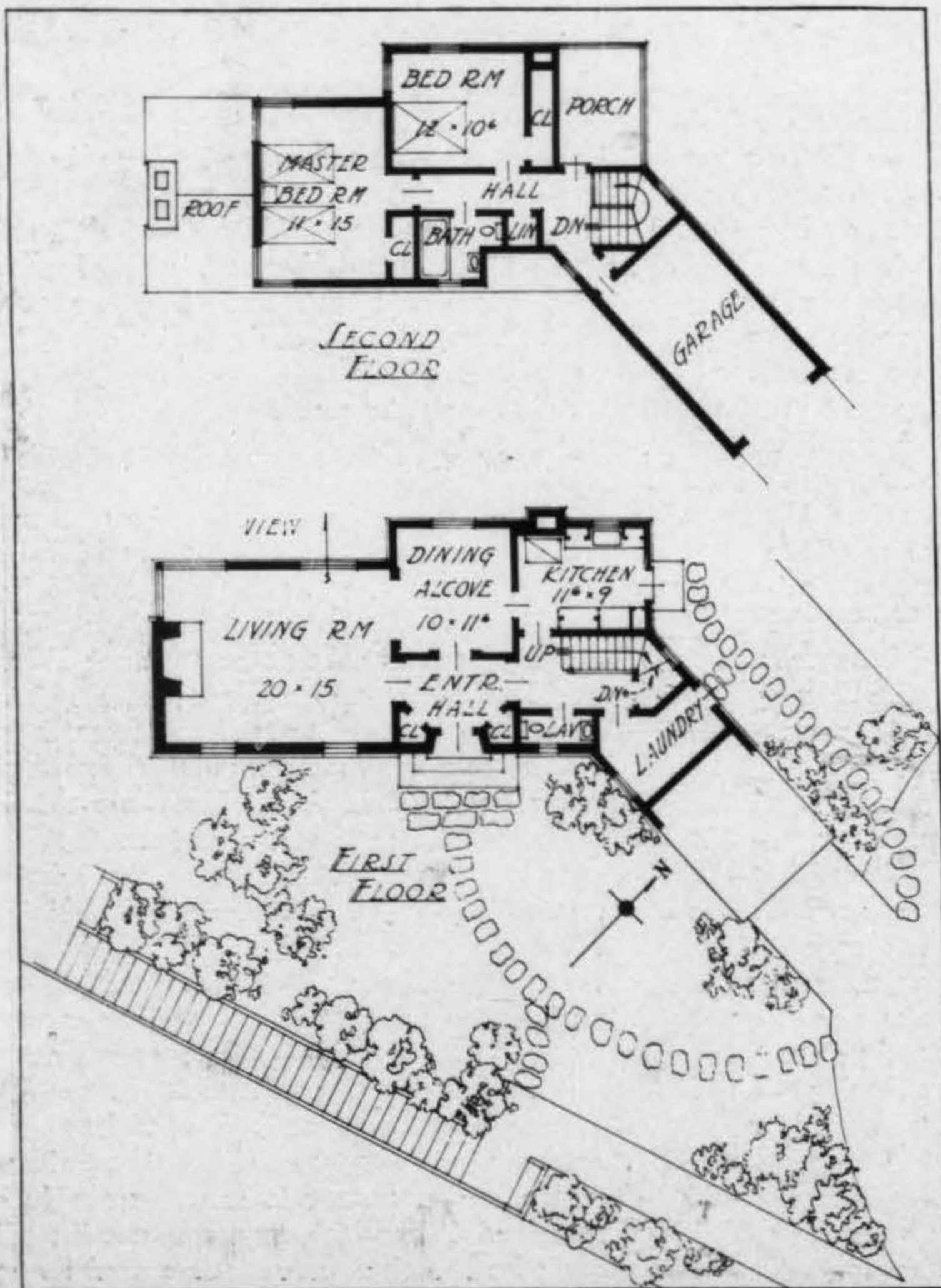


The sun room is a bay off the entrance hall. What in the world did we do before Venetian blinds were invented? They are up in this view, but still in evidence. Here is an excellent example of the beauty of linoleum used for floor covering. It is mauve-brown inlaid with cream color which softly reflects bright or filtered sunlight. On the left is a useful adjunct to any household, a Radiobar. This one is painted mauve-brown and white.





Photographs by Waters and Hainlin Studios



A WINNER IN THE NORTH

By MIRA MACLAY

TOPPING a hill so steeply-sloped and rugged that a feudal lord might easily have seized upon the site for his stronghold, there stands in Mont Clair Highlands Extension, Oakland, a modern house whose natural treatment and informality were factors in winning for its designer, Earl R. MacDonald, architect, a prize offered by the Home Planning Bureau and competed for by twenty bay-cities architects. The prize was awarded by a jury of three distinguished architects, Albert Farr, Irving F. Morrow and Mark Daniels. The plan was also voted upon by the general public, the popular vote coinciding with the architects' decision.

The problem presented for solution was to build a five-room and garage frame residence, on a hill lot, facing north, and with fine extended view to the south, east and west. A reasonable floor space was indicated and the treatment was to suit natural conditions, a specification in which MacDonald's plan excelled, not only in the cleverness of its adaptation to site and contours but in an informal naturalness that makes the house friendly to its surroundings.

The exterior treatment was pronounced fresh and interesting by the jury and the plan was also the most economical of the twenty-six presented. The total cost, including architect's fee, amounted to \$4,200.00.

The home, now completed and furnished as an exhibition house by Breuner's, is modified early Californian in type. The entrance, simple and gracious, is approached by stepping stones that wind through a lawn and shrubbery planting. This indirect approach is partly due to the placement of the house, whose walls do not parallel property lines but are at an angle to them. This placement gives the finest view almost impartially to every important room of the house.

(Continued on Page 30)

AN ELEVEN UNIT APARTMENT HOUSE

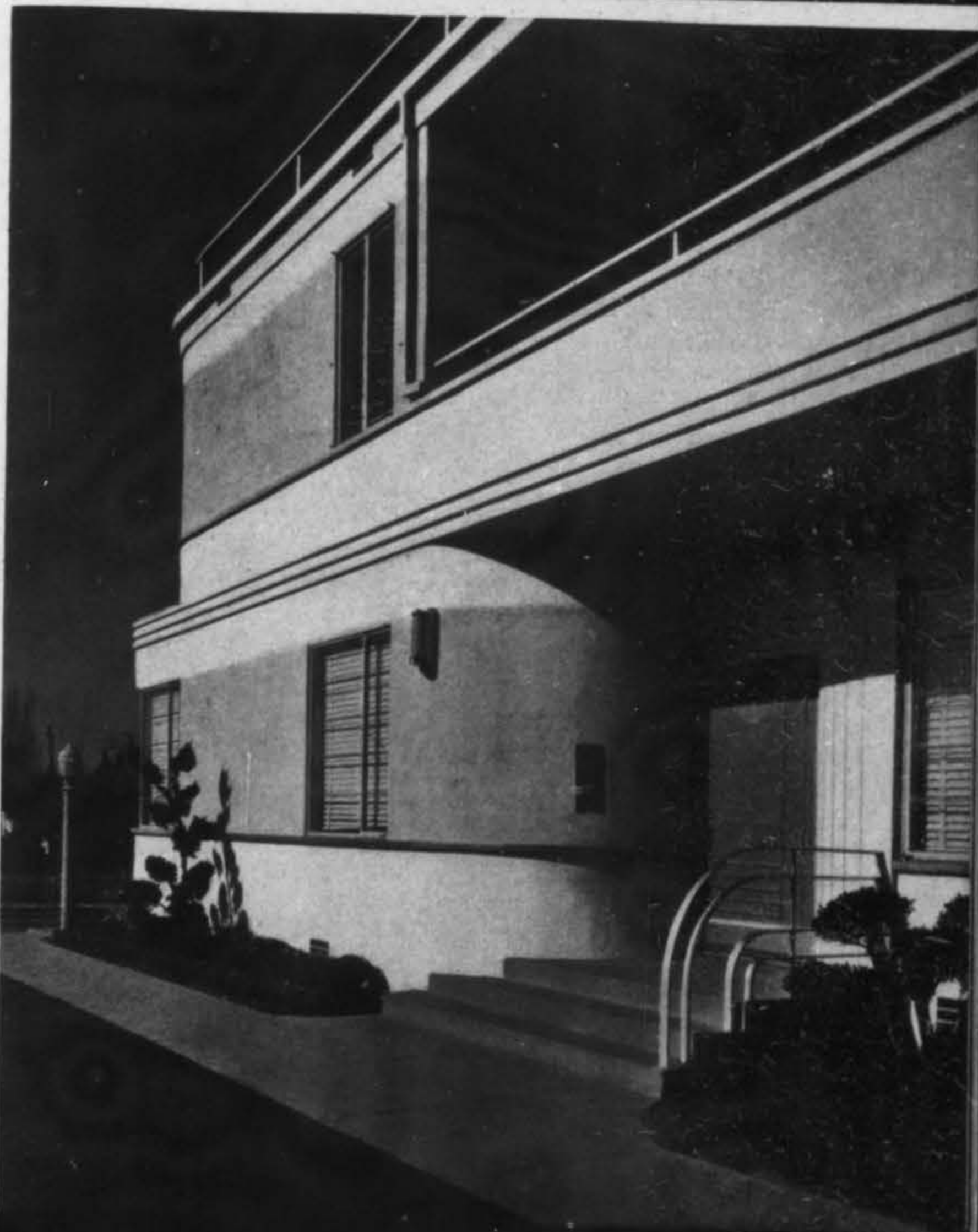
Los Angeles, California

MILTON J. BLACK, ARCHITECT

Photographs by W. P. Woodcock

Steel windows and Venetian blinds, of course. Those are essentials of the modern house. But the serious modern architects are coming back to the use of shadow lines, even if they are not cast by curved mouldings. Here is evidence of the value of mass and profile not sacrificed to a prejudice for a new, untried movement. Here are corner windows well treated, but, think of it, not a window that is five times wider than it is high. The "Machine for living in" is becoming livable again while becoming less like a machine. After all, the architect can only be successful by keeping abreast with the times but he should not swim beyond the breakers of reason. Milton Black has accomplished this in a notable manner.

MODIFIED MODERN APARTMENT HOUSE WITH LAMP POST





Pepper Trees Along
Marengo Avenue,
Pasadena, Calif.

STREET TREE PLANTING

By CHARLES GIBBS ADAMS

Landscape Architect

TREES! More trees! O, how we need more trees throughout all the West, except in the favored northern coastal regions of much rain and noble forests.

Especially do we need them in the populous central and southern Californias, regions of beauty but semi-desert character, where there is too much of glare for Anglo-Saxon eyes, and too much of drought for Anglo-Saxon lungs and skins.

We need them to induce more rainfall; to preserve the moisture when we get it, to stem the floods that devastate, to fertilize and to hold the soil, to feed mankind, to clothe him, to build him shelter against the winter and to cool him in the summer.

We need trees, the friends of man, for health, for comfort, and for beauty. Let the hard-headed business man scoff at that latter requirement, of beauty, and we can prove that trees will any day enable him to sell his land more readily and for greater price. What first led high-class settlers to pay extra prices in order to live in towns like Longwood, Montecito, Beverly Hills, Santa Monica and Palos Verdes, as against the barren towns about them? The trees, of course, well chosen and well planted there along the streets.

When all these facts are so patent, still we have to fight and fight, to overcome the public apathy and indifference to tree planting. And, more than that, a madness to slaughter the priceless trees we do have. I have seen two laborers saw down in half an hour a

kingly Live Oak that took more than six hundred years to grow. And why? Because a subdivider was too lazy to curve a street around it, which would have been more beautiful anyway. And then he planted, in place of that kingly oak, some gloomy and short-lived Blackwood Acacias, poorest of street trees, merely because they were cheap.

If you think I exaggerate about the indifference we must combat, consider one concrete case in Orange County, out of many, many such. The recent widening of a country highway necessitated the removal of several miles of old and noble Date Palms. The State offered to replant them just inside the property lines, that all travelers might still enjoy their shade and beauty; yet one, and one alone, accepted half a dozen Palms; the other hundreds had to be destroyed; and the highway remains an unshaded desert of concrete.

The good works we can do for highway planting group themselves around four major points: the beautifying of more miles upon miles of barren, comfortless highway; the wiser and more loving selection of varieties suited to particular regions; more sensible spacing of the trees; and, finally, saner care of those we do plant.

The first point is too obvious to dwell upon here; everybody who thinks must see our need of trees.

Of the second point, we can see examples of failure all about us, due to lack of study of suitability of variety to location.

Witness the water-loving Magnolias planted only to languish or die, in dry sections of San Fernando and San Gabriel Valleys. Witness the drought-demanding Carobs set only to rot and perish in wet ditches on the Pomona road. Witness the Pepper Trees, whose bases swell to five-foot diameters, planted long ago in four-foot parkings in Pasadena and Riverside, only to be blamed in time for breaking curbs and sidewalks, as Nature gave them every right to do.

But we need not be discouraged: we have as many really good examples to profit from and pattern after. Notice the fine old English Walnuts about El Monte and Ventura, happily placed where their roots can drink in the high water tables. Notice the thirst-resistant Arizona Ashes beautifying the roadsides at Newberry, where there is no water to give them. Notice how wisely Laguna Beach has planted the Monterey Cypressess that so bravely withstand the ocean winds. Notice how well Phoenix has used the Cottonwoods that do not care how dry the air may be.

When we plant in high mountain passes, let us plant the Pines that Nature would put there. When we beautify a sand wash, let us use the Sycamores and Oaks that she would use.

As to that third matter of spacing: more crimes have been committed in crowding highway trees too tightly together than in planting them too stingily. Trees spaced at

(Continued on Page 33)

BOOKS

By EDWIN TURNBLADH

WHEN I count what California may really boast of, I think of the genuine honor that there are published by Suttonhouse, Ltd. of Los Angeles and San Francisco some of America's best books for children. No other field of writing or publishing asks a surer and greater understanding of the heart of the reader. There is an art to writing for children which is mastered with inherent ease or not at all. There is a path into the world in which a child lives, but most grownups, having left, cannot find the way back. I admire those who can—they are writing literature tremendously more worthwhile than most of that which passes endlessly by.

Since looking into some of the books published by Suttonhouse I think I'd like to switch to reviewing literature for children. Their books are vastly more enticing to me than most books for grownups. I find no explosive vehemence on political differences, no dreary expositions of our economic melancholy, no fretting over this and that. But, instead, an entrancing imagery that draws one closer to reality. We say sadly that as we grow older we become more acquainted with the realities of existence. Our sadness is perhaps, rather, in forgetting them.

I could never express to you the appreciative knowledge of the high stature of a child's fancy which may be discerned in, let us say, the words and Willy Pogany pictures of "The Wimp and the Woodle, And Other Stories." Bless them, the Wimp and the Woodle—what could the world do without them—without the realm in which they dwell? Read about them—and other children's books. They will lighten your heart and free your mind, more than many other things could do.

The book of "The Wimp and the Woodle" is composed of seven short stories selected by the awarding committee last year in the first annual contest sponsored by the Julia Ellsworth Ford Foundation. This most commendable Foundation was established in 1934 to encourage imagination and originality in American writing of children's literature. The prize books of 1935, all published by Suttonhouse, show what perfect work may be done—in telling and presenting a story without condescending or looking down at a child. It is art, or rather, understanding, of a high order.

A child's eager love of animals meets response in several of the winning books for 1935. The first award was given to "Shaggy: The Horse from Wyoming," by Russell Gordon Carter. This is a story of a horse who belonged—and felt that he belonged—to an Army officer and a dog. The three of them went through the World War together. Other prize books of 1935 are "Horns of Gur," "The Shadow Cat," "Singing Paddles," and "Gabby Gaffer's New Shoes"—each a totally delightful work of juvenile literature.

The second annual Ford Foundation contest closes March 1 this year. Fifteen hundred dollars will again be given in the six prizes for the best original manuscripts of stories and plays for children. Julia Ellsworth Ford has herself written many outstanding works of juvenile literature, published by Suttonhouse. "Imagina" is the story of a sensitive boy whose wistful dreaming is expressive of all childhood. Her book, "Snickerty Nick," is a two-act play for children, replete with pictures and songs. It is also published in an album of five records.

Among a number of other new Suttonhouse books for children are "Coming of the Animals"—authentic legends of American Indians, and "Dogs

of the World"—a book portraying the origin, traits and characteristics of more than ninety different breeds of dogs. I know a good many grownups who'd like to read that, too.

Books designed especially for grownups are published by Suttonhouse. "Feng Ching," a book of Chinese sketches by Natalia Dobbins, is uniquely and beautifully printed on handmade Chinese paper, in a binding of Oriental motif. Drawings are by a talented Chinese artist, and some old Chinese prints are reproduced. The writings are a collection of verse and prose, depicting phases of Chinese life and culture.

Two other excellent current books express the publishing versatility of Suttonhouse. "Interior Decoration, Its Principles and Practice," by Katherine Muselwhite, is a very satisfyingly comprehensive text—dependably authoritative, written out of rich years of study and practice in America and Europe. "A Documentary Textbook on International Relations" is by John Eugene Harley of the Department of Political Science, University of Southern California. As stated in the preface, the book is "the outgrowth of twelve years of teaching in the field of international law and relations" and "emphasizes the documentary approach in the study of world affairs." It contains accurate and carefully checked texts of Official Documents and materials. The need for a reference work like this in a field of swiftly growing significance has been persistently plain to students, teachers, and librarians. The commanding worth of Dr. Harley's book, in responding to that need, is apparent at once.

Suttonhouse, Ltd. is showing proofs that publishing, of the best kind, may flourish on the Pacific Coast. I have been glad to speak here of their splendid work.

WHEN Bacon reflected that "some books are to be tasted, others swallowed . . ." he forgot those books which are so materially beautiful that they are also to be picked up with affectionate hands and just looked at. I turn to a copy of a book I have just been graciously given by Mr. and Mrs. Saunders of the Saunders Studio Press—in Padua Hills near Claremont. The book is one of an artistic group published by these two people—in a manner which indicates the beauty that printing may achieve.

"Journal of a Voyage Between China and the Northwestern Coast of America, Made in 1804 by William Shaler" is reprinted by permission of the Huntington Library at San Marino where the original of the report may be found in "The American Register: Or General Repository of History, Politics, and Science," published at Philadelphia in 1808. The "Journal" is the first known published account of California by an American. The book by the Saunders Studio Press constitutes the first separate printing of this authentic report and observation by one of the early American sea captains who play a notably prominent part in the acquisition of California by the United States. Besides California, Captain Shaler comments on parts of Oregon and Lower California, and describes at some length the Sandwich Islands.

Facsimiles of the title leaf and the first page from the original Philadelphia magazine preface the modern printing and serve further to guide the reader with a pleasant completeness back into early American life. Mr. Lindley Bynum, Field Representative of the Huntington Library, writes the introductory invitation to the pages, setting the stage for total enjoyment of the "Journal." Graphic

writing is enhanced by Ruth Saunders' excellent map showing the course of the voyage. Typographical beauty is heightened by her interspersed drawings. Printed in a limited edition, the "Journal" is, I am glad to say, a fine book to have and to treasure—for original historic knowledge of early California, for reference, and for the sheer lure of a swift adventure story. You may, by the way, compare what tourists saw in California in 1804 and what they now view in 1936—and at the same places!

A leaflet from the Saunders Studio Press announces a volume of poetry titled, "Wings Against the Sun," by Luella Reynolds Mead, a girl of seventeen at Claremont. This is her first book of verse, although she's been writing since the age of ten. Surely no one writes more sincerely felt poetry than youth. I look forward to her book.

Pacific Coast Trees

An illustrated manual of PACIFIC COAST TREES
by Howard E. McMinn and Evelyn Maino.
University of California Press, Berkeley, Calif.

At first I was disappointed when I found that "Pacific Coast Trees" was not a work on trees indigenous to the Pacific Coast. The title did seem to indicate that one might expect another Pacific Coast flora. But after I had gone into the work more thoroughly it became evident that this idea of presenting not only the indigenous families, but pretty well all trees that will thrive on the Pacific Coast was a most excellent one. After all, what is most wanted by the layman is a list of all the trees that he can use with a reasonable hope of success.

For the trained botanist, who finds the consideration of morphology and taxonomy too meagre, there are other works that can be used for further reference but for most investigators, even the highly trained scientists, this volume will be found to be extremely well done, with the information sought set forth in a clear, concise way. For the layman it is a real find.

The arrangement of families is based on that of Engler and Prantl, as are most of the manuals of very recent publication. This introduces a little confusion for those who are accustomed to Bailey's "Standard Cyclopedia of Horticulture" and his "Manual of Cultivated Plants" which follow the system of Bentham and Hooker. Nevertheless, it is undoubtedly the clearer system and ties in better with Rherder's "Manual of Cultivated Trees and Shrubs", also on Engler & Prantl system. But enough of botanical considerations.

The important features of this manual are its simple grouping, its very excellent illustrations, its good indexing and a most valuable list of trees that are recommended by Professor Shepherd for use on the Pacific Coast. Confining the body of the text to three groups, the gymnosperms, the monocotyledons and the dicotyledons, (the latter as two divisions of the angiosperms) presents the subject simply for the amateur botanist. With the illustrations drawn as accurately as any to be found, the labor of identification is further simplified. Professor Shepherd's list of trees is the best that has yet come to this desk.

In addition to the foregoing recommendations for "An Illustrated Manual of Pacific Coast Trees," I find that it just fits into a semi-scientific botanical library like an inlay filling in the cavity in a tooth. Jepson's "Silva of California" and his "Manual of Flowering Plants of California," and Sudworth's "Forest Trees of the Pacific Coast," although they be fortified with Rherder's "Manual of Cultivated Trees and Shrubs", Bailey's "Manual of Cultivated Plants", and Hutchinson's two volumes on "Families of Flowering Plants", leave a vacancy that is not entirely filled with Johnson's "Taxonomy of Flowering Plants." This manual by Howard E. McMinn and Evelyn Maino just about completes the filling. If I couldn't get another copy I would put up a tough fight to keep the one I have.

Mark Daniels.

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

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

Abbreviations used are:

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

TREES—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Kumquat <i>Fortunella Margarita</i>	H.-H. E.	10'	white	sun or some shade	light, well-drained loam or sandy soil	Usually grafted on seedlings.	Good ornamental tub plant. Must be protected from frost.
<i>Acacia decurrens normalis</i> (Green Wattle)	H. E.	40'	yellow	sun	ordinary	Seed soaked in hot water.	Is drought resistant. Has immense trusses of bloom and silvery foliage.
<i>Acacia decurrens dealbata</i> (Silver Wattle)	H. E.	40'	yellow	sun	ordinary	Seed soaked in hot water.	Is drought resistant.
<i>Prunus campanulata</i>	H. D.	30'	rose pink	sun	ordinary	Comes true from seed. Budding or grafting.	Best cherry for southern California.
<i>Prunus persica</i> (Flowering Peach)	H. D.	20'	rose pink, pink, white, striped	sun	garden	Seed or budding.	Can be pruned severely for cut flowers.
<i>Pyrus atro-sanguinea</i>	H. D.	18'	pink	sun	garden	Grafted.	Single blossoms that do not fade.
<i>Acacia Bailayana</i> (Golden Wattle)	H. E.	25'	yellow	prefers sun	prefers sandy or decomposed granite	Seed soaked in hot water.	Most popular and one of handsomest of acacias. Lives 12 to 15 years. Will not stand too much water.
<i>Ceanothus arboreus</i> (Island Mountain Lilac)	H. E.	15'	pale blue	sun	ordinary with good drainage	Seed.	Lives 10 to 15 years. Native of islands off California coast.

SHRUBS—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Buddleia asiatica</i> (Butterfly Bush)	H. E. slender	10'-12'	white	sun or part shade	garden	Seed; woody or half-ripe cuttings in spring; layering.	Prune after blooming. Flowers are fragrant.
<i>Buddleia Farquhari</i>	H. E. upright	6'-10'	grayish	sun or part shade	garden	Same as above.	Prune after blooming.
<i>Cassia tomentosa</i>	H. E. upright	8'-12'	bright yellow	prefers sun	garden, well-drained	Seeds grow readily when fresh.	Requires light pruning in spring. Is drought resistant.
<i>Chaenomeles japonica</i> (<i>Cydonia japonica</i>) (Japanese Quince)	semi-D	4'-8'	white, pink, red, salmon, etc.	sun or part shade	garden	Seeds, layers, or suckers.	Has brief deciduous period. Prune lightly in late spring.
<i>Coronilla glauca</i> (Honey Coronilla)	H. E. upright	3'-6'	yellow	prefers sun	garden	Seed (often self-sows), cuttings.	Prune lightly. Flowers are fragrant. Also has variegated form.
<i>Correa pulchella</i> and <i>Correa alba</i>	H. E. spreading	4'	pink, white	shade	garden with leaf mold	Cuttings.	Will bloom under pepper trees. Has long season of bloom.
<i>Daphne odora marginata</i> (Pink Daphne)	H. E. upright stiff	3'-4'	pinkish	part shade	garden, slightly acid	Cuttings in fall—slow to callus; layers; grafts.	Slow growing. Has fragrant flowers.
<i>Erica regerminans</i>	H. E. upright	2'-4'	rosy pink	sun or part shade	garden, slightly acid	Cuttings of new side shoots in spring.	
<i>Genista monosperma</i> (Bridal Veil Broom)	H. E. slender spreading	8'-12'	white	sun or part shade	garden, well-drained	Seed soon as ripe. Transplant seedlings early.	Keep staked. Stands pruning well.
<i>Ribes malvaceum</i> (Pink Flowering Currant)	H. but semi-D upright	6'-8'	pink	prefers part shade	garden, with leaf mold	Cuttings in winter; layering.	Is drought resistant.
<i>Ruellia macrantha</i>	H. E.	4'	pinkish purple	shade	garden, slightly acid	Cuttings; seeds; divisions.	Is free blooming. Cut back in spring after blooming.
<i>Viburnum suspensum</i>	H. E. spreading	6'-10'	white	sun or part shade	garden, well-drained	Cuttings or layers.	Flowers are fragrant.

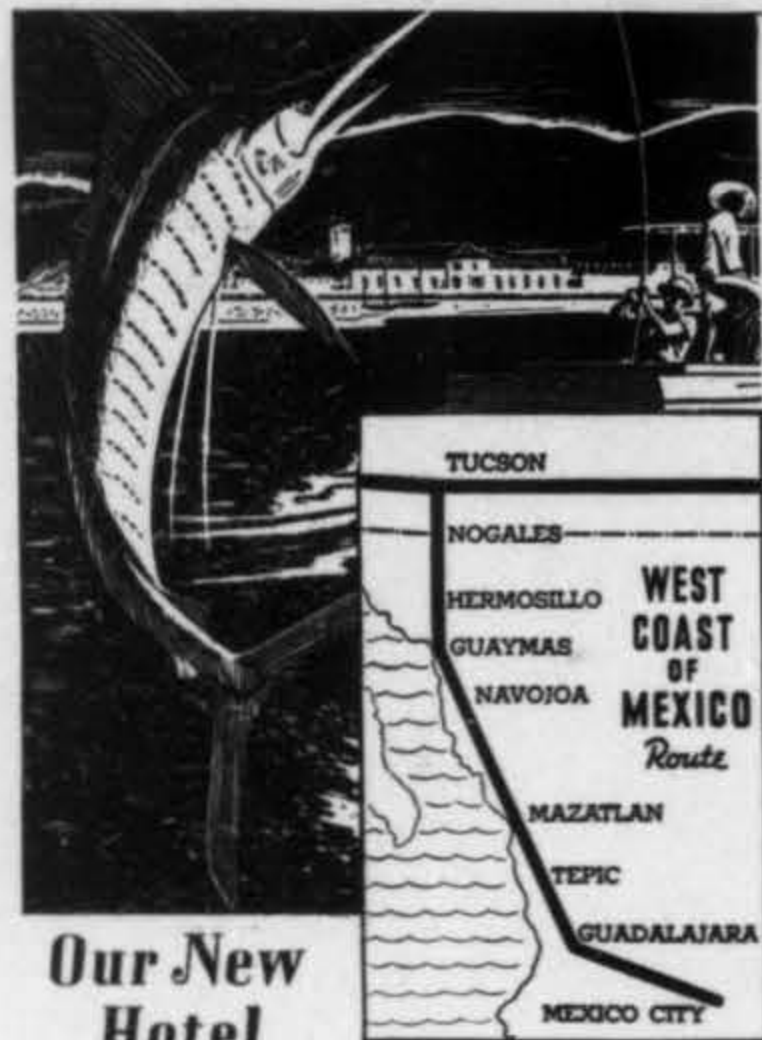
FLOWERS—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Primula obconica Named varieties: Salmon Queen Apple Blossom Coerulea	H. A.	12"	white, blue, pink, salmon, to brilliant magenta red	shade (no sun)	peat or leaf mold in rich moist loam	Sow seeds in Feb.-March for bloom following Dec. to April.	Is a P. but better treated as an annual. Likes slightly acid soil. Keep mulched.
Viola tri-color maxima (Pansy)	H. A.	6"	blue, yellow, bronze, purple, mixed	sun in winter, part shade in summer	moist rich loam	Seed sown in July. Keep seedlings moist and pro- tected from sun.	Good in beds or edgings.
Viola Named varieties: Mauve Queen	H. P.	6"	blue, white, yellow, apricot	sun or part shade	moist rich loam	Same as above.	Usually grown as an annual for ground cover for bulbs, or edgings.
Aloes arborescens	H. E.	3'-7'	orange- scarlet	sun or shade	garden	Cuttings.	May bloom as early as December.
Heuchera sanguinea (Coral Bells)	H. P.	12"-15"	rose, pink, red, white	shade or part shade	light, well- drained—may be slightly acid	Seed in early spring; divi- sions of old plants in November.	
Muscari (Grape Hyacinth: Heavenly Blue)	Bulb	6"-10"	deep blue	shade or part shade	garden	Bulb multiplication or seed (in 2 years.)	Plant bulbs September to November.
Bellis perennis (English Daisy) New Monstrosa and quilled types	H. P.	6"-8"	pink, white, red	part shade or sun	light, moist	Seed in spring (self sows easily), or divisions any time.	Compact grower.
Billbergia nutans	H. P.	15"	rose, deep blue and green	semi- shade	light with good drainage	Divide roots any time.	Has unique flower coloring. Is drought resistant. Good in pots.
Hyacinthus orientalis (Dutch Hyacinth)	Bulb	8"	white, pink, blue, purple, red	semi- shade or sun	well-drained peat mixture	Plant bulbs September to November.	Good in spring border and under deciduous shrubs.
Roman Hyacinth	Bulb	8"	white, pink, blue	semi- shade	well-drained peat mixture	Plant bulbs in early fall (Hard to buy).	Very good for naturalizing.
Iberis sempervirens (Perennial Candytuft)	H. P.	8"	white	sun with some shade	well-drained garden	Seed in July.	Trim back carefully after bloom.
Narcissus jonquilla (Jonquil)	Bulb	10"	yellow	sun or little shade	well-drained and fairly rich	Rapid bulb multiplication.	Good to colonize as it blooms better second year.
Virginia Stock Improved types	H. A.	6"	white, rose, lavender	sun or some shade	light garden	Seed sown in November where it is to bloom.	Sown every two weeks will prolong blooming season.
Calendula New art shades and new types	H. A.	12"	yellow, apricot orange	sun	garden	Seed sown July to Septem- ber.	
Nemophila insignis (Baby Blue Eyes)	H. A.	6"	sky blue	shady places and under trees	garden	Sow seed where wanted in September and October.	Use as ground cover for bulbs.
Primula Polyanthus type (Cowslip)	H. P.	8"	cream, rose, yellow, violet, white, red	shade or some sun	rich peat and leaf mold	Root divisions yearly; seed in March or April.	Mulch yearly with leaf mold and bone meal flour.

VINES—February

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Aloe ciliaris (Climbing Aloe)	H.-H. E.	15'	orange and red	sun	garden	Cuttings.	Good in pots and for trellis work.
Gelsemium sempervirens (Carolina Yellow Jasmine)	H. P.	20'	yellow	sun or part shade	garden	Dormant cuttings.	Blooms for six months, often beginning in Dec. or Jan.
Hardenbergia Comptoniana (Kennedia Comptoniana)	H. P.	15'	deep violet- blue	shade	well-drained loam	Seed and green wood cut- tings in spring.	Should be well pruned after blooming.
Jasminum primulinum (Primrose Jasmine)	H. P.	30'	yellow	sun	garden	Layers naturally; dormant cuttings.	Should be fastened to a high fence or trellis and allowed to fall over.
Lonicera Periclymenum belgica (Belgian Honeysuckle)	H. P.	10'	pink and cream	sun	garden	Layers or cuttings.	Needs to be sprayed for aphis and pruned well. Is a long season bloomer.

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tentive service are to
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From the renowned American painter-etcher, Wilson Silsby, the Town House, fashionable Los Angeles hotel, has made a record purchase of one hundred trial and first proof etchings and drypoints. The works of the artist will hang in the new suites being created by M. E. Morrison, managing director of the hostelry.

**Vanderbilt, Jr., and Jackie Coogan to Tour
West Coast of Mexico**

SPROTT'S Mexico Tours, operating an annual auto-caravan camping tour down the west coast of Mexico, contemplate an unusual number of outstanding world-travelers and sportsmen on their coming February tour. Several writers, among them Cornelius Vanderbilt, Jr., and his secretary, Mr. Arthur Thompson, are making the tour to gather information for articles and books on Mexico. Inasmuch as this is a 42-day tour, stopping for several days at each city along the route, visiting many haciendas and out-of-the-way places of historical interest, such as old archaeological ruins like the Pyramids and Temples of Teotihuacan, it offers valuable material for literary works.

Another unusual feature is the sportsmen's group, which affords opportunity for hunting and fishing. Among these guests will be many sportsmen, including one of Hollywood's prominent motion picture directors and Jackie Coogan. Jackie is now on a vaudeville tour of the East and looks toward a subsequent vacation in Mexico as both rest and adventure.

Sports All the Year Round

CALIFORNIA is not modest, not shy, when climate comes up for discussion. Through the blessing of length, height and depth, she can, by mountain, desert and sea offer practically all the sports simultaneously. And some localities even double, not exactly in brass but in divertissement. On the desert tennis, badminton and cricket are popular but so also is swimming, and no day could be called complete without a sunbath. The desert sands may grow cold, in very truth they do but they warm up again under the noon-day sun and once more bicycles and shorts are seen. Horses always find riders and there are always new locations to be explored. Climbing to the heights, Tallac, Tahoe, Yosemite, Arrowhead and Big Pines all provide every winter sport. Big Pines held a Winter Sports Carnival for the tenth consecutive year in January. The carnival combined all the snow sports, with championship ski jumping, ice hockey, tobogganing, snow derby races, snowshoeing and dog derbies. Switzerland can offer very little more, other than tradition and romance, and after all a good ski landing is a very good thing on the continent or in California, with or without tradition. Yachting in winter comes nearer entering the doldrums than any sport but the skippers are just marking time. At present each yacht owner is laying plans to capture a cup in the summer regattas. And the yachting season will be particularly gay because of the reopening in February of the Pacific International Exposition at San Diego and its continuance through the summer.

Never was the horse more popular in California. But it is one thing to be on a horse at Palm Springs and another to be on a pony at Santa Anita. Judgment is one thing, luck another, and even with both combined the horse is always to be reckoned with. Note the words of Irvin S. Cobb, who observes, in speaking of his experience at the Santa Anita track, "I recall one reluctant nag whose name escapes me, but it certainly should have been Bide-a-wee, out of Virginia Creeper by Stationary Engine".

FEBRUARY is the ideal time of the year to visit the desert, and Palm Springs an ideal part of the desert to visit. If you want to relax, Palm Springs is the place—balmy days and cool, refreshing nights. But if you don't want to relax, Palm Springs is the place to go for a romp, or some of that really athletic exercise. Swimming and golf, bicycling and riding and hiking to perfection in all the nearby canyons. An Englishman once called it wonderful stalking country. Just what he would stalk was beside the point and probably the clearness of the air deceived him as to distances, but on one score he was right—it is wonderful country!

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MUSIC

(Continued from Page 3)

Certainly the discovery of flaws in a Klemperer-directed orchestral concert is a task for an Ernest Newman or a W. J. Henderson. They're that scarce.

Indeed, it would be almost front page, if not head-line-news for a Klemperer-conducted concert to be anything else but music, in the highest and best sense of the term, from first to last, and most musicianly done. But, as it is, his concerts follow one another with an almost clock-like certitude of absolute perfection.

So we pass over the musical magnificences brought us from the minds and pens of masters like Weber, Mozart, Strauss, Brahms, Beethoven, Rimsky-Korsakov, and Vivaldi, brought us via the mind and baton of another master, but one very much with and among us, Otto Klemperer! About all we can do is say "Thank you very, very much Dr. Klemperer!" And about all we can do is to show him we mean it by coming out to as many of his concerts as we can.

However, the Shostakovich Piano Concerto should have special mention. Here is a work, in which young manhood and youth combined their forces and gifts in the occasion of the work's initial presentation in Los Angeles.

Eugene List is about half the age of Shostakovich and this team made the work one that fairly glowed with the abandon and even impishness, if you please, that seem to have a way of being associated with fewness of years. A stunning work, stunningly done!

Szigeti's masterly playing of Brahms' Concerto for Violin and Orchestra was a high-light in the firmament for February. As was Percy Grainger's piano recital interspersed with enlightening remarks apropos several of the compositions so eloquently rendered for the most part by Mr. Grainger.

Grete Stueckgold was still another brilliant "gleam" in the star-filled sky.

The Los Angeles Philharmonic has recently inaugurated a four concert series at U.C.L.A. The concerts are likely to become a permanent thing, this depending on old, or rather young John and Jane Public, no other!

The musical treat for February may perhaps be called—sans challenge—the local appearance of Lotte Lehmann, February 20 and 21. Her concerts will feature her in some of her Wagnerian roles but without benefit of mise en scène. She is Metropolitan's portrayeur of many of the immortal Wagner's finest feminine parts.

February may be the shortest month of the year, but it is set for "revenge" this year in California, at least by being the fullest packed of any of the twelve months.

if not yet Westminster or Vienna Boy Choirs are already musically praiseworthy, and on the road to becoming most excellent and welcome additions to the choral ensembles.

We had understood a symphonic band was to be organized under the direction of Don Philippinni. Perhaps, the oversight is ours, but so far no mention of its existence has penetrated within the confines of our notice.

With milder and better weather directly before us, indeed already here, a good, really first-class symphonic band should be organized, developed and maintained not only in Los Angeles but in other cities throughout California. These bands would do much to raise the vibration rate of the common people.

Musicians, generally, turn up their noses at bands, and this is too bad for all concerned. No less authority than John Redfield in his "Music, A Science and an Art", says the symphonic band has tonal resources even *exceeding* those of a symphony orchestra. Let those who hold bands in musical contempt think *that over!*

Hearing Garde Republique band of France or one of the several famous Guard bands in England aroused us some years back to the absolute truth of what we were later to come to find set down in black and white by a scientist (who also happens to know and to be concerned about art), i.e. to the truth of symphonic bands (of course, we mean *real* symphonic bands) being possessed of musical resources not lightly to be regarded.

The San Francisco Symphony Orchestra's second pair of concerts on January 24 and 25 with M. Monteux conducting with his consummate skill and artistry proved a rare treat for music lovers of San Francisco. Josef Lhevinne, guest soloist, gave Tschaiakowsky's No. 1 B Flat Minor Concerto a mature and satisfying rendering. The second movement, Andantino semplice—Allegro vivace assai, was particularly delightful, and struck us as more responsive to the combination of Mr. Lhevinne's gifts and the particular instrument used in this concert. The orchestra acquitted itself well in its interpretation of "Le Carnival Romain" of Berlioz and Franck's "Les Eolides", but in the Brahms Symphony No. 1 in C Minor it gave a superb performance. M. Monteux conducts without using a score, that fact alone attesting to his intelligent grasp and undeniable understanding of his programs, a qualification only too rare. The next pair of concerts will include Mozart's Symphony in D Major, Schumann's Overture from "Manfred", Debussy and Ravel, and Jose Iturbi as soloist, who will play Beethoven's Piano Concerto No. 3 in C Minor.



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We apologize to Dr. Klemperer for his being thus far down in our columns, but we have been going along *chronologically* and not according to rank. Any member of the musical literati in southern California knows that "O.K." is and comes first in our musical esteem and regard. One of the two or three "greats" among present-day conductors he is leader not only of the Los Angeles Philharmonic Orchestra, but of the whole musical southwest—may we not say. Yes, we may, and *do!*

As leader and pace-setter for this section and its musical culture, we owe an eternal debt to the late lamented Clark as well as to the lamented Hitler, for such a musical titan's presence in our midst.

As to the reviewing of Klemperer's performances, that is somewhat like the proverbial transportation of coal to Newcastle. His concerts are not easily reduced to such things as words.

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Living room of the prize-winning house designed by architect Earl R. MacDonald.

A WINNER IN THE NORTH

(Continued from Page 22)

The entrance hall, finished in knotty pine, left its natural honey-color, has two guest closets and leads to the living room, the dining alcove and to a back hall, from which one follows up-stairs or goes into either kitchen or laundry. This arrangement gives perfect circulation to the first floor and, automatically, to the second, where all the rooms as well as the inside entrance to the garage open upon the stair hall.

Thus any member of the household can come or go to any room of the house without disturbing any other member, no matter what room or how many rooms are being occupied.

The living room is attractive with its many view-commanding windows, its sense of spaciousness and its off-white plastered walls that are the ideal background for today's furnishings. The large fireplace has the plastered breast corbeled out to form a smoke canopy. The bricks of the mantel are painted an off-white. Those of the hearth are left their natural color. The ceiling is of redwood—narrow planks, rough-hewn.

A decidedly modern dining alcove, the plastered walls tinted delicate green, enlarges the living room, adding spaciousness.

The kitchen has its walls papered with cream-colored, blue-dotted washable paper. The floor is covered with cream linoleum with a blue border accent. The built-ins are of the honey-toned knotty pine and include refrigerator space. There is a view from the window above the sink, and all is compact as a motor. Gas furnishes the fuel for heating, hot water and cooking.

The laundry, equipped with tubs and ironing board, has an almost cream cement floor, off-white plaster walls, an outside door, and is a joy—a word that can be truthfully applied to few laundries.

From the laundry, wood is supplied to the house from the basement. But there is no lift, nor need of one. Mr. MacDonald has made natural contours save money here by taking advantage of the sharp slope to the front and ready-to-use flat storage space at the back.

A lavatory and still one more closet, to make the housekeeper thankful, complete the first floor.

The master bed room has two corner windows

that divide equally the honors of view and air. The ceiling is cathedral, rough pine planks, and the wall space is well planned for either one large or twin beds and other furniture. The other bedroom, also generous in size, is papered in a light grey-green. Both rooms have adequate closets.

The bath-room is charmingly appointed—gold-figured washable paper on the walls, apricot-colored tiling for the floor and about the tub. An open-air deck, off the stair hall, is readily available to all the household and gives the necessary-to-moderns opportunity for outdoor living. The deck commands a panoramic view of hills and cañons, bay and shoreline cities—the same sweeping view that the clever placing of the house on the lot affords to all but minor rooms.

Additional room has been thoughtfully provided for. There is partially developed space in the basement for a recreation room, the fireplace being roughed in and other necessary foundation work done. The garage anticipates a second car, and is so placed that an addition can be inexpensively built.

The thousands of visitors who have viewed the house have admired its sturdy simplicity, convenience, charm and sense of easy spaciousness. On leaving, they have paused again and the more analytical have studied the means by which a tall and not large house set on a steep hill has been made to appear so well balanced. Horizontal lines and the following of contours are the reply. The house is built of bricks and horizontal siding. The brick lower story has a frieze that adds other horizontal lines. Also, the brick, which has been used and to which much of the old mortar still clings, is a little deeper in color than the off-white of the painted wood of the top story. This slight darkening of tone at the base, plus a certain sensation of weight that brick never fails to give, also helps "pull the house down." The shingle roof is so fashioned and broken that it presents other horizontal-lined masses and, in feeling, bears down upon the entire structure.

Economy has been strictly adhered to in the choice of materials, the utilization of space, and in the simplicity of design, detail and finish. Yet the needs of a small family of taste have never been lost sight of nor compromised. Even the view, which the many fine and unusually well placed windows have incorporated, furnish the "white hyacinths for the soul" that the Eastern proverb advises.

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**NEW
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THE average medicine cabinet is chockful of lotions, soaps, creams, powders, remedies—and old razor blades, and unless the bathroom has a supplementary or an adjoining closet there are many times when many things are put in many places. But a leading manufacturer is now helping solve the situation by creating a storage cabinet in combination with a lavatory—the "Coronada-Lavinet."

This is a flat slab surface porcelain enameled cast-iron lavatory, with a large rectangular basin. It may be had in regular or acid-resisting enamel, in pastel shades to harmonize with other fixtures, walls, curtains, ruges, towels, etc.

The cabinet is made of furniture steel, reinforced throughout and electrically welded to form a rigid, substantial unit. The new side-hinged doors have shelves and the entire cabinet is ventilated by holes in the sides and back. A recessed sub-base, two inches high, allows toe space.

THE proverb about those who live in glass houses may soon be changed to those who live in glass clothes. Glass in fibrous form has now been found definitely practical in almost limitless application, and every indication points to its development in many fields in 1936—in a manner that is of direct interest to home owners and to almost every industry.

The Owens-Illinois Glass Company of Toledo has perfected its process of drawing glass into fibre so that its application is almost infinite. We may now think of living in homes and working in buildings of glass block structure, insulated against heat and cold by glass "wool," the air entering such buildings through warm air furnaces and ventilating systems cleaned by fibrous glass filters. Electrical illumination would flow through wires insulated with glass threads. Carpets, curtains, and other articles could be woven of glass.

Glass block enables the entrance of as much as 86 percent of exterior light without glare, bending of light rays upward, across the room or floorward, controlled by the pattern face of the brick. Diffusion and non-conductivity of glass allows such masonry to reduce temperatures due to direct sunlight.

In buildings not of glass block, glass "wool" as an insulation acts further as a fire, vermin, and moisture proof blanket. Glass wool also has fine acoustical properties and is coming into use as insulation for steam and other pipes.

Fibrous glass filters are sprayed with an odorless, non-evaporating chemical that catches all dust, pollen, and other impurities of air. They eliminate soiled walls, protect furnishings in homes and merchandise in stores.

Bedrooms in which the air is filtered through glass fibre have proven of definite aid to hay-fever sufferers.

As a novelty idea, glass fibre in the form of yarn and thread has been used recently to crochet hats, embroider doilies, and knit purses.

NEW pots for old soups. The potter's wheel still spins for the manufacturer who makes the tableware from which we dine, although the power has changed from foot to motor. But the material has lately undergone great changes. The latest is the development of Gladding, McBean & Company's Franciscan Pottery.

For centuries, some say for thousands of years, the only material known for the manufacture of the best grade pottery has been clay. Gladding, McBean & Company are producing pottery for the table that surpasses anything yet made and they are manufacturing it from material other than clay. Their Franciscan Pottery is made with a material that is built up with talc rock as a base. This is most certainly a new product and it is strictly Californian.

The process is too long for description in these pages but there is room to say that with the introduction of this new method of manufacturing extremely beautiful pottery has made it possible to accomplish new effects in glazes, shapes, and durability not yet attained in other earthenware. This new ware is exceptionally tough and does not chip as easily as others, and yet it is as delicate in shape and shade as the most fastidious could demand. Here is a new product, based on a new process, which will bring with it delightful new practices in table decoration.

THE story of the ugly duckling transformed into a beautiful swan is not a fairy tale in the building world—not with the current wide use of stucco for modernizing.

An attractive, newly revised booklet just issued by the Portland Cement Association fully describes and colorfully illustrates the present variety of stuccos from which a builder or prospective modernizer may select to suit his exact taste.

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The descriptive booklet about kinds and uses may be obtained free by request to the Portland Cement Association at Chicago.

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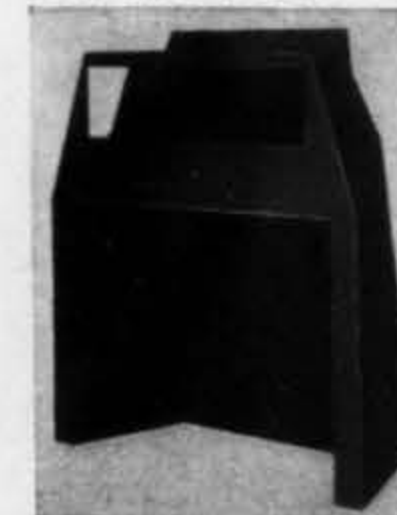
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on the silly plea that there can be no business behind trees. As to that lie, one need only refer to Paris, Berlin and Vienna, where every store is sheltered by trees, cherished at any cost.

As to the fourth point—care—it is a tragedy, if not, indeed, a crime, that thousands, nay hundreds of thousands of dollars, as well as comfort and beauty beyond all measuring have been simply stolen from the people and thrown away by planting street and highway trees, and leaving them to die of thirst. Better show nothing at all than their poor corpses along the highways. And new plantings can never catch up with the years of growth that have been lost. Would you bring children into the world to let them die of starvation?

I have left, until indispensables had been treated of, the mention of a glorious opportunity that we of this Coast, and we almost alone, possess: the opportunity to glorify our highways with gorgeous flowering trees. Nowhere else will prosper such hardy and such colorful ones as here.

If you would have examples, look at the Mountain Ashes that fill streets of Salem,

Oregon, and Portland, with gorgeous orange-scarlet; see the pink-flowered Locusts that glorify the streets of Oakland; see the grand old Magnolias planted along Citrus Avenue in Covina, where they can get generous water from the orange groves, and perfume the air for blocks around; see the Scarlet Eucalypti of Rexford Drive in Beverly Hills, which so excite the greed of beauty lovers that a squad of policemen must be stationed under them when they blossom, lest they be torn to pieces; see the Jacarandas that in summer roof with blue the hill section of El Molino Avenue in Pasadena and Marengo Avenue in South Pasadena; see the advance spring pageant of that finest of the Japanese Flowering Cherries, the *Prunus Campanulata*, along Foothill Boulevard in Lamanda Park every February.

We should give up, for highway use, the superb Flowering Acacias now so much in vogue, for they are far too short-lived. But there are other beauties; as the showering pink Eucalypti, *Sideroxylon Rosea* and *Leucoxylon Rosea*; the regal Coral Tree of India; and the white or pink Bauhineas or Orchid Trees.

STREET TREE PLANTING

(Continued from Page 24)

twenty-five feet make one's eyes dizzy with stripes of sun and shade as one drives through. Besides, the glory of all the West lies in its views. Let us frame them rather than cut or obliterate them. In all of California there is not a foot where one cannot see hill or mountain. Highway trees, then, should never be closer than forty feet; and seldom less than fifty; often a hundred is not too much. An exception, of course, would be where the trees are mere columns like the glorious old Poplars of the Coast Highway at Goleta.

Also we must get over the obsession that highway trees must always be evenly spaced in exact rows. There are many cases where clumps of twos, threes, fives and sixes, can be scattered along a highway—especially through a region of native trees, such as the open Oak Groves along which many of our highways pass. Thus they soon look as though the road had been cut out of a natural wood. This we have done on roads of that model community, Rancho Santa Fe, and on the drives of such extensive private estates as that of Mr. W. K. Kellogg and Mr. William Randolph Hearst, with more satisfying effect than rows could ever give.

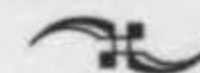
In street planting in the towns, we have found it wise to place the trees at the fifty-foot, or the hundred-foot intervals that fall exactly on the lot lines or probable future lot lines. Then they belong to two owners, and there is far less likelihood that permits will be secured to get rid of them. Just see how owners have managed legally to slaughter the stately old Palms of Hollywood Boulevard and the venerable Pepper Trees of Sunset Boulevard in Hollywood, and the Live Oaks on Pasadena Avenue in Los Angeles,



Driveway planted with *cocos plumosa* (Queen Palm) on the Luddington Estate, Montecito. Charles Gibbs Adams, landscape architect.

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- Phoenix roebelenii*
- Kentia forsteriana*

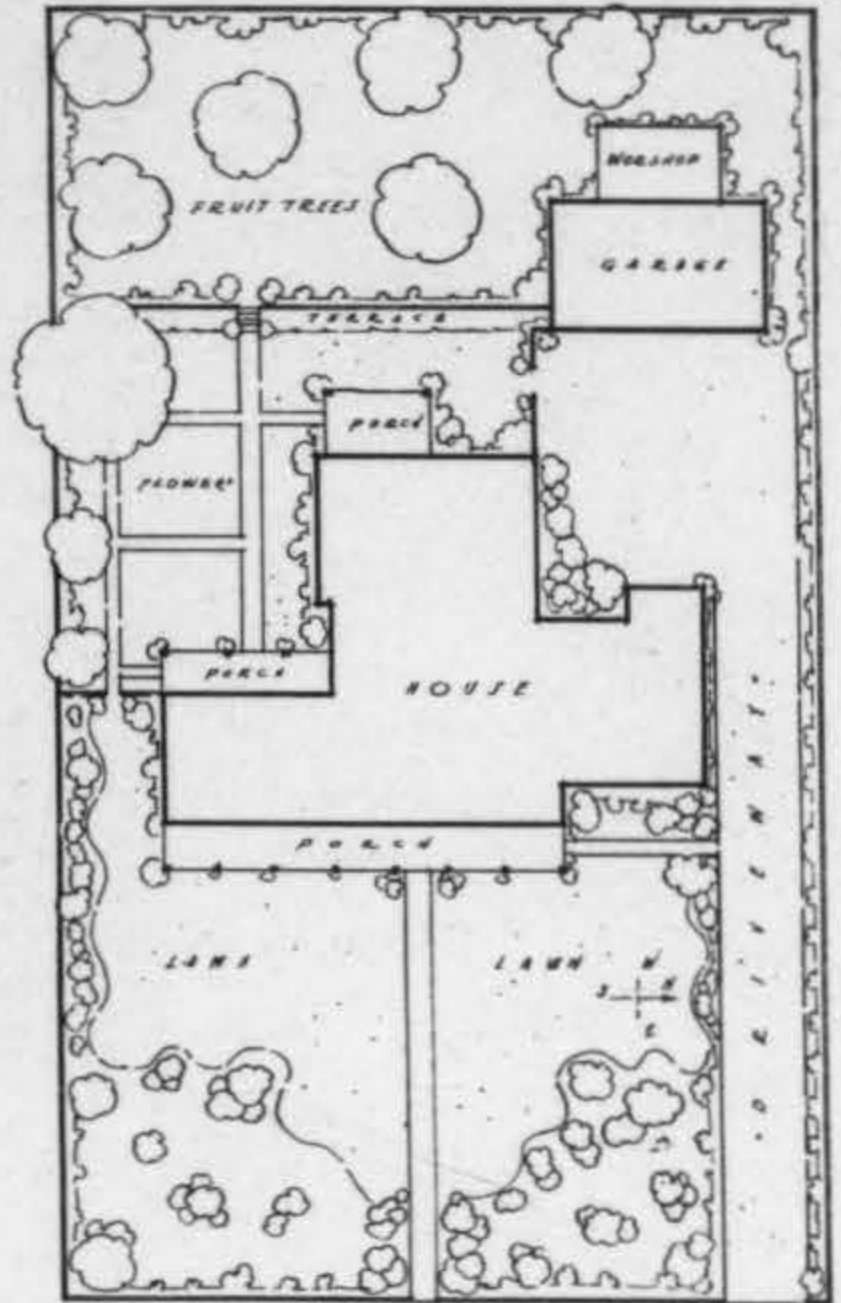


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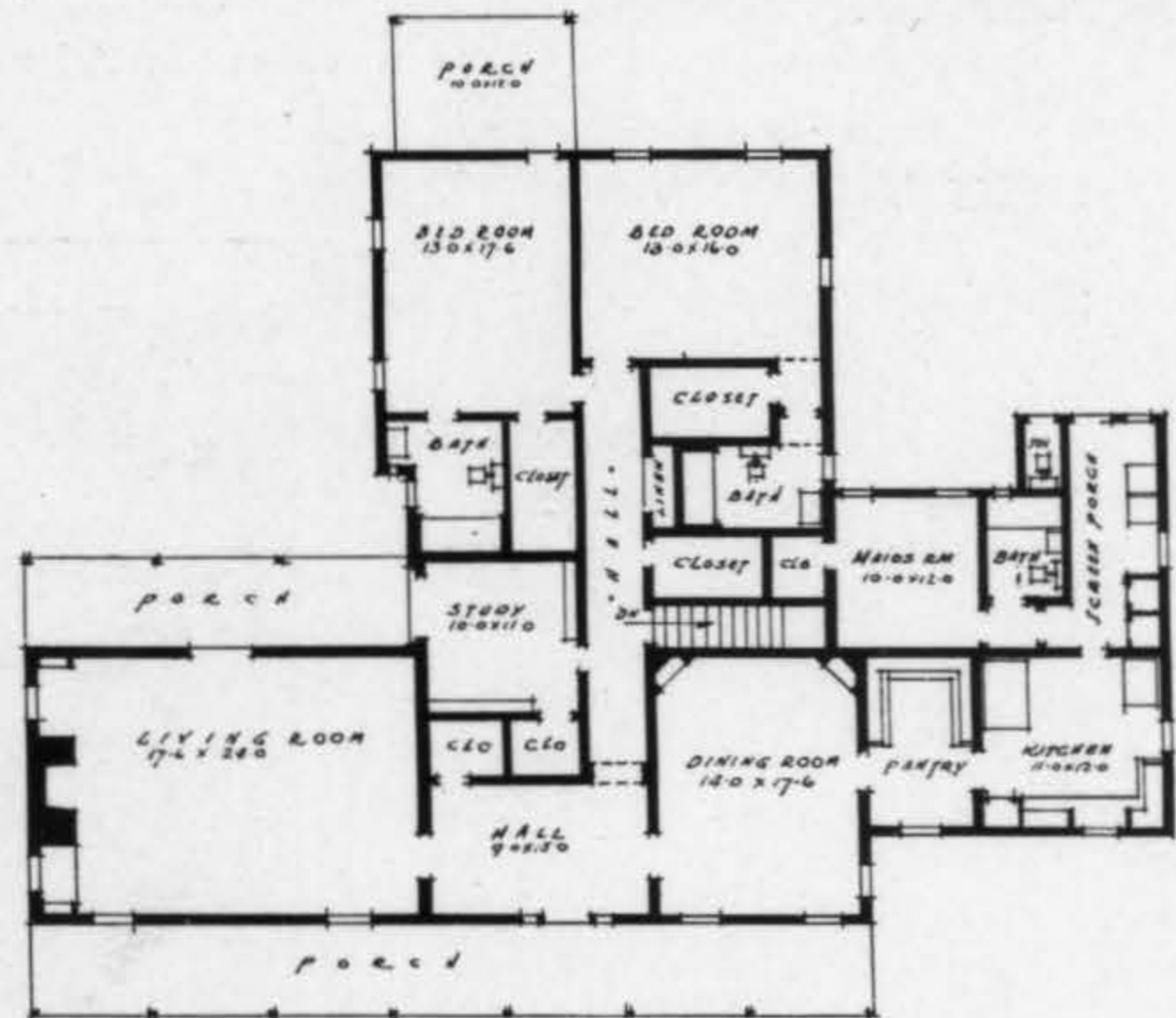


RESIDENCE OF MRS. J. W. COURTNEY

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DONALD D. McMURRAY, A.I.A., ARCHITECT

A striking example of the subtle beauty in homes is found in this residence which is illustrated on the front cover. To attain such results it is necessary to execute the finest details in proper proportion and scale. These refinements are what actually lift houses designed by architects out of the ordinary class of home dwellings. This early California style house with a combination of stucco and boarding for the exterior, painted white with yellow trim, has secured for its architect recognition by the Royal Institute of British Architects. Photographs are included in their permanent exhibit in London.



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| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) | (Grilles) (Rails) |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Com- | (Lamps) |
| <input type="checkbox"/> Plaster | position) (Colored) | |
| <input type="checkbox"/> Metal | | |

HOME BUILDING EQUIPMENT

- | | | |
|---|---|---|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Heating | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Electrical | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| (Wood) (Metal) | <input type="checkbox"/> Gas (Floor) | (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Electrical Lighting | Deadening | <input type="checkbox"/> Window Shades |
| Fixtures | <input type="checkbox"/> Incinerators | <input type="checkbox"/> Windows, Stained Glass |
| <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Kitchen Fan Ventilator | |

LAWN AND GARDEN EQUIPMENT

- | | | |
|--|--|---|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> Flagstone |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Swimming Pools | |

INTERIOR FURNISHINGS

- | | | |
|--|--|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum | <input type="checkbox"/> Radios |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Cork Tile | |

HOME FINANCING

- | | | |
|---|---|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Surety Bonds |
|---|---|---------------------------------------|

Information follows on the style, construction, size and approximate cost of my house on planned alterations to aid you in making reply to my inquiry or transmitting same to those who can supply me with the desired information.

Style of architecture.....

Construction (Brick, Stucco, Concrete, Frame, etc.).....

Number of rooms..... Cost (Approx.).....

Date of building (Approximate).....

Site purchased: Yes, No.

Hillside or level lot, and size.....

I will will not require Architectural Service.

Name

Street Address.....

City..... State.....

IMPORTANT: WE CAN SERVE YOUR NEEDS BEST IF YOU WILL CHECK THE CLASSIFICATION TO WHICH YOU BELONG

- | | | |
|---|--|---|
| <input type="checkbox"/> New Home Builder | <input type="checkbox"/> Architect | <input type="checkbox"/> Contractor |
| <input type="checkbox"/> Home Owner | <input type="checkbox"/> Student Architect | <input type="checkbox"/> Building Materials |
| <input type="checkbox"/> Modernizing only | <input type="checkbox"/> Draftsman | <input type="checkbox"/> Real Estate |

Before You Build
the New Home or
Modernize the Old

CHECK the items on the blank and mail to us so that you may receive such printed matter as is issued by manufacturers and dealers in many different lines—all without cost.

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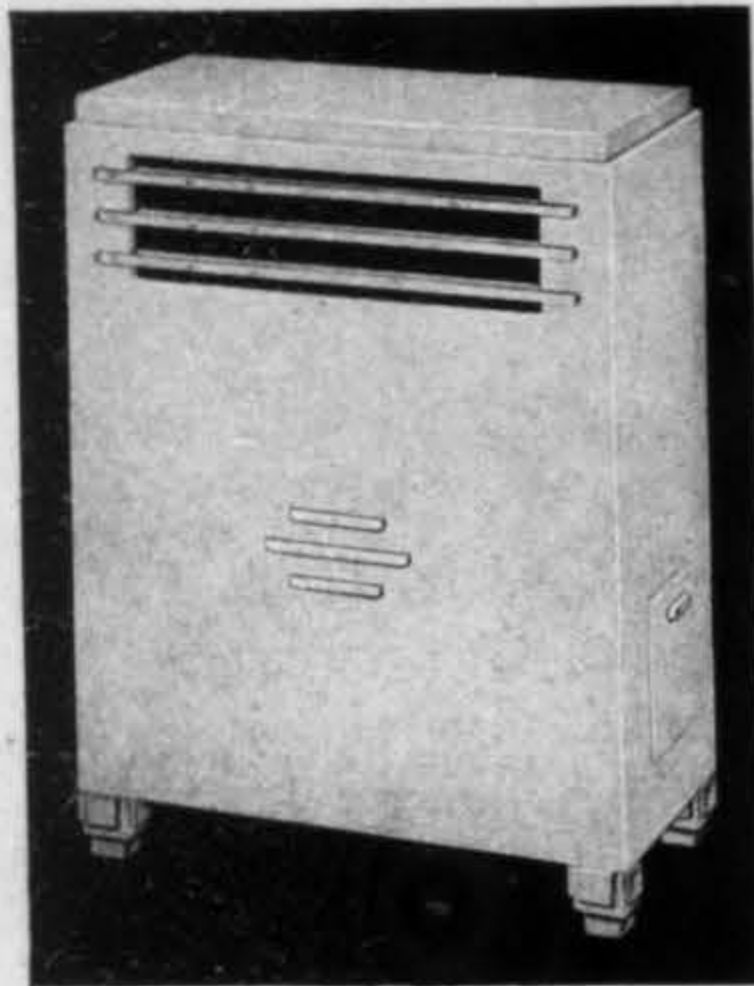
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A PROPHETIC SOCIAL DEVELOPMENT

(Continued from Page 17)

One of the important functions is the picking of fruit and transporting it to the packing house. The hauling of fruit is mostly done by trucks owned by the association. The order of the picking for the various members is left in the hands of the association and is arranged to suit the convenience of the grower, as much as is possible.

Fruit moving under Exchange trade-marks has been standard for many years, and the trade and the consumers are guaranteed definite grades and quality fruit. Crops are pooled, there being various pooling systems. The period of time and the number of pools is decided upon before the beginning of the shipping season. Each grower is given equal opportunities of picking in each pool, and is paid for his fruit on the basis of quality and sizes furnished for the pool. It is, however, the responsibility of each member to furnish the best fruit he can, and his returns depend a great deal upon the quality and sizes that he can deliver. Through pooling, the hazards of marketing are reduced for each individual. Returns are equalized, as it is impossible for anyone to sell all his fruit in the best and highest markets.

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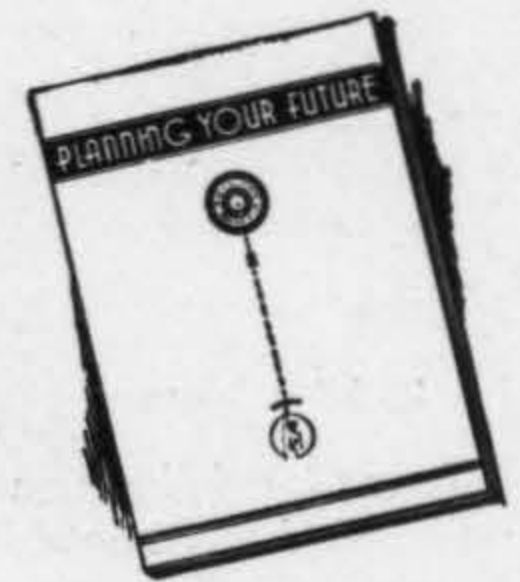
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