

# CALIFORNIA ARTS & ARCHITECTURE



D. EMMONS

A MODERN "VIEW" HOUSE ON A HILLSIDE

EDGAR BISSANTZ, ARCHITECT

(See Page 5)

MARCH, 1936

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STREET

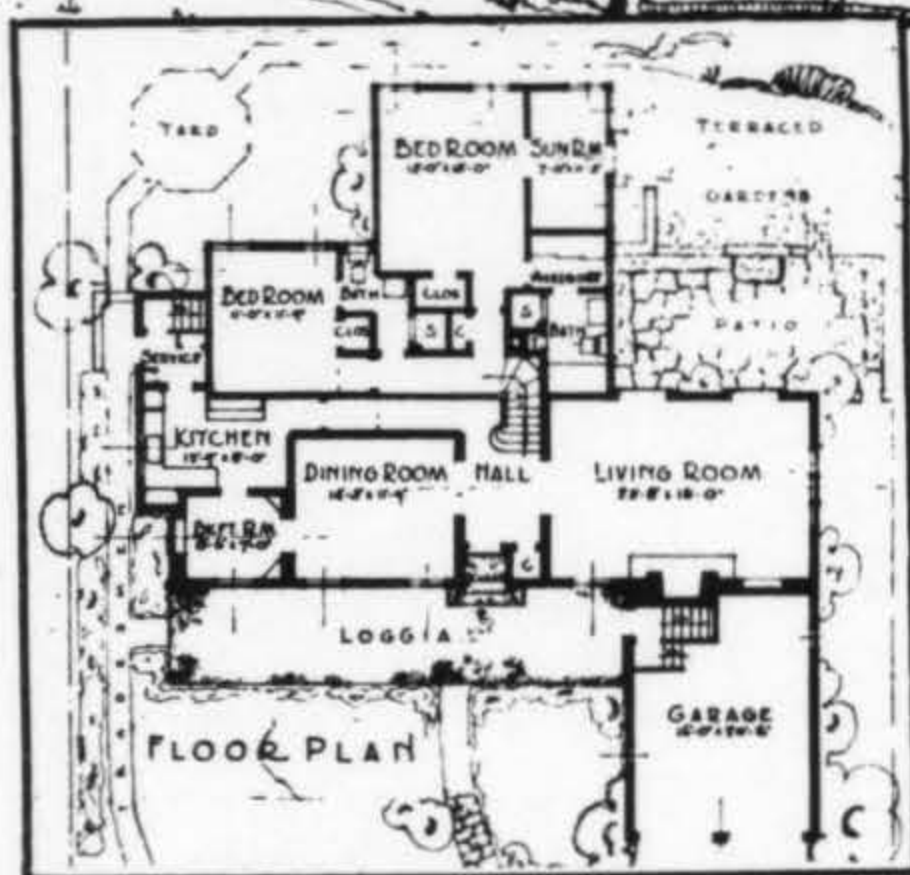


UPPER FLOOR

VIEW



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Architect

J. R. ARMSTRONG, Oakland,

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*Wm. I. Garren.*



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# INTERIORS

In the residence of

## Irvin S. Cobb

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# WALLPAPER

is used to accentuate the charm of this lovely bedroom in the home of Irvin S. Cobb.

Everett Sebring, the interior decorator, chose this chinoiserie pattern to lend character to the simplicity of this room and to supply a perfect background for the beautiful furniture.

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## Editorial

IN THE states of California, Oregon and Washington there is a population of nine million. What we do in these Pacific Coast states has become a matter of importance not only to the United States, but to the world at large, but all too many of us here do not seem to think it is a matter of any importance at all to ourselves.

It is high time that we began holding economic conferences on this coast. Countries with a smaller population have become nations to be reckoned with by studying their problems carefully and, with loyal co-operation, following a line of consistent, well planned development. How long would Holland or Belgium or Denmark or Switzerland have lasted if the peoples of those countries, numerically less than the population of our three states, had not pursued a well charted course?

Our western states are more strictly a territory in themselves than any other region of the United States. Geologically and climatically they are united and segregated. The problems of the eastern states are seldom those of the west. The solutions of problems of building, architecture, construction, agriculture, cattle raising, and many other eastern industries are frequently of little value to the operator in the west.

Robert B. Henderson, keenly aware of the difference between conditions in the east and in the west, has been assiduously studying our situation for the past three years. After attending economic conferences in the east since 1932 he is now calling similar conferences on the Pacific coast. Their purpose is not to settle any individual or local disputes nor to aid individual industries. They are called to bring the heads of western concerns together that they may present a solid front for the great region in which they operate. We may not be able to get what we desire from the easterners' products and construction methods but we can learn a great deal from their business methods.

### CONSERVATION OF LIFE

WITH the per capita expenditures in the State of California more than \$107.00 per annum to be raised by taxes, it is doubtful whether any campaign to save life will be welcome at this time. But William M. Garland and D. J. Murphy are optimists. They must be optimists in more ways than one for they have entered the lists against motor maniacs and the hit-and-runners. With these men at the helm there is some hope. One sight of the smile that greets the visitor at Dan Murphy's desk in the Crocker-First National Bank in San Francisco would make an optimist out of anybody and one grip of Bill Garland's hand will make a cripple of him. It's a beautiful combination and promises well for the future of the traffic safety program of the CALIFORNIA SAFETY COUNCIL. Their program is as follows:

1. **EDUCATION:** More exacting qualifications for drivers. Education of potential drivers in the schools. Public education before women's clubs, civic and commercial groups, in the fundamentals of safe driving. Revocation of licenses of unfit operators and strict examination of applicants for licenses by Motor Vehicle Department.

2. **ENFORCEMENT:** Adequate and uniform enforcement of existing laws through fully complemented State Highway Patrol, and with the co-operation of municipal judges and police traffic officers. Particular stress to be placed on enforcement of legal penalties on private motorists and operators of commercial vehicles in relation to speeding, drunken driving, qualification of drivers, size and weight of vehicle, condition of brakes and other phases of equipment. Limitation of commercial use of the public highway by truck and bus lines in all cases where hazards to the safety of private motorists are added by the operation of commercial vehicles. Vigorous and sustained opposition to traffic "tag fixing."

3. **ENGINEERING:** Provision for application of every scientifically approved safety insuror or de-

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vice to reduce traffic hazards, such as guard rails, underpasses, signals, safety islands and/or other safeguards which are or may be required for proper highway maintenance and in the interest of added safety thereon.

4. **UNIFORM ADMINISTRATION:** Adoption of uniform traffic control technique system throughout California, thereby increasing road safety and efficiency of commercial and pleasure cars on main arterials throughout California.

5. **LEGISLATION:** Revision of traffic laws as and when needed to more fully protect life and property of motorists and pedestrians on California highways.

### A NEW ACADEMY

THE ACADEMY FOR AMERICAN POETS has been established, with offices at 435

East 52nd Street, New York. The object of the Academy is to award Fellowships up to \$5,000.00 for one year. The source of these Fellowships will be a trust fund for which "The Academy of American Poets" has been organized to receive donations.

The significance of this movement cannot be over-rated. The American people have had their eyes turned to commerce and finance until they are all but blind to beauty. Of all the artists that have come in for a modicum of recognition as to their worth to civilization, the poet has received the least attention. Yet great poems have, at one time or another, stirred the world to action. The poet is the true dreamer and where there are no dreams there is no progress.

"Where there is no vision the people perish." Send in your donation.







**CALIFORNIA GARDEN CLUB FEDERATION** is held in Oakland, April 3 and 4, headquarters at Hotel Leamington. Programs include exhibits from member clubs, a fine bird exhibit, and six lectures on subjects of interest to Garden Club members, illustrated with slides. The meeting was planned to coincide with opening of a Spring Garden Club Flower Show, and members expect to be present for opening of the Spring Garden Show at Oakland.

**THE WILD FLOWER FIELDS OF CALIFORNIA** are beginning to fly their pennants of Spring. The Nemophilias or Baby Blue Eyes in the fields just south of Santa Maria have made a fine stand, and these with other varieties will color the ten mile section, which may not be as spectacular as the Bakersfield area but is very lovely. From March 15 on these fields may be visited and enjoyed. Native flowers have been planted along the Highway between Santa Maria and Los Alamos, and by the end of March or early in April these will be in bloom.

**GARDEN CLUB of Hillsborough, California**, holds the daffodil show early this month, and begins the first garden tour of the season April 15. Mrs. Cyril Tobin is the president.

**COLLECTION OF ENGLISH SILVER**, consisting of rare and important examples from the periods of Elizabeth, Charles II, and early Georgian, and pieces of the work of Paul de Lamerie, Paul Storr, and other court silversmiths, is shown throughout March by Cannell and Chaffin Inc., Los Angeles. The exhibition includes the Elizabethan Jug, made of wood and ivory, which was used in the motion picture, "Henry VIII".

## MUSIC

**PHILHARMONIC ORCHESTRA**, sponsored by the Southern California Symphony Association, and directed by Otto Klemperer, continues the winter season of concerts at the Philharmonic Auditorium, Los Angeles. The regular pairs of the month are presented Thursday evening and Friday matinee, March 5-6, with Huberman as soloist; March 19-20, with Schnabel as soloist; and April 2-3, with Feuermann as soloist; Saturday evenings, March 14 and 28, popular concerts are given. The orchestra is heard Saturday evening, March 21, at Fresno, and Sunday matinee, March 22, at Visalia.

**MUSICAL ASSOCIATION of San Francisco**, Mrs. Leonard Wood Armsby, managing director, presents the San Francisco Symphony Orchestra, Pierre Monteux, conductor, in pairs of concerts, at two week intervals, during the winter season at the Memorial Opera House.

**L. E. BEHYMER** offers outstanding programs during the month in his Artist Series at the Philharmonic Auditorium, Los Angeles. The dates:

March 3, Bartlett and Robertson, duo pianists.  
March 10, Alexander Brailowsky, pianist.  
March 24, Bronislaw Huberman, violinist, and Artur Schnabel, pianist, in a Sonata concert.  
March 31, Steele and Clovis, song recital.

**ELMER WILSON CONCERT COURSE**, given at the Civic Auditorium, Pasadena, includes Albert Spalding, violinist, March 30.

**MERLE ARMITAGE** announces the appearance of Jan Kubelik, violinist, March 6, at the Philharmonic Auditorium, Los Angeles. Mr. Armitage also presents Martha Graham, dancer, at the same place, April 7.

**COLEMAN CHAMBER CONCERTS**, founded by Alice Coleman Batchelder, continues the thirtieth season of unexcelled music in a series of concerts at the Community Playhouse, Pasadena. One each month is given on Sunday evenings at 8:15. The Pro Arte String Quartet is heard March 29.

**MARY V. HOLLOWAY** is featuring resident artists in a series of concerts at the Women's Athletic Club, Los Angeles. The third concert, scheduled for March 12, offers Leslie Brigham, baritone, and Raymond McFeeters, pianist.

**EMANUEL FEUERMANN**, Austrian cellist, is heard in recital, March 28, at the Redlands University, California.

**ALEXANDER BRAILOWSKY**, pianist, appears in concert at the Lobero Theater, Santa Barbara, March 12.

**CHAMBER MUSIC SERIES of San Francisco**, under the direction of Carolyn E. Ware, present famous groups of artists each month at the Community Playhouse, 609 Sutter Street, San Francisco. The Pro Arte String Quartet is scheduled to appear in March.

**CHAMBER OPERA COMPANY**, directed by Dr. Ian Alexander, under the business management of Alice Lorraine Metcalf, closes the season of opera with "The Gondoliers", March 24, at the Veterans' Auditorium Theater, San Francisco.

**PETER CONLEY** continues the presentation of artists on his series at the Opera House, San Francisco. Bronislaw Huberman, Polish violinist, appears, March 20. Artur Schnabel, pianist, is heard, March 26.

**WILFRED DAVIS** presents Jan Kubelik, violinist, March 11; and Martha Graham, dancer, March 30, at the Municipal Opera House, San Francisco. Louis Horst, pianist and composer, is the musical director for Martha Graham.

**COUNTRY CONCERT ASSOCIATION** offers Eleanor Steele, soprano, and Hall Clovis, tenor, in concert in March at the High School Auditorium, Burlingame, California.

**MISCHA ELMAN** appears in concert, March 26, at the Philharmonic Auditorium, Los Angeles.

**COMMUNITY OPERA ASSOCIATION of Riverside, California**, under the direction of Marcella Craft, presents the double bill, "Cavalleria Rusticana" and "Pagliacci" in March.

**ARTIST MUSICIAN'S GUILD, INC.**, sustaining organization of the Pasadena Civic Opera Company, Jean Caraille, director, announces five operatic productions for the Spring musical season.

**CIVIC ORCHESTRA ASSOCIATION of Pasadena**, Frank H. Sellers, president, sponsors the Pasadena Civic Orchestra in a series of free concerts at the Civic Auditorium. The current date is Saturday evening, March 28 8:15 o'clock. An all-Beethoven program is presented. Doris Maclean is the soloist. Reginald Bland conducts.

**THE ART COMMISSION of San Francisco** presents the San Francisco Symphony Orchestra, Pierre Monteux, conductor, in a series of municipal concerts at the Civic Auditorium. The dates of the month are March 16, 24 and 31. Guest conductors are Alfred Hertz, Hans Leschke and Igor Stravinsky. Well known soloists are heard on each program. J. Emmett Hayden is chairman of the Art Commission.

**UNIVERSITY OF CALIFORNIA, Berkeley**, sponsors two concerts by the San Francisco Symphony Orchestra on Sunday afternoons. The dates and soloists are, March 15 and April 5, Alexander Brailowsky, pianist, and Myra Hess, pianist.

**CLAREMONT COLLEGES ARTIST COURSE** includes a series of concerts at Bridges Auditorium on the campus during the winter and spring semesters. Albert Spalding, violinist, is heard April 9.

**YOUNG PEOPLE'S SYMPHONY CONCERTS** are given in San Francisco in April, under the direction of Ernest Schelling. Colored slides are used by Mr. Schelling as a feature of his program.

**OCCIDENTAL COLLEGE, Los Angeles**, opens a concert series in Johnson Hall, March 2, conducted by a music sorority for the benefit of the music scholarship fund.

**ZOELLNER STRING QUARTET** announces a series of chamber music evenings, at the California Women's Club Auditorium, 2103 South Hobart, Los Angeles, on Friday evenings, March 27 and April 24.

**PRO MUSICA, Los Angeles chapter**, presents Alexander Tcherepnine, Russian composer-pianist, in a program of his own compositions, March 30.

**ABAS STRING QUARTET** announces three concerts at University of Southern California, Los Angeles, March 3 and 17, and April 14. Mrs. Otto Klemperer appears as a singer with the Quartet, March 17.

**CHAMBER MUSIC SOCIETY of Los Angeles**, Mrs. Cecil Frankel, president, sponsors monthly concerts at the Hotel Biltmore, Los Angeles. The Pro Arte String Quartet is presented, Friday evening, March 27.

## THEATER NOTES

**COMMUNITY PLAYHOUSE, Pasadena**, lists two American premieres in the Spring Play Season, and each play runs two weeks. The bill is changed on Tuesday, with the play running continuously each evening, with the exception of Sunday and Monday. Matinees are on Saturday. Gilmor Brown is the supervising director of all productions. The dates and plays of the month are:

March 10-21, "Laburnam Grove" by J. B. Priestley.  
March 24-April 4, "Hollywood Holiday" by Benn Levy and John Van Druten.  
April 7-18, "Queen Victoria" by David Carb and Walter Pritchard Eaton.

**PADUA HILLS THEATER**, located in an olive grove some three miles to the north of Claremont, is an interesting departure in California theaters. The players are Mexicans and the productions are based on the folk lore of Mexico, diversified with native songs and dances. The current play is "It Rained in Ixtlan del Rio", presented nightly Wednesday through Saturday, with matinees Wednesday and Saturday through March 28. All the plays are given in Spanish but two English speaking characters are introduced in the present production.

**NINE O'CLOCK PLAYERS of the Assistance League, Hollywood**, announce "Snow White" as the children's play, March 28, a morning and afternoon performance at the Ebell Theater, Los Angeles. Mrs. Irene Denny directs.

**THEATER AMERICANA** is the title selected by the group, formerly known as the California Theater of Altadena, under which to function in the production of strictly American plays. Their presentations are given each month at the theater, North Lake and Mt. Curve. Mrs. C. Brooks Fry is the president of the organization, and Wilfred H. Pettit is the director.

**"THE DRUNKARD"**, running continuously at the Theater Mart, between Broadway and Vine streets, Hollywood, celebrates the one thousandth performance early in March. The original play was first produced in 1843 and the atmosphere of that day is faithfully followed. Part of the success is due to the olio, which gives the audience every opportunity to take part in the performance.

**GOLD HILL PLAYERS of Monrovia**, under the direction of Thelma Laird Schulteis, present one three act play a month and offer a one act play at the monthly Workshop meeting. The Juniors of the Gold Hill Players are preparing for a big spring production.

**THE PASADENA ENGLISH FOLK DANCE GROUP**, under the direction of Gene Gowing, Pacific Coast representative of the English Folk Dance Society of America, meets regularly on Monday evenings at the Westridge School for Girls, 324 Madeline Drive, Pasadena. New members may enroll at any time. Guests are privileged to attend one meeting without charge.

**SARA COLLINS THEATER WORKSHOP** is presenting "Tainted Lily" by Major Richard Goddard, at the Hollywood Roosevelt Hotel, every night except Monday, at 9:00.

**BEN BARD PLAYHOUSE**, in the new location, Wilshire and Fairfax, Los Angeles, presents "Come What May" by Winnie Baldwin the first week in March.

**ANDRE FERRIER'S FRENCH THEATER** in San Francisco is loyal to the French dramatists and did "Martine" last month, with an equally interesting production scheduled for March.

**WAYFARERS**, at 74 Commercial Street, San Francisco, under the direction of Jack Thomas, do the plays that appeal to them and for which they can work out definite procedures.

**PALO ALTO COMMUNITY THEATER**, Middlefield Road and Melville Avenue, Palo Alto, announces "The Swan" by Franz Molnar, starring Kathleen Norris, noted novelist, March 19-20-21, with a talented cast under the direction of Ralph Emerson Welles.



Gloria Stuart is seen as the lovely Sonia in "Professional Soldier", made with Victor McLaglen and Freddie Bartholomew. Miss Stuart, in private life Mrs. Arthur Sheekman, is enjoyed as Mrs. Mudd in "Prisoner of Shark Island", with Warner Baxter, and is now making "Poor Little Rich Girl" with Shirley Temple.

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A Portrait of Irvin S. Cobb with Cigar

**BRIEF BIOGRAPHIES**

Irvin S. Cobb  
(As Written By Himself)

**BORN** Paducah, Kentucky, June 23, 1876. Attended private and public schools until the age of sixteen. Quit the last school by unanimous co-request of the faculty. Subsequent education, if any, acquired by going around looking at things, listening to things, asking questions, and trying to remember the answers.

Started life in the expectation of being a cartoonist, but owing to family necessities, began professional career as cub reporter in home town before reaching seventeenth birthday. At eighteen was probably the youngest managing editor of a daily newspaper in the United States. And undoubtedly the worst.

Unlike many writing men, Mr. Cobb was never much of a hand at marrying around. He did his matrimonial shopping early. He has had only one wife and only one child—and still has them both.

Special correspondent and a column writer for the Louisville, Kentucky, Post, in 1888 to 1901. From 1901 to 1904, managing editor of Paducah Daily News. In 1904 went to New York . . . New York remained calm. First job was with the Evening World as staff correspondent and alleged humorist. In 1912 joined the staff of the Saturday Evening Post and remained for eleven years. Was sent to Europe as war correspondent.

He has lectured, filled radio engagements, and attained horrible notoriety as an after dinner speaker and story teller. Continued down career until spring of 1934 when he came to Hollywood, purchased Greta Garbo's former home in Santa Monica, and reached the bottom of the final abyss by becoming an actor.

Editor's Note: Mr. Cobb is now starring in the film, "Everybody's Old Man," at the Twentieth Century-Fox studio.

Joe E. Brown

**BORN** in Holgate, Ohio, in 1892, of Welsh and German parentage, a lad named Joseph Evan Brown showed a conspicuous sign of normalcy at the age of nine—he wanted to join a circus. But, unlike most boys, he really did. He became the youngest member of the Five Marvelous Ashtons, aerial acrobats, the star attraction of Ringling Brothers' Circus. After some years of flying through the air "with the greatest of ease," Joe broke a leg and broke with the circus. Pro-

fessional baseball, Broadway musical comedy, and Hollywood movies came next. Today, Joe E. Brown is one of the world's ten most popular film stars, according to the unmistakable authority of box office returns.

Of all the entertaining he's done, Joe prefers playing in pictures—and that's pretty largely because in the moving picture business there's no moving. Unlike a stage player, a film actor can enjoy home life—and the Joe E. Browns are known to be one of the most happy families in Hollywood. There's Mrs. Brown, Joseph, Jr., Don, Mary Elizabeth Ann and Kathryn Frances—and "Heza Corker," a prize Sealingham, undoubtedly referred to as Heza C. Brown by his canine cronies.

Joe likes to play baseball—and mostly baseball. He may do a back flip in the midst of a parlor discussion on the Peruvian situation. His favorite color is brown, and his favorite children are Browns. He's never cultivated any shading shrubbery over that famous mouth.

"Sons o' Guns," Joe's current picture for the Warner Brothers, is one of a long series of films which, perhaps more than those of any other film star, have brought laughter into the hearts of all members of the world's families.



The Joe E. Brown Family "At Home"

**CALIFORNIA POET'S CORNER**

**THREE SONNETS BY THE NIGHT SEA**

By GEORGE STERLING

Surely the dome of unremembered nights  
Was heavy with those stars! The peaceless sea,  
Casting in foam their fallen shafts to me,  
Makes ancient music to their awful heights.  
O quenchless insuperable lights!  
What life shall meet your gaze and thence go  
free  
From litten midnights of eternity  
To havens open to your final flights?

Abides nor goal nor ultimate of peace,  
Nor lifts a beacon on the cosmic deep  
To guide our wandering world on seas sublime,  
Nor any night to grant the soul release,  
Swung as a pendulum from life to sleep,  
From sleep to life, from Timelessness to Time.

From "THE HOUSE OF ORCHIDS."  
Permission of A. M. ROBERTSON, publisher.

**THE HOUSE ON THE COVER**

Edgar Bissantz, Architect

**MODERN** building problems require modern solutions. As with the advices of our fathers, we seem to have forgotten this. The present day requirements for comfort, convenience, health and beauty are so complicated that a true solution of plan cannot be found by warping the simple plan arrangements of a simpler time to our complex requirements.

Here is a house that satisfies the needs of a family of four people, placed on a difficult hillside site so that it takes full advantage of the view of the city and mountains. All of the important living rooms are directly related to the out-of-doors, with abundant light and ventilation.

A flight of stairs beside the garage brings us down to the upper level of the house, with its entrance hall, living room, dining room, porch, kitchen and service porch (with a gas-fired incinerator). It really is easy to miss the incinerator. The living room is large and light, finished in soft colors and natural woods. The dining room is paneled in natural veneered woods, with a large buffet and built-in cabinets for linens, china and game materials. The dining room opens upon the porch, so that the family may dine out of doors in warm weather, protected by two sides of the house and a glass screen at the end of the porch.

Because of the nature of the site, the bedrooms have been placed on the lower floor. The master's room and the son's room face the garden and view, while the study opens upon a patio at the front of the house. There is also a maid's room and laundry on this floor. Under the two-car garage is an office, or play room, depending upon whether or not one's work is play.

Only through a new, modern architectural approach could this complex of comforts—large window areas, easy circulation from room to room, abundant, well arranged closets, bath rooms, and so forth—be combined in a practical and harmonious way. If houses of this type seem strange to us, it is only because we have become accustomed to illogical and inconvenient methods of building. The plan of this house is a common sense solution of a difficult problem, the planning of a comfortable home on a narrow, steep hillside. On the interior the rooms are beautiful and well-proportioned. On the exterior the house is a clean, straightforward expression of its construction. In short, this type of building does not attempt to be like something. It is something!



## ART CALENDAR

## CARMEL

CARMEL ART ASSOCIATION: Oils, etchings, water colors and wood sculpture.

## DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: March 15, exhibition of pictures of California landscapes by Arthur Hill Gilbert, A.N.A.

## GLENDALE

HESSÉ GALLERIES, 513 North Brand Blvd.: March 2-28, oils by Thelma Paddock.

## HOLLYWOOD

MARY HELEN TEA ROOM, 6534 Sunset Blvd.: Paintings by Edith Waldo.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: March 9-21, the first American exhibition of Jean Hellion. March 23 to April 4, Rufino Tamayo.

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: One man shows, water colors by Ruth Perkins Safford; black and whites by Grace Vollmer.

SILVER BELL, 492 Coast Blvd. S.: Opening the end of March, water colors by James Richard Shaw; lithographs by Conrad Buff; photographs by Edward Weston.

## LOS ANGELES

ART COMMISSION, Room 351, City Hall: Portion of permanent collection loaned by the Los Angeles Art Association. Open daily from 8 to 5, except Saturday and Sunday.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: March 2-14, water colors by Paul Julian. March 16-28, water colors by Elmer Plummer.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Portraits by Arthur Beaumont, Charles Bencso, Julian Garnsey, William A. Griffith, Kathryn Leighton, Jean Mannheim, Stanley Reckless, J. Mason Reeves, Jr., Seymour Thomas, Nell Walker Warner, Max Wiczorek. Sculpture by Eli Harvey. Etchings of children and pets by Prestel Dodge.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: To March 25, third annual exhibition of California water colors. During April, an exhibition of crafts made from native California materials.

LOS ANGELES MUSEUM, Exposition Park: Danish, Flemish and German Old Masters continued. Paintings by James Cooper Wright and Ross Dickinson. Seventeenth annual print makers exhibition. March 5 to April 26, seventeenth annual exhibition of painters and sculptors.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Opening March 3, paintings of the desert by a number of California's well known artists.

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

STATE EXPOSITION BUILDING, Exposition Park: Annual exhibition of the Los Angeles Art League.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Opening February 24, first Los Angeles showing of paintings by Wassily Kandinsky.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Closed March 11-25. March 26 to May 3, exhibition of Japanese art, from prehistoric periods to the present time.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To April 8, annual exhibition of oil paintings.

## PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To March 13, paintings by contemporary artists of San Diego.

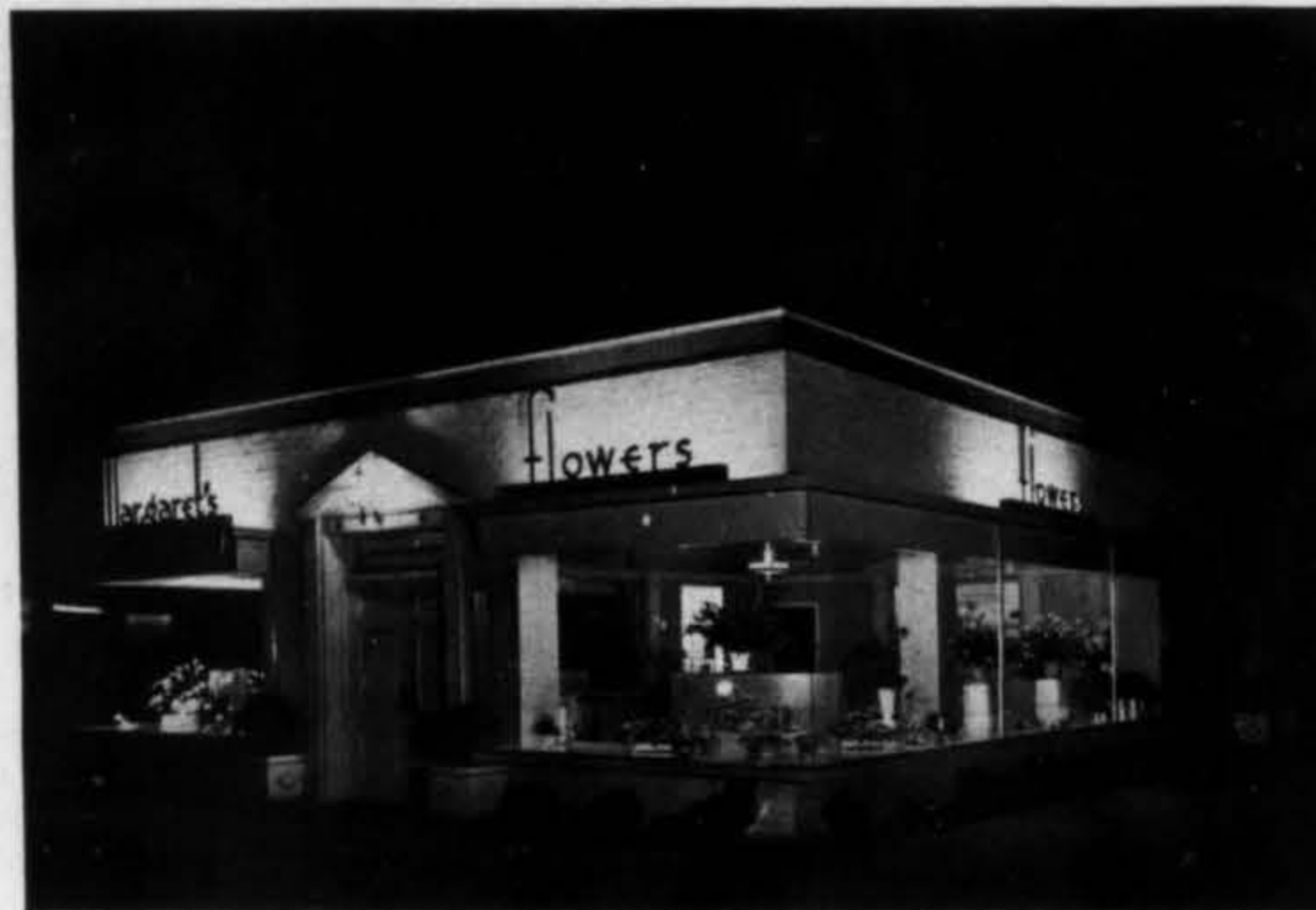
## PASADENA

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

LA CASITA DEL ARROYO, 17 S. Arroyo Blvd.: Etchings by Mildred Bryant Brooks.

THE LITTLE STUDIO, 550 W. California St.: March 18-19, water colors by Jane Thurston. April 1-2, decorative paintings by Norman Edwards.

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques; porcelains, bronze, jade, fine fabrics, lacquers and Japanese prints.



## WILSHIRE'S NEW AND DISTINCTIVE ACQUISITION

Morgan, Walls & Clements, Architects

An orchid to a flower shop? Inappropriate, perhaps, but here is a shop that unquestionably deserves just such a tribute. It is the new shop of Miss Margaret Bullock on Wilshire Boulevard in Los Angeles, and presents the florist in the most modern and certainly most attractive phase. Morgan, Walls & Clements were the architects, and the interiors were designed by Raymond Dexter.

Well arranged windows on three sides of the shop permit a maximum display space for a product which requires display. In this particular case, the frequently changed windows feature such related subjects as the clothes with which smart corsages may be properly worn. Naturally, a shop of this type is more than merely a flower mart. Floral arrangements and table settings are also an integral part of Miss Bullock's business. The attractive interior of the shop features corrective lighting which assists the belated flower shopper in choosing proper colors and combinations. Truly, this shop is a fitting addition to one of America's most famous boulevards.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St. and Diamond Ave.: Exhibition by G. Thompson Pritchard.

## SACRAMENTO

CALIFORNIA STATE LIBRARY: Lithographs in black and white and in color from the State Library's collection.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

## SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: March 2-14, group show of oils; March 16-28, oils by Genevieve Rixford Sargeant. . . .

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To April 4, pictorial photographs by local group.

COURVOISIER, 480 Post St.: March 2-14, works by Tom Lewis.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through March 15, U. S. Camera Show; through March 29, etchings by Ernest Haskell; opening March 16, creative art from the primary grades of the San Francisco public schools.

PAUL ELDER GALLERY, 239 Post St.: March 1-21, water colors by Julian Williams. March 23 to April 11, drawings and lithographs by Nura.

GUMP GALLERIES, 250 Post Street: March 23 to April 4, a joint exhibition of paintings and prints by Eula Long and Brooke Waring.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening March 1, oils, water colors and drawings from the Sixtieth Street Gallery, New York City; "The Prospectors" exhibition, the work of five Colorado painters; opening March 14, exhibition of work of the primary grades of the San Francisco public schools; opening March 15, monthly art exhibition by Californians; throughout March, porcelains from the collection of Mrs. A. B. Spreckels, and old master paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Opening March 20 and continuing through April, an extensive exhibition of textiles, furniture and ceramics assembled and installed to demonstrate the beauty of contemporary design in furniture and interiors. Opening March 25, paintings by Ernest Fiene.

SHELL BUILDING ART GALLERY, 100 Bush St.: Opening February 28, water colors and oils by Harry Judson Allen.

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## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Water colors by Lyman W. Bosserman and Henry M. Hesse; ceramics and wood carving by Andrew Bjurman. Open every afternoon from 1:30 to 5:30.

## SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Eighteenth century English paintings, Flemish and Italian primitives. Until June, an exhibition illustrating the development of constitutional law. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibitions Office, enclosing a stamped, self-addressed envelope or by telephoning Wakefield 6141.

## SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions by artists of Santa Barbara county. Open 9 to 5 except Sundays; Saturdays 9 to 12.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout March an exhibition of the four "Los Angeles Oriental Painters". Print Room: Old Chinese prints.

## MISCELLANY

DONALD D. McMURRAY, architect of Pasadena, has had the honor of having four examples of his work chosen for the fiftieth annual exhibition of the Architectural League of New York. These include the residences of J. Weldon Green, Mr. and Mrs. Carlton B. Swift, Lucy Anne McCarthy in Pasadena, and the sports center at the Hotel del Coronado, at Coronado Beach.

HENRY LION'S model of a statue of Cabrillo to be erected at Cabrillo Beach, San Pedro, has been approved by the Municipal Art Commission.

AMERICAN ARTS FOUNDATION, 3189 Wilshire Blvd., Los Angeles, March 12, Lyman Beecher Stowe will speak on "Mark Twain"; March 19, Kismet Sirri will give "A Turkish Travelogue"; March 26, Wm. Whittingham Lyman will speak on "California Poets of Today". Members admitted only on presentation of membership card. The Foundation is founded for professional artists in all fields and for laymen who demand professional excellence.

ARCHITECTURAL work on the Great Lakes Exposition to be held in Cleveland June 27 to October 4, is progressing rapidly. The Exposition will cover 125 acres of lakefront and will celebrate the centennial year of Cleveland.

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

ALL ARTISTS, anxious to secure an evaluation of their work by internationally known judges, are invited to enter the third annual Southern California Festival of the Allied

Arts to be held in Los Angeles May 3-29. To stimulate art and to encourage those proficient in their respective fields, many organizations and individuals are contributing cash prizes, scholarships and gifts. All entries should be taken to the Los Angeles Museum not later than April 15. Information can be secured at the Festival headquarters, 324 Chamber of Commerce Bldg., Los Angeles.

THE MUSEUM OF MODERN ART, 11 W. 53rd St., New York, announces an exhibition of Cubism and Abstract Art opening March 3, consisting of paintings, water colors, drawings and prints, sculpture and constructions, architecture and furniture, theater design, typography and photography. The material is arranged in historical sequence to show the development of these forms of art and their influence upon the more practical arts.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS, of Oakland, announces that Vaclav Vytlacil, internationally known artist and teacher, will be a guest instructor at the summer session which opens June 29.

THE DE YOUNG MEMORIAL MUSEUM, San Francisco, announces two lectures by Etha Wulff:

Mar. 13—"The Gothic Period."

Mar. 20—"The Importance of Art to a Child."

In the Musical Instrument Room, Chamber Music Concert is presented each Wednesday afternoon from 3 to 4 by the Federal Music Project.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, announces two lectures by Etha Wulff:

Mar. 21—"Contemporary American Water Colors, Prints and Drawings."

Mar. 28—"Regional Art in America."

The Junior Civic Symphony Concert with Ernst Bacon conducting will be given March 15. Organ recitals are given every Saturday and Sunday at 3:00 p.m.



# INTERIORS

By HELEN W. KING

MARCH is a month which will bring great interest to the home-makers for it will present the annual "Spring Modes in Furnishings" displays in all the important stores. While a report as to what is to be featured strongly, in many of these showings, would be a violation of good faith, it is possible to assure everyone that there will be some striking advancements in merchandise shown. A few hours spent in the various exhibitions will be well spent.

One thing is evident; with each succeeding season, the work of the modernists is improving, becoming more generally acceptable if not, indeed, convincing. The better designers have an honest appreciation for beauty and workmanship and have left far behind them the bizarre effects which were once offered us in the name of modernity. These workers have brought back to furniture making a craftsmanship that was in a fair way to being lost during the period when we were smothered beneath a flood of machine-made furniture which lost for us the fine lines of the traditional, the sound construction, the high quality of materials and gave us nothing worthwhile in their stead.

This refers to the bulk of furniture so produced; there was always, of course, a certain amount of furniture produced by machinery which was splendid, but this limited production was overshadowed by the quantity of inferior merchandise, priced far below the point possible for the manufacturer who held to high standards.

Today, the greater part of machine-made furniture has raised its

standard in every respect. There is closer adherence to the traditional line, less ornamentation, sounder workmanship, finer finishes and, above all, greater attention paid to the beauty of woods themselves. And when it comes to the upholstering, the manufacturers have taken advantage of all the progress that has been made in this field, modern methods bringing exquisite fabrics to us at prices undreamed of a few years ago. In texture, coloring and design, these materials bring a new beauty and freshness to all furniture on which they are used.

A good deal of this is traceable, it seems, to the influence of the modernists. They can account for the introduction of many new woods, for in their work, the wood was of first importance and they have sought the world over for those woods which could give new color tones, new grainings, new finishes. Seeing the loveliness of some of these, the furniture manufacturers have been quick to employ them, too.

When you wander about among the displays you will, if you look at the tags, find names that will be strange to you, no doubt. They are not just trade-names, but the names of woods either new in use or revived after a long lapse of disuse.

For several years we have learned a lot about "fruit-wood" furniture, pieces made from light-toned wood in natural finish. It was a general term that has been practically abandoned for another term, "blonde wood." There is some true fruit-wood used, apple, cherry and pear wood, for instance, and the less frequently encountered olive. Apple is

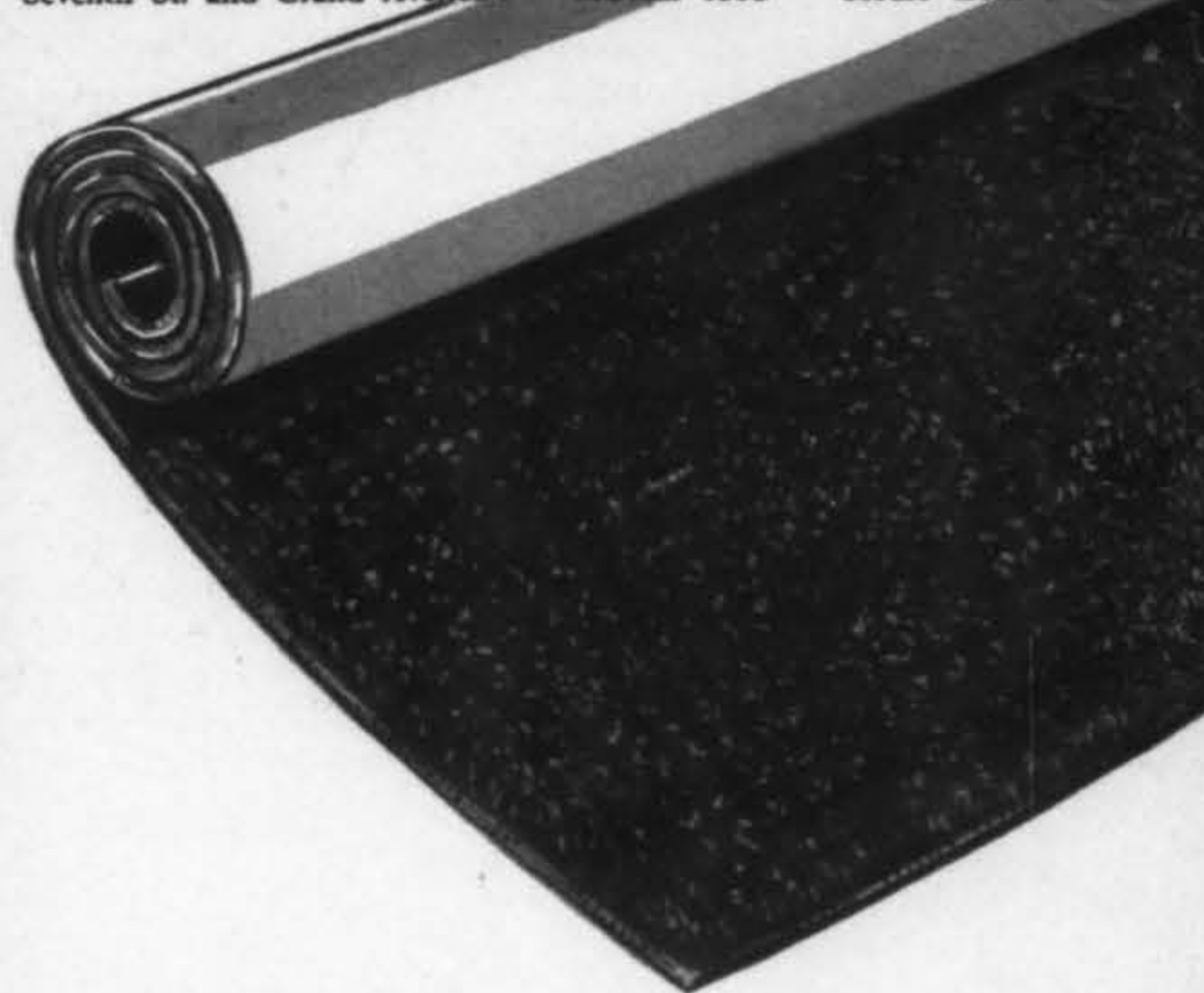
*(Continued on Page 8)*



Through a door of classic design is glimpsed a room in which traditional furniture is given a modern feeling by means of texture, design and color in drapes, upholstering, carpeting and wall treatment, proof that such combinations of yesterday and today are both practical and delightful.

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# TOMORROW

WHAT is the house of tomorrow? Great journals, little journals, great men, pigmies, have told us and continue to tell us. At this writing *Today*, once proclaimed the mouthpiece of the administration and now said to be the mouthpiece of Mr. Vanderbilt and his over-advertising ship lines, is shouting through the megaphone of Mr. Cross that it is the house that will cost less than \$5,000. YESTERDAY came an announcement of a very dignified journal that the house of \$15,000 was the house of TODAY. TODAY we read that the house of \$10,000 is the house of TOMORROW. In our opinion the house that anyone can afford to build is the house of TOMORROW.

That we, as a nation, are underbuilt, not under-slung, is a definitely proven fact. With the necessity of constructing about 400,000 houses per annum to accommodate no more than our normal increase in population, coupled with the fact that we have built about as many houses since 1930 as were required to satisfy the annual demand, is evidence that we are a million or more houses behind in our schedule. That alone is enough to justify the hue and cry for more building, and the claim that we are on the verge of a building boom. You can't get three pints into a quart bottle, nor out of it. Three families in a house, perhaps, but not five. So what? Whether we want to believe it or not, many thousands of homes are going to be built during the next few years. It is not of the essence that they shall be beautiful, more's the pity. The gaunt, staring, stripped-to-the-bone fact is that we are going to have a tremendous number of houses built. They've got to be built. They will be built if the people have to tear down skyscrapers to get the materials out of which to build them.

With these irrefutable facts staring us in the face let us see if we cannot get in stride with the pace of TOMORROW. These houses must have elements in them that were reserved, in former days, for the "man of money." They must contain most of the elements that were reserved for the houses of those that could retain the services of a good architect. For once the cause of mass production must walk, hand in hand with the artist and the trained expert. The organization that first realizes the importance of employing the underpaid services of an architect who has spent most of his life studying how to make a residence into a practical home will reap the largest reward in the harvest of TOMORROW.

## THE FIVE THOUSAND DOLLAR HOUSE

HOW long, Oh Lord, how long, will it be before the manufacturers with high pressure sales departments will stop misleading the gullible prospective home builder into the belief that he can build a ten thousand dollar house for five thousand dollars. Construction costs in small residence architecture are more or less like motor problems—they are nearly all solved. If we are going to fall for the belief that we must have every conceivable contrivance from attic to basement without more than nominal extra cost we will never get the cost of a house down to reaching distance from our purses. Magnetic coal heavers, automatic toothpicks, hot and cold clam chowder in every room, electric tooth brushes, forced down the throats of gullible readers of advertising, written by a ghetto hop-head, have brought many people to a point where they think that the architect should include in his specifications a gutta-percha hen that will lay ham and eggs three times a day. Here we are, faced with another, and possibly the last, worthy boom in these suffering states. Let us get down to the problem of designing and building houses that will become homes. Let us eliminate the impossibilities from the wild imaginations of the people who must, and will, have them, and give them a real, one hundred per cent house. We might even get some built for \$5,000 if we will eliminate the gim-cracks and trickery.

## LOYALTY

THERE are two kinds of loyalty—loyalty up and loyalty down. It is no uncommon thing to find a private in the ranks whose loyalty to his captain is unto the death. Seldom do we find a captain so loyal to his private in the ranks. By the same token it is difficult to find a client who is loyal to his architect as against the demands of a powerful materials merchant who claims that there was discrimination against his product. But, now that we are faced with a real, honest-to-God condition where the manufacturer, the architect and the client have, or should have, the same objective, there may be some chance for co-operation—that is, if we can find good architects whose ideals are high enough to lead them into doing work for a little less than cost.

## OBJECTIVES

I WENT into the store of Flack and Smith, in Davies Street, London, to verify the impression that I got from a look into their windows, that their shoes were the best I had ever seen. I examined shoes, boots and leather for half an hour and was finally engaged in conversation by Mr. Smith himself. While showing me through his establishment where all boots and shoes were custom made, in a dignified, but sort of apologetic way, Mr. Smith explained that they were only getting started in London. As a matter of fact, he told me a little shamefacedly, they had only operated in Davies Street for about eighty-five years, but hastened to add that they had been established in Oxford for more than a century. But, he said, things were beginning to look up, at last. I left an order for three pairs of shoes. They were delivered about three weeks later and today, five years later, they are the best shoes I have, although I have worn them in nearly every country of the so-called civilized world.

No, the point is not the old one of boosting the foreign-made goods. It is a matter of objective. The honest merchant in some countries starts an industry with the sole objective of eventually developing an article of manufacture that will have no peer in the world. He never thinks of reaching his goal in one generation, not often in two. All of his profits go to making a better product so that his progeny may some day say, "This institution produces the best that can be had. We have been a century at it and our name is behind our product."

In the United States there is all together too much effort put into building up an industry to a point where it can be sold at a profit. Then the pioneer goes out and starts another industry, doing the same thing over again, and with about the same results. The record of fly-by-night industries in our country is voluminous, but there for anyone who wishes to read.

To those who are at all intuitive there is a distinct indication of a tendency for manufacturers to settle down to the development of industries that are worth passing down from generation to generation. The pride of name and place is getting into our blood. Slowly our objectives are ceasing to be the immediate dollar and becoming something that our progeny may be proud of tomorrow.

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## INTERIORS

(Continued from Page 7)

a light brownish red, fairly hard, much used in pieces of French traditional design and in some modern. Cherry, once so popular in America, has come back to favor, with its sturdy qualities and warm red-brown tone. Pearwood is a pale red-brown but soft, with a smooth even texture and appears in many fine pieces, frequently dyed black to serve in place of real ebony. Olive has an odd dark greenish yellow cast with brown markings and, while somewhat scarce, is hard and polishes well and a piece of this wood is of enduring interest.

But you will find among the blonde woods, aspen, chestnut, acacia, beech, cypress burl, myrtle burl, Japanese ash and English ash. And one of the very important new woods, *prima vera*, the so-called white mahogany, with its lovely honey-color, fine satiny texture striped or figured, capable of a brilliant finish. Satinwood, with its golden blonde tone, is a revival and widely used in traditional pieces.

In what might be termed "brunette woods", there are such strange names as cocobolo, a yellow-brown with violet overtones and black veins, with a straight or interwoven pattern, which takes a high finish and is very popular with the modernists; Carpathian burl, a rich brown of brilliant finish and Brazilian walnut, another rich brown, which isn't a true walnut but a handsome, worthy wood, just the same.





The wood called harewood is English sycamore under a new name, a material with a fine finish and delightful pattern, usually dyed silvery gray. Lacewood is another beauty, somewhat reddish in tone, usually quartered to show a silky texture and a small all-over type of pattern, a wood very popular at the moment. Tulipwood and sequoia, which is California's own redwood burl, are extensively used now.

It is a refreshing thing to break away from the stereotyped oak, walnut and mahogany at times, but you will continue to find these woods widely used, even if the modern finish and treatment brings them in an unfamiliar guise. Maple continues to hold strong favor—but watch for it in the new honey-tone finish. It is a finish that will prove more adaptable to certain color schemes than the usual reddish tone.

DECORATORS admit that the growing popularity of the kind of home known as the California Ranch House-type, is creating a problem. These houses require sturdy furniture but most of that which has been offered by a good many manufacturers is much too massive in character to fit into the picture pleasingly. I mention the quality of massiveness first, for that is the outstanding complaint, but I might also mention the bad design of most of it. Some, still being shown, is as out-


(Continued on Page 29)



  
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# ANTIQUES

By ALICE R. ROLLINS

## BOOK TREASURES IN SMALL PACKAGES

AMONG the rare and unusual things to collect are miniature books. Famous authors, first editions, fine binding and printing attract many book lovers, others have found a hobby in collecting books unusual in size and these are in a class of their own. Recently the writer was privileged to view a collection of miniature books—a collection that should inspire others to search for these treasures, for they are without question unique and rare. It was something of a surprise to see the fine workmanship that had been bestowed upon these tiny books. Some were richly set with gems and contained tiny engravings. Others were bound in embroidered old silk, the colors soft and beautiful with the years.

History, romance, fabled stories from all sorts of forgotten corners, out of dusty boxes and dusty trunks in garrets, forgotten little book treasures find their way into shops and finally into the hands of some collector whose eye is trained to look in out-of-the-way corners for what he is seeking. These small volumes are not always seen in a shop, for one or two only are lost among the ordinary sized books. It requires several on the shelves to make a showing, for that reason they are usually out of sight in some case and the ordinary visitor does not notice them, but if anyone is interested and makes inquiry most bookshops have a few.

In a tiny morocco covered bookcase with glass doors were fifty volumes of "Jones' Poets and Classics" printed in 1825. The books were bound in rose silk and were 2¼ by 3¾ inches. A tiny book 1 by 1½ inches bound in blue cloth was titled "Miss Nason's Story by Aunt Fanny." There was a miniature set of Washington Irving in five volumes bound in a soft brown suede. The type amazingly clear for pages only 1½ by 2¼ inches. An old almanac with weather predictions published in 1783, had pages 1½ inches square. This was contained in a small red morocco pocket case for the traveler's convenience when jour-

neying through the country. One wonders if the weather predictions were reliable. A tiny book of sixty-four pages in French contained several quaint engravings and a calendar. This little gem measured only 1 by 1¾ inches. An almanac for the year 1766 was 2½ by 1½ inches in size, and contained a copper-plate engraving of Black Fryar's Bridge. A dainty little book printed on vellum was dated 1825, and the "Songs of Anacreon" printed on fine silk mounted on paper to make the leaves turn easily, was inscribed as a gift in 1791. The Infants Library measured 2½ by 1¾ inches. It had twelve cunning engravings and was published in 1810.

As one examines these little gems, the wonder is that anyone had the patience and deftness of touch to fashion them. But not only have they been printed and bound but also, tiny, ingenious bookcases have been made to hold them. In one instance an ordinary sized book with the insides taken out, had the interior fitted with tiny shelves which served to hold many of these small volumes. Instead of a five foot shelf of books, it was one of inches and was literally a book full of books.


Many of the authors chosen for this type of book are the well known authors but now and then a tiny book comes to light of some author of the days of long ago whose name does not appear to be in the Hall of Fame. One wonders was it a favorite story bound for some wee lassie for her very own self! Did the author mind so much if his name was not famous so long as he pleased a little child. How many stories are hidden away in closed books of the past that will never be opened except now and then as chance opens them for us.

Because of the comparative rarity and high cost there are not many collectors of these microphile, as they are sometimes called, but there is no question of their fascination and the fact that one cannot pick them up in every shop adds zest to the hunt.

A pair of Celdon Jade Lotus bowls, Ch'ien Lung period, from the John Bentz studios.



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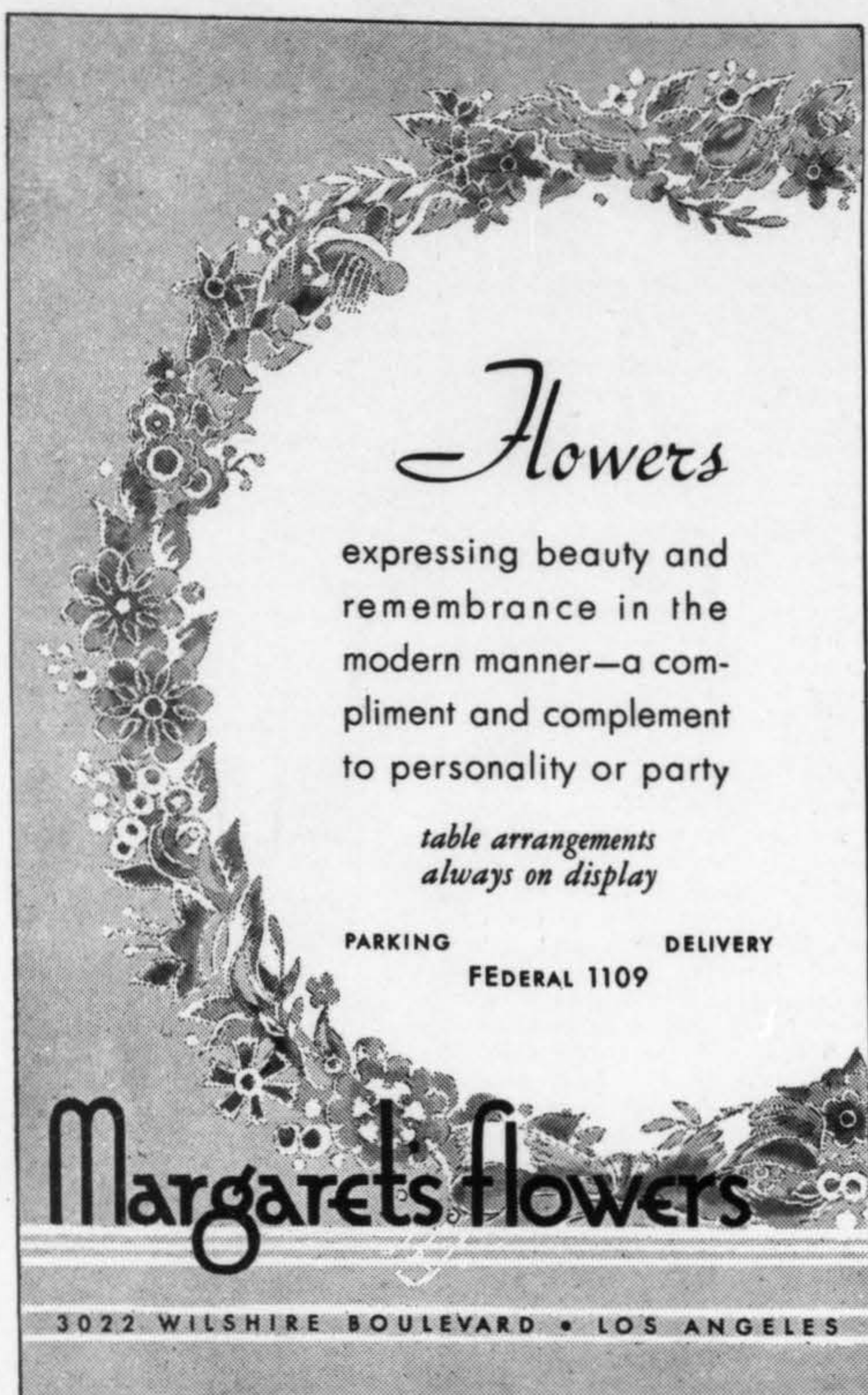
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## ON THE RADIO

By LORNA LADD

SO-O-O-O, Ed Wynn is back! Just lots of fun and all that—and I'll place a side wager on Ed's being more than just happy at finding another sponsor so soon. His play closed after three short little days on Broadway and that, as you may or may not know, is something that breaks every actor's heart into teensy bits, especially when you drop \$40,000 of your own money as Wynn did.

This Wynn series is a somewhat new comedy feature known as "Gulliver, the Traveller," based upon the writing of Dean Jonathan Swift who, if my education serves me rightly, turned out a neat and amusing bit of satirical writing a century or two ago. The one time "Perfect Fool" has that so, so dignified, straight-voiced announcer and commentator, John S. Young, as his foil. Lennie Hayton's not-bad-in-fact-very-good orchestra with male quartet and feminine vocal ensemble musicalize.

The show, CBS, KHJ-KFRC, Thursday evenings at 6:30, is an audience broadcast and Ed Wynn wears lotsa costumes at which the audience laughs heartily, leaving us home listeners sadly out in the cold as to what is so confounded funny. The guffaws at Eddie Cantor's wardrobe changes always irritate me. Now Ed Wynn's do! If there is going to be laughter I want to be in on it, don't you?

From the ridiculous to the sublime—we have a new development in the use of radio in education, in which seniors in New York high schools will be required to listen in on the "America's Town Meeting" programs over NBC as part of their regular homework and then conduct similar meetings in their schools. Mrs. Franklin D. Roosevelt inaugurated the series Thursday, February 27 at 6:30 in the afternoon, the same time to be utilized throughout the broadcast contract.

Two seniors from each of the forty-three high schools in New York will attend the actual program at Town Hall in New York, observing the procedure and taking notes on the discussion with the idea in mind of then helping to conduct the meetings in their own schools. This makes the first time that a complete system of city high schools has assigned a series of broadcasts as a definite part of a course of study in the social sciences. Stations: KFI-KPO.

Back to the lighter vein again, I present the "Ziegfeld Follies of the Air" starring Fannie Brice, James Melton, Patti Chapin and Al Goodman's orchestra every Wednesday evening from 9:00 to 10:00, CBS, KHJ-KFRC. This new show, designed to bring to you listeners the same qualities of showmanship which made the late Florenz Ziegfeld's productions famous for more than a quarter of a century, replaces the Palmolive Beauty Box Theater operettas, a program which seemed to lose ground rapidly during the last six months for no good reason that I could find.

The Ziegfeld theme will be a group of serialized episodes of backstage human interest in the story of one Alice Moore, a Follies usher aspiring to stardom.

Frank Fay, emcee comedian, has signed a long term contract with the Fleischmann Hour to continue in his usual here-to-fore-week-by-week comedy role with Rudy Vallee and his Connecticut Yankees. It might be said here that Rudy's show is consistently good. He not only brings famous names to the microphone but he brings names that have talent ability to back up the ballyhoo they always receive. Radio long ago passed the stage where just the vicarious thrill of listening to a well publicized name would suffice for entertainment. Listening audiences are much too sophisticated now to be bored by such foolishness and Rudy Vallee is one of the few radio showmen smart enough to realize the situation—and profit by it.

His program is always well produced and tied in—catch it Thursday afternoons, 5:00 to 6:00, NBC, KFI-KPO.

A new type of story-telling hour, designed to interest not only youngsters from 8 to 16 years of age but also a large adult audience, is now being broadcast over CBS Friday afternoons at 2:15, KHJ-KFRC. Thomas Broadhurst, 78-year-old author of that best selling book, "Blow the Man Down", has a weekly bit of reminiscences about his experiences as a runaway boy on a British training ship. The stories seem to have the tang of the open spaces and are delivered in the more or less vigorous style which has won Mr. Broadhurst the name of the Bret Harte of the sea. I wouldn't be at all surprised but what you enjoyed the time he was on the air.

The title savoring a good bit of the American Weekly, "Rich Man's Darling" is dramatized over CBS five days a week beginning Mondays—KHJ-KFRC, 8:45 to 9:00 in the morning. The story is that age old one of an attractive young girl married to a middle-aged man, giving both Ona Munson and Blanche Sweet an opportunity to show their respective abilities as feminine commercial announcers. I haven't heard the program and so can't say whether or not it's worthy of getting up that early to listen to. I only relay it to you as one of the new network programs.

However, sight unseen, sound unheard and the rest, I can and do recommend your attention to the fact that Marion Talley, the Metropolitan Opera star, has signed a contract to sing operatic as well as popular numbers over the NBC network every Friday evening from 7:30 to 8:00, KFI-KPO. The program starts April 3 with Miss Talley replacing Sylvia, the reducing expert, on the Ry-Krisp time. It is an apropos spot for Miss Talley, as she has actually lost the greatly publicized amount of weight.

That's thirty for this month!



# RUNNING FIRE

By MARK DANIELS, A. I. A.

## NO COMPROMISE

HONORE De BALZAC lived many years in a cold and all but empty attic. He might have had a chair and a couch but more than likely he sat on a box. There was no flame in his fireplace, no picture on a wall, no bouquets to perfume the air that chilled him. On one wall he inscribed with charcoal, "Rosewood Paneling with Commode," on another "Gobelins Tapestry with Venetian Mirror," and, as Mr. Foley tells us in his book of "Decorative Furniture," in the "place of honor over the fireless grate" he wrote "Picture by Raffaele".

It is not of record how long these inscriptions remained uncovered by the objects they described or whether Balzac was ever able to afford anything at all for those spaces. But I like to think, and I do believe, that no substitutes were ever installed, that he waited until he could buy the things he wanted, stoically clinging to his ideals until he could attain them.

Most of our houses, interior and exterior, would breathe the spirit of personal taste, at least, if we could stand resolutely on such a platform of "No Compromise".

## REVERSE ENGLISH AMONGST THE REDS

THE OLD saying that "One man's loss is another man's gain," has a faint, diaphanous element of truth in it. It is also true that what is one man's loss is sometimes the whole world's loss. One cannot think of the death of Socrates being anything but a loss to all mankind. On the other hand, the crucifixion of Jesus Christ resulted in the Christianity that may yet save civilization.

But the Reds seem to have taken the converse as a slogan. "What is one man's gain is another man's loss."

## STATION A-S-S BROADCASTING AGAIN

CALIFORNIA had just about lived down the reputation of her residents for that asinine form of boasting that fell with a sickening thud into the morass of superlatives and exaggeration. Not so many years ago easterners and Europeans dreaded to engage a westerner in conversation for fear of the inevitable overstatement. We had the largest trees in the world, the highest waterfalls, the highest peaks, the most beautiful harbors. Ours was the land of milk and honey. Pumpkins grew so fast they wore themselves out dragging over the ground. The prize fighters, the great statesmen, the great singers of the rest of the world were as nothing compared to the native crop.

Slowly it came to us that this was not getting us anywhere, or anything but a reputation for not telling the truth even in the least of our statements. People were beginning to take everything that was said about California with a pinch of salt. So we began to take stock and pull in the horns of exaggeration with the result that for the past few years people of other countries began asking questions about California and listening to the replies. Now it looks as if it were started all over again.

A few weeks ago one of the leading journals in San Francisco came out with this statement, "We may not have our Michelangelo and our Sir Christopher Wren, but we have our Mr. .... and our Mr. ...." I do not give the names of the men for I know them both and I am sure their high order of intelligence was as disgusted as their reputations were injured. After this broadcast we may expect at any time to read in some Los Angeles paper, "We may not have our Jesus of Nazareth, but we have our Aimee McPherson."

## TOUCHE

A FEW years ago there appeared in *Country Life* an article from this pen in which I unthinkingly described early conceptions of different peoples in Europe I had never seen. Germans all had walrus moustaches and smoked long, curved pipes; Italians wore red bandanas and carried stillettos crosswise between their jaws; Frenchmen were distinguished by silk hats and black goatees and you could always detect the Englishman by the monocle he wore. That these impressions were the product of youth, aided and abetted by prolonged perusals of *True Stories* and *Fireside Companion*, did not excuse me in the eyes of a recent arrival from the land of peace at the price of war. He writes, "When, in *Country Life*, you wrote that series of amusing misconceptions of the European, I was at a loss to understand you, but now it is all very clear to me, for I had been in the United States a whole year before I realized wherein my idea was wrong that all the people here chewed gum. Only the Americans do."

## QUICK, CLEOPATRA, THE NEEDLE!

LAST month started the flood of suggestions for treatment of the two great San Francisco bridges. They must be adorned, beautified, embellished. People must gasp when they see them. The towers must be painted like barber poles, they must not be painted at all, the cables should be chromium plated, they should be red, or green or blue depending upon whether you want to see them against a sunrise, a mid-day sky or a sunset. Boats will bump into the piers if they are not lighted, if you light the piers it will confuse shipping, sirens should be installed. About the only thing that has not been suggested is a flock of trained polecats at each abutment for the guidance of those pilots who are both blind and deaf.

## POACHING

IT'S ALL right for the WPA to cover all the fields it can before the Supreme Court, or the Court of Human Relations, or the Court of Last Resort or some other court points out that it is the PROGRESS of work that is most important. To cover everything from tap dancing to the construction of the Boulder (or Hoover) Dam is all right, too. We all need money. But when WPA permits one Project to poach on the reserves of another they are courting internal friction that is sure to end in disaster.

In a recent release from the Federal Arts Project we read, "From the fleet 'full-riggers' of the last century, whose tapered stems clove Pacific swells and Cape Stiff greenbacks, to the majestic floating hotels of the present day, will form the subject of a complete and comprehensive portfolio of photographic studies now being undertaken by the Federal Arts Project." And "Greasy oak beamed whalers, tall masted barks, and full rigged ships; plodding coastwise schooners, the clippers of Yesterday, with full bellied t'glnts'ls stretched to catch the trade-winds."

Get it? "Whose tapered stems clove Pacific swells," and "full bellied t'glnts'ls stretched to catch the trade-winds." Now, if that isn't poaching it is something worse. Here are these men in the Federal Arts Project reaching right out and snatching the words of the starving literati out of their mouths; mouths that have had little else but words in them for a long time. Why can't those artists be made to confine their work to the pictures they are paid for?

## RADIO ANNOUNCING

TO THE radio announcers I would recommend Roget's "Thesaurus," Fowler's "Modern English Usage," the new Merriam-Webster "Dictionary," "Twelve Thousand Words Often Mispronounced" and the "Encyclopaedia Britannica." A few daily papers would also help.

The constant interruption of advertising is bad enough, but there are times when a listener would like to learn the name of the sponsor of a certain program even at such a cost. Merchants are now selling sand with spinach thrown in so why not get radio in the same manner?

The other night I heard an excellent morsel between ads. I wanted to learn what manufacturer had the good taste to select the program. The announcer, in temporarily precise English, said "This program comes to you by courtesy of æZ\* & BHæD." At another time after two minutes of good music the trick was repeated. I tried it on a guest. He could not make out the name although all the rest of the announcement was distinct and, at times, grammatical. I suppose that so long as the announcers know the names of their employers it does not matter if no one else does.

I have become reconciled to "Amatoor" and such like, but must congratulate one announcer for stating that the lady who had just sung should have taken the "part in the principal Aria." He pronounced aria with a long "a". That was right where the lady belonged—in the area.

## CHANGING LABELS

THE great American pastime of switching labels is not confined to canned and bottled goods. Politics is a very fertile field, but of late considerable money has been made by applying some of the tried and true methods in the field of art. Perhaps it is a result of the too frequent reiteration of Mr. Shakespeare's aphorism on roses and odors. It might be barely possible that greed is at the bottom of the popular movement. But the fact remains that if you can't sell your product under one name the chances are you can sell it under some other name. If you have designed a new type of toothed wheel but find that the automobile industry, or some other equally stupid industry, will not pay you a million dollars for your creation, just add a dozen or so gear wheels in the background and a few fragments of human torso (any kind will do), and label it "Art."

Or if your canvas picturing a cow with a table leg growing out of her left ear fails to attract attention and awards under the title of "Gethsemane", switch the label to "One Legged Lady Falling Up Stairs" and get your medal.

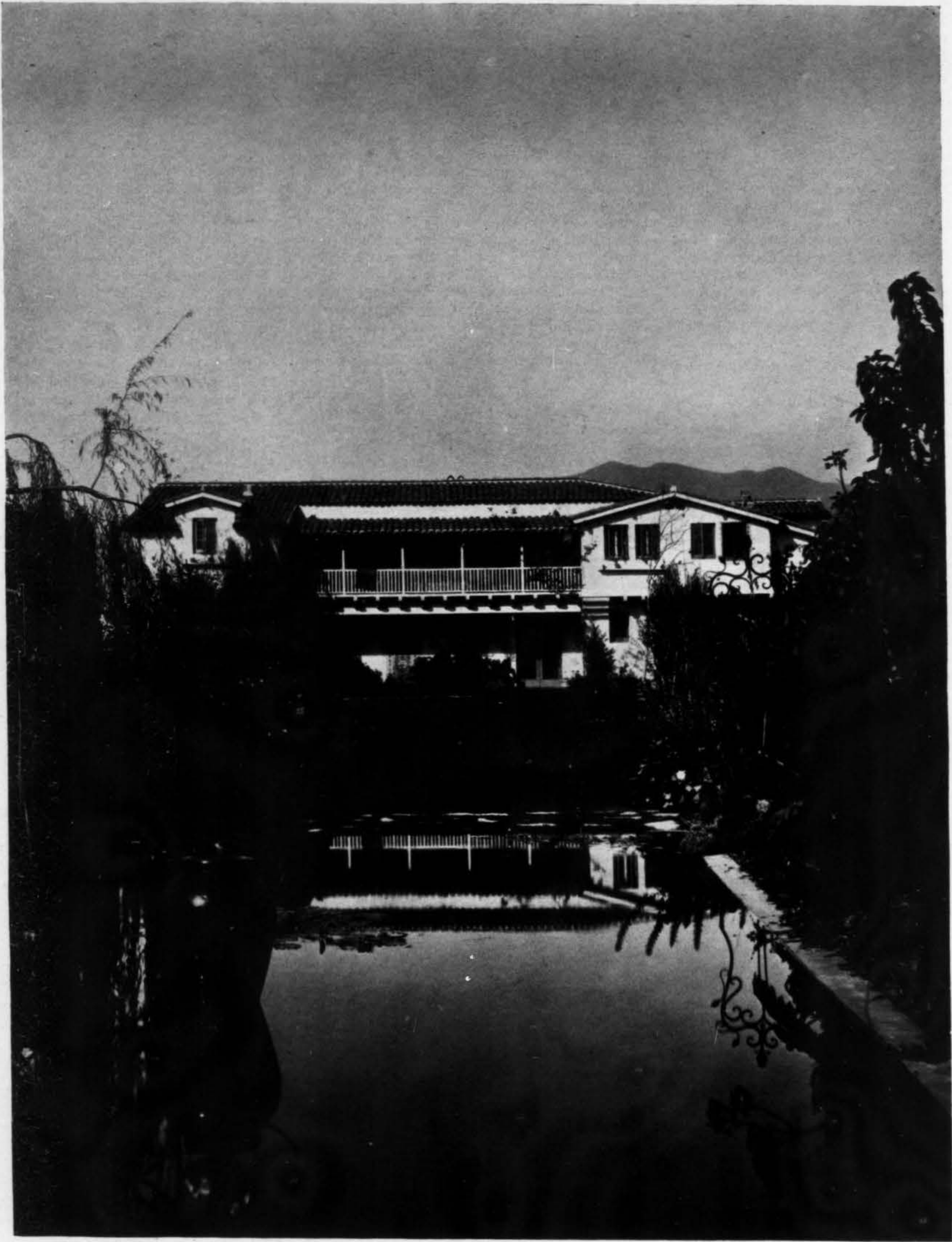
## SLANDER

IT MAY be consoling to those who are the targets of calumny to know that slander is another freak product of a very old law of nature. A vacuum is not the only thing that nature abhors—she does not like differences.

Nature tends to destroy differences. She draws the waters of the cascades down to the sea. She is constantly leveling the land. With her torrential rains she washes the soil from the mighty peaks and deposits it in the deep canyons.

And so, when a name rises from the ruck of humanity the law that dictates the destruction of differences sets to work and the process of bringing it down to the common level begins. The pity is that the agency so often is slander. But that is man's contribution.





Photograph by Miles Berne

### FROM PADUCAH TO SANTA MONICA

Irvin Cobb Moves In Where  
Greta Garbo Used To Tread





Photographs by Russell Ball

The old fashioned Morris chair in the left foreground looks much as if Irv had been studying most of his lines while seated in its ample depths. The round coffee table, equipped with wheels, can be rolled in the trail of Mr. Cobb's inevitable cigar where, no doubt, the drooping foliage recalls memories of Southern Spanish moss.

## YARN ON THE COBB

RESIDENCE OF

MR. AND MRS. IRVIN S. COBB

Santa Monica, California

JOHN BYERS, ARCHITECT

EVERETT SEBRING, INTERIOR DECORATOR

WHEN everybody's beloved humorist made the movie, "Everybody's Old Man," which he just finished at the 20th Century-Fox studio, there were fleets of quips that passed in the day. They have been remembered and bring a smile and a pleasant memory to all the studio people associated with Irvin S. Cobb in that picture. And they have been added to the riches of good humor recalled from the days when Cobb was featured with Will Rogers in the film, "Steamboat Round the Bend."

In "Everybody's Old Man," America's noted knitter of yarns portrays the character of William Franklin, a somewhat crochety old food canner. Rochelle Hudson, Sara Haden, Norman Foster and Johnny Downs appear in other roles. During the choosing of the cast, Director James Flood informed Cobb that a certain Hollywood juvenile wanted to play William Franklin's nephew. "Listen," returned Cobb, "if you'll let me get a good night's rest and give that man a bad night, we can exchange roles." The juvenile was not given the part.

The humorist's gift for apt description of

character is recalled from a conversation with Will Rogers. The two were discussing various Hollywood benefits and house parties. The name of a parlor magician arose. Rogers said he didn't know the man, so Cobb explained—"He's the type of fellow who starts out for a pleasant social evening and never expects to be called upon to speak or entertain. All he takes with him are a few bird cages, a couple of dozen pigeons, a gross of rabbits, several goldfish bowls, and maybe an actor or two."

A barter of banter was the first business on hand whenever Cobb and Rogers met. One day the latter was planting a new shrub at his Santa Monica Canyon ranch when his friend loomed on the horizon. The dialogue was, to wit:

"What are you doing, Bill?"

"What's it look like I'm doing?"

"Well, since you ask me, it looks as if you're setting out another bush to beat around."

Horses beating around the track have slight fascination for Irvin S. Cobb, although he was born and bred in old Kentucky where





"hosses" and mint juleps both have a decided kick.

"But I have nothing against horse races as such," Cobb elaborates. "I attended the opening day's race at Santa Anita, and until long after dark I waited for my horse to come in. This, of course, created terrific turmoil in my kitchen. I was told by no less an authority than the cook that if I expected to eat, I'd have to follow the ponies in the newspaper. I have taken her advice."

Between scenes on a set at the studio, Cobb liked to recount incidents of old newspaper days. He told of being sent to a small town to cover a feud story for a New York paper. "This small community," he said, "boasted of a four-page newspaper called the Moorville Democrat Advocate News, and on the day I read it their lead story was—'Boys of the local silver cornet band hung themselves a fellow last week. So far we ain't been able to find out why.'"

Just before signing to play in "Steamboat Round the Bend," Cobb was informed that the city of Paducah was to honor him by naming a thoroughfare Irvin Cobb Avenue. This was to be done on his birthday, June 23. "However now," Cobb reports, "I learn from reliable sources that at the last meeting of the town council, the boat race was dis-

cussed, with the result that the street retained its current name and a bridge has been substituted to bear my name."

Cobb ad libbed on many of the lines in "Everybody's Old Man." One scene required that he give Johnny Downs a cigar with a glance to indicate dismissal from the room. The script didn't call for it, but Cobb said, as he handed the cigar to Downs, "Smoke it outside."

In another scene "William Franklin" was given a newspaper to be reading. He turned around to the director. "Jim," he sighed, "I can't act with this paper in my hands. It's open to the stock page, and I'll burst out crying for sure, because I own some of the stocks listed here."

"Everybody's Old Man" is expected to be

one of the most popular films of the year. The weight of evidence is all that way. Irvin S. Cobb reverses theatrical terminology. A "heavy" is now a hero.

To his very young grandson, however, Mr. Cobb is neither a "heavy" nor a hero. Young Cobbie recently had a very bad cold, but his nurse told him he would feel better if he dressed and came down to breakfast. Cobbie looked at her with unresponsive eyes and quoth the following, "I'm not going to get out of this — — bed and I'm not going to leave this — — room until my — — nose stops running."

Mr. Cobb was amazed and wondered where young Cobbie could possible have acquired such an explicit vocabulary. Mrs. Cobb was not at all amazed.

Accented by notes of soft olive green and dried apricot, pale honey is the predominant color in the living room. The lustrous rug, the soft, old damask at the windows, and several furniture coverings all in this honey color determine the restful quality of the room and allow the mellow old walnut and stronger color accents to count to their fullest. Between the dining room, always a most important element in any house occupied by Mr. Cobb, and the living room is an open doorway. If Miss Garbo had known that Mr. Cobb might want to live there she could not have introduced a stronger attraction. The tile floors also simplify getting into the dining room easily and quickly. At the same time the easy intercourse between the two rooms permits a continuation of the interior color scheme and gives a stage for a fine old Queen Anne sideboard and dining table.





## AN OLD FIRM WITH YOUNG IDEAS

W. & J. Sloane Transplants  
Its Established Prestige to a Modern  
Setting in Beverly Hills

By HELEN W. KING



JOHN AND DONALD PARKINSON, ARCHITECTS

**T**HE American people may be the readiest in the world when it comes to accepting something up-to-the-minute, but there remains, underneath, the same respect for the tried-and-true, the established thing, which is inherent in all races. We are a young people and we cannot point to anything very old, outside of natural scenery, in this country, but relatively speaking we draw our distinctions just the same.

On March 2, one of this country's "old" firms formally opened a new and beautiful store in Beverly Hills, at the corner of Wilshire Boulevard and Rodeo Drive, a substantial contribution to the prestige of that community. W. & J. Sloane has been a name to reckon with in the world of fine furnishings

since the firm opened its first store in New York City in 1843 and it is something about which California can boast that their second store was placed clear across the continent in San Francisco in 1875. This made Sloane's a national organization and back of it was an international reputation which has been maintained at a consistently high level through good times and bad.

The obvious need of fine furniture and sound interior decoration in the nation's capital induced Sloane's to open a third store in Washington, D. C., in 1899. And then Los Angeles grew important enough to attract the attention of this firm, with the result that a fourth store was opened in Los Angeles in 1928. While the downtown section of the

city has lost Sloane's, the establishment will still belong as much to Los Angeles as it does to Beverly Hills.

With almost a century of service behind it, this firm has entrenched itself very definitely in the minds of a discriminating public and no old customer could fail to feel a profound satisfaction in the beautiful building which houses the store and provides a background sufficiently modern in feeling to be in key with the times and yet so restrained as to harmonize with traditional furnishings, with every facility for displaying the merchandise therein to the best possible advantage.

Light, both natural and artificial, plays a highly important part in the successful presentation of lovely woods, texture, color and design in fabrics and wallpapers and the full value of all ornamental adjuncts to a charming interior decoration scheme, a fact with which the architect has evidenced the fullest understanding. In this store one will be able to test the values in every item considered under the exact conditions surrounding it in the home, so far as light is concerned, a point that will be appreciated by those who have bought things under one light only to have them prove impossible when placed under another. On this basis alone, Sloane service should reach a new high in efficiency.

In this new home, Sloane's have a great many rooms where distinctive treatments may be displayed, and the arrangements created by Ross Stewart of New York for this opening are exceptionally interesting. In many of them, the visitor will find a blend of the traditional and the modern worked out in perfect harmony and with such certain appeal that it settles once and for all the question as to whether compatibility between the two really exists or not.

When the decorative scheme of a room is analyzed, it will be found that practically

Photographs by Don Milton



In this interior, W. and J. Sloane offer the Elizabethan tradition, with its hand-carved, paneled walls, its massive fireplace and leaded-pane windows. Heavy, carved furniture of oak, an old Indian rug in soft shades, crewel-embroidered drapes and many distinctive touches sustain the spirit of the period.





all the furniture is of traditional line, possessing all the beauty of design which time has proved enduring, and that the contemporary note is achieved through the use of modern fabrics or in the color effects.

There was a small breakfast room, for instance, which at first glance looked completely an expression of today. A second and more analytical look revealed traditional furniture with Pompeian decorations with only the general treatment and color effects to provide the modern feeling. In other words, the work of the decorators has been subtly done—and with most happy results.

Greater space has made it possible for Sloane's to enlarge their stock of objects of art, mirrors, lamps and all the incidentals necessary to make a home out of a house. Consistently choice, the displays of these things delight the eye and tempt the buyer, be he looking for a bit of old porcelain or a lamp that is the last word in modern styling. But whatever the object of search may be, whatever is selected is certain to embody the good taste for which this firm is so widely known.

This gathering together of the best that the past and the present afford is not more clearly shown in any department than in the rug section. Sloane's has been famous for several generations for their collection of Oriental rugs, many of them being true museum pieces. Side by side with these, and with the best of modern Oriental weaving, are the domestic rugs which stand the test of quality. And for those who seek the key of today's tempo in color, the broadlooms will be a revelation. Exquisite shades, tones hitherto undreamed of, are found in these sturdy, practical floor-coverings.

When it comes to draperies, it would be a difficult customer, indeed, who could not be pleased with something from the extensive stock in which fabrics run the gamut of possibilities, in material, weave and color. One leaves this section, incidentally, with a new respect for the designers of today and the conviction that, whatever the destructive elements of the "machine age" may be, it has some advantages, at least. It has brought beauty within reach of all of us.

"Complete" would be the word with which to sum up the scope of W. & J. Sloane, in its new home. Without sacrificing one iota of the dignity which such a firm acquires in almost a century of time, W. & J. Sloane has succeeded in proving that it is prepared to keep pace with modern trends and capable of looking forward to the future in a fashion that commands respect.

Each of these three rooms shows a successful blend of the traditional and the modern. The upper photograph is of a living-room done in Eighteenth Century Chippendale furniture, upholstered in fabrics of today's fashioning. Against a plain wall in a soft green-blue, egg-shell white is effective in the upholstery of the sofa and two small chairs, yet harmonious with chintz used on other chairs. The lyre-base table is a reproduction of a Duncan Phyfe piece in the Metropolitan Museum. In the center picture is a charming room where a pair of modern love-seats combine with an Eighteenth Century breakfront secretary, Hepplewhite chairs, knee-hole desk and tables of Chinese Chippendale design, without creating conflict. In the bedroom, Queen Anne furniture in walnut is given a background of ultra modernity in the wall-paper of silver and pinkish grey. Greenish blue and rose complete the color scheme.





## THE TROPHY ROOM OF JOE E. BROWN

Where the Family Can Picnic Indoors



WHEN I started to collect souvenirs from some of the stars of baseball, the prize ring, and the Olympic games some people thought it was just a fad. However, my collecting led to the building of what I call my Trophy Room. It's here that the family gathers to relax and exchange news. Many a pleasant hour is spent among my souvenirs." Joe explained this and that, while we looked about and admired one of the most unique playrooms of the motion picture colony.

Joe E. Brown lives in a pleasant Spanish home in Beverly Hills. The house has a wall enclosing a garden. A corridor leading from the gate in the wall to the front door proper is flanked with tubs in which pure white camellias bloom profusely. Tubs of azaleas, begonias, and poinsettias—still abloom from Christmas, add a cheery note.

The Brown family of four, two grown boys and two wee girls, are all agreed that Father's Trophy Room is the most interesting room in the house. Mrs. Brown furnished it in tones of cream and brown.

The room has the air of a petite museum, as far as the walls with their glass enclosed shelves are concerned. These shelves bear methodically arranged treasures from the four corners of the earth. A baseball signed by the late King George V has a place of honor. It was used in a game between the White Sox and the Giants in London in 1914. A pair of Carnera's shoes, considerable evidence of the giant boxer's size, remind Joe of the hectic bouts when Carnera fought Schmeling and Max Baer. A diamond studded medal given the screen star by Tris Speaker in 1915 is one of the most highly prized mementoes adorning the shelves. "A great outfielder," Brown tells you in speaking of the noted ball player.

The room not only shelters Joe's collection, ranging from Mexican saddles to Japanese fans—its walls are adorned by a frieze depicting Joe in the various characters he has played in his series of motion picture hits. Wava McCullough, while an advertising

*(Continued on Page 29)*







Photograph by Kopec

## A STORY IN A NUTSHELL

By EDWIN TURNBLADH

ALBERT MARTIN, ARCHITECT

WE VIEW the world pretty much through the perspective of our own daily life. To the farmer there is more soil than ocean, to the sea captain there is more water than land. To the orange grower the world is round, like an orange. To the walnut grower the earth is shaped like a walnut. And perhaps to the poor man the world is flat, like an empty pocketbook.

To thousands of growers in California, a walnut is a bright yellow coin, exchangeable for bread and butter. The California Walnut Growers Association oversees the raising of over ninety percent of the hopeful young walnuts born in California. And California grows over ninety percent of the nation's crop of walnuts. Oregon and Washington are other sizable producers.

The Persian, now English, walnut is known to have been cultivated in Roman gardens during the reign of Tiberius—and long after the Roman Forum thoughtfully crumbled into beautiful ruins for modern sightseers walnut trees survived to be planted on California soil about 1870—and to spread ultimately

across over 125,000 acres of the State. Life goes on, emperors come and go, but man still munches walnuts.

Guess the wonderment of the ancient Roman, with a small grove of walnut trees in the yard, were he to awake today in California and learn of the California Walnut Growers Association—composed of over 6,000 men whose business is not fighting, feasting, or lawmaking, but solely the raising of walnuts to feed a world vast beyond the Roman's dreams.

The Association is a progressive, cooperative group formed in 1912, principally through the efforts of C. C. Teague and Carlyle Thorpe who have, since then, served as president and general manager. It is a federation of some half hundred local walnut packing associations located in all the chief producing centers of California. Growers deliver their walnuts to the nearest Association packing house where they are classified, graded and packed for market in accordance with the uniform standards established by the Board of Directors, which is composed of one



grower delegate from each local Association.

But the wonderment of the ancient Roman walnut grower would be even greater at the material evidence of the scope of California's walnut industry today—that tangible proof which is the warehouse of the Association, built in 1935, on Fruitland Road in Vernon, an industrial suburb of Los Angeles.

This nationally noteworthy warehouse is located on a fifteen acre tract and spreads over seven acres of that area. Admirably unique among warehouses, the building was designed by Albert C. Martin, one of the architects on the Los Angeles City Hall. But, unlike the towering house of the city fathers, the Walnut Growers' warehouse is only one story high. Estimate the building cost, if you like to balance statistics—it was slightly less than a dollar per square foot of area. This low cost was achieved even though the best materials were used.

The warehouse is earthquake resistant, of steel frame, with exterior walls of reinforced concrete and reinforced brick panels, pierced by twenty-three rolling steel doors. The floor is of reinforced concrete similar to highway construction, laid on an earth fill to the same level as the floors of freight cars. Lighting is through skylights in a composition roof covered with gravel.

Four spur tracks serve the warehouse, one on each side and two running inside through the center. As many as fifty cars can be spotted at one time for loading or unloading. In the center of the building is an electric draw-bridge which is lowered across the center tracks in the middle of the strings of cars to provide a direct route between the two wings of the warehouse. Trucks and trailers are loaded at the eight doors across the front of the building. Long, wide ramps flank the warehouse on the two sides next to the exterior spur tracks.

Exports of walnuts are transported to the harbor in the trucks. South America is the best foreign market. London is another heavy buyer. One-ninth of the California crop was exported in 1935. This statement brings up another exercise for the statistically minded. You can almost estimate the number of walnuts grown in California last year. There were approximately 56,000 tons. A ton is 2000 pounds. And there are about forty walnuts to a pound.

And now, after calculating that, you can figure the number of walnuts which can be stored in the warehouse. The capacity of the building is 255,000 bags, each bag containing a hundred pounds of walnuts. And, by the way, a normal tree in a season produces 75 to 100 pounds of walnuts. There are generally about twenty trees to an acre. Quick—how many walnut trees are there in California? At least, *about* how many?

Statistics, after all, are an essential part of a story of the impressive warehouse built out of countless walnuts. Dramatic digits tell, in

thrilling fashion, the quiet day's routine which takes place under the broad roof of the warehouse.

During the rush season, from September through December, over forty freight cars a day draw up on the spur tracks and are loaded with walnuts. On one day last year ninety-six cars were filled. This loading was done by amazing electric trucks which both transport and stack the sacks in an almost human manner. But a human being could never carry the enormous loads picked up like bags of feathers by these trucks. That is, not unless he were powered, as each truck is, by a 2200 pound electric battery, changed every seven hours. The truck is equipped with fingers which reach beneath a stack of fifty bags weighing two and a half tons and lightly carry it off to the freight car. At full speed the warehouse can load 3000 bags in an hour.

Storing the walnuts and loading the freight cars and auto trucks is not the only work of the warehouse. Blending and branding are two jobs done with the same mechanical adeptness. There are two blending units in the warehouse, each unit consisting of ten blending machines. The two units have a maximum combined capacity of 1600 bags an hour. All walnuts reach the warehouse in service bags and must be repacked before shipment to buyers. The blending is part of the repacking. Lot numbers are blended to build up the average.

Think of the time it would take one man to handprint on each walnut, with a rubber

stamp, the trade name, "Diamond"! Could any man live long enough! The stamping is really done by rubber type, but on presses which can brand 400 walnuts a minute. The walnuts are mechanically dropped into what resembles a muffin pan, each cavity the size of a walnut. The rubber type brands them with a gentle touch, anything weightier would crush them.

When Mark Twain said that people talk about the weather but never do anything about it, he didn't know of the Walnut Growers' warehouse. Walnuts are grouches about the weather. If the climate of the warehouse becomes dry or warmer than about fifty degrees above zero, the walnuts get perverse and shrink or combust. The walnut has a quality of 97 percent combustion. So the temperature of the building is maintained at 48 degrees, with a high humidity. Wish you were a stored walnut when the warm summer days arrive.

Two-thirds of California's walnuts come from south of Tehachapi. Ventura county contributes the major share. Los Angeles county is second. Fifteen percent of the walnuts are shelled. That variety is sold mostly to manufacturers.

Nature undoubtedly meant walnuts for man's use. They are rich in proteins, carbohydrates, and minerals. And vitamins no end! You can get more calories in a quarter's worth of walnuts than in almost any other food. Yet Nature left it to man to invent a nutcracker so he could eat walnuts.

Sorting walnuts is sort of easy with machines like these.







Photographs by George Haight

WITHOUT BENEFIT OF CATTLE

RANCH HOUSE FOR MR. AND MRS. HENRY W. O'MELVENY

Bel-Air, California

ROLAND COATE, ARCHITECT





Photographs by W. P. Woodcock

From this terrace, Park Commissioner O'Melveny gazes over the wooded foreground where grows a variety of plant life that is wide, indeed, but not wider than Mr. O'Melveny's botanical knowledge.



In the shelter of this loggia Cal-Tech's Trustee O'Melveny ponders educational policies and curricula. It is rumored that here Lawyer O'Melveny enjoys the cool of the day and recollections of the feats and adventures of Nimrod O'Melveny.



Before this fireplace Banker O'Melveny thaws the chill that is the armor of all true bankers. No, the discs that adorn the mantel shelf are not collection plates.





## BOOKS

By EDWIN TURNBLADH

THE main lesson in public speaking, I understand, is not what to say or how to say it, but when to sit down. The same point should be observed in book reviewing, a marriage proposal, and other forms of intellectual or emotional loquacity. I am, accordingly, giving you a healthful change of cooking this month and presenting some very competent reviews by Mark Daniels, the editor, and Miss Alice Rollins, who writes our column on Antiques. I'll be back again in April. Please miss me a little.—E. T.

"CALIFORNIA, AN INTIMATE GUIDE," By Aubrey Drury. Harper & Brothers, New York. 1935. \$3.50.

Countless times have I scoured the bookshelves in foreign countries for just such a book as Drury's "California, an Intimate Guide." In such places as Mexico City, Quebec, Tunis, Galway, Budapest, Brussels, and, yes, Keokuk, Iowa, I have searched in vain for some book that contained a history of the places to which it purported to be a guide, with the invariable result of returning to my Baedeker and its meagre information.

Of course, one could hardly expect to find an intimate guide to every place, written with the charm, directness and accuracy that is so characteristic of Mr. Drury's writing. A person must not only know his subject, he must love it to write like that. Still, I wish there were more "guides" like this one.

It is really more of a history, an intimate history, than a guide, yet as a guide it is all that one could wish. Perhaps I should say that it is the historical phase that interests me most, largely because I need very little guiding in any part of California. The maps are excellent, the descriptions are accurate and the points of interest well chosen; yet, with all this the historical and romantic background is so skilfully interwoven that the "guide" becomes a history and a story book in one.

Under the heading of "Adornments to the California Scene" Mr. Drury paints the picture of our Silva and Flora with a clever brush. Without going into the detail that would result in a thousand page handbook of flora he gives a fairly good impression of a subject that Professor Jepson worked on for twenty years. In the chapter on "Wild Life" he does much the same thing. But read it! It is a fine book, an important contribution to Californiana.—M. D.

EGG TEMPERA PAINTING, TEMPERA UNDERPAINTING, OIL EMULSION PAINTING, A Manual of Technique, by Vaclav Vitlacil and Rupert Davidson Turnbull. Oxford University Press. \$1.75.

A little book that from a technical standpoint will prove invaluable to artists and art students, and of no little interest to the lay reader who follows the art world. The formulae tendered, clearly stated, will be appreciated as time savers eliminating much experimenting, and the suggestions given, particularly in regard to underpainting in tempera and overpainting in oils, open up some fascinating possibilities. The lay reader as well as the artist will be interested in the authors' theory and possible explanation of the luminosity of the Old Masters. "Egg Tempera" will prove itself a distinct addition to the far too meager sources of information on tempera media.—M. D.

"Outlines of THE HISTORY OF ARCHITECTURE"; Part III, Renaissance Architecture (Revised and Enlarged), by Rexford Newcomb, M.A., M.Arch., A.I.A., Professor of History of Architecture and Dean of the College of Fine and Applied Arts, University of Illinois. New York, John Wiley & Sons, Inc. London, Chapman & Hall, Limited. \$3.00.

Most practicing architects who love their work and take it seriously have those regularly recurring periods when they wish they were students again. To those who did not stop their research and studying with the hanging out of the shingle, Professor Newcomb's "Outlines" can be most highly recommended.

Part III, on Renaissance architecture, is organized along the most practical order that one might hope to discover.

While the book, in flexible board covers, is primarily designed for the student of undergraduate standing, it is also arranged in such a way that any practising architect who enjoys research or travel in pursuit of knowledge in his profession finds at hand sequential data for investigation and work. The left hand page is left blank throughout the book to be used for notes and sketches.

A feature of the book is a plain outline map of each country covered in the bibliography, so that one traveling to study Renaissance architecture may have a map at hand upon which to indicate places of his own visiting as well as the well known centers set forth in the text and bibliography. I personally, shall never visit Europe again without one of these books in my bag.—M. D.

ENGLISH GLASS, by W. A. Thorpe. The Macmillan Company, New York. \$2.50.

This work on English glass by W. A. Thorpe, Assistant Keeper in the Victoria and Albert Museum, and author of "A History of English and Irish Glass," covers a wide field in the art of glass-making. Briefly its history extends from Roman times to the present day. A survey of any industry covering such a period of time must necessarily be condensed, if presented in one volume as this is, yet the author has given a comprehensive history of his subject. The book is of special value to the student-collector of English glass in assembling his specimens, for there is much valuable information given from the writer's expert knowledge of his subject. And for those who like to know something of the history of what they are collecting, the book will be of interest. It gives a background for the development of the glass industry in America, for it is but another step in history from the established industries of old countries to the beginning of similar ones in new lands. The story interest is not lessened by bringing out the relationship between style and marketing as practiced by the glass sellers of old. Salesmanship methods were not much different then than now. The book contains an excellent reference library on glass and is well illustrated.—A. R.

"A HISTORY OF MOSAICS," by Edgar Waterman Anthony. Porter Sargent, 11 Beacon Street, Boston, Massachusetts. \$7.50.

When I read that Mr. Anthony's work was the first comprehensive history of this field of art I thought that here again was one of those unfortunate over-statements. I felt so certain that at first I was inclined not to bother about verifica-

tion; surely Hamlin's 2 volume "History of Ornament," or Pijoan's 3 volume "Outline History of Art," or Jones' "Grammar of Ornament," or some of Calvert's many books on Spain would have a great deal to say about mosaics. More in curiosity than anything else I went to my shelves and dug into these books. There was almost nothing in them on the subject of mosaics. Turning then to Gurlitt's "Die Baukunst Konstantinopels," two huge volumes of plates and text covering edifices in Constantinople, I was astounded to discover that little or nothing was presented to cover the art of mosaics. I then turned to "Sacred Art," edited by A. G. Temple, F.S.A., only to find that apparently in his opinion the great mosaics could not be properly classed as sacred art. Well, certainly "Roma Sacra," with its 152 colored plates would have a lot of mosaics depicted. Here, at last, were quite a number of colored reproductions of famous mosaics in Rome, but, alas, there was no adequate text. Then I began reading Mr. Anthony's work.

Reviewing such a volume is a bit like reviewing the encyclopedia. It is a task that should occupy several pages for the proper doing, and it leaves one in a quandary as to where and how to begin, and how much to cover. To dismiss this remarkable, beautiful and most valuable work with a mere book reviewer's paragraph would be desecration; to cover it thoroughly would take thousands of words. I will attempt only to touch on a few high lights.

In the early part of the work Mr. Anthony gives a clear picture of the development of the art of mosaic from its first form as design in pavements. He convinces his reader that until the 14th century the mosaicists possessed knowledge of their art equal to that of the great painters. He throws a light upon the art of mosaics, so that it becomes clear that it was as distinct and as high a form of art as that of the greatest mural painters. He develops logically and convincingly the principles for the use of mosaic art, stating that it is best suited to dim interiors where nothing but the brilliance of gold and glass can illumine the darkened and shadowed recesses. His exposition of the manners and methods by which the great mosaicists pictured their compositions with small tesserae, or cubes, brushes aside a lot of misunderstanding of the subject.

From a general discussion the book marches on through the early periods of mosaic art down to modern times, covering, in fact, practically everything that is known about mosaics for 5000 years. In the discussion of periods the art of one country is compared with that of another, taking up Sicilian, Venetian and Florentine, and Roman mosaics of the same period, and comparing their quality. The last 50 or so pages are devoted to Renaissance and modern mosaics. In the treatment of periods and schools, many, if not most, mosaics of the world are taken up in detail. Such instances are the mosaics of Santa Maria Maggiore, the Vatican, Sancta Sophia, and the cathedral of Monreale.

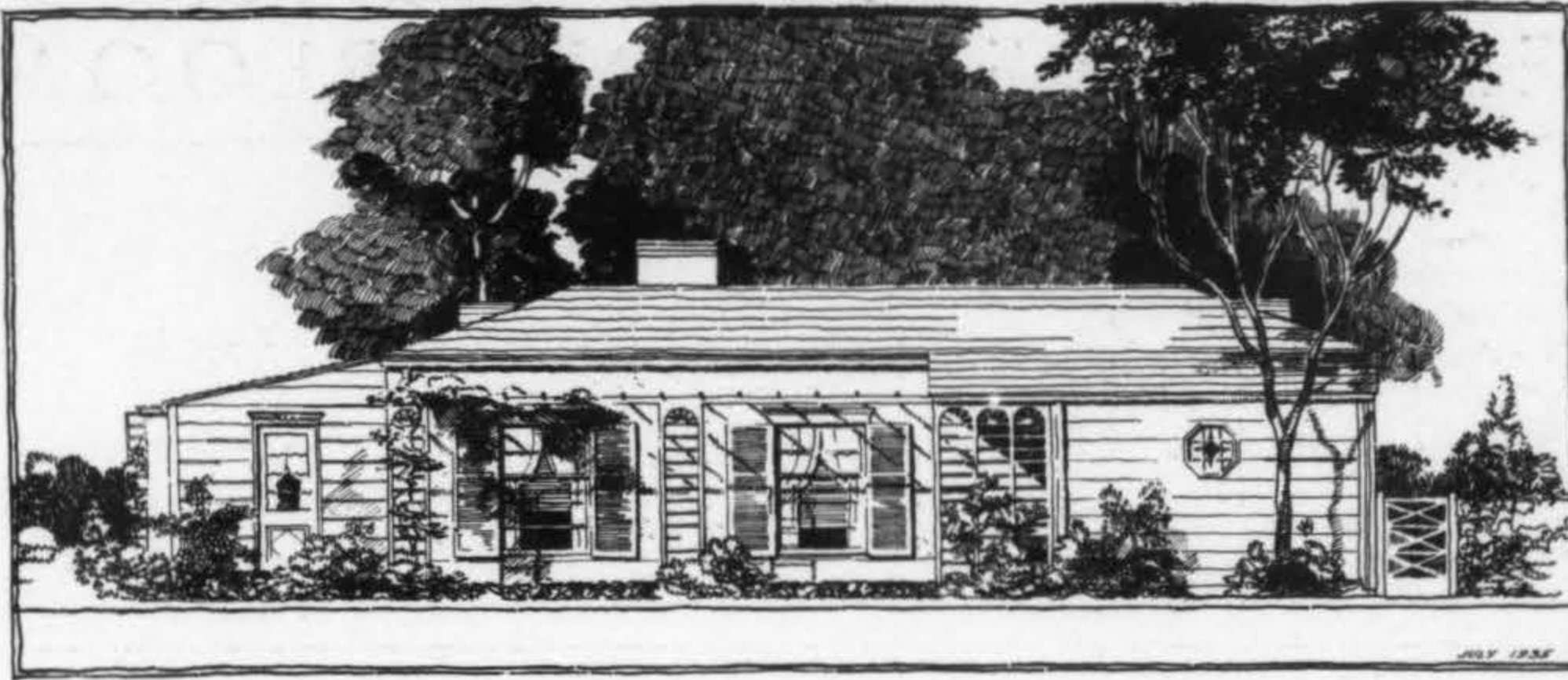
This work is one of the best annotated and indexed books that has come to my attention. So frequently the usefulness of a fine work is greatly restricted by such wretched indexing and annotation that, when one finds this properly done, the study of even such weighty works as Mr. Anthony's Mosaics becomes a pleasure.

The bibliography alone is a compilation worthy of note and publication.

It is a pity that the illustrations, of which there are several hundred, could not have been done on a larger scale. Some, but not many, are not in sufficient detail to bring out the skill and art of the mosaicist.

All in all, the History of Mosaics is a monumental work, and most emphatically is the only comprehensive volume in the English language on the fascinating form of art. No connoisseur's or collector's library could be considered complete without it, and, assuredly, it must soon be found in every self-respecting public library.—M. D.





RESIDENCE FOR MR. AND MRS. V. J. WAGONER

Arcadia, California

EUGENE WESTON, JR., ARCHITECT

IT IS said that figures never lie, but sometimes numbers do. A count of the number of rooms in the Wagoner house would give about as good a picture of its living facilities as would counting the petals of a rose to determine its beauty.

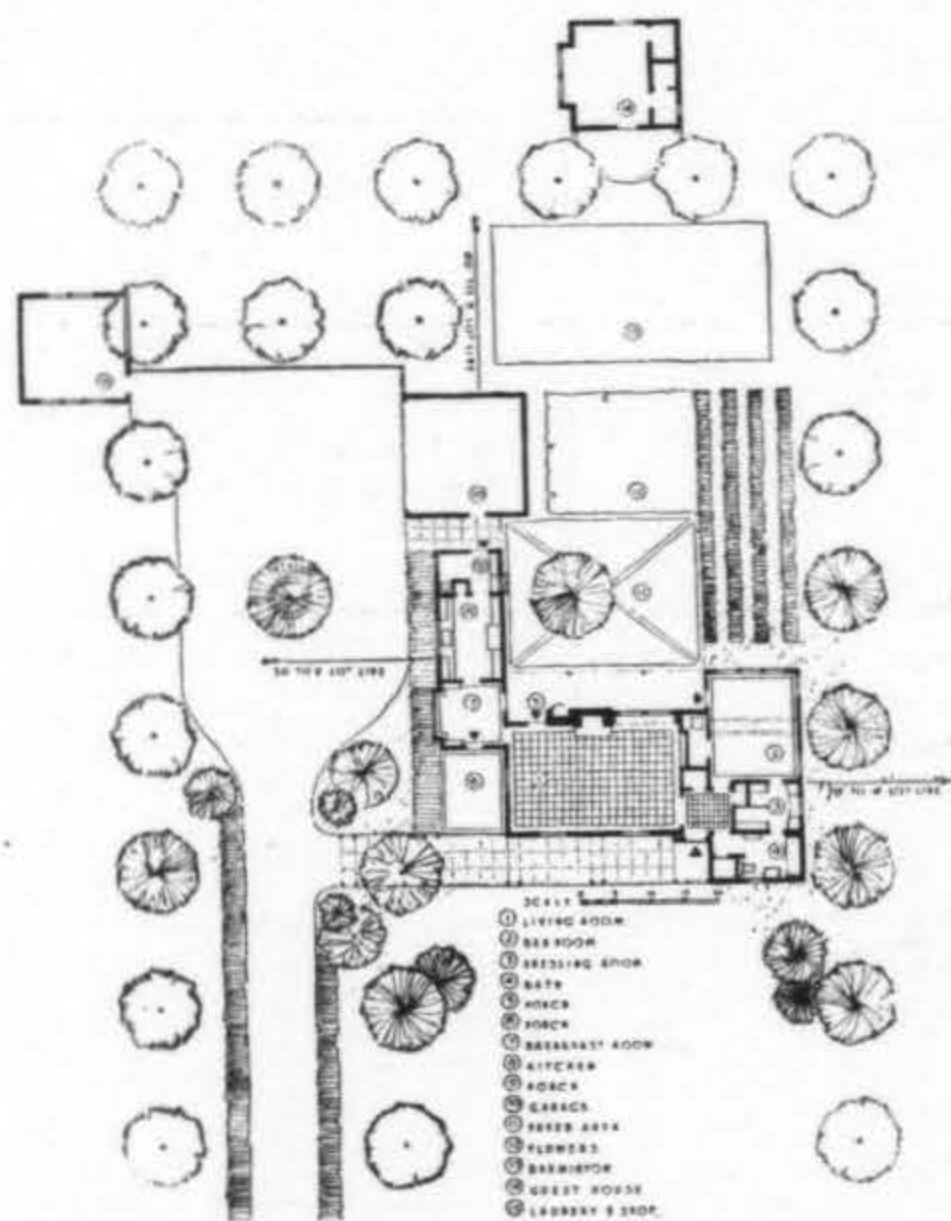
The site is an acre in Arcadia, not in the heart of the Peloponnesus, not neighbored by Achaia and

Argolis, nor Laconia and Messenia, but within one mile of another Utopia known as the Santa Anita race track. Facing north the house is set in the center of its acre, back of a clear expanse of lawn.

You drive over a gravel roadway bordered with flowering cherry trees to enter the house from a long grape arbor. The living room is sixteen by twenty-five feet with a ten-foot ceiling height. The floor is oak parquet stained dark, the walls are plain plaster, and the ceiling is flat, kalsomined wood. The double hung windows are large with simple cut ups; the group next to the fireplace opens toward the south onto the porch and paved living area. The small dining room is sufficient for the family, but either the front porch on the north side of the house with a fine view of Old Baldy, or the south porch under a beautiful persimmon tree and near the outside barbeque may be used if outdoor dining is desired. The one bedroom is ample in size, with dressing room and bath convenient. The kitchen arrangements are direct.

Because the owner wanted direct access to the garden and to be free to enter and leave the house from almost any direction, we have, in a one-bedroom house, six exterior doors. If you drive straight through to the motor yard, a covered passage between the house and the garage leads directly to the paved living area and into the house by three different doors. Between the paved patio and the future guest house is a large area for massed perennials. Beyond is the badminton court. To the west there are citrus, avocado, and fruit trees. To the east of the garage is a workshop and laundry.

The house costs \$5,500, not including the guest house.



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# MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

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

Abbreviations used are:

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

## FLOWERS—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Dianthus plumarius</i> (Clove Pink)	H. P.	10"	white, rose, cherry, pink	sun	light, sandy	Seed in spring, cuttings in late fall.	Needs very little fertilizer. Fragrant bloom.
<i>Dianthus alpina</i> Alwoodi (Border Pink)	H. P.	8"	white, pink, rose, red	sun	light, sandy	Seed in spring, cuttings in late fall.	Used as border, in masses, and in wall and rock gar- den. Fragrant flowers.
Aubretia—named varieties	H. P.	4"	lavender, violet, red, white	sun at beach; shade or semi- shade inland	rich loam	Seed in spring, divisions (2nd or 3rd year) in late fall.	Trim back after blooming, and again in September or October. Good for ground cover or rock planting.
<i>Chieranthus allioni</i> (Double Rocket, English strain)	H-H. P.	2'	yellow, bronze, mahogany	shade or semi- shade	rich moist loam	Seed in summer, plants set in fall.	In California moisture is essential to success with these plants. The native <i>Erysimum</i> (Wallflower) is good in gardens.
<i>Clivia miniata</i> (Kafu Lily)	H. P.	18"	tangerine, coral	semi- shade or shade	rich loam	Divisions in early fall or late spring. Do not disturb often.	Keep on moist side and mulch yearly with barn- yard fertilizer.
<i>Hyacinthus orientalis</i> (Italian Jacinth)	Bulb	12"	white, blue, violet, rose	semi- shade	deep, well- drained	Divisions planted in Oct.	Plant deep for long stems. Bulbs must be dug in summer if garden is to be watered.
<i>Arabis alpina</i> (single) A. <i>alpina flora plena</i> (double) A. <i>alpina rosea</i>	H. P.	6"	white and rose	sun near ocean; shade or semi- shade inland	rich light loam	Seeds in spring; cuttings in fall.	Trim back after blooming and again in September or October. Creeper or ground cover.
<i>Primula malacoides</i> named varieties: Ericksoni, Sutton's Dawn, Parma Viola, Vaughan's White Monstrosa	H. A.	12"	white, pink, lavender, violet	shade or semi- shade	good, slightly acid	Seed April to June. Plant out as soon as large enough.	Allow to self sow for next year's ground cover. Also lovely in pots.

## SHRUBS—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Acacia verticillata</i>	H. E.	5'-10'	pale yellow	shade or sun	garden	Seed	Requires pruning after blooming. Upright with drooping branches.
Azalea—kurume varieties	H. E.	2'-4'	white, pink, salmon, etc.	shade	peaty, acid	Cuttings	Keep mulched, with no cultivation.
<i>Berberis Darwinii</i> (Darwin's Barberry)	H. E.	2'-4'	orange flowers, purple fruit	sun or part shade	garden	Seed; green heel cuttings; sometimes suckers.	
<i>Chorizema illicifolium</i>	H. E.	1'-3'	orange, cerise	prefers sun	garden	Seed; heel cuttings of half- ripe wood.	Drought resistant.
<i>Forsythia</i> sp. (Golden Bell)	H. D.	4'-8'	deep yellow	sun or part shade	garden	Cuttings—green or hard wood.	
<i>Mahonia aquifolium</i> (Oregon Grape)	H. E.	3'-6'	yellow flowers, blue fruit	prefers part shade	garden	Seed; suckers.	
<i>Raphiolepis delacourei</i>	H. E.	3'-5'	pink	shade or sun	garden	Seed; cuttings.	Of upright growth.
<i>Streptosolen Jamesoni</i>	H-H. E.	4'-8'	orange red	prefers sun	garden	Half-ripe wood cuttings	Frosts easily.



TREES—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Acacia pravissima (Screw-pod Acacia)	H. E.	30'	yellow	sun	sandy	Seeds soaked in boiling water.	Drought resistant. In bloom is a large bouquet of small yellow balls.
Acacia pycnantha (Golden Wattle)	H. E.	20'	golden yellow	sun	any well-drained	Seeds soaked in hot water.	Spreading tree with robust rich green foliage. Is drought resistant. Bloom is fragrant.
Acacia saligna (Willow-leaved Acacia)	H. E.	25'	yellow	sun	sandy	Seeds soaked in hot water.	One of the best for cut flowers. Also drought resistant.
Cydonia oblonga (Quince)	H. D.	10'	pinkish white	prefers sun	garden	Cuttings. Graft on pear roots for dwarfing.	This is the fruiting tree. May be grown in bush form for abundance of flowers and fruit.
Pyrus kawakawri (Evergreen Pear)	H. E.	20'	white	sun	not particular	Grafted.	Some grafts will have red leaves.
Prunus cerasifera Pissardi (Purple-leaved Plum)	H. D.	25'	white	sun	well-drained	Seeds or cuttings.	Fine deep red foliage. Is fine specimen tree.
Erythrina caffra (Coral Tree)	H-H. E.	45'	scarlet	sun	well-drained	Seeds or slips.	
Tamarix gallica	H. D.	25'	pink	sun	sandy	Hardwood cuttings.	Naturalized abundantly in California.

VINES—March

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Bignonia tweediana	H. P.	60'	yellow	sun	loamy peat	Cuttings of half-ripe wood; layers.	Tendrils adhere to stone, concrete, or metal.
Clematis montana rubens	H. D.	25'	pink	sun or shade	garden	Dormant cuttings.	Graceful for garland effects.
Clematis montana Wilsoni	H. D.	75'	white	light shade	garden loam	Cuttings of dormant wood.	Beautiful trailing through trees.
Wistaria sinensis (Chinese wistaria)	H. D.	50'	lavender	sun with roots in shade	rich deep loam	Hardwood cuttings; grafted on seedlings.	Use on arbors. Flowers are fragrant and racemes 1' long. Needs plenty of water at blooming time.



View showing several Magnolia grandiflora trees furnished by Roy F. Wilcox & Co. planted on the William Powell Estate, Beverly Hills. Benjamin Morton Purdy, landscape architect. J. E. Dolena, architect.

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## THE AMATEUR BOTANIST



Winding flag walk and wishing well on the estate of Colleen Moore in Bel Air. Landscaping by the Edward H. Rust Nurseries, of Pasadena

NOT to know that the Ox-eyed daisy is unrelated to the oxide of zinc is to miss half the pleasure of a stroll in the garden, or a tramp through the hills. To know all evergreen trees as "Pines" is like calling all your friends "Old pal". On the other hand, to know so much about the flora and silva that you can't pass a tree or shrub without cutting off a shoot and placing it under your pocket microscope is, to my way of thinking, just as bad. What we, who enjoy things that grow out of the ground, are looking for is enough knowledge to take the plant out of the class of entire strangers without having to learn his family history since the days of creation.

When I first started to look into the antecedents of certain trees and shrubs, not in a prying way, you understand, but simply to give me courage to call them by their first names, I ran into a stack of words and volumes of terms that terrified me. That was thirty years ago. Now I know a few of them well enough to sleep with them, but I am still in doubt whether their blossoms are perigenous, hypogenous or epigenous, and what's more I don't care. Neither do the trees, and we are good friends. I will admit that in spite of myself I learned quite a lot about systematic botany, but it doesn't bother me as much as it used to. So, in this series, I'll pass on some of the simplicities that make me forget the tax collector when I am in the woods, or shooting gophers in the garden.

**Pines**—Pines have needles, some as long as eight inches, in bundles from one up to five in a little papery sheath at the bottom of the bundle. You think this is easy, but you'll find some that will fool you at first. Anyhow, they are evergreens.

**Larches**—Larches are deciduous, but when they are in leaf they try to imitate pines. But their cones are reborn each year. Look around under the tree.

**Spruces**—The Douglas Spruce isn't an honest-to-God Spruce. He is a sort of false Hemlock. You can tell him from the genuine, all-wool-and-a-yard-wide, Spruce by his twigs, which are smooth. The real Spruces have rough twigs. And remember, the cones are pendant.

**Firs**—With the firs, the twigs are smooth, but the cones are erect. They stand up on the branches like the bottle on the end of a juggler's cane.

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Of course, there are a lot of other characteristics that must be noted in different localities because trees take on such different habits when they travel. I'll go into these next month.

And here, to read beneath the shade of the old apple tree, are some books on trees:

A Key to the Eucalypts, with descriptions of 500 species and 128 varieties. W. F. Blakely. Price 10/6 Posted Sydney, Australia. Technical descriptions.

Eucalypts Cultivated in the United States, Alfred James McClatchie, U. S. Department of Agriculture, Bureau of Forestry, Bulletin No. 35, 1902. Helps to a realization of the varieties of Eucalyptus grown here.

Shade and Ornamental Trees of California, Merritt B. Pratt. California State Board of Forestry, 1921. Trees with special reference to their use for street and highway planting.

The Elfin Forest of California, Francis Marion Fultz. Times Mirror Press, Los Angeles, 2nd edition, 1928, \$2.50.

Trees and Shrubs of California Gardens, Charles Francis Saunders. Robert M. McBride & Co., 1926, \$3.00. An introduction to some of our exotics, entertainingly written.

P. S. In case you think I was pulling a long bow when I said I knew quite a little about botany, I'll tell you that Pines belong to the genus PINUS, Larches are of the genus LARIX, Spruces the genus PICEA, Douglas Spruce the genus PSEUDOTSUGA, and Firs the genus ABIES. Take that.



MUSIC  
(Continued from Page 3)

Full of such things as the above it fairly reeks, too, with glorious reds, blues and greens of orchestral coloring, interspersed with the more subdued shades of yellow and buff. "A pursuit of happiness" is what "Don Juan" is, tonally. The vain pursuit!

Magnificent music that sadly enough wends its way through disillusionment to overwhelming despair and—death. Then for the dessert of this musical feast there was—what could have been a more toothsome viand?—Mendelssohn's "Incidental Music" to the Shakespearean comedy, "A Midsummer Night's Dream."

Although Mendelssohn can be said to have no great depth, he certainly can and does achieve *height*. He wafts us among clouds as on a magic carpet, and not until the last tone has been sounded, are we safely on terra firma again.

Klemperer was notably assisted by the splendid artistry of Blythe Burns, soprano, and Clemence Gifford, contralto, as first and second elf respectively, and the Philharmonic Chorus, admirably trained for the occasion by Richard Lert.

Philip Arnold was satisfactorily eerie-like in his Oberon, manifesting a fine sense of dramatic values, and best of all, he had and used diction that could be understood.

The Puck of Mickey Rooney, as anticipated, because of his prior experience and success with the role, stood out in accordance with the biblical proverb: "A little child shall lead them."

Klemperer won through to just about the right treatment in his conductorial handling. Physically powerful as he is, he accomplished that feathery, ethereal quality that is the very essence of this Mendelssohnian work.

Friday evening, February 7, the San Carlo Opera Company began a series of ballet and opera performances. The first opera presented was the one Verdi was commissioned to do for the Khedive of Egypt, first produced in Cairo in 1871.

Terrifically handicapped at the outset by the lack of a genuinely, suitably equipped, and adequately built opera house, and by a necessarily highly restricted personnel, the San Carlo Opera Company fought a hard musical battle, fought it gamely, as becomes the troupers they are.

Hizi Koyke was an exquisite Madame Butterfly on the occasion of that opera's performance the evening of February 11. Japanese to her very fingertips she was wholly, beautifully, utterly convincing in her every move, gesture, and vocal effort.

"Lohengrin" and "Tannhauser" were a success, thanks in no small measure to the management having secured Goeta Ljungberg of the Metropolitan Opera House. This is, of course, an expensive proceeding, but the securing of the adequate and the right artists for the more leading of the opera roles is in the nature of an artistic necessity.

In "Aida" and "Carmen", and other of the operas, where soldiery appears, the limitations of space were particularly noticeable. Effects of mass movement need room. And, sad to say, this is just what they could not get on the stage of the Philharmonic Auditorium.

Peroni did a noteworthy job as conductor,—directing not only the orchestra but cueing it, and leading the entire cast, when he thought they needed it.

There were, besides, highly commendable ballet performances for which Mlle. Lydia Arlova and M. Lucien Prideaux, respectively, must receive much of the glory. In their own solo numbers, they shone brilliantly, as well they might, and as becomes the shining stars they both are. Excellent and striking stage effects were from time to time achieved by Stage Director Raybaut.

Having touched a few of the high spots of California's music for February, let us turn to those who are laboriously struggling on their way up.

Throughout the State, great but wholly unpublicized musical activity is now going on. Literally hundreds of youngsters are hard at work in preparation for the Festival of the Allied Arts to be held again this spring in Los Angeles, under the sponsorship of the Women's Auxiliary of the Los Angeles Chamber of Commerce, under the general chairmanship of Mrs. Grace Widney Mabee. The music section is chairmanned by Mrs. Walter V. Goodfellow.

If you can sing, play an instrument, write, speak, paint, sculpt, compose, or any one of a lot more things and do it well, then here may be your opportunity to let the world in on just how good you are! The booklet giving the details of the forthcoming contest, may be obtained at 323 Chamber of Commerce Building, Los Angeles.

March promises a very tournament of violin virtuosity. There is Bronislaw Huberman, March 5 and 6, appearing with the Los Angeles Philharmonic Orchestra, Otto Klemperer directing.

Competing in the violinistic joust, so to speak, are Jan Kubelik on March 6, and Mischa Elman on March 26.

These latter two concerts are to be presented under the management of Merle Armitage.

The 19th and 20th of the month in Los Angeles, the piano gets its opportunity when it will resound to the skill and artistry of Artur Schnabel, who is to be the featured soloist of these two concerts, with Dr. Klemperer in his customary conductorial role, and of course, the Los Angeles Philharmonic Orchestra.

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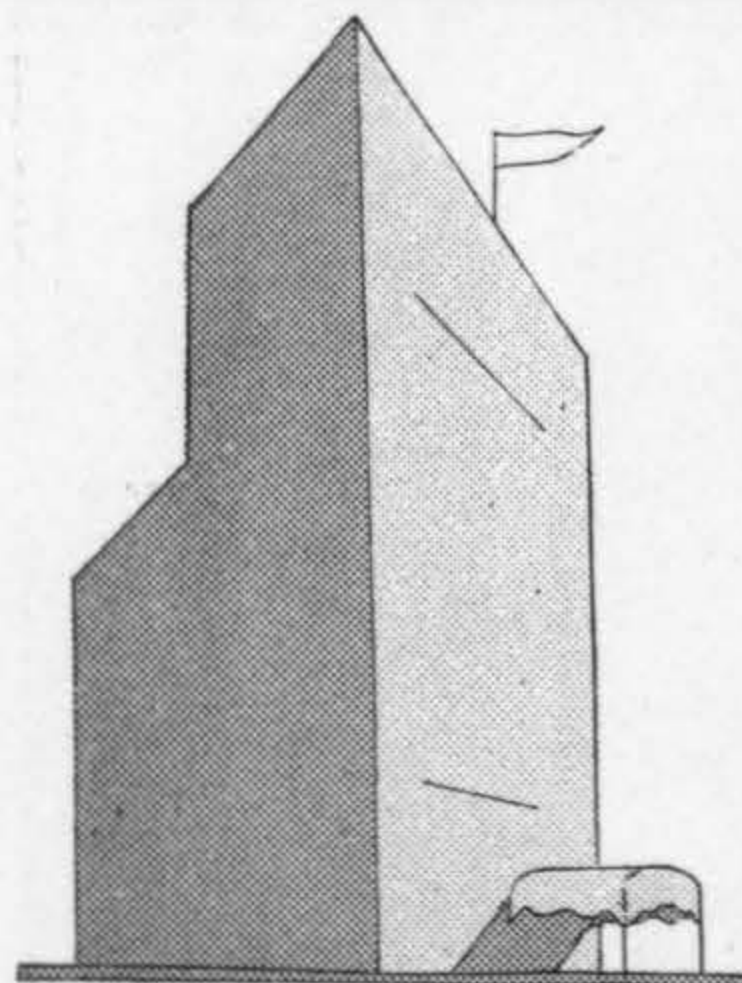


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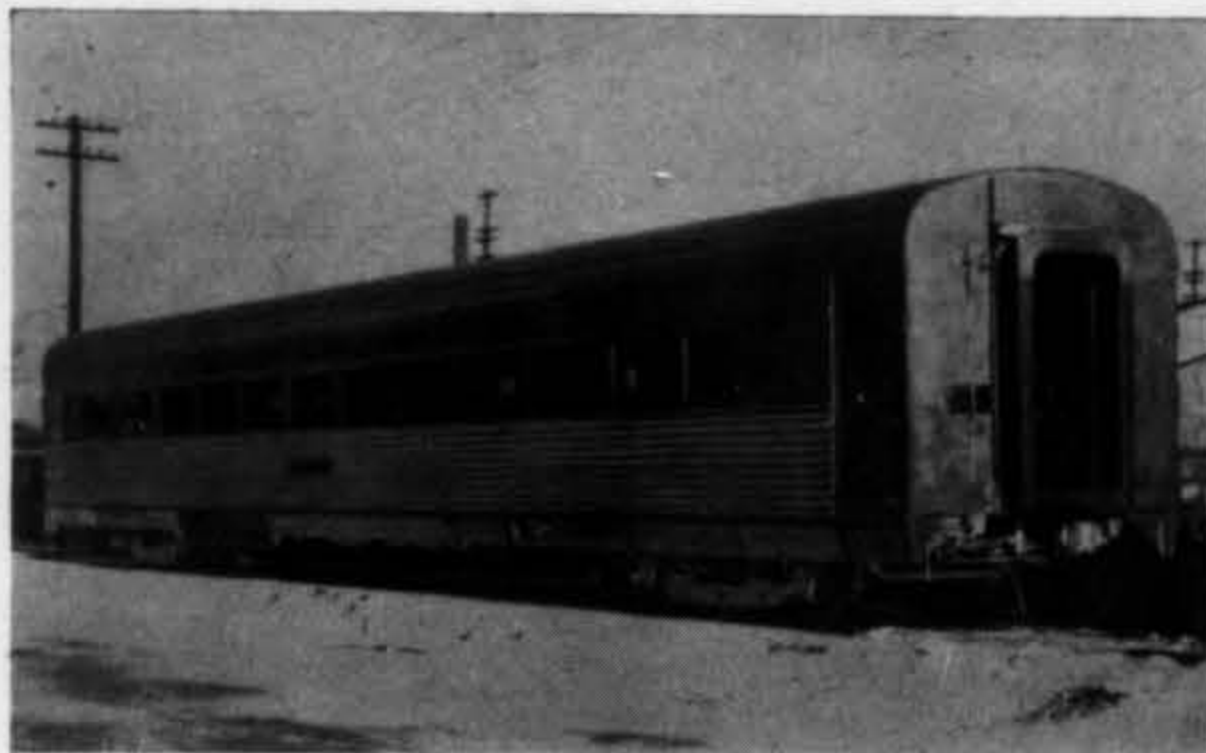
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Santa Fe's New Stainless Steel Car

LUXURY at a low price and speed at a high degree of safety are offered the traveler by Santa Fe in a new passenger car, reported to be the first of its kind ever built for any railroad. Made of stainless steel, the new coach is only half the weight of a comparable conventional car. A lower center of gravity makes higher speeds entirely safe.

Although the size of the standard eighty-passenger car, this modern coach seats only fifty-two passengers, the remaining space being devoted to lounges like those in a Pullman car. The smoking and dressing room for women is finished in fruitwood walls, green upholstery, and black fixtures. Red leather upholstered chairs feature the men's smoking room.

The interior walls of the car are of wood veneer. American walnut has been used from the floor to the polished stainless steel window rail; a brown oriental wood in the panels between the windows, and prima vera, similar to a light oak, on the under side of the overhead baggage racks. The ceiling is in light ivory. Seats are upholstered in tones of grey-green.

Hydraulic shock absorbers and rubber insulation on the trucks, and thick layers of cork and insulating blanket on the floor combine toward smooth, quiet, riding comfort. Air conditioning and improved lighting are among other mechanical points contributing to a new standard of luxury in coach travel.

San Diego Calls Again

THE California Pacific International Exposition at San Diego swings into March with a grand stride. Four more vast exhibit buildings are ready to open, the Palace of International Art, the General Exhibits Building, the Palace of Transportation, and the Palace of Electricity.

The Southern Pacific's oldest locomotive is a comparably enticing exhibit, and a working model of the Santa Fe railway system is a highlight of the Palace of Transportation.

In the Palace of International Art the world's largest mural painting may be viewed, giving California once more an opportunity to use a superlative.

Try Alaska

Now that adventurous Southern Californians and their host of out-of-State guests are shaking the snow of Big Pines and other winter-sport areas from their clothes, it's perhaps natural for those advance summer vacation thoughts to linger on Alaska. The very name of our northernmost Territory conjures up, in the average mind, visions of a far-away land of adventure tightly bound in snow and ice.

Before going further, however, that hastily summoned vision needs correcting. For Alaska is by no means "the frozen north". At least, not during the lengthy Alaska summer vacation season which extends from early May to late September. There are snow-crested peaks, to be sure, thrusting their glistening heads through the clouds—but below lie glorious, sun-drenched valleys blanketed with wildflowers and virgin forests pierced by cool, inviting trails.

And while we're correcting impressions, let's drop that "faraway". Regular steamship service out of Seattle and Vancouver, and a wide choice of Alaska vacation cruises and tours, brings America's last frontier within the scope of a two-weeks' vacation.

But there is no error in the impression that Alaska is the land of adventure, where a kindly midnight sun stays up late to show visitors the glories of a historic land. Here is the land where Baranof held sway as "little Czar of the Pacific", where

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**TROPHY ROOM**

*(Continued from Page 17)*

artist, made a series of drawings of the comedian. Someone drew them to Joe's attention. Joe looked at the drawings and then at his walls. "It might be an idea to keep a record of my career—as a souvenir from Joe to Joe," he told Miss McCullough. So she made a series of drawings on canvas, just the right size to be fitted into the concave spaces above the glass shelves. The idea adds a further novel feature to the room, providing the visitor with a quick closeup of Joe's screen characterizations.

A fireplace at one end provides a cheery touch. Nearby are comfortable chairs already to be drawn before it. Concealed cupboards contain a refrigerator and a refreshment bar. In the winter, popcorn can be popped over the blazing coals, and in summer there is always a supply of cold drinks and the makings of appetizers for between-meal snacks. It is an ideal place for a cup of tea when one or two visitors drop by.

A false wall camouflages a motion picture screen. On a raised dais at the opposite end, Joe has a large desk and a wall on which are hung some of his cherished personal pictures. The pictures, by the way, conceal the operating vents. There is space for chairs to be placed when Joe and his family "go to the movies" in the privacy of their own improvised theater.

Joe is a great believer in playrooms. He thinks every family should have a place in which to play, swap yarns, and relax—a sort of indoor picnic room.

Everything in the room is solidly built. The chairs are sturdy, the tables not easily tipped over. Joe's desk is practical, with plenty of drawer space and a top which is usefully broad.

The windows of the playroom are shaded by Venetian blinds. The walls are whitewashed with sepia—in fact, the color scheme of the entire room runs from cream to dark brown, relieved with rose shades.

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**INTERIORS**

*(Continued from Page 8)*

moded as the ugly old Mission furniture. I have seen one line, however, that seems to be going in the right direction. The crudeness is still there, the strength and practicality, but there is a better design and on a scale which makes this furniture usable in such a house.

A good many have turned to French provincial, or to maple in American Colonial designs in order to obtain furniture in pleasing scale. It does seem that some designer could give us a line which preserved the California tradition without going to extremes in massiveness, to say nothing of bad taste in ornamentation.

**SPRING** is pre-eminently the time for new draperies. In the Spring Modes displays you will find endless inspiration along this line, for the ingenuity of designers has brought to us better effects, keyed to today's living, in a wider range of materials than ever before.

Perhaps the outstanding achievement is in the new nets—just the solution for glass-curtains and much needed to maintain the spirit of our modern interiors. Where a note of strength is wanted, there is a novelty net with a chenille pattern in contrasting color on the cotton string base that makes a handsome effect. This line is forty-five inches wide, priced \$1.35 a yard. And there are all sorts of meshes in between these rugged fabrics and the finest, laciest types, to meet a wide range of curtain problems.

Many people have liked the quality of theatrical gauze as well as its cheapness and it will be good news that this material may now be had in lovely soft colors, thirty-six inches wide, at 35c a yard.

Chintzes are more popular than ever and recently I saw a line that contained patterns and colors such as hitherto could only be had in the more expensive grades, for only 50c a yard. This was the semi-glazed type. To make things even simpler for the housewife, over-drapes of these chintzes were offered, all ready to hang, at only \$3.95 a pair.

Then there was a line of excellent quality cretonnes, as sun-fast as any fabric can be here, with delightful patterns and colorings at the amazing price of 59c a yard.

There are, of course, a vast number of other suitable summer fabrics offered, at a wide range in price and every conceivable color, with which to freshen up the house. When you are visiting the furniture displays, don't overlook the drapery sections.

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## NEW PRODUCTS AND PRACTICES

**ALUMINUM**, steel, glass, and concrete are to be the basic materials used in the construction of eighteen duplexes by Miller Conditionair, Inc.—at a cost of \$400,000. No wood will be used in any of the buildings—each duplex consisting of fourteen rooms and two garages. The Miller Conditionair system is to be an outstanding feature of all the buildings. They are to occupy a space of two blocks in the Westwood Hills income-property section. The plans are by Architect Allen Ruoff.

The method of construction was invented by Joseph H. Miller. The garages will be of a patented type devised to be monoxide-proof. Each duplex will have Roman-type baths opening onto an enclosed patio, where the benefits of a sunbath can be increased by a reflector to direct the sun's rays.

An underground refuse device and a collapsible clothes drier in the yard are among numerous other unique conveniences planned for the duplexes. Landscaping and patios play a notable part in the new design.

Construction on three of the duplexes will be started this month. With the Miller Conditionair system and other features, the type of home is practical and eligible for any climate. Mr. Miller contemplates a building program of national scope.

**A NEW** corrugated Snap-On moulding has been announced by the Pyramid Metals Company, 455 North Oakley Boulevard, Chicago. These stainless steel chromium mouldings give a striking decorative effect on walls, furniture and fixtures. Their miscellaneous uses are varied and many. The Snap-On feature conceals all nails or screws, and stainless steel is the only chromium metal that will never rust, tarnish or corrode. Brass, bronze, copper or other metals may be had when different color schemes are desired. Curved, bent or circular shapes can be made to order.

**IMPROVEMENT** and expansion in the tile business of California is reflected in the construction of new showroom, office and warehouse building now under construction on North La Brea Avenue, Los Angeles, for the Pomona Tile Manufacturing Company, owners of the property. The building, designed by Arthur W. Hawes, architect, will be reinforced concrete construction, two stories in height covering an area of 88 by 105 feet and will be ready for occupancy about April 20th.

A feature of the new showroom of special interest to architects and their clients will be the convenient display of tiles for modern bathrooms and kitchens in over sixty colors.

With a plant at Pomona, the Pomona Tile Manufacturing Company maintains offices at Los Angeles, San Francisco and Seattle. The firm was established in 1923.

**A SUPPLEMENTARY** catalog to the 1936 Pattern Book has just been issued by the Armstrong Cork Products Company. The added booklet further indicates the extraordinary variety in linoleum patterns. The varied tastes of a world of customers can be well met in this diversity of styles. A number of entirely new design effects have been created.

**EXCEPT** for omission of a quick route to the cookie jar for Junior, the newly issued Crane Kitchen Guide booklet contains plans and ideas on modern kitchen-planning which can save a vast amount of time and energy—steps and reachings. The guidebook includes floor-plans, cabinet dimensions, scaled worksheets for laying out plans according to room arrangement, a variety of illustrations of well-planned kitchens and many types of modern sinks and labor-saving appurtenances. It will be sent free upon request to the Crane Company, 836 South Michigan Avenue, Chicago, Illinois.

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**THE Association for the Advancement of Home Building**, through its Building Information Center, located in the Chamber of Commerce Building at Los Angeles, provides a practical, reliable and disinterested source of information for the prospective home builder. In its galleries are shown outstanding examples of architects' house designs. The visitor is encouraged by a friendly reception and by the absence of sales tactics to discuss frankly his problems, the kind of home he wants, his resources, his needs. In return he is given the best information that present knowledge of home building makes possible.

**The Building Information Center** provides the prospective home builder with unbiased information on the following subjects—

**House plans:** designs and costs. Architects' plans on display.

**Building sites:** general locations, price range, transportation, schools, and other facts supplied by subdividers. Individual lots—investigation and report on proposed building site.

**Building methods:** types of building contracts, and information regarding services furnished by architects, building companies, contractors, etc.

**Finance methods:** information regarding various types of loans. Data supplied by banks, mortgage companies and other loaning institutions.

**Insurance and bonds:** proper forms of bonds and insurance, purpose of surety bonds explained, and precautions to be observed. Data supplied by insurance companies.

**Maintenance cost:** depreciation, taxes, insurance, assessments, etc., to be considered by home builders.

**Landscaping:** designs and costs. Relation of garden to home. Information by landscape architects and nurseries.

**Furnishing:** importance of considering furniture in designing house plan; and including furniture cost in budget.

**Remodeling:** advice as to whether home owner can wisely undertake to remodel.

**Building documents:** investigation and report on plans, specifications, contract, etc.

**THE California House and Garden Exhibition** opens this month at 5900 Wilshire Boulevard, Los Angeles, according to an announcement by Miss Mary Louise Schmidt, organizer and administrator of the project.

Six types of residences will be shown, each illustrating architectural design, structural materials and modern home equipment.



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## NEW PRODUCTS AND PRACTICES

"BUSINESS as usual" was the slogan at 11166 Sunset Boulevard in Westwood Hills, Los Angeles, during the "unusual" California weather last month. Even beneath the most super downpours, work proceeded normally on the building of the house sponsored by the Crowell Publishing Company's *Woman's Home Companion* and the Janss Investment Corporation.

A completion deadline date of March 15 must be met to coincide with the release of the April *Woman's Home Companion*. A few days' delay would mean failure to complete the project on time. So, in defense against atmospheric caprices, an especially designed tent, a fourth of an acre in size, measuring 100' x 104', was thrown over the construction work.

On January 10 Downie Bros. Inc. hoisted the tent into place. Twenty-seven days later the Janss building department was completing the shingling and plastering of the house. It is expected that the building will be completed in forty-five days instead of the usual one hundred and twenty days required.

The tent has introduced a sound new principle in construction activity. The walls of the house, incidentally, are mixed with a waterproof solution to safeguard against dampness. And the song of both builders and future occupants is, "Let it rain, let it pour."

A LIST of educational institutions where Thermax Fire-

proofing Insulation and Absorbex Acoustical Corrective have been installed includes a number of California schools. The names of recently-built schools in Long Beach may be found on the list. Among the others are buildings at Stanford, Santa Barbara, and Pasadena. Seattle and Spokane public schools are among other Pacific Coast educational institutions equipped with Thermax and Absorbex.

LOS ANGELES city and county officials recently observed a demonstration of a new incinerator, designed, patented and manufactured by Joseph Feigenbaum of Los Angeles. The device showed the feasibility of cremating all types of food refuse on the spot and without the presence of smoke or odor. It is automatically operated from the gas lines which also serve the other kitchen appliances in the home, store, or factory. All that is necessary is for the housewife to deposit the garbage directly from the sink into a specially designed basket grate. At a definite time during the day the incinerator will automatically ignite, cremate the garbage, and shut itself off.

The new smokeless and odorless incinerator has been named the "Safe Way" and is now placed on the market by the Safe Way Incinerator Company, a subsidiary of the long established Safety Concrete Incinerator Company of 3319 Sunset Boulevard, Los Angeles.

The House That Wore a Raincoat



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Conference room of the President, Los Angeles Turf Club, Arcadia, California  
Gordon B. Kaufmann, Architect

**T**HE accompanying view of a Redwood interior clearly shows the attractive and restful features of the artistic use of Redwood.

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Special conveniences for architects and their clients will be incorporated, making the display rooms even more interesting than heretofore.

### POMONA TILES

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Bathrooms and Kitchens  
IN OVER 60 COLORS

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## A HISTORY OF MOSAICS

By EDGAR WATERMAN ANTHONY

### COMMENTS

Charles R. Morey, Princeton University: "Anthony's book will be indispensable as the most comprehensive and convenient survey of the art of mosaic available. His bibliographies are extensive, and the essential facts condensed and clear, with sufficient facts condensed to carry the reader through the material to a satisfactory conception of the stylistic evolution so adequately represented in the mosaic art."

Ralph Adams Cram, Architect: "The publication of Mr. Anthony's authoritative book on mosaics is an event of prime importance. . . . It is the only book in English—or in any other language, so far as I know—that deals with this great art as an historical and aesthetic unit."

Frank Jewett Mather, Jr., Princeton University: "So vast a work in so thorough and competent a manner puts us all in the author's debt who even had the grace to make an encyclopaedic book very readable."

Ernst Diez, Bryn Mawr College: "Anthony's History of Mosaics fills a lacuna in the literature of History of Art and will deepen and facilitate the study and knowledge of this most magnificent branch of art with both undergraduate and graduate students as well as artists and laymen interested in the subject."

Reader's Edition—Gold Stamped, 496 pages, 80 plates, 300 illustrations. Notes, Complete Bibliography, \$7.50.

De Luxe Edition—Limited to 50 numbered autographed copies on imported Dutch Charcoal paper, Full Vellum Binding, Gold Embossed, \$20.

### THE NEW IMMORALITIES

Clearing the Way for a New Ethics—192 pages, gold stamped, \$2

"Vigorous and picturesque speech of a human being, with the detachment of a humorist," William Ellery Leonard, poet, professor. "Brief ethical squibs provide most amusing reading," Boston Transcript.

"Your remarkable book challenges my thoughts and warms my heart all at once. Your way of writing illustrates perfectly that unusual phase, 'stabbing people awake,'" George W. Coleman, President Ford Hall.

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