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CALIFORNIA ARTS & ARCHITECTURE



A MODERN HOUSE FOR THE DESERT

(See Page 22)

ERLE WEBSTER AND ADRIAN WILSON, ARCHITECTS

OCTOBER, 1936

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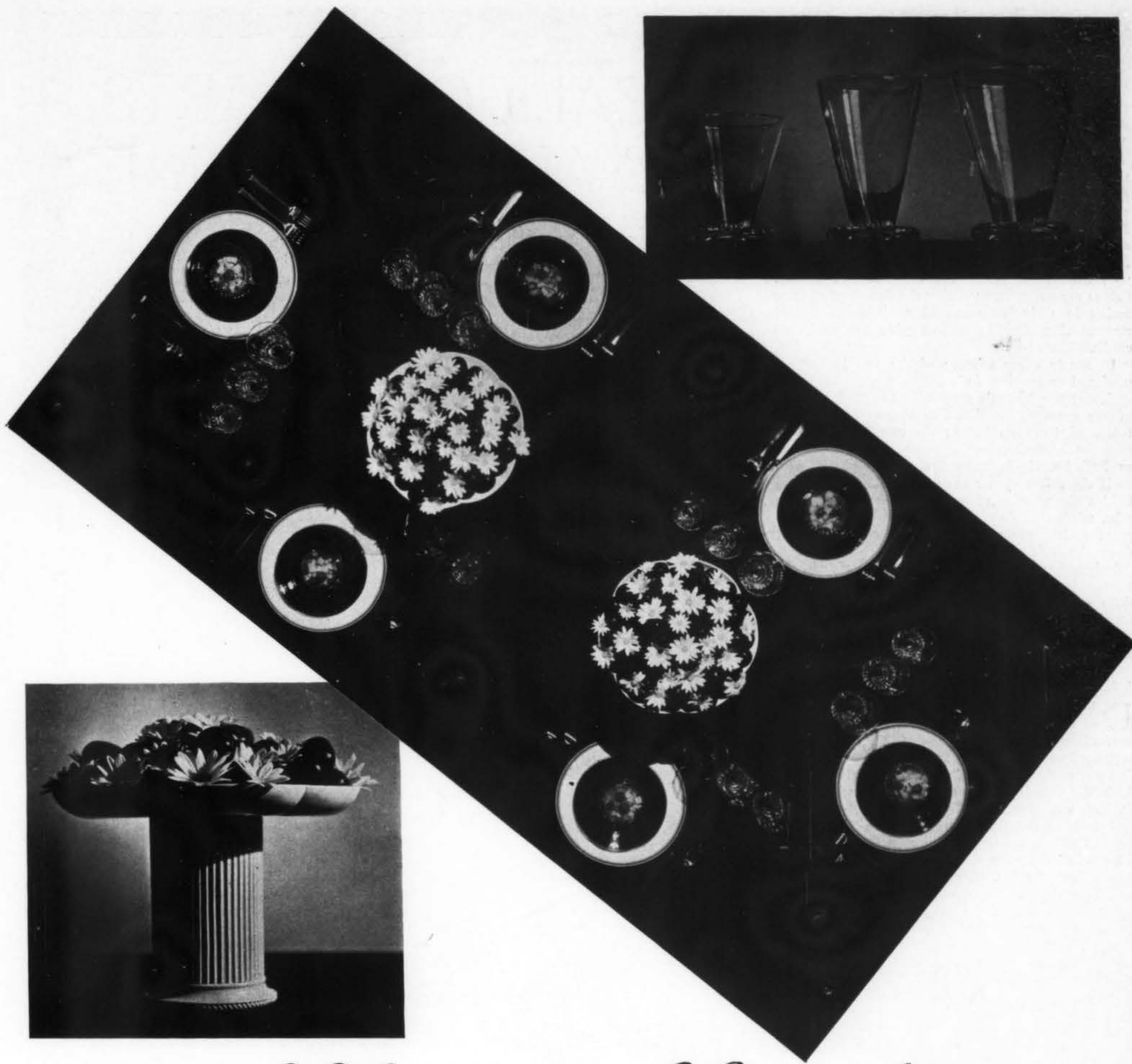
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Editorial

FOR some reason or other the daily papers in California seem to be averse to mentioning the names of architects in their columns. There may be good reasons for this in the work of some architects and the conduct of others, but we can find no excuse for not giving credit to the work of such architects as Timothy Pflueger, David Allison, Lewis Hobart, Myron Hunt, and numerous others whose names are well known for their beautiful work. The publishers are not averse to using the drawings of these artists in their journals and so it seems doubly strange that they so seldom give the architects credit.

In nearly every country of the world that has produced a genius in architecture, painting or sculpture the journals seem only too glad to boast of the great artists that live there. Imagine the rulers of Italy forbidding the mentioning of the name of Michelangelo, Bramante, Raphael, Cellini or Palladio. It is inconceivable, and yet it looks as if the rulers of our coast publications have forbidden the mention of names of our own geniuses who, while they do not aspire to the fame of Italy's great artists, are yet doing work that will ring down the halls of fame.

It is not ethical for architects to advertise in the newspapers, so, mentioning them in print will give them credit for the drawings they so generously supply, and no advertising will be lost.

Please, Mr. Editors, can't you find it in your hearts to give the architects a little better break?

A SELLER'S MARKET

DURING a three-hour conference with some of the officials of the FHA, a number of very interesting thoughts were developed. The one that impressed us most was the statement by Mr. Wilson that the country is now in a seller's market. Undoubtedly this is true as to building materials and products manufactured. It may also be true in the real estate market east of the Mississippi, but we do not feel that real estate activity in California has yet reached the point where we can say that there is a seller's market. Certain it is that suburban land is still open for development possibilities at prices which would be very tempting even in periods of depression and, according to all indications, we are emerging from a very bad one.

MODERN ARCHITECTURE AND THE SMALL HOUSE

MR. WILSON also reports that the small house, those of two bedrooms, that have been designed in the very latest of the so-called modern style, have not been found readily salable. In one project where sixty-five houses were constructed in a speculative building project, five were modern and those five are the only houses of the group that are still unsold. Most of the others were sold before they were completed.

The same will be found to be true, to some extent, in the apartment houses of San Francisco. A recent investigation showed that nearly all three and four room apartments in a Bay Street district disclosed the fact that all were rented before the paint was dry, with the exception of two that were of the ultra-modern style. Those rented were up-to-date but were not extreme.

IS A GOOD ONE BEDROOM HOUSE POSSIBLE?

YES, it is. If you doubt this statement give some careful study to the one designed by Architect Winchton L. Risley in the California House and Garden Exhibition in Los Angeles. It is a practical house, delightfully arranged, attractive in appearance and develops an excellent relation between the rooms and the out-of-doors. Undoubtedly more comfort could be found by two people in this house than in many twice or three times its size. Congratulations, Mr. Risley.

CALIFORNIA ARTS & ARCHITECTURE

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COMPETITIONS

THAT the competition for the best design of the Oregon State Capitol did not bring forth more than it did is not to be laid so much at the doors of the competing architects as to the conditions that had to be satisfied in the competition. There were many of these that restrained the architects from free and unhampered work. Besides the winning design, by Trowbridge and Livingston and Francis Keally, Associate, there were five awards, one of which was received by William Payton Day, of San Francisco.

The work of Mr. Day is commanding increasing attention. He now holds the position of Director of Works on the San Francisco Bay Exposition and is the architect of the new exposition building on Bush Street.

IMITATIONS

IT is our opinion that there is altogether too much imitating going on. That the world will continue to produce new materials for many years is a foregone conclusion. Why, then, use them in a form that is an imitation of materials used a thousand years ago?

If we develop a substance that can be used in place of wood it is not necessary that it be made to look like wood. It seems folly to continue imitating materials by using something that is better, in an un-natural way. Sheet rock, asbestos, copper are some of these materials that we change from their natural appearance to make them look like something else. What is the matter with them as they are? And further, we can't keep up the game of imitation forever.

THE CALENDAR

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

ANNOUNCEMENTS

GROSFELD HOUSE, 207 N. Vermont Ave., Los Angeles, announces a showing of eight interiors, each one decorated by an individual decorator.

PASADENA FALL FLOWER SHOW is held, October 30-31-Nov. 1, at the Busch Gardens, sponsored by the Flower Show Association, Dr. Philip Schuyler Doane, president, and Lloyd C. Cosper, manager. Charles Gibbs Adams, noted landscape architect, is in charge of design for the show. The individual exhibits occupy two acres of the gardens, and many entries follow definite themes. One Club recreates a southern California garden of 1880, while another simulates a vineyard of early days, including an old wine press.

ANNUAL FLOWER AND GARDEN SHOW of Southern California is presented, October 23-24-25, at the Ambassador Hotel, Los Angeles. The attractions of the flowers are augmented by the introduction of fashion shows and musicales each day. Mesdames Henry O'Melveny, Dan Murphy, Sayre Macneil and Irving W. Walker form the Women's Committee sponsoring the show.

SANTA BARBARA COUNTY FALL FLOWER SHOW is announced for October 23-24-25. Entries come from the unsurpassed gardens of Montecito and environs. A special Garden Tour is arranged during the duration of the Show.

AMYMAY STUDIO, 660 North El Molino Avenue, Pasadena, repeating the success of last year, offers A Weed Show, October 10 and 11, opening at 10 a. m. and continuing into the evening. Flowering as well as nonflowering weeds, seed pods and grasses are some of the materials making up the entries.

ST. LUKE GUILDS, Pasadena, unite in offering a benefit bridge and fashion promenade, Saturday, October 10, at the Altadena Golf Club.

LOS ANGELES COUNTY FAIR, which also includes entries from Orange and Riverside Counties, continues at Pomona through October 4.

SAN DIEGO COUNTY FAIR opens at Del Mar, October 8. Because of the plans involved, constructing the buildings in replica of the old missions of California, one building at least will be a permanent museum, open every day of the year. Thus one building will house a huge relief map, revealing old stage routes, the battlefields, and points touched by discoverers. James E. Franks is president of the Fair Association and he is stressing the importance of making a portion of the grounds a permanent exposition.

OPENING of the new Mother Lode Highway is marked at Coulterville by a three day celebration, October 16-17-18, entitled "Days of Joaquin Murietta." L. L. Early is chairman of the convention.

THE BRIDGE OPENING at San Francisco, November 13, will be marked by a parade pageant, moving from the Ferry Building to the Civic Center, and depicting the past, present and future of the Metropolitan Bay area in well designed floats. Oakland celebrates on Armistice Day, the day prior to the Bridge opening, with a parade in the morning, military pageant in the afternoon, fireworks and regatta on Lake Merritt in the evening, and a ball at the Auditorium open to the public without charge.

WESTERN WRITERS CONGRESS hold a convention, November 13-14-15, at San Francisco.

SAN MATEO COUNTY PRODUCTS and Floral Fiesta opens at Bay Meadows, October 8 and continues through October 11. Industrial, agricultural and floral exhibits are displayed. The Fiesta is a non-profit institution, sponsored by San Mateo County to make known the advantages of the peninsula region.

ANTIQUES FOR BEGINNERS. The first of the fall series of talks on Antiques will be given Monday, October 5, at 1:30, at 1617 N. McCadden Place, Hollywood, by Alice R. Rollins. The second talk will be October 19 and every two weeks thereafter.

FINANCIAL COMMENT

By CARLETON A. CURTIS

WE ARE now in that period of the year when the demand upon the railroads for freight transportation is at its maximum. That there will be some scarcity of freight cars is evident; how serious this may become depends on weather conditions and the continuation at the present accelerated rate of business activity. In any case by the end of the year a fair measure of the adequacy of the present supply of freight equipment will have been taken.

However, it requires locomotives to move the freight once the cars have been supplied and it will be interesting to see how adequate the supply of motive power will prove during the period of peak demand.

The carriers will very probably move all of the freight to the satisfaction of the shippers, but the question as to efficiency from the standpoint of railroad earnings is an open one. During the depression this efficiency has been very marked, as the carriers have been able to handle the reduced volume with their best motive power, but as the traffic demand is increased, more of the older and less efficient locomotives will be put into service, and a lessened rate of efficiency is to be expected. During the past ten years, the improvements in locomotive design have been greater than any other decade, and have resulted in both lowered costs of producing transportation and maintaining the motive power.

With the peak of transportation demand this year only about seventy percent of the average demand during the seven years of 1924 through 1930, it is not unreasonable to anticipate a much higher one in the next few years. When new motive power can be kept in continuous use, the rate of return on the capital requirement is quite high, so that it is an attractive investment from the railroad standpoint.

The method of financing by equipment trust certificates is an old established one and has come through the depression with a splendid record.

Given an increasing demand for freight transportation the purchase of new motive power by the major railroads should assume substantial volume in the next few years with corresponding earnings for those companies engaged in supplying that field.

The three major companies are American, Baldwin and Lima Locomotive with General Steel Castings furnishing a considerable amount of the heavier castings to the locomotive builders.

J. W. ROBINSON COMPANY in Los Angeles announces: Oct. 6, 7 and 8 at 2:00 p.m. in the auditorium, interior decoration lectures, "Fashions for Homes", by Cuthbert Homan; Oct. 7 at 10:45 a.m., contract bridge lecture by Frances Flinton; Oct. 9 at 2:00 p.m., a lecture on pre-holiday flower arrangements and gift tying by Clare Cronenwett, admission 50 cents; Oct. 3 and 10, the Doll Parade, a preview of Christmas dolls and Rosebud Revue, a stage presentation, at 2:00 p.m. in the auditorium; Oct. 17 and 24, two performances morning and afternoon of Circus for Children in Toyland.

BULLOCK'S, LOS ANGELES, announces: Saturdays, Oct. 3, 17 and 24, at 10:30 a. m., Dr. Bruce Gordon Kingsley presenting symphonic interpretations of orchestral music of the Los Angeles Philharmonic orchestra, 10th floor, Hill Street; Wednesday, Oct. 7, at 10:30 a. m., Mrs. Jack Vallely inaugurates the opening of the Book Review series, 10th floor, Hill Street. Secure tickets of admission in the Book section; Wednesday, Oct. 21, at 10:30 a. m., Alice Grannis Botsford presents another series of drama reviews of theater and stage, 10th floor, Saturdays, Oct. 3, 10, 17, 24 and 31, the Olvera Puppeteers, a delightful program for children. Three performances at 1:00, 2:00 and 3:00 o'clock, 10th floor, Hill Street.

THE SOUTHWEST MUSEUM, Highland Park, Los Angeles, is open each afternoon, 1 to 5, except Monday. The museum is filled with material of ethnological and archaeological interest.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, presents another series of illustrated lectures by internationally known speakers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. Arthur C. Pillsbury brings entirely new pictures in presenting his "New Miracles of Nature," Tuesday evening, October 20, Pasadena; Thursday evening, October 22, Los Angeles. During the season members and guests of the Society hear Burton Holmes speak on "Japan;" Martin and Osa Johnson describe "Wildest Borneo;" Harrison Forman presents "Tibet," and Father Bernard R. Hubbard supplies data on "The Devil's Claws."

THE MODERN FORUM, Herman Lissauer, director, has secured interesting speakers for the winter season at the Philharmonic Auditorium, Los Angeles. All events at 8:00 P. M. Elmer Rice, eminent playwright, is the first lecturer, appearing November 16.

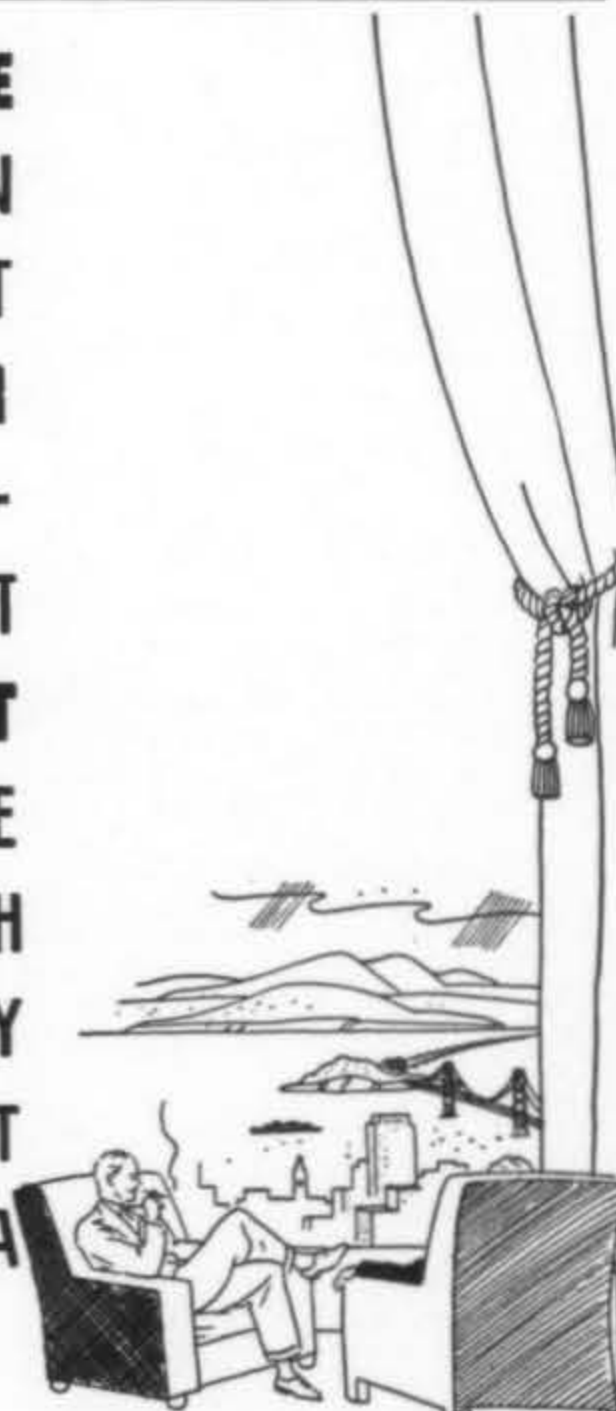
EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include Authors' Afternoons, Lectures and Dramatic Readings. Among the authors appearing are Leslie T. White, author of "Me, Detective," October 3, and Hazel Zimmerman, who wrote "Green Grows the Laurel," October 10. Mrs. Hugh Brown reads the play, "Duet in Flood Light," by J. B. Priestly, October 6. Miss Peggy Bethers reads the mystery play, "Night Must Fall," by Emyln Williams, October 8.



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Kirsten Flagstad will be heard in concert in Los Angeles, November 10, in Pasadena on the Elmer Wilson course, and probably in San Francisco in the Grand Opera season.

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Claire Trevor, now making "Career Woman," was recently seen in "Star for a Night." Miss Trevor is not only lovely but may be counted on to turn in an intelligent interpretation of her roles.

ELECTRICAL AGE EXPOSITION is held, October 10-18, at the Pan-Pacific Auditorium, Los Angeles. M. G. Sues is president of the Electrical Development League of Southern California, which is presenting the exhibition. New appliances for the home are demonstrated, including small air-conditioning units at moderate cost to provide the desired temperature, hot or cold, for the smaller houses.

PASADENA LECTURE COURSE is scheduled to open the first Monday in November at the Community Playhouse, Pasadena. As in the past the most notable speakers of the day will be presented.

BROWNING SEMINAR, under the direction of Dr. Bertha Lovewell Dickinson, opens October 1. The Seminar meets every Thursday morning at 10, Lecture Room of the Public Library, Pasadena, for the serious study of the art of Robert Browning.

GIRLS' WEEK, starting November 17, is inaugurated by the Business Women's Legislative Council of California, and a program similar to Boys' Week has been arranged. Alberta Gude Lynch is president of the Council and her committee, planning this movement, includes the leading feminists of the coast. The Los Angeles Chamber of Commerce is cooperating.

AUDUBON SOCIETY, Pasadena Branch, announces two Bird Walks for the month; Thursday, October 15, at Friendship Forum, Mr. Broughton leader, meet at La Loma Bridge at 9:00 a. m. October 28, Oak Grove Park, Miss Gaylor, leader, meet at the park at 9:30 a. m.

ELIZABETH TALBOT-MARTIN, assisted by Horace Okey, gives a dance recital, Tuesday evening, October 27, at the Wilshire-Ebell Theater, Los Angeles. Miss Martin is well known for her beautiful interpretative dances and this program encompasses many original and new ideas, perfectly presented. The music was especially written for the recital.

YACHTS from the fourteen member clubs of the Southern California Yachting Association entered into all Corinthian sport activities scheduled for the summer season, which opened July 4. The winter season opens October 31 with Annual Avian Trophy Race, Los Angeles Yacht Club. The annual Treasure Hunt, 45-Foot Sailing Association, with combined clubs, is announced for November 14-15.

GREENWOOD REVIEWS, which graphically outline current world events, books and their authors, music and new plays, are presented in California by Aline Barrett Greenwood. Miss Greenwood opens the series at the Hotel St. Francis, Italian Room, October 12, continuing on the second Mondays of the succeeding months. At Pasadena, under the management of Teresa Cloud, Miss Greenwood is heard October 21, at the Shakespeare Clubhouse, as the first date of the winter series. Miss Greenwood may also be heard at Los Angeles, and at Long Beach, Thursdays and Tuesdays respectively.

PAVLEY-OUKRAINSKY DANCERS, led by Serge Oukrainsky, appear at the Trinity Auditorium, Los Angeles, October 23, in two new dance numbers to be given a world premiere at this event.

THEATER NOTES

STUDIO VILLAGE THEATER, formerly the Harlequin Theater, Los Angeles, has been taken over by Oliver Zieqfeld, and for the opening, October 1, Katharine Kavanaugh, playwright and scenario writer, has contributed her new play, "Beachey Takes a Hand."

LOBERO THEATER, Santa Barbara, presents "Jealousy," by Louis Verneuil, translated by Eugene Walter, November 6 to 8. Jeanne Powers, from the New York Theater Guild, and Fortunio Bona-Nova, assume the two roles necessary to the production. Constantine Shayne directs.

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COMMUNITY PLAYHOUSE, Pasadena, announces the Fall Play Season will include four interesting but totally different plays. The Playhouse was closed for two months to allow completion of the new annex, which will house the School of the Theater. Two plays are presented each month, each running two weeks, generally opening on Tuesday. No performance on Sunday. Matinee on Saturday. Gilmore Brown is supervising director.

October 5-17, "The Wind and The Rain," by Merton Hodges.

October 20-31, "Deadline," by Robert White and Gerald Burnett.

November 3-14, "The Empress," starring Irene Biller.

November 17-28, "Paths of Glory," by Sidney Howard.

HOLLYTOWN THEATER, Hollywood, scheduled "Mad Marriage," by Paul Gerard Smith, under the direction of Edward McGregor, for early production. A musical extravaganza is announced for November premiere.

EL CANTO THEATER in Westwood, now directed by Thomas R. Hart and Victor Gates, is trying the experiment of presenting plays over the weekend, continuing from Saturday through Monday night. A modernized version of "Hedda Gabler" was the first production.

THE PLAYERS of Santa Monica opened the fall season at the Miles Playhouse with the production of "Accent on Youth." Harold Clifton directed. Ray Densmore designed the sets.

THEATER AMERICANA, Altadena, chose "Made in Heaven," by Conrad Seiler to open the fall season, October 1. Plays to follow are "A Murder Has Been Arranged," "The Late Christopher Bean," "The Bellamy Trial," "What! No Yachts!" and "Gallows Glorious." Major David Taylor, well known radio producer, is the supervising director, and plays are given at the Altadena Recreation Building, Mt. Curve and Lake Avenue. Mrs. C. Brooks Fry is the president of the group.

MEXICAN PLAYERS at the charming little Theater in Padua Hills, north of Claremont, present the folk songs, dances and tales of old Mexico, woven into three act plays of romance and comedy. These players are doing a worthwhile thing and giving an entertainment of the highest order of art. Senor Juan Matute, assistant director of the Players, has a leading role in "Juana, la Tehuana," presented each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees at 2:30, through October 17. Mrs. Bess A. Garner organized and directs this group.

ANGNA ENTERS, pantomimist, actress and dancer, is seen at the Biltmore Theater, Los Angeles, October 8-9-10, and at the Community Playhouse, Pasadena, Sunday evening, October 11.

NINE O'CLOCK PLAYERS, a branch of the Assistance League of Hollywood, have chosen November 2 as the date for the presentation of the early fall show, at the Biltmore, followed by a supper-dance.

CHILDREN'S CIVIC REPERTORY THEATER resumes the production of fairy tale plays at Wilshire-Ebell Theater, Los Angeles, under the direction of Miss Helen Hitchcock. Six plays will be given this season.

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EDWARD CLARK ACADEMY THEATER, La Brea, between Hollywood and Sunset, Los Angeles, presents "Bobo," a comedy drama by Willard Mack, nightly to October 11, except Mondays.

GATEWAY PLAYERS THEATER, 4212 Sunset Boulevard, Los Angeles, is showing "The Mad Hatters," by Virginia Perdue, under the direction of Francis Josef Hickson. Mariska Aldrich heads the cast, with Marta Linden in an important role. The Gateway announces "New York Success," by Mildred Smith as the second play of the season. Eleanor Maronde's "Bachelor Apartment" is listed third, while the fourth production is "Now, We're Rich!," by Mary Asquith and Edgar Franklin.

"**ROAD TO LIBERTY**," by John Schlepwitz, and sponsored by the Unknown Authors' and Actors' Association, is offered at the Figueroa Playhouse, Los Angeles, opening the week of October 5.

BLISS-HAYDEN THEATER, Los Angeles, amuses with the clever "Round Trip," by Bela Blau. Lela Bliss plays the lead, ably seconded by Ann Grinstead.

BILTMORE THEATER, Los Angeles, announces an edition of George White's "Scandals," opening November 4, under the personal supervision of the producer.

OTIS SKINNER offers varied programs, scenes from his most successful plays, and lectures, during his engagement in Los Angeles, opening October 26.

THE CURRAN THEATER, San Francisco, announces George White's "Scandals"; opens early in October.

COLUMBIA THEATER, San Francisco, is offering all vaudeville programs, Federal Theater Project, under the direction of Max Dill. The entertainment is well varied and the acts change each week.

RONALD TELFER PLAYERS do not hold to set schedule but give excellent presentations frequently at the Community Playhouse, San Francisco. Mr. Telfer continues to head the dramatic school he founded.

FREDERICK DITTMAR, director of the Duart Players, and Anne Ferrar, talented actress, are opening a school of the theater in San Francisco.

SPOTLIGHT THEATER, Los Angeles, under the direction of Leon Lord, offers "It Might Happen to You" the first week in October. The play stresses the dire effects of reckless driving.

MUSIC

SAN FRANCISCO OPERA ASSOCIATION has been forced to add two extra performances to the season which already includes a regular subscription series and a popular Saturday night series. The regular season operas are: "La Juive," October 30; "Tristan und Isolde," November 2; "Carmen," November 4; "Rigoletto," November 6; "Gottterdammerung," November 7; "Marriage of Figaro," November 9; "Gianni Schicchi" and "Pagliacci," November 11; "Die Walkure," November 13; "La Forza del Destino," November 16; "La Tosca," November 18, and "Othello," November 20. Two Wagner operas have been chosen for repeat performances: "Tristan und Isolde," Tuesday night, November 17, and "Die Walkure," Sunday matinee, November 22. The Saturday night series, given at popular prices, include "The Barber of Seville," October 31; "Il Trovatore," November 14, and "Das Rheingold," November 21. Gaetano Merola is General Director.

SAN FRANCISCO ART COMMISSION provides, in the Municipal Concert season, at the Civic Auditorium, opening in January, three symphony concerts of a lighter character, with celebrated soloists and five ballet productions by the Ballet Russe of Monte Carlo, with the complete San Francisco Symphony orchestra under the direction of Pierre Monteux, at popular admission prices. With the genuine endeavor to make music more popular, and to provide good music for the masses this plan has been effected.

BEHYMER ARTIST SERIES brings Kirsten Flagstad to the Philharmonic Auditorium, Los Angeles, November 10, in the opening concert of the season.

MERLE ARMITAGE has arranged a course of seven events, opening with Giovanni Martinelli, November 6, at the Philharmonic Auditorium, Los Angeles. The other artists are Roland Hayes, November 20; Doris Kenyon, December 4; Erica Morini, February 9; Moriz Rosenthal, January 11; John Charles Thomas, April 9; and Martha Graham, April 16.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, now in the thirty-first season, offer six events in the intimate environment of the Community Playhouse, Pasadena, on six Sunday evenings. November 1 the Kolisch String Quartet open the season. Rudolph Kolisch, celebrated left handed violinist, is the leader. All works are played without music.



It would not be pleasant to meet this little one while swimming in Boco-chibampo Bay, but he is one of the many who add to the thrill and excitement of Izaak Walton's sport.

INTERNATIONAL CHAMBER MUSIC SERIES of San Francisco presents the Kolisch Quartet, October 28, at the Community Playhouse, San Francisco. Later in the season the Roth Quartet, and the Budapest Quartet will be heard.

DON COSSACK CHORUS, Serge Jaroff, conductor, is heard at the Philharmonic Auditorium, Sunday afternoon, October 11, under the direction of Merle Armitage. Organized in 1923 in a prison camp near Constantinople these Don Cossacks have gained the reputation of being one of the greatest singing organizations in the world.

RIVERSIDE OPERA ASSOCIATION, under the general direction of Marcella Craft, announces that Barton Bachmann directs the opera "Mignon," October 15-16-17, at Riverside. This is the opening opera of the winter season, to be followed in December by "Hansel and Gretel." All operas are presented in English.

COUNTRY CONCERT ASSOCIATION of San Mateo County announces the following artists for the winter season: Lotte Lehmann, soprano, in November; Harold Bauer, pianist, in December; Vienna Choir Boys in February, and Wilbur Evans, baritone, in March.

THE PASSMORE TRIO, Mary, violinist, Suzanne, pianist, and Dorothy, cellist, popular San Francisco artists, will give a series of concerts during the winter season in San Francisco.

WOMAN'S LYRIC CLUB opens the thirty-third season, October 6, with a rehearsal at 607 South Western Avenue, Los Angeles. The Club appeared in "Carmen" for the Euterpe Opera Reading Club, Ralph Peterson directing.

ABAS STRING QUARTET is heard in Pasadena, October 4, in a farewell program before leaving for a tour of the Northwest. Concerts have been booked as far north as Victoria, B. C. The quartet will return December 4 for a concert in Los Angeles.

THE SQUIRES sponsor the dinner dance in the Blue Ballroom of the Biltmore Hotel, Los Angeles, October 31, for the benefit of the Symphony Orchestra Association. Robert Sides is chairman of this function, the second party given by this group of young men.

THE BEETHOVEN STRING TRIO has scheduled a series of concerts at the Music Room of the Biltmore Hotel, Los Angeles, this winter. The members of the trio are Jacques Pepper, violin; Philip Kahgan, violist, and Alexander Reisman, cellist. The first concert is offered November 5, with Lillian Steuber, pianist, and Bonnie Emerie Zobelein, soprano, as guest artists.

THE LIGHT OPERA UNIT of the Los Angeles Federal Music Project, under the direction of Henry Boucher, will present Gilbert and Sullivan's "Mikado" in Los Angeles during the early part of October.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, announces that the series for the coming seasons opens with the Kolisch Quartet of Vienna, October 30, Biltmore Ballroom, Los Angeles. On January 8, the Budapest String Quartet will give the program and on March 19, the Roth Quartet plays a return engagement.

DON COSSACK MALE CHORUS is heard Wednesday, October 13, afternoon and evening, at the Lobero Theater, Santa Barbara.

LESTER DONAHUE, presented by The Twenty Little Working Girls, is playing new works by Henry Eichheim and several other interesting numbers, October 13, at the Ambassador Hotel, Los Angeles.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. G. E. Mullen, managing director, announces a winter concert series, free to the public, opens in October at the High School Auditorium.

THE PHILHARMONIC ORCHESTRA SEASON, under the direction of Otto Klemperer, will, if the campaign for funds is successful, be a twenty-four week season, opening November 12. Otherwise the Los Angeles Philharmonic will not be heard until January.

DR. RICHARD LERT, Viennese-American conductor, will direct the Pasadena Civic Orchestra during the winter season.

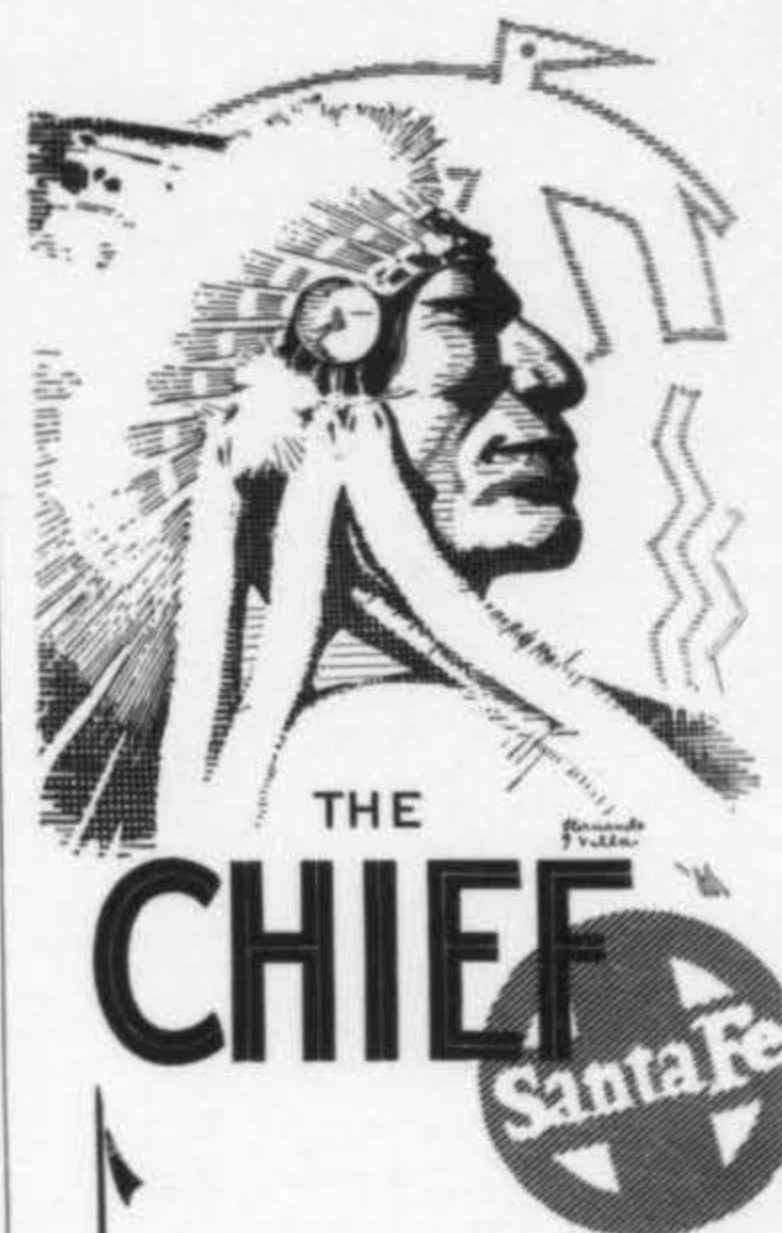
THE SINFONIETTA SOCIETY of San Francisco announces a season of programs to be interpreted by the Sinfonietta Orchestra, under the direction of Giulio Minetti, for December, January and February. One concert will be given a month and will introduce interesting and rarely heard classical compositions by old as well as modern masters. This is the fifth season of the Society.

THE PETER CONLEY Series of Concerts brings many celebrated artists to San Francisco, including Fritz Kreisler, violinist; Lawrence Tibbett, baritone; Nino Martini, tenor; Marian Anderson, soprano; Nelson Eddy, baritone; Sergei Rachmaninoff, pianist, and two ballets. The Trudi Schoop, comic ballet, and the novelty, Joos Ballet.

PACIFIC MUSICAL SOCIETY announces the first program of the season, October 8, is offered in the Gold Ballroom of the Fairmont Hotel, San Francisco, and presents Myrtle Clairs Donnelly, soprano, Mary Rosalie Haslett, harpist; John Howell, baritone and Esther Deninger, pianist.

ELMER WILSON SERIES of winter concerts opens with Kirsten Flagstad, Norwegian soprano, October 30, at the Civic Auditorium, Pasadena.

GEORGE GERSHWIN appears with the Seattle Symphony Orchestra at Seattle as guest artist during the month.



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ART CALENDAR

CLAREMONT

SCRIPPS COLLEGE, Art Building: Oct. 20 to Nov. 10, an exhibit of prints, historical and contemporary, including American etchings; aquatints, lithographs, wood cuts; Japanese prints; facsimiles of Durer and Rembrandt; prints and engravings up to and including Durer; complete set of wood engravings of Apocalypse by Durer; California etchings.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: An exhibit by Jean Mannheim, many of the pictures never having been shown before.

HOLLYWOOD RIVIERA

HOLLYWOOD RIVIERA GALLERIES, Hollywood Riviera Beach Club, between Redondo and Palos Verdes: The first competitive exhibition of contemporary art and poetry opened Sept. 20 and includes murals, oils, miniatures, water colors, pastels, black and white, sculpture, ceramics, wood carving, poetry and essays. Catalogs are on sale for \$1.00 and entitle the purchaser to a number in the drawing to be held Dec. 6. Open daily 9 a.m. to 9 p.m.

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. So.: An exhibit of dog portraits and flower paintings by Baroness L. de Saint Mart.

LOS ANGELES

EBELL SALON OF ART, 4400 Wilshire Blvd.: A general exhibition by members of the California Art Club.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Trends in California Art.

LOS ANGELES MUSEUM, Exposition Park: In the Fine Arts department, California Water Color Society's 16th Annual Exhibition; exhibit of Orrefors glass; in the Applied Arts department, five rooms recently installed of vernacular or provincial character, largely based on a collection of Pennsylvania "Dutch" material, latter 18th and early 19th centuries; five rooms of more sophisticated, or urban character covering the 19th century styles from the Empire through the Mid-Victorian.

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: During October and November, an exhibition of advertising art, designs and illustrations by the Artist's Guild of California.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To Oct. 11, abstractions by Olinka Hardy; first exhibition by The Independent Artists Group, exhibitors being Ivan Bartlett, Buckley MacGurrin, Stanley Spohn, Natalie Newking, Eihel Evans, Henri De Kruiff, Lorser Feitelson, Al King, Helen Klokke, Lotty May, Arthur Martens, Ben Messick, Cathryn Mortimer, Helen Lundberg, Jean Swiggett, Paulina Peavy, Ruth Peters, Reta Stearns, O. Uzzell, Etienne Ret, Claire Van Scoy, Victor von Pribosic, Kay Wauters, Elizabeth Whipple, Wolo, Henrietta Hoopes, N. Brigante. Opening Oct. 12, portraits by Ben All Haggin.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To Oct. 15, exhibition of oils and water colors by Sueo Serisawa, Alan Woods, John Williams, Francis Martin, Olive Barker and George Barker. Opening Nov. 1, first salon of Associated Artists and patrons.



"Where the Bluebirds Nest," a painting by Ralph Holmes, is one of the fine pieces of work that will be included in the first salon of the Associated Artists and Patrons to be held in the Frances Webb Galleries in Los Angeles.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To Oct. 21, selected exhibits from Mills College permanent collection and water colors by Sarah Belinda Tebbs; October 25 to December 2, exhibition by western photographers. Exhibitions are open to the public without charge every Sunday and Wednesday afternoons from 2 to 5.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Oct. 4 to Nov. 1, annual exhibition of water colors, pastels, drawings and prints.

PASADENA

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

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Opening Oct. 18, an exhibit by the California Art Club.

SACRAMENTO

CALIFORNIA STATE LIBRARY: An exhibit of lithographs in the Prints Room by the Federal Art Project.

SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: Oct. 5 to 17, pastels by Marion Cunningham.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening Oct. 4, Federal Art Project's circulating exhibition of

works by California artists; opening Oct. 6, water colors by George P. Ennis, lithographs by Robert C. Craig; to Oct. 25, fifth international exhibition of lithography and wood engraving, assembled by the Art Institute of Chicago.

GUMP GALLERIES, 250 Post St.: To Oct. 10, water colors by William Cameron; oil paintings by Paul Schmidt; Oct. 12 to 24, temperas by Ray Bethers; water colors by Mary Mills Hatch; opening Oct. 26, an exhibit of paintings and drawings by Jerome Blum.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Opening Oct. 4, Gauguin exhibition; opening Oct. 7, an exhibit of contemporary American and European paintings from the Duncan Phillips collection, Washington, D. C.; opening Oct. 18, an exhibition of American Indian art; opening Oct. 29, the annual exhibition of The San Francisco Society of Women Artists; opening Oct. 31, paintings by Reynolds, Lely and Cotman from the Mrs. E. Stuart-Clark collection.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout October, an exhibit of California paintings, past and present; monthly art exhibit by Californians.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays, closed Sundays.

Below is a photograph of one of the six reliefs which William O. Atkinson will do for the new Post Office in Santa Barbara. With so much strength and movement, and so much of the Western feel-

ing of power, it is no wonder that Mr. Atkinson defeated his large field of competitors.



FAULKNER MEMORIAL GALLERY, Public Library: An exhibit by the Midtown Group; Oct. 15 to 31, an exhibit by Santa Barbara Printmakers.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Fall exhibition of the Santa Monica Art Association:

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Throughout October, historic maps of California and the gold region; annual display of Mills College student work; to Oct. 15, photographs by Imogen Cunningham.

MISCELLANY

RALPH HOLMES, whose painting "Where the Bluebirds Nest" appears on this page, was born in La Grange, Illinois. He has studied at North Western University, Chicago Art Institute and in Paris, and has won many awards in New York, Pittsburgh, Chicago and California.

ASSOCIATED ARTISTS AND PATRONS, a new development in southern California art circles, will be opened to the public November 1. The idea of the organization is based on that of the Grand Central Galleries of New York. Sustaining members agree to purchase a painting or other work of art per year at preferred prices and in return the artist members give these patrons first choice from their best works. Ralph Holmes is chairman, Mrs. Frances Webb, manager-director and Isabelle Campbell, secretary. The jurors are Fitch B. Fulton, J. Duncan Gleason, E. Roscoe Shrader, Clyde Scott and Nell Walker Warner.

MR. AND MRS. H. K. S. WILLIAMS of Paris, whose generous gifts during the past few years have so notably enriched the permanent collections of the California Palace of the Legion of Honor, have just presented to that museum an extremely important example of the work of the 17th century Flemish artist, Franz Snyders. The painting entitled "The Monkey and the Gander" measures 7 by 5 feet and has just been placed on exhibition.

HUNTINGTON LIBRARY AND ART GALLERY, San Marino, is closed during the month of October, reopening November 1. The usual arrangement as to admission cards will be in effect during the winter, following the reopening. Cards may be obtained through the business office. Enclose a self-addressed envelope, state the number of people and the date the cards are to be used in making the request. There is no charge.

CLASSES IN ART APPRECIATION and House Furnishings are held by Miss Edith Hynes, at the residence of Miss Jeanette M. Drake, 3919 East California Street, Michillinda, East Pasadena, Mondays, morning and afternoon, October 5-12-19-26, November 2-9-16-23. The course is sponsored by the Extension Division, University of California. Enrollment fee for each course, \$6.00.

WILLIAM O. ATKINSON, young California sculptor, has the honor of being the first to win a prize and commission in a competition held by the Section of Painting and Sculpture of the Procurement Division of Washington. Mr. Atkinson will do six reliefs for the new Federal Post Office at Santa Barbara of which Reginald Johnson is the architect. The competition was open to all artists living west of the Mississippi and was entered by 46 competitors. Mr. Atkinson is 23 years old, is a native Californian and received all of his art training at the Chouinard School of Art in Los Angeles.

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ART AND POLITICS ARE NOT CONGENIAL BEDFELLOWS

IN a day when doctor, lawyer, merchant, and chief are essaying the role of political philosopher is it logical or even publicly acceptable that the artist do so also, either through his own volition or under group pressure? The question is becoming a definite one in American art.

Perhaps never before in history have the nations been more racked by controversy over political systems and the relation of the individual to his neighbor and to government. That the subject is now interjecting itself into the arts is not surprising. But that it is rapidly assuming a dictatorial influence is alarming and resolves the whole problem into a pointed issue which needs to be faced and settled.

Freedom is a term which has always eluded precise definition. There is personal freedom and group freedom, neither of which has a divine right to infringe upon the other. Where one leaves off and the other begins is an almost indiscernible line.

More than is popularly known, Communism is reaching into many departments of American life. An increasing Communistic influence in American art is observable.

In view of the jeopardy to artistic freedom, California artists are planning a counter movement, some sort of alliance to safeguard the position of the independent artist. Lorser Feitelson, at a gathering of Los Angeles artists several weeks ago, declared that they must combine for "protection of the artist's independence from all forms of bigotry as an esthetic criterion." He stated, further, the wise point that it is "vital for the artist to prevent himself from becoming a stooge for any political group." "The artist must protect himself," Feitelson concluded, "from the efforts of political groups to create a yardstick, red, or any other color."

There now exists in America an extensive organization of artists which is governed by a political credo. This is the American Artists Congress which, formed at New York City, is now quite national. The purpose of the Congress has been stated as—"To take a firm stand against war and fascism, and for the defense of art and artists of all esthetic persuasions." The Congress agreed not to show at the Olympic exhibition in Berlin and has been accused of Communistic favoritism. As a matter of record, they do not seem to

have taken a stand yet, "firm" or otherwise, against Communism.

The nub of the question, however, is not whether they are Communistic or Fascist. The ultimate issue, rather, revolves about whether or not the artist is socially entitled to play the political agitator publicly and thus thrust specific political prejudices upon the public—in schools and other public buildings.

The problem reached a critical degree in Los Angeles last year when the central panel of three murals painted by Leo Katz for the Frank Wiggins Trade School was removed through a public protest. Frederick J. Schwankowsky considered the case in an article titled, "A Mural in Search of a Wall," which was published in CALIFORNIA ARTS & ARCHITECTURE of October 1935. Schwankowsky, while regretting the rejection of what was undeniably a sincere and conscientious work, saw the needless and damaging conflict which must develop when an artist's paint brush is converted into a tool of socio-political propaganda. Not only failing to achieve the political purpose, the consequence is simply a solar plexus blow at the general welfare of the arts, which, under the most favorable auspices, is none too assured. Art and politics are not congenial bedfellows. Privately, possibly, but publicly—never.

In the *Nation* of March 18, 1936, Joseph Wood Krutch discusses a book titled, "The Destructive Element," by Stephen Spender, a poet. "Mr. Spender, if I understand him aright," says Krutch, "wants the function of the artist to be recognized as coordinate with that of the political philosopher." Krutch then describes an incident last spring in Soviet Russia which illustrates an imposition of political control upon music—the sad effects when politics and art are confused, either through the will of the artist or the will of a government.

"The famous and much-feted operatic composer, Shostakovich," Krutch recalls, "was suddenly cast forth into outer darkness. Without warning Pravda declared a newly formulated conviction that the true spirit of Soviet music was classical rather than experimental and denounced Shostakovich's work. Almost immediately it was all but banished from

(Continued on Page 44)

CALIFORNIA POET'S CORNER



THE GARDEN GATE

By GRANT McDOUGAL

A little garden gate I know
Where Violets and Daisies grow,
Where Daffodils nod in the sun,
And Baby-blue-eyes peek at one;
And just beyond this garden gate
Gay Tulips glow and scintillate;
Great Dahlias stand so proud and tall,
And blush-red Roses climb the wall,
Trim Iris soldiers hold parade,
And bright Day Lilies light the shade.
The frailest Columbines live there,
And Orange blossoms scent the air.
Fair Calla Lilies, slim and straight,
Of all are most immaculate.

The colors in this lovely spot
Are like a rainbow, though no pot
Of gold is at this rainbow's end,
But better, far, than gold; a friend.

Photograph by Stuart O'Brien



Fall colors of tans and browns and russet are used in this group of custom-made furniture designed and executed by Paul Williams of Glendale. The big chair of brown oak is upholstered in eggshell kinkimo; the side chair is lacquered dark brown with sand-colored kinkimo. The dark brown lacquer table has a white leather top. The rug is a rich russet. Against walls of natural light Philippine mahogany hangs a lithograph in sepia greys, "Glory", by Peter Krasnow.

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✓ **ANTIQUES**
 By ALICE R. ROLLINS
 WHY WE COLLECT CUP PLATES

FEW collectors confine their interest to one thing. It is difficult to do this for nearly everything collected is divided into groups or branches and each of these is a subject in itself. For example the study of pottery in the Staffordshire district of England is a subject of many divisions. We find it divided into branches of birds, animals, figures, houses, flowers, and various other objects. In table pottery we may form collections of bowls, plates, cups and saucers, platters, teapots and cup plates. Each of these branches forms an interesting study and will lead the collector into delightful byways of the potter's art.

Cup plates are well known in glass but a collection of them in pottery is quite worth while. They are not so common as glass and best of all have not been reproduced so extensively. Cup plates are not saucers of small cups. I say this because I have been offered cup saucers that were for sale as cup plates more than once. An explanation of these charming bits of glass and china is given for the reason that nearly always someone asks what they are and for what purpose they were used. Cup plates are small plates about three and one-half or four inches in diameter upon which our forefathers set their teacups or coffeecups when they drank, for it was then considered quite good form to drink from the saucer. It is said the making of these small plates was brought about by the demand of the careful housewife that something be provided for the cup to prevent the tea and coffee rings staining her table linen. With the change of fashion cup plates are no more needed but today we eagerly collect these small plates of another day and fashion for their rarity, the historical subjects depicted in their decoration, and because they represent the work of certain firms that long ago passed out of existence.

Large quantities of cup plates were made in glass at Sandwich, Massachusetts, and in many New Jersey factories. The Sandwich Glass Company which closed in 1888, has supplied the cup plates for many of our collectors, and it is still popular with all lovers of old glass. Of recent years Sandwich glass has been collected so extensively that the market has been much reduced but many of our shops carry good pieces.

Aside from the fascination of this American pressed glass, collectors have been intrigued by the many designs and colors to be found in these charming bits of glass. The designers appealed to a wide range of taste to take in as wide a market as possible. So we have, to mention but a very few, the eagle design, ships, historical characters and places. Again floral beauty was shown with roses and other flowers. Hearts in many groupings formed another motif. In addition to the many designs, these small plates were given

a different effect by making the background lacy or snake-skin, terms used to describe the effect achieved. Altogether several hundred different patterns were produced and some of these, now very rare, are valued seemingly out of proportion to what they originally cost. But a collector who can afford it and who is desirous of forming a complete collection of all known patterns will not hesitate to pay well for a design he does not possess.

China cup plates form an interesting branch for collectors and while not so easily found in the shops as glass they repay in charm and rarity. The English potters printed American scenery, views of public buildings and places, and illustrations of historical events on the Staffordshire chinaware which appealed to the patriotism of the American people. The potters in making these wee plates often used the same borders and center decoration as in the dinner size, and so we may hunt for Enoch Wood cup plates with borders of sea-shells, scroll medallions, or fruits and flowers. Quite often the mark of the potter is found on the bottom of the plates. One beautiful border is of vine leaves and another is called lace. Other plates are those of Stevenson with various borders. Clews with a border containing names of fifteen states and flowers in scrolls. In these are included the famous Syntax and Don Quixote series. Others to look for are the Ridgway "Beauties of America" series with roseleaf medallions on the borders. Stubbs used as a border scrolls, flowers, and eagles. Mayer sprays of trumpet flowers and stars. Adams made a beautiful border of roses in baskets and other designs. Jackson is famous for his borders of flower designs, also Davenport and Heath.

The center decorations were many and varied and for the most part depicted early American scenes. The well-known "willow" pattern was also used in different variations by many of the Staffordshire potters. We have seen charming cup plates in the Mother and Child series in New Hall china in lavender. Other plates are in light blue, brown and black. The different colors add much to the attractiveness of a collection. A rare find is the Syntax series, and dear to the heart of every Californian, the California designs, "Away to California", "California Diggings" and "Indian Chief". These have been found in black and brown. Other colors may be found by some wide awake and diligent collector. Some of these may be in California.

ANTIQUÉ collectors will be especially interested in the Hobby Show the Women's Club of Wilmington is sponsoring at the Club House for their opening meeting October 14. Members will show their choicest antiques and the Wagon Wheel Antique Shop of Wilmington will furnish early American pine and maple furniture as a background for some of the exhibits. Short talks will be given on the various antiques by Alice R. Rollins.

YES
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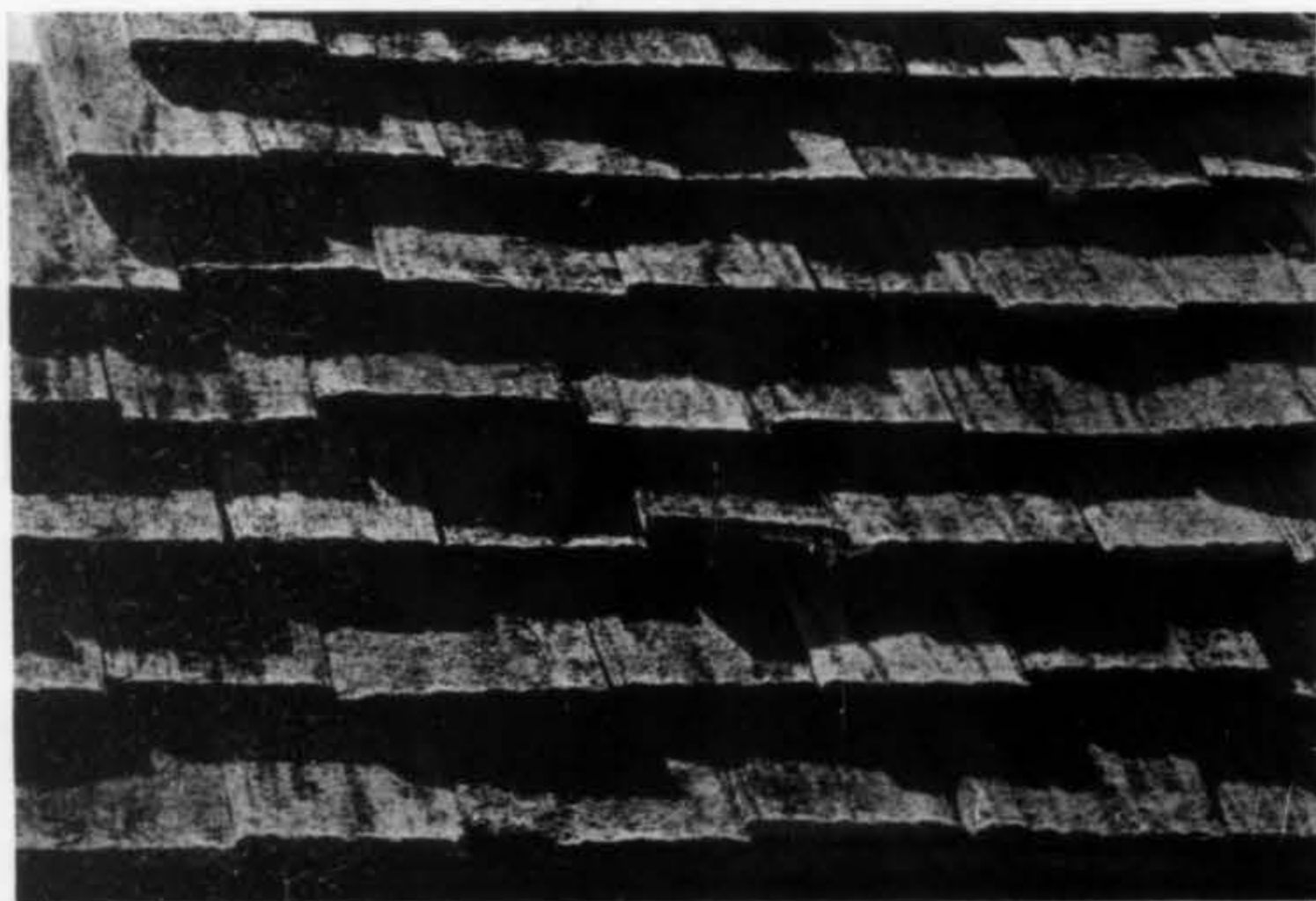
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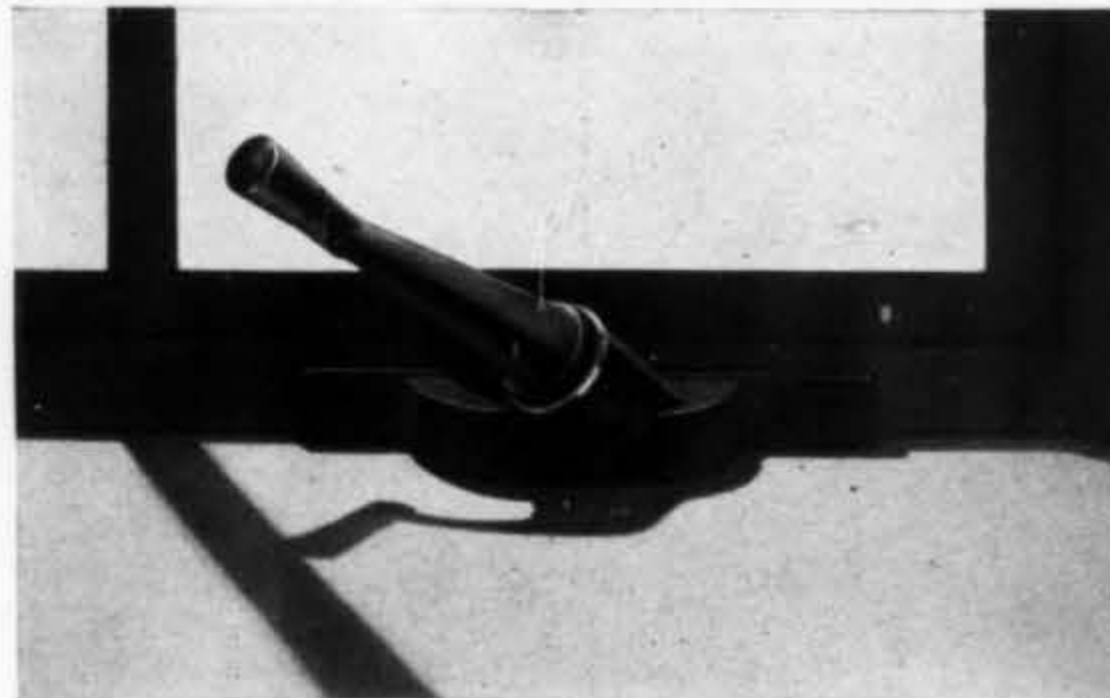
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ON THE RADIO

By LORNA LADD

NOVEMBER is the month we go to the polls to select a president. Between now and then, unless you're mightily interested in the art of mud-slinging and in the political building of the little word "I", radio may not mean its accustomed much to you. No advance schedules have been set for campaign talks by Governor Landon, Mr. Knox or the President, but undoubtedly this month will see the heavy ether barrage of both parties. The sniping has interrupted network schedules enough and there is no predicting what the heavy fire will do in the way of program damage.

Radio stations, so says the Federal Communications Commission, are supposed to be run in the best interests of the listening public. Certainly it is to the best interests of the American people to know something about the man (and his campaign promises) that they are electing to the top honor of the nation. The easiest and most widespread medium for that today is radio. Consequently, sponsored entertainment programs must give way when one of the parties buys time so that its candidate may unload his soul! I say "must" although that is not wholly true. The sponsor can not be forced to forfeit his time but past experience has shown him that it's exceedingly poor business for him in the eyes of the nation if he doesn't.

I have been asked several times since election campaigning started how the President figures in his radio talks. As the President of the United States, he can at any time of the day or night, talk to the people of this country without charge. Both networks must open their facilities and sponsors must give way. This time the "must" holds. Between now and November 4, if Mr. Roosevelt wishes to make a campaign speech the Democratic party must pay for the time. However, as President Roosevelt in a "Fireside Chat" he may go on the air any time he feels the necessity.

Not so long ago the President made a "Fireside Chat" which one of the local stations who subtly seems to be leaning toward the Republican party and who felt that the talk was campaigning, did not release. They covered their actions by stating that it was political and the time was not paid for. How, some of us have asked, did they know it was political before it was released. As a matter of fact, it wasn't and that station made a few more enemies for itself. Whether Republican or Democrat, anyone of us knows that Franklin D. Roosevelt is not the sort of an individual to pull a "fasty" and hit the air in a campaign speech when he has asked for "Fireside" time.

Many people have wondered about the announcement fore and aft, "This is (you have just listened to) a paid political program. This station (or network) is neutral in all political and controversial matters, offering its facilities to all on an equal basis." The wording of different stations may vary but it always infers that the station is neither for nor against whatever the speaker may say. It semi-protects the radio organization against suit for slander. There is no law forcing the above announcement but there is a ruling by the Federal Communications Commission that political copy can not be censored. Therefore, the speakers can sling as much dirt and meanness as they are capable of thinking of and the station's protecting announcement is somewhat comparable to the little printed word (ADV) in the newspapers. I believe Dr. Townsend is suing a station in the east because they censored a speech of his.

(Continued on Page 47)

The Empire influence invades the dining room in ways other than in furniture. The classic china, of soft ivory white, has a wreath of old blue. A narrow line of gold edges the pieces and the handles of the cups are outlined in the same lovely blue. One of the interesting ideas of assembling china is illustrated here. The after-dinner coffee cup at the right is just the reverse in color of the other pieces, the body of the china is in blue and the wreath in ivory. From the fine china department of J. W. Robinson Company in Los Angeles, where an exhibition of world-famous china will be held from October 26th to 31st on the sixth floor.





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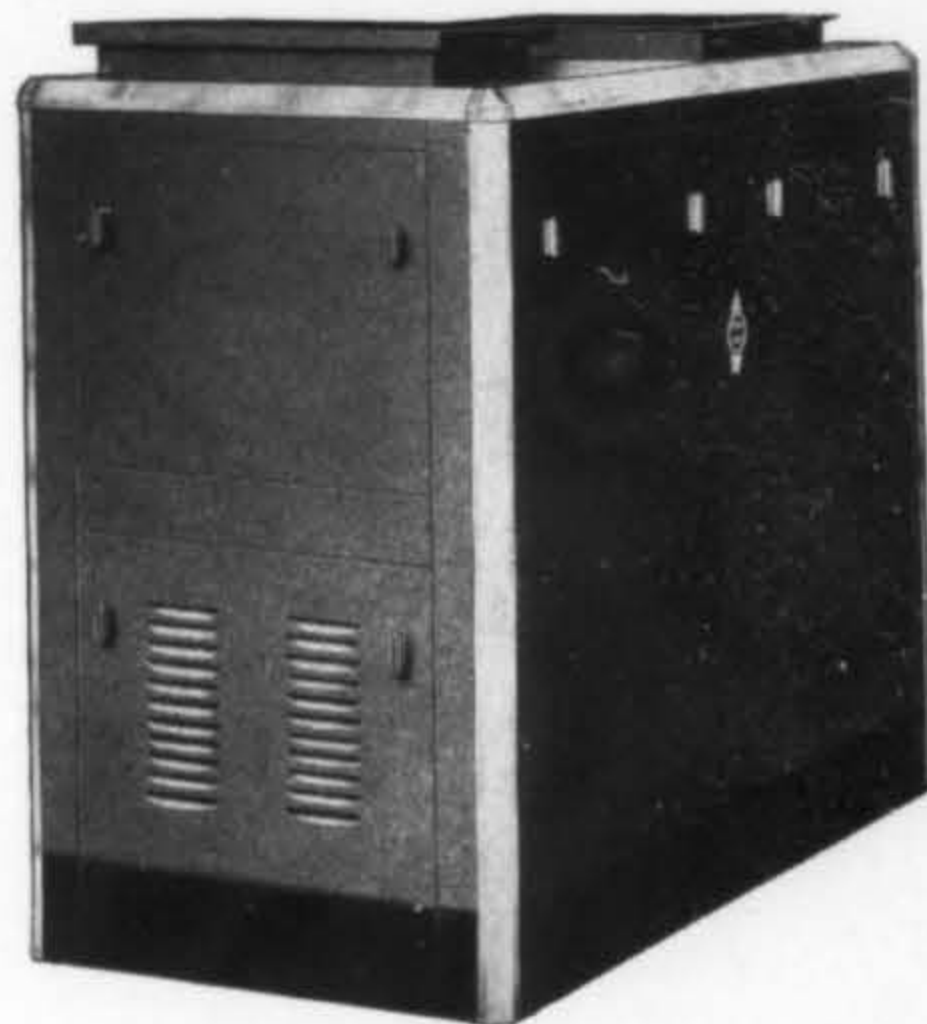
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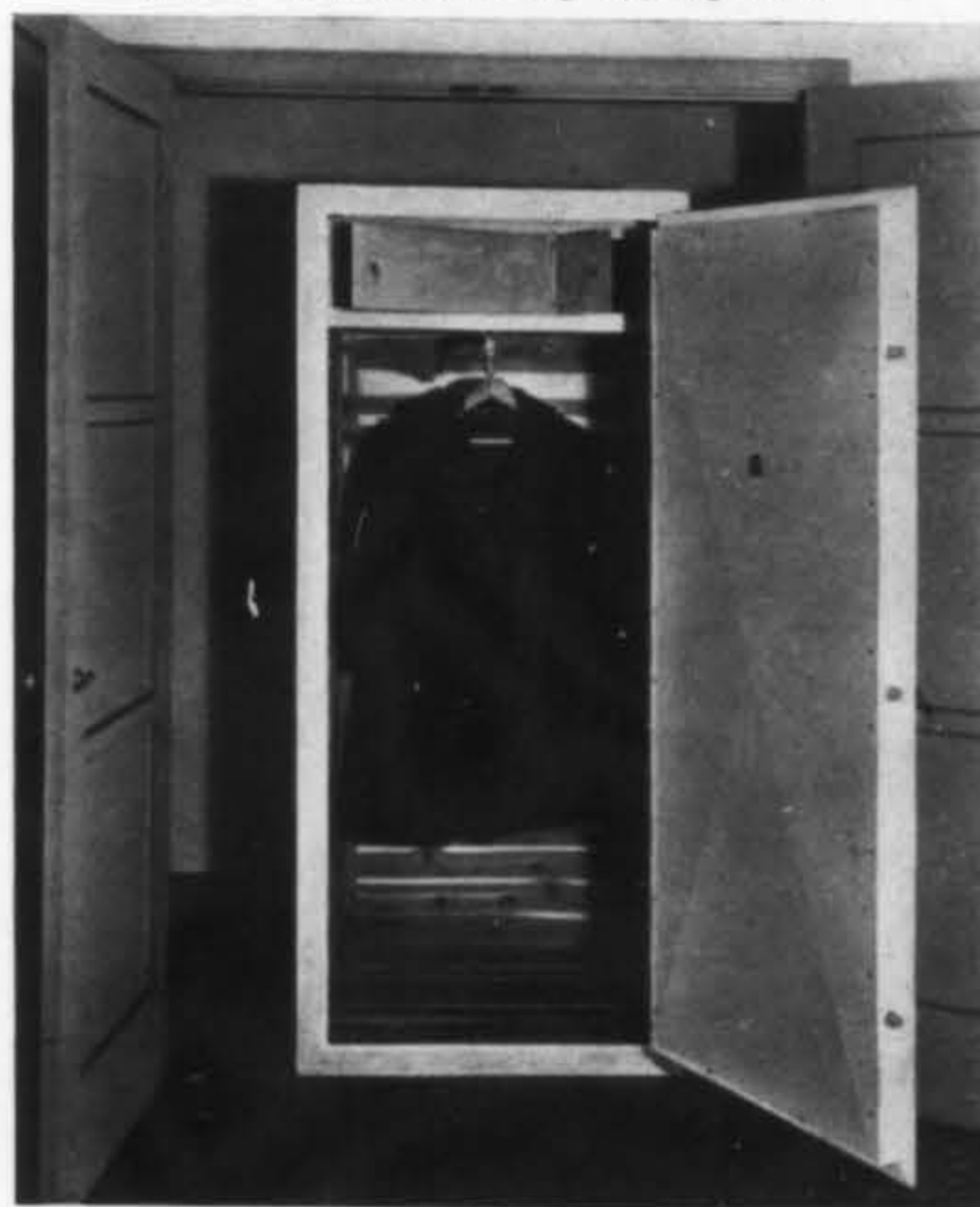


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R U N N I N G F I R E

By MARK DANIELS, A. I. A.

THE BACKSLIDER

THE highly complimentary comment of Henry H. Saylor, A.I.A., Associate Editor of *American Architect and Architecture*, on "Running Fire" makes me want to cry. Statements in that beautifully edited journal are weighed by the world. But why did he have to enlarge upon the subject?

Having admitted that he, like myself, was a hardware drunkard, why did he have to drag in inebriate indulgence in the camera cup? He must know that ALL hardware drunkards are camera sots. Of course, he may not have known that I had all but conquered that form of secret bibbling, but I wish he hadn't mentioned it.

The truth of the matter is that for years I was torn by the lures of the camera shop and the hardware store, only to succumb to both until I became nothing short of a window sot. I even reached the point where I could toss off a telephoto lens without a chaser. Finally realizing that nothing could save me except the power of my own will I began my life struggle. I chose the camera shop because there are no very cheap items to be purchased there. One by one as the years rolled by, a camera shop fell before my determination. Finally I reached a point where I could pass all but the best. As the art of photography developed the struggle became more acute, but I developed control until a movie camera in the street would not hold me more than an hour. I even reached the point where I seldom stopped a man on the street to ask him whether the little leather case slung over his shoulder was a camera or merely an uninteresting case. Of course, I was merely tapering off on hardware, much as the other kind of drunkard tapers off of whiskey by drinking beer, but it worked. Then came Mr. Saylor's item, and back with a rush came the old desire.

My office is diagonally across the street from two of the best camera shops in San Francisco and this morning I was an hour late. Why, oh why, did Mr. Saylor have to recall my once conquered weakness?

THERE IS NO DENYING THEM

IT IS not often that we can sit in a hotel dining room on this coast and observe while dining, the antics of what has become known as a "floor show" without having to ask for some bicarbonate of soda before the meal is over. Most of those shows would turn the stomach of a goat into a pickle factory.

Not long ago I was lucky enough to be asked to dine in one of San Francisco's leading hotels, and anyone who has been forced to trot around this palpitating globe much, will admit that San Francisco hotels furnish about the best food that can be had in public places. We were late, so that the first bevy of undulating and unadulterated ex-chorus girls moved off as we were finishing our cocktails. Grateful that that part of the show was over we settled down to enjoy a repast which we thought would be interrupted only by the performance of a world famous pair of artists.

With the meat course the artists came on. They were truly great dancers. In addition to their exquisite grace there was a modest courtesy on the part of the gentleman towards his partner that raised their artistry to a high plane. When they had finished their performance there was a burst of applause that was unmistakably spontaneous and sincere. Despite the floor-manager's attempts to hush it the applause continued, but after a few curtain calls the orchestra burst into a jazz delirium and the ex-chorus girls pranced on in a formation that looked like a herd of Percherons trying to imitate a pack of greyhounds. With a sigh my host withdrew from his waistcoat pocket a small bottle

of sodamint tablets and silently passed them to me.

Why do these floor managers treat their patrons that way? Or is it that the broad hips will not be denied?

ADAPTABILITY

IT was because they were unable to adapt themselves to sudden and violently changed conditions that so many men jumped out of tenth story windows during the past six years, but there were some who stood fast and took it on the chin. One man who will have my undying admiration for his adaptability, as well as his determination, is Ignace J. Paderewski.

In 1920 or 1921 Mr. Paderewski wired me to meet him at El Paso de Los Robles. It was in the early winter but winter in California is often the best part of the year. What should be my dismay when I found as I stepped off the train in the Pass of the Oaks that it was snowing. "Most unusual", the people said, which for once was true.

In the hotel Mr. Paderewski said that he wanted me to plan the development of his acreage not far from there. In the morning we started by motor but the roads were so slippery we had to turn back. The half inch of snow had transformed those streaks of red clay into cakes of wet soap. For three days enough flakes of snow fell to keep the roads impassable. There was nothing to do but sit around and chat.

One evening Mr. Paderewski told me that he would never play in public again. No, never. He had been away from the piano too long and his heart was too heavy with sorrow for Poland. That was after a long conversation with a New York impresario. The next morning I left. Three days later I read in the headlines that Ignace J. Paderewski would give his first concert in many years, opening soon in New York City. I remembered that Poland was in dire need of money.

A few days ago I read in the headlines that Ignace J. Paderewski would appear in motion pictures for the first time in his eventful life. At last the delicate touch of the virtuoso may have left his fingers, but does Mr. Paderewski hesitate? A pianist, a linguist, an authority on international law, one of the world's greatest virtuosos, the Premier of a great nation, a star in motion pictures.

The world is in a turmoil—on the verge of destruction—facing a cataclysm. No doubt the noble nation of Poland is again in need of funds. God bless the grand old maestro.

THE DREAMER

TOO often we hear it said that the dreamer never completes his work. What ROT! His work is to dream, to dream for us, and when he finishes that work, the world is the loser.

All noble accomplishment is the work of dreamers. Music, painting, sculpture, architecture, railroads, ocean liners, airplanes, were dreamed before they were developed. Edison, Marconi, Fulton, Leonardo, the Wright brothers, Tolstoi, Dickens, Thackeray, Scott were dreamers. Stalin, Hitler, Mussolini, Hearst and I are dreamers and for one I thank God my work is not completed.

The trouble is that so many people seem to think there is a distinct difference between imagination and dreams. With the exception of dreaming while asleep, imagination and dreaming may be considered synonymous and surely those who ridicule the dreamer are not silly enough to refer to the dreams of night.

True, some dreams turn out to be nightmares, such as the radio, but to the dreamer who brought forth the first pair of suspenders I am profoundly grateful.

THE ALIBIERS

IN THE days of Edgar Allen Poe, Conan Doyle and Quiller-Couch the problem was how to commit the perfect crime. The problem today is how not to commit it. With the advent of the motion picture and the radio the secret came out. All that is needed is an alibi, and today any child can produce one from amongst his pocketed jumble of string, nail, marble and more or less toy pistol, that will stand the test of almost any American court.

But those who have perfected crime to a point where it has almost become monotonous are confronted with another problem that is not so easy of solution. Perhaps that is why the criminal element perseveres and continues to grow. It is a new problem. Perhaps, also, that is why we make it so easy to escape punishment. We want the criminal to come up to the major problem so that he may develop ingenuity to the highest degree. Yes, quite a worthy devise.

Keep the orchids flowing and perhaps the penitentiaries will produce the last word in original alibis. All other problems of evasion of punishment have been solved, but one. Now the master minds are bent upon finding a plan to squirm their way between God and perdition. Toward what goal only He knows.

COMPANY

MAN is a gregarious animal. He is so much so that a great many who should not feel that way, don't want to sleep alone. He has always been more or less like that but of late years he seems to be unable to endure more than five minutes of solitude. Cold shivers run up and down what was once his spine when he is alone in the house for half an hour. He rushes to the 'phone and asks Bill to come over for a cocktail. He calls up Mabel to go for a ride in the park. He turns on the radio and kicks the dog through the front door.

Time there was when a man would take his dog along for company during an idle afternoon's stroll through the woods. I have actually known both men and women who would ride a horse for an hour in districts where no one could see them. I've done it myself, but I've forgotten just when. And in the days when people read books it was not especially surprising to find a man alone in his library reading one.

Perhaps this is all because misery loves company. If that is true, the experiences of the past six years explain everything, yet to many of us there seems to be a faint awakening of a desire to be alone once in a while. I am as gregarious as the next person but when I go to meet the devil, or my God, I want to meet him alone.

A HOUSE

I SAW a house once, I've forgotten just where. Not a building where two or three people slept, quarreled, shouted while the radio was going, kicked the pooch off the porch and spent alternate periods recovering from colds and swallowing aspirin to soothe headaches from bad ventilation.

It was a house with a front door. It had some nice clean windows and you could feel the sunlight rushing past you to get inside. Alongside a bay window there was a tree that rented its branches to thrush and thrasher alike, terms a song down and a nest a year.

If I remember correctly the people who lived there had employed an architect but I may be mistaken, that was so long ago. I wish my memory were not so poor. I'd like to go there again some day but I can't remember where it is.

Yes, I'd like to see a house again.



Air Photographs by Spence



The people who live on the shores of Newport Bay, like the residents of their namesake city on the Atlantic coast, are down to almost their last yacht. How fortunate we are that recovery is well under way, for such views as these would be sadly missed. While Lido Isle, shown prominently in the lower view, has no eminence other than structures, it is reported that glimpses of the horizon may be had from the roofs of buildings. However, this is not important, for as an aquatic playground there are few sheets of water equal to Newport Bay near Los Angeles.



Pelican's eye-view of Balboa Island and Lido Isle

BALBOA AND NEWPORT--MECCAS OF SOUTHERN CALIFORNIA YACHTSMEN

The Government Breakwater Now Admits Larger Craft to the Harbor.

THROUGH the Federal expenditure of two million dollars on dredging and improving the Newport-Balboa harbor, pleasure yachtsmen have incidentally been considerably delighted. Newport-Balboa now possesses one of the best yacht harbors on the Pacific Coast.

Sand bars have been removed, a main channel twenty feet in depth runs the entire length of the Bay, and it is now possible to "tack" across the harbor at any point without running aground. The quiet waters of the Bay are perfect for the smaller craft and for children. Many a promising commodore got his first salty taste of the sea at Newport-Balboa and first "learned the ropes" on a twelve-foot craft.

Only forty miles from Los Angeles, the Bay affords a rare set of advantages—fishing, surf and bay amusements, and a beautiful home in one of the charming communities which line the shore. The city of Newport Beach is seven miles long and a mile and a half wide, comprises all the land around the Bay and consists of a long peninsula forming a land-locked harbor with four principal islands.

Newport is the oldest Bay community and remains the hub of boat building and fishing. It is the center of population and business.

Balboa covers much of the peninsula, and there are many fine homes on the Ocean and

Bay, clear out to the inlet. The famous Newport Harbor Yacht Club is about midway between Newport and Balboa. The "Rendezvous" dance palace, well known to the younger generation, is at Balboa. El Bayo Tract is a subdivision on the Bay near the Yacht Club.

Bay Island is an exclusive private spot reached only by a foot bridge from the peninsula at Balboa. It was originally the home of the distinguished actress, Mme. Modjeska.

Balboa Island, called the Cape Cod of the Pacific, is a community of quaint homes and an attractive family vacation spot. It is reached from the Highway and also by a ferry across the Bay to Balboa.

Corona del Mar is a corner of the city situated on the bluffs overlooking the inlet and commanding a view of the harbor, the ocean, and Catalina. Gardens and flowers are famous here.

Harbor Island is another secluded little spot like Bay Island, but may be reached by motor via a bridge from the Coast Highway. There are only about thirty lots on this island, and it will eventually be like a club.

Lido Isle is the newest island in the Bay and is rapidly developing into an individual home community. Architectural restrictions require that tile roofs be used and that the

greater part of the exteriors be stucco. It is the plan of the Lido Isle Community Association to create an Italo-French Riviera along the shores of Newport Bay.

Among the noted people who own beach homes or who vacation at Newport-Balboa are Harry Bauer, Fred Lewis, Jascha Heifetz, H. S. McKay, Shirley Meserve, S. M. Griffith and a number of others prominent in the social and business life of southern California.

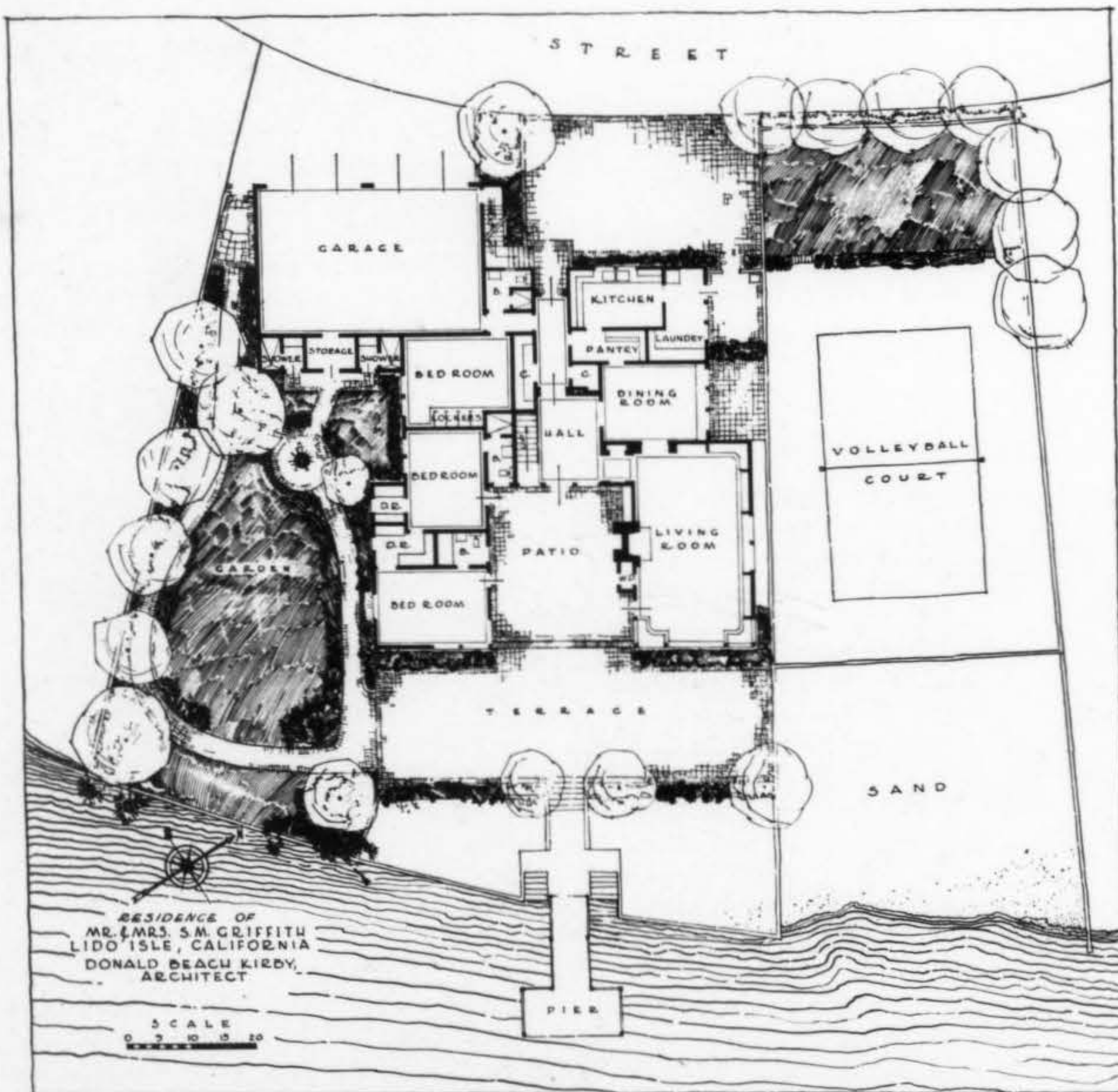
Fishing attracts thousands of residents and visitors who waylay swordfish, albacore, tuna, barracuda, sea bass and other sport fish—not to forget the croakers and other denizens of the Bay for tamer angling.

The harbor is a leading yachting headquarters and is the home of the largest star boat fleet on the Coast. Many large and luxurious floating palaces make their home port here—such as Lewis' "Stranger," Heifetz' sloop, Commodore Johnson's "Seyelen," Commodore Rohl's "Ramona," and other large and small craft—from dinghies to schooners. There are three yacht clubs—The Newport Harbor, The Balboa, and The Balboa Island (junior yacht club). The Balboa Yacht Club claims "Hook" Beardslee who has three times won the International Star class yacht races.



Photographs by W. P. Woodcock

Gordon B. Findlay, Builder



LIDO ISLE BEACH HOUSE OF

Mr. and Mrs. S. M. Griffith

DONALD BEACH KIRBY, ARCHITECT

Where the bathtub is never dry. The Griffith beach house on Lido Isle scoffs at broken plumbing. This house occupying three lots on part of Lido Isle, a resort that is now going through the first labor pains of boom, is compact, practical and arranged with facilities for easy access to the out-of-doors. The exterior finish is horizontal and vertical redwood siding painted white and a smooth stucco finish. The roof is a dark green interlocking clay shingle tile.

South California beach residents are almost the only people who can fence off their own sand beach with enclosures running to the water's edge. Even seagulls and sand crabs are discouraged from pacing the shore.

Boarding houses are not alone in being "just one big family." Mr. Griffith's personal family is small but he includes in his "just one big family" practically all of the employees of the firm he heads which accounts for six master bedrooms and three servant rooms in a house that is only used seasonally and week-ends. And there is comfort in every room, even to such antiquated things as books.



SECOND FLOOR PLAN



Photographs by W. P. Woodcock

NO WONDER CALIFORNIANS ARE GROWING UP TO USE BETTER ENGLISH

NEWPORT BEACH GRAMMAR SCHOOL

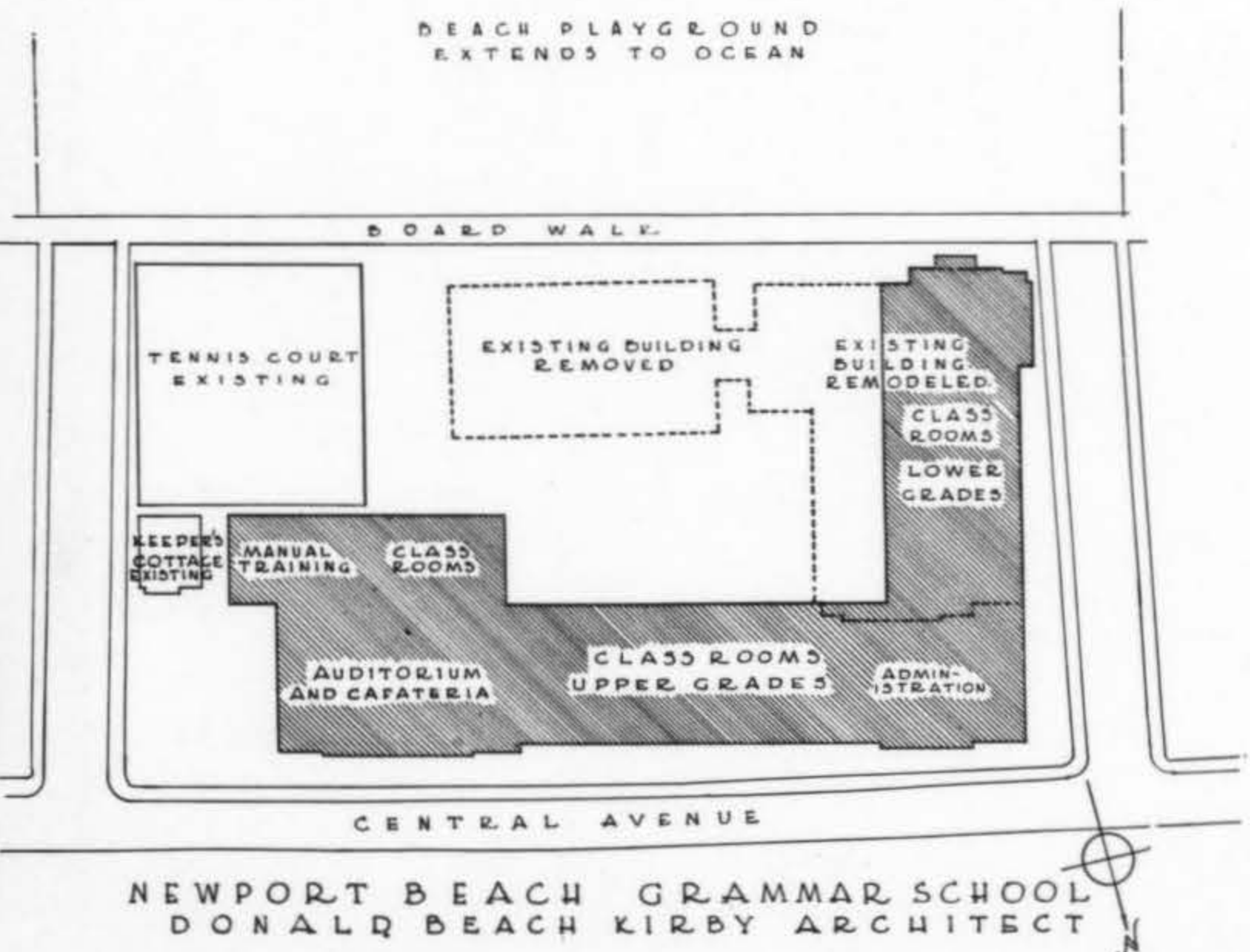
DONALD BEACH KIRBY, ARCHITECT

It has been said that California is beginning to spend more money on its school buildings than European countries spent on their cathedrals. If this is true it may be happily so for it is doubtful if revolutionists would dynamite a school building although it is a bit presumptuous to assume that this may be true.

When the architect started work on the present Newport Beach Grammar School, the former building was badly damaged by the earthquake and was being removed. The problem confronting the architect was that of salvaging as much of the old building as possible and in addition conforming to a residential neighborhood in a beach community. For harmony in the residential neighborhood, a pitched roof, dormers, shutters and other residential features were used in an effort to

avoid the cubical look of most institutions. The building is of reinforced concrete exterior walls and beams through the corridors. The classroom walls are plastered but the auditorium is concrete brush coated. For fire-safety a shingle tile roof was used. Sash and shutters are blue-green.

One unique feature of the Newport Grammar School is the playground that extends to the ocean. The original building was placed near the board walk away from the main street, leaving a playground between the building and the main street. In rebuilding, the school board felt that a larger playground should be made available, and they arranged with the city council to use about two and a half acres on the beach. At this institution the teacher will not have to take her pupils to the aquarium to study marine life nor will she have to send Willie home to be washed behind the ears.





HOTEL PLAYA DE CORTES

at Guaymas on the West Coast of Mexico
Deep Sea Fishing on Boco-chibampo Bay

THE most interesting, as well as the newest, of the several rail lines which enter Mexico is the West Coast Route of the Southern Pacific. It is notable because when Mexico was dotted with revolutions the West coast was forgotten, and if it held a place in the sun merely slept in it. There were Indian trails through the rugged Sierra Madre Mountains but they were little used and soon overgrown by the luxuriant vegetation. In 1905 the Southern Pacific Company decided there must be a railroad through that section. Orders were issued, work was commenced and progressed until halted at Tepec to give the engineers additional time in which to do the apparently impossible, conquer the impregnable Barrancas. But nothing is impossible to the builders of railroads, the engineers found a feasible route and in 1927 the first Southern Pacific train ran from Nogales, Arizona, to Guadalajara, Mexico.

In the minds of potential travelers two contrasting ideas usually boil and simmer before a trip is undertaken. The spirit of adventure stirs but caution creeps. A primitive land promises adventure but may be short on comforts and the average American is convinced he can find no adventure, no romance, not even real pleasure in a journey that does not offer room and bath at the end of it.

Men who are wise enough to build railroads know these little oddities of human nature and stand by to provide in a degree the adventure if not the romance and particularly the comfort. With all this in mind the Southern Pacific Company has recently opened the Hotel Playa de Cortes, a thoroughly modern resort, on the Bay of Boco-chibampo, three miles from Guaymas, world famous deep sea fishing center. Probably no place in the world offers finer fishing than the Gulf of California, and this is especially true in the region near Guaymas. The waters fairly teem with fish. For most fishing the fishing grounds can be reached from the hotel in fifteen to thirty minutes but the sword fishing grounds are distant an hour and a half. In the winter season the principal fish caught are sea bass, silver sea trout, gulf sea trout, rock bass and red snapper. In the summer season the list includes swordfish, sailfish, Spanish mackerel, rooster fish, bonita, tuna, yellowtail, albacore and rock bass.

Good fishing makes a good day for the sportsman but when the day is done the most ardent angler does not despise the creature delights. He feels no incongruity in finding a luxurious hotel, offering every comfort, awaiting his return from the chase. Playa de Cortes has been well planned and fits preeminently into its surroundings. In construction the walls are of stone, lime-plastered and whitewashed inside and out, the roof of soft-toned, handmade Guadalajara tile. The floors throughout are tiled with the exception of the ballroom, which is of native Amapa. The tile is similar to that used in the old convents and museums of Guadalajara.

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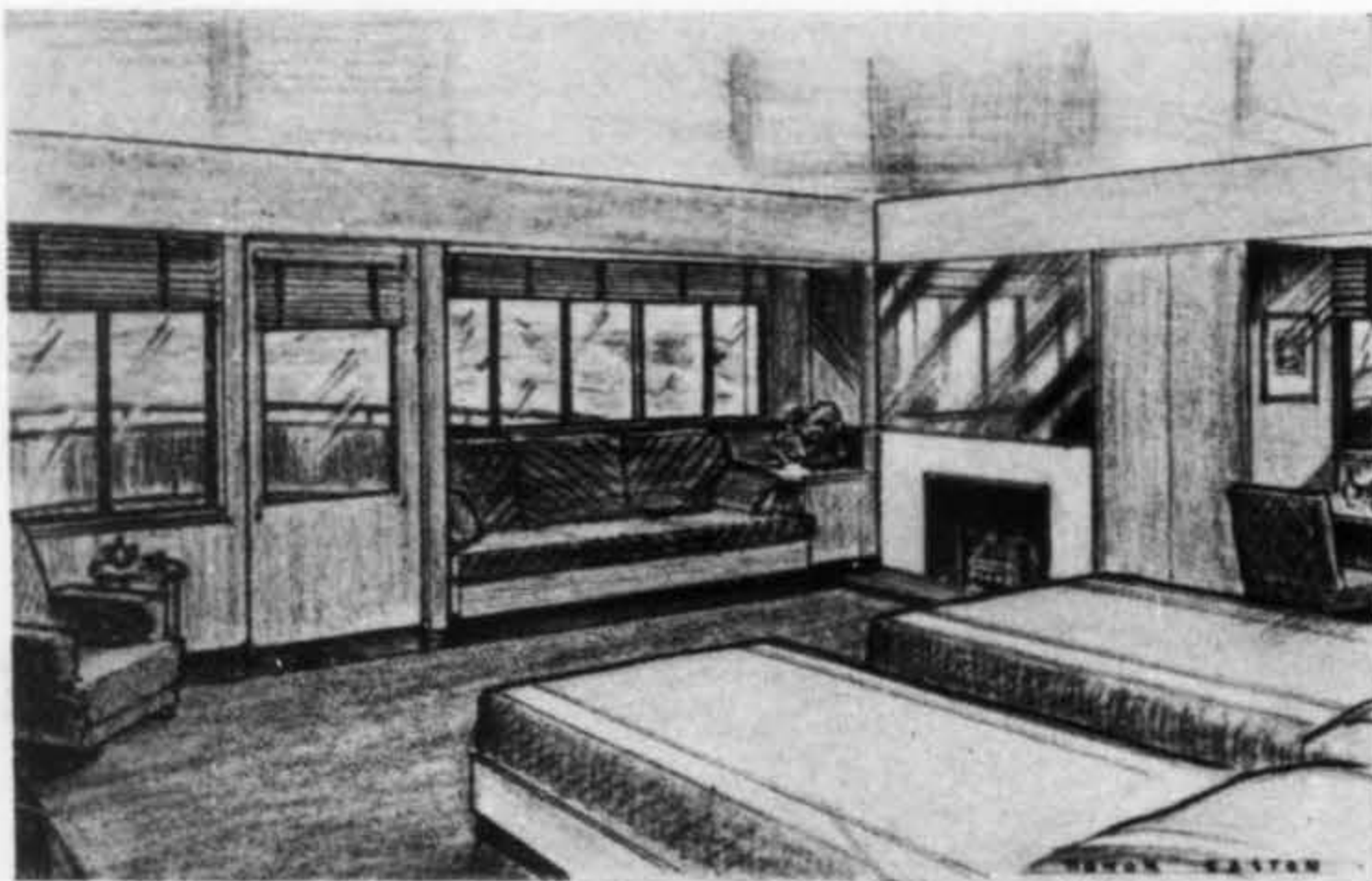
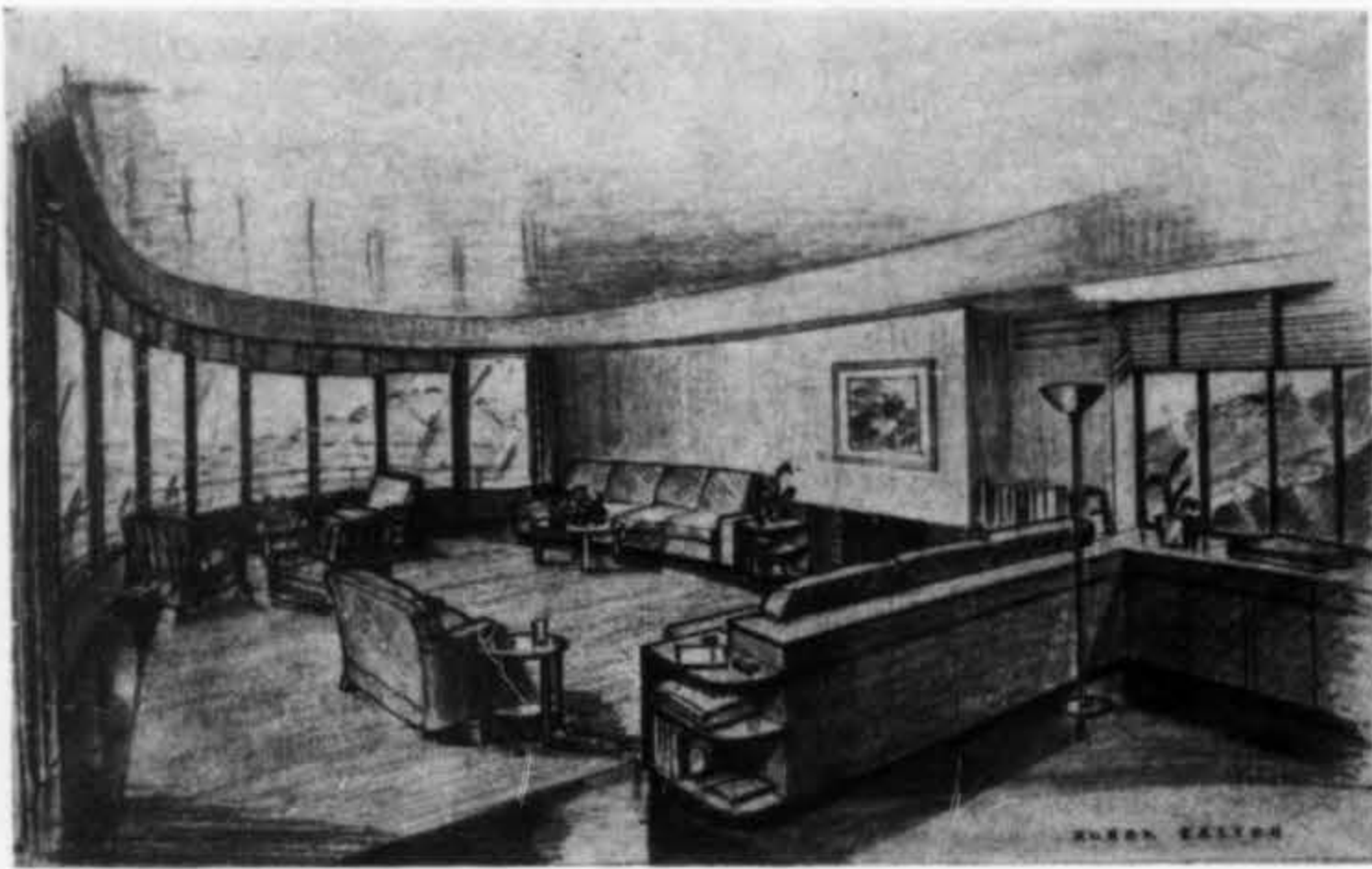
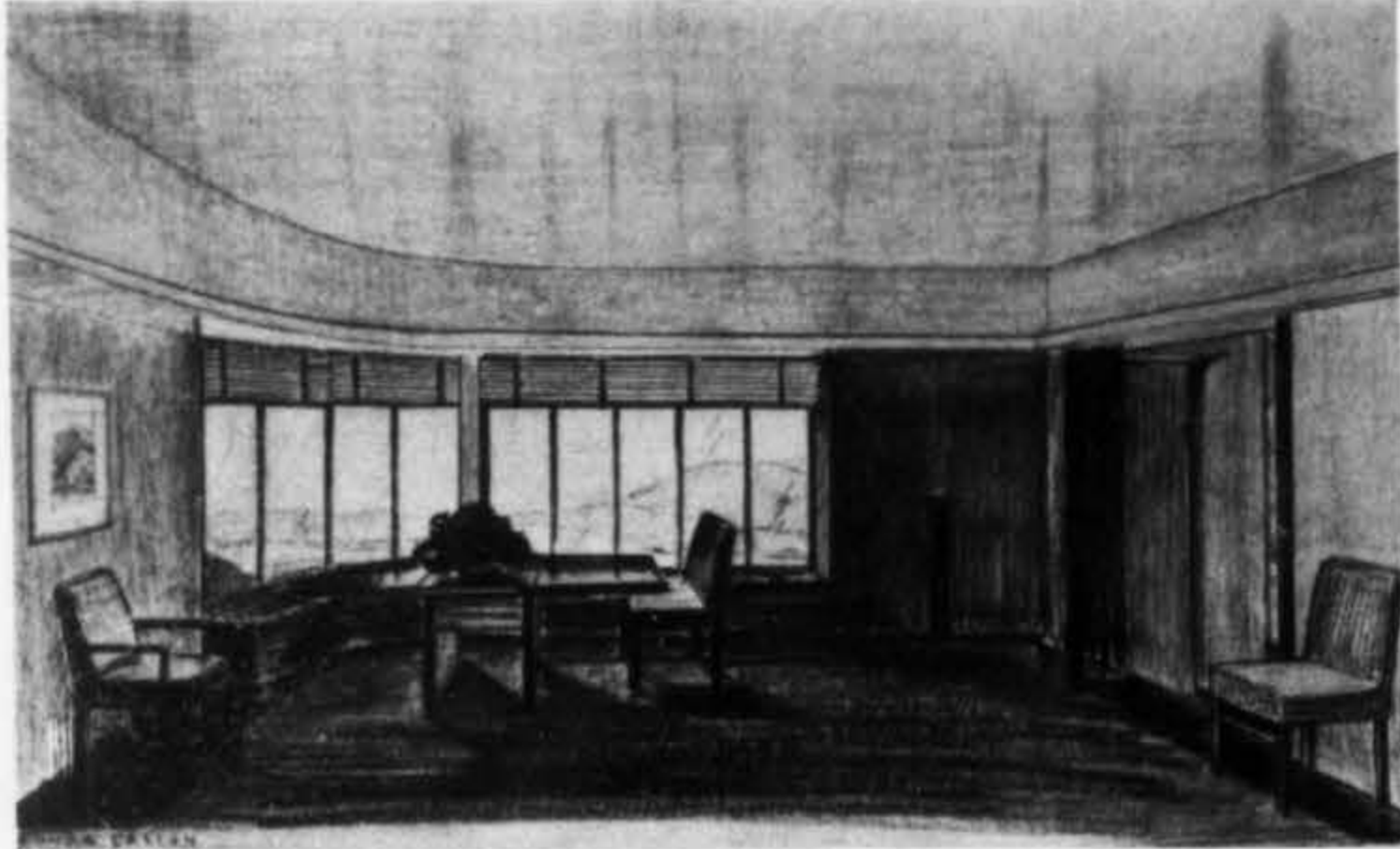
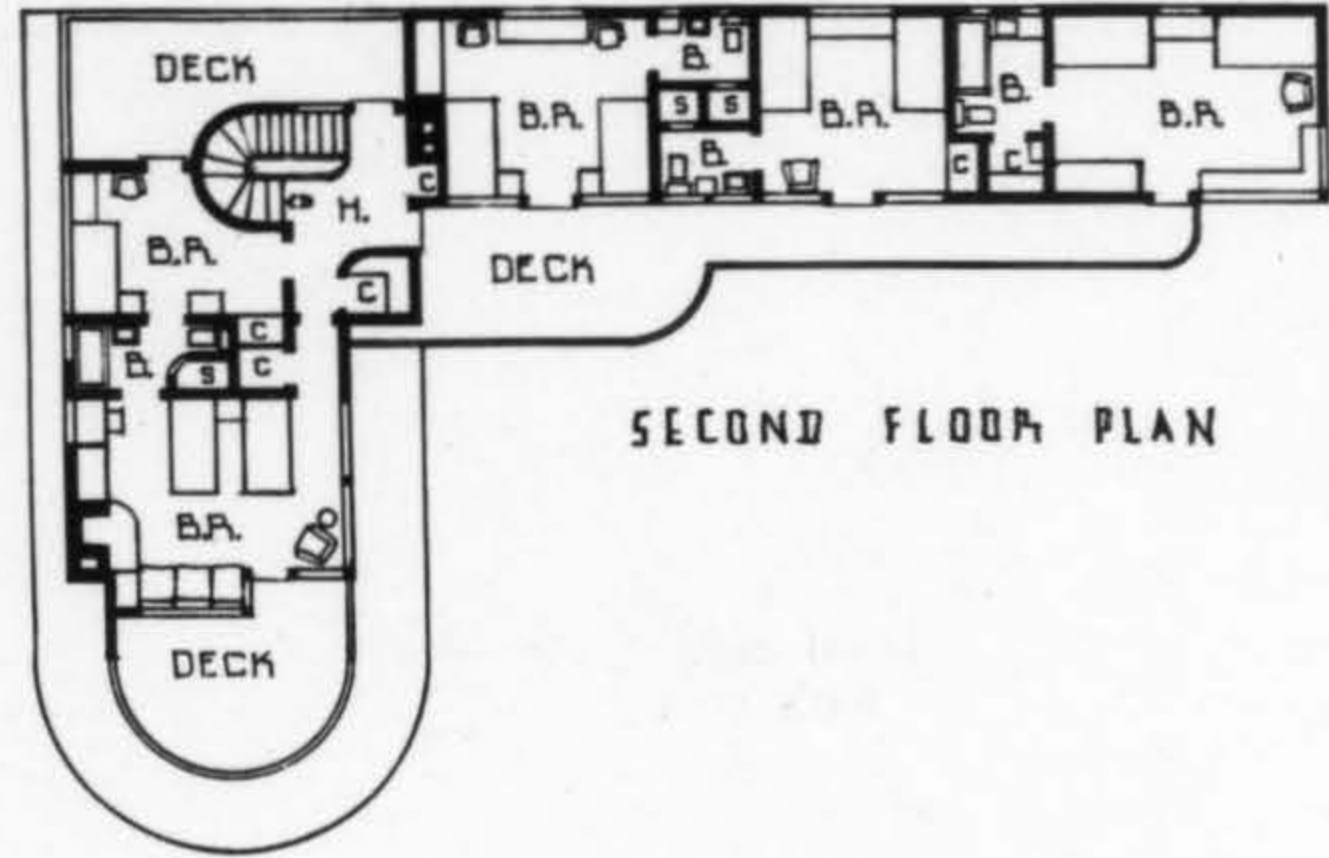


A MODERN HOUSE FOR THE DESERT

The House on the Cover

ERLE WEBSTER AND ADRIAN WILSON,
ARCHITECTS

Interiors by Honor Easton



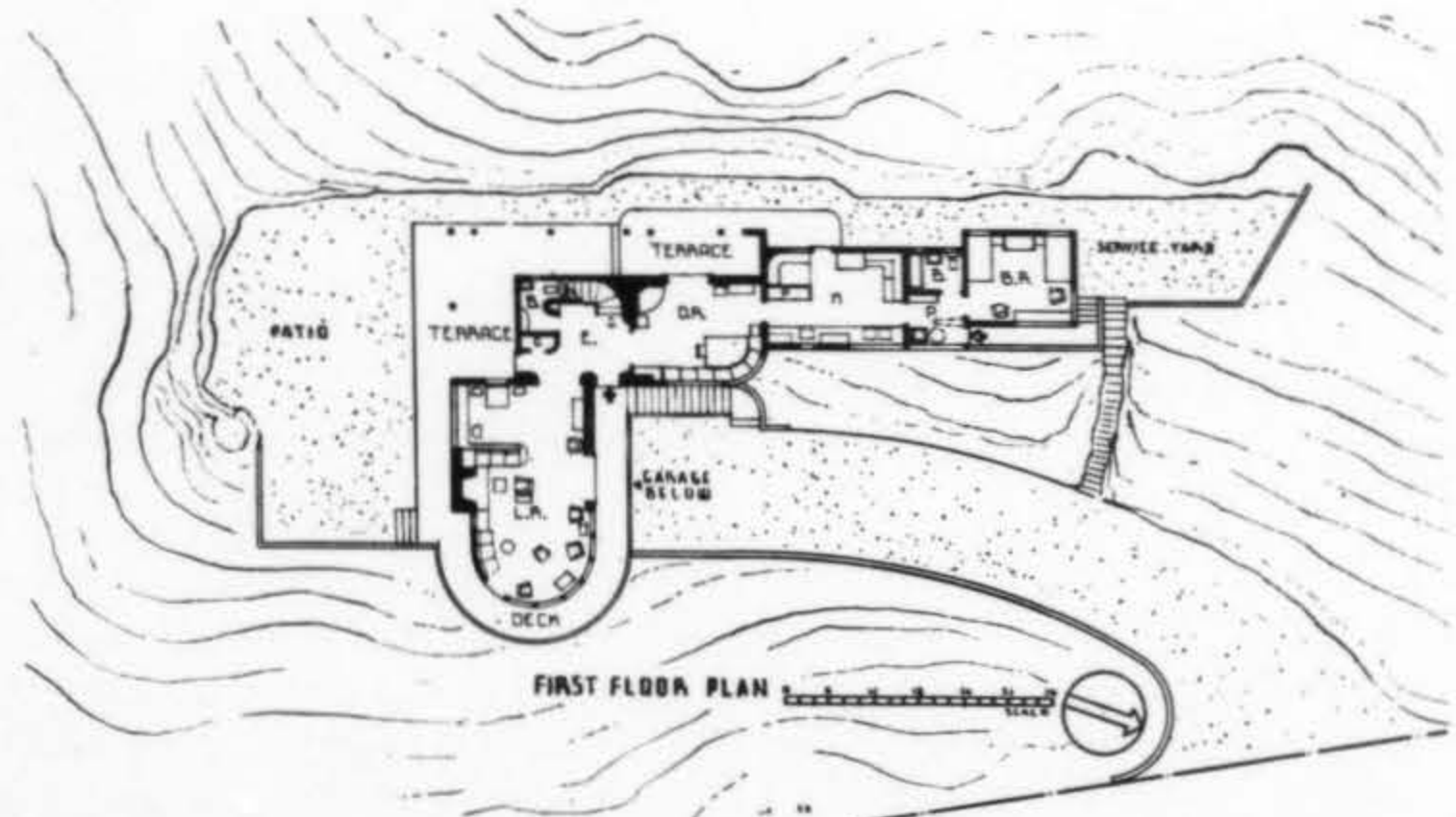
THE HOUSE illustrated on the cover is situated on a mountain side overlooking Palm Springs and commands an uninterrupted view of all the desert and mountains round about. It was designed to take the greatest possible advantage of this colorful panorama and to provide the maximum enjoyment of the desert air and sun. A study of the plan will show that every room has two or three exposures as well as an adjacent outdoor terrace or deck. The fact that the house is for seasonal use only in a mild desert climate allowed greater than usual freedom in planning and permitted such features as the open balconies to be used for circulation, instead of hallways.

A house like this for young children, their parents, house guests, and servants, means a home which is open, uncluttered, and elastic in arrangement and it also provides privacy for each group, as the plan indicates. The interior design was given first consideration in the planning and most of the furniture is designed as a part of the architecture of the room. Built-in beds and sofas are arranged to provide a maximum of open floor areas and increase the spacious effect of the rooms. The dining room is so arranged that a small group can dine with a specially designed table pulled up to the window seat, or a large party can be seated in the center by enlarging the table. The room is lighted indirectly from an inverted cove which gives a soft general illumination at the ceiling. The outdoor terrace, shaded by the house and the mountain, can be used for dining which is very delightful in the warm season.

The construction is wood frame and stucco with steel sash. The projections of the flat roofs give protection from a too intense glare of the sun on the windows and also allow continuous ventilation under the roof.

An interesting feature of the living room is the semi-circular bay in which the steel windows disappear below the sill. Large sliding doors which disappear into the walls further increase the sense of opening up to the outdoors. The living room also has indirect lighting all along the fireplace side which will give a decorative pattern of softly diffused light. The entire first floor is covered with solid colored linoleum. The entrance hall, living room, and dining room linoleum is a terra-cotta brown which harmonizes with the natural redwood and light sand-colored plaster of the walls.

On the exterior, color is used to serve two purposes; to relate the building to the deep red brown of the hillside and to avoid a glaring effect which is likely to exist in such strong sunlight.



BOOKS

By EDWIN TURNBLADH

Bibliotheca Politica

IN grandfather's day, before the radio, book publishers could be seen rubbing their nervous hands with what definitely resembled carefree glee when a political campaign was on the calendar. The nation's election time invariably meant that at least three or four books could be published on candidates or platform planks—not only published, but, what was more desirable, sold. Today only the most brave of the publishers will "take on" a political book—and even they won't go wading much above their knocking knees.

The radio, it seems certain, is principally responsible for the decreased output of political literature. After all, how could a man care to buy a book about a candidate when, unless he is a dial twister of rare finesse, he cannot avoid all manner of eulogy or assault, ranging in grammar from Marc Antony's praise of Caesar to the barber's opinion, and in bombastic crescendo from Dr. Townsend's sickly flute notes to Father Coughlin's boiler blasts on the international "bangkers" and the "gahverment."

I can't find any new book which can be legitimately termed a biography of Roosevelt—"campaign" or otherwise. There seems hardly a need for one. Public information on the president is adequate, especially since "The Roosevelt Omnibus" of two years ago, the photographic album which depicted the President in all the fascinating stages of human development from the time when his trousers were held up with a safety pin.

But a book is about to be published on all the Roosevelts in American history, titled, "The Roosevelt Family in America—An Imperial Saga." According to announcements, "The history of the Roosevelt family is the history of the United States. Beginning with Washington, there have been no less than twelve Presidents of the United States directly in the Roosevelt line or related to it. Biographical rather than political . . ." It makes you wonder if there may be a Roosevelt in your own family tree somewhere.

Landon, inevitably, is not yet publicly known like Roosevelt—or even like the tickled Mr. Knox, the first Vice-Presidential candidate in American history who actually seems flattered by the nomination. The possible misfortune which hangs over Landon is the abysmal obscurity which swallows up an ex-Presidential candidate. Politics have been found to be unlike love. It's much better never to have run than to have run and lost.

The only specific biography of Landon is the one by Frederick Palmer, published some months ago, "This Man Landon." Loosely thought out and flatly written, the book gives

no sharp photography. The provoking generality of the entire account may be observed in this characteristic line—"The saying which Kansans have been repeating for more than three years—'There is more in Alf than I thought'—will apply to him as a chosen candidate and elected President."

Far more worth your time is William Allen White's, "What It's All About—A Reporter's Story of the Early Campaign of 1936." The Emporia editor writes with warmth and style. His book is prejudiced by a plainly sympathetic friendship with Landon, but that partiality is tempered by a broad national outlook. White's work is some of the least dull reading of all the campaign literature and will probably push Landon farther than any other one book.

Indeed, White's own contribution will be far more helpful to the Republican cause than a cheap cloth book to which he wrote the foreword. That one is "Alfred M. Landon—or Deeds, Not Deficits," by Richard B. Fowler. The job sells for fifty cents, which, of course, couldn't make much of a deficit in anyone's budget. There are camera shots of Landon from grade school days. What childhood pictures have to do with problems of state or national government is just one of America's political riddles.

But a pamphlet on Roosevelt does even better than the one on Landon—from the standpoint of economy. You can get a copy for only a quarter. It's one of a series called "Men People Talk About," and it's titled "Franklin D. Roosevelt, The Man." Erich Brandeis, whoever he is, batted out the stuff.

Senator Arthur Capper introduces "America at the Crossroads"—supposed to be the only book which gives, in his own words, Landon's ideas of government. This book will only appeal to the wealthier classes—it costs a dollar.

In "Half Way With Roosevelt," Ernest K. Lindley seems glad to meet Roosevelt more than half way. Advertised, of course, as "not a campaign document," this book, like White's, is a rare one for which the Party may be really grateful. Lindley feeds the Republican elephant some well salted peanuts, like this—". . . one of the most significant of the accomplishments of the New Deal is the liberalization of the Republican party." Edged by a keen intelligence, Lindley's opinions deserve your respect, even if you don't agree.

I rather suspect that, in reading most of the books composed by their friends, the candidates are reminded of the thought that "I can protect myself from my enemies, but Heaven save me from my friends." A book titled "Guilty" is the best example of that sort of "help" which I can recall at the moment. Sub-labeled

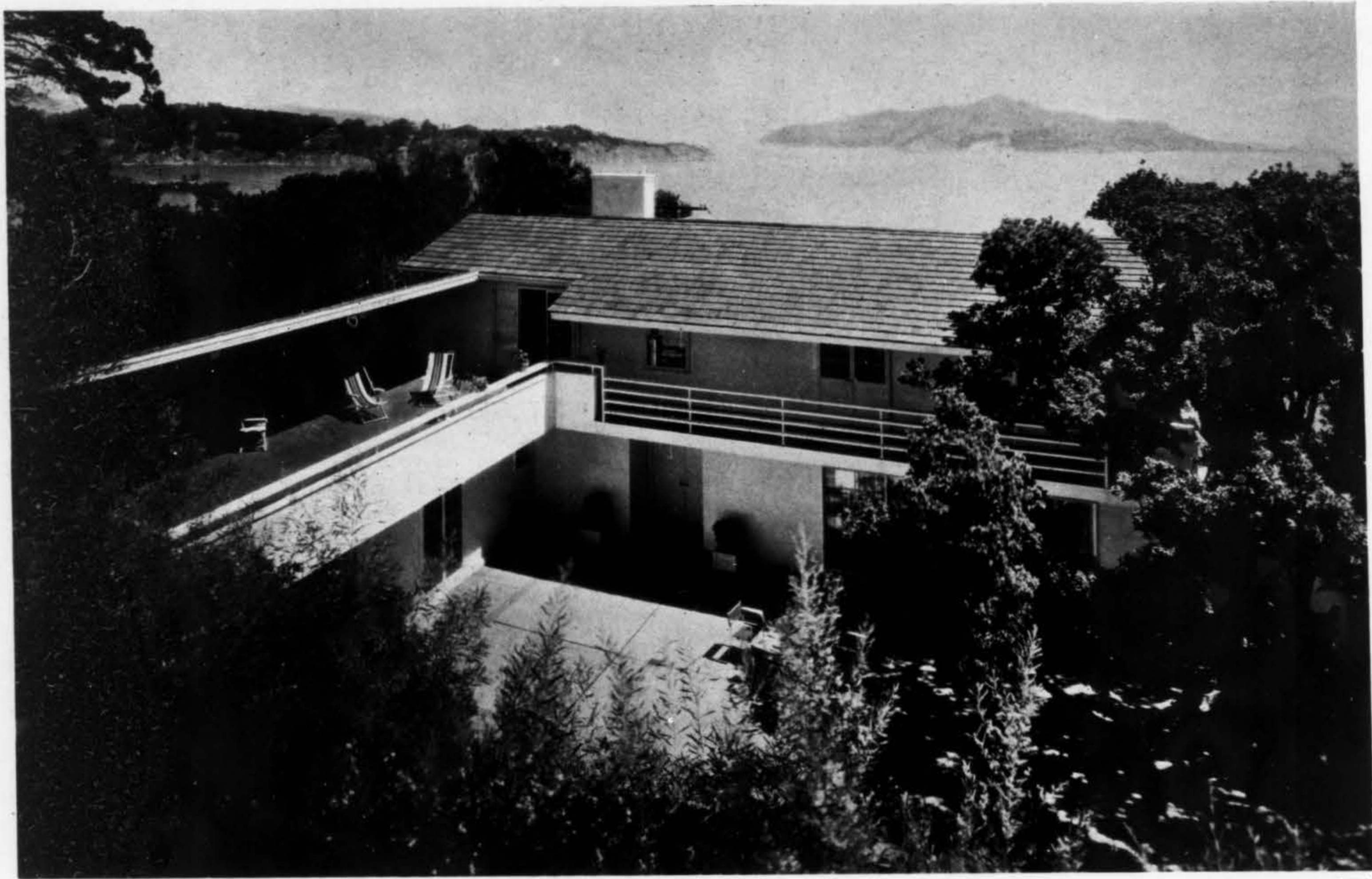
"The Confession of Franklin D. Roosevelt, Written by a Friend," the title page quotes the pretty saying, "Faithful are the wounds of a friend." Whereupon the writer evolves a series of fanciful anecdotes referring to various Administration moves and decisions which have been subjected to adverse criticism, as the WPA. In each case the writer ends up by finding the defendant, Roosevelt, "Guilty!" of being the nation's greatest hero since Washington stood up on the Delaware rowboat—a combine of the boy on the burning deck, Colonel Roosevelt at San Juan Hill, and the little fellow at the broken dike. I am sure that the President, more than anyone else, detests the book. Seeking to be a unique and novel political eulogy, it turns out to be merely completely imbecilic and hardly on the intellectual level of a bedtime story. Sample line—"The President flung back his head with a defiant smile." I mention the book only as a rather representative example of political literature.

Another example further illustrates some of the features of this strange branch of the literary kingdom. This one suggests not especially the stupidity but the unfair methods which mark the political books, as they mark the whole campaign. "Still Hell Bent" is James P. Warburg's sequel to "Hell Bent for Election." Needless to say, it indicates that Warburg is still good and mad. Beyond that, the book, like most sequels, is much weaker than the original. Political or other argumentative sequels are particularly bad risks. The danger is that the author run low on ammunition. It's like a quarrel after the first hour or so—all the heavy cannon fodder used up, it becomes necessary to resort to pea shooters.

Warburg invites the reader's mistrust by lifting a quotation from its original context—one which, out of its environment, suggests what must be a different meaning from the one intended. The device is not new—it's always been used in political campaigns, unfortunately. Warburg asserts that Roosevelt said it would be a catastrophe if once again every farmer 'becomes a lord on his own farm, free to grow whatever and how much he likes.' Roosevelt undoubtedly meant nothing of the sort. I want to see that phrase in its original place.

Most of the campaign books, if not unfair, merely bring on a drowsy feeling which in Chapter Two slowly develops into a kind of pitiful stupor. One of the few bright thoughts I've seen was in Norman Thomas', "After the New Deal, What?" Thomas remarks that "As is usually the case in America, the Presidential campaign is not being fought pri-

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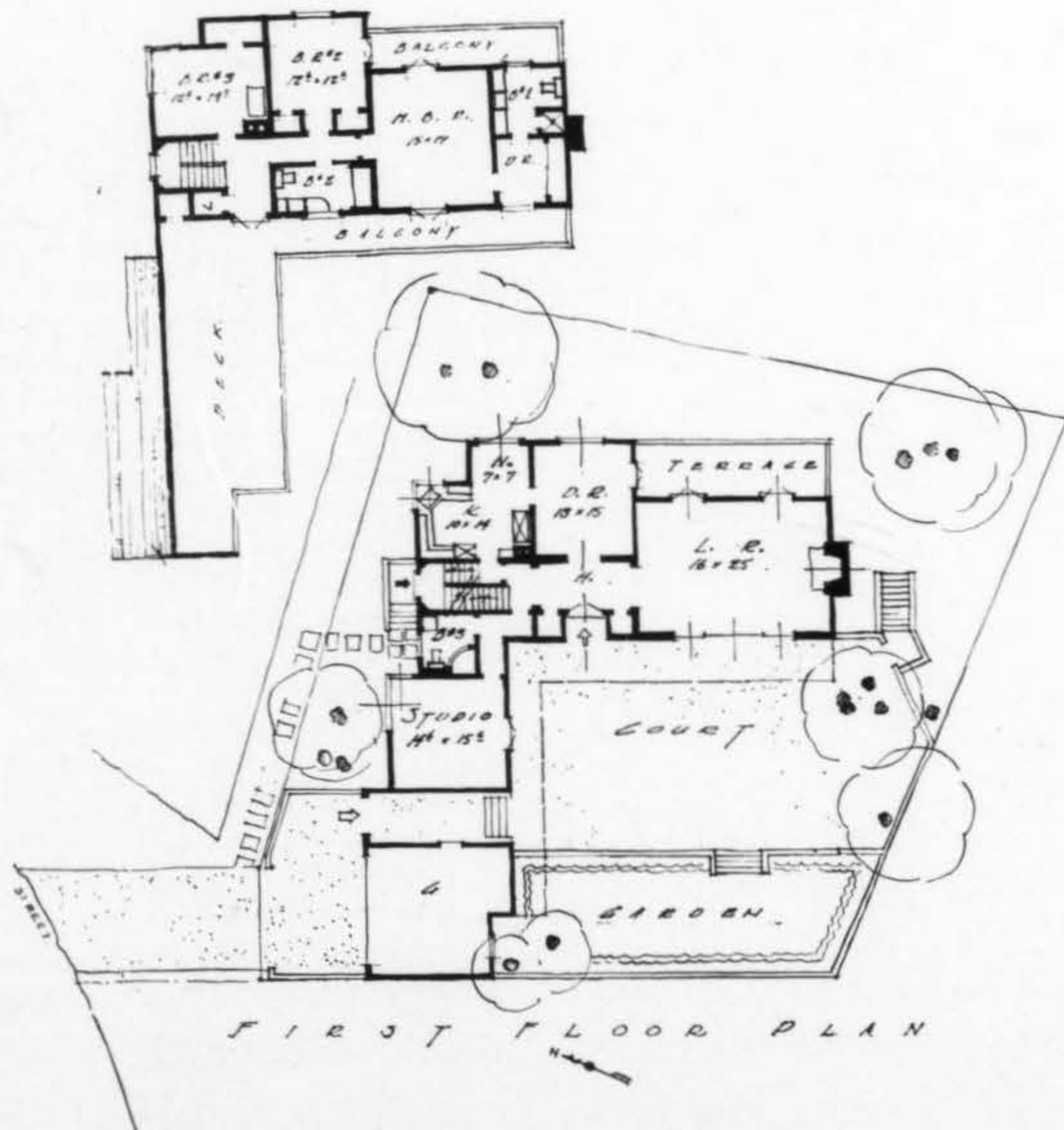
J. R. Armstrong, Builder

A HOUSE FOR LIVING IN THAT IS NO MACHINE

RESIDENCE OF MR. AND MRS. W. H. HALL

Sausalito, California

FREDERICK L. CONFER, ARCHITECT



Neither clergyman nor justice of the peace officiated at the wedding of this house with sunlight, protecting trees and marine view. The long, low lines are in quiet harmony with smooth water and distant horizon. The dark foliage of oak and pine forms a perfect background for the crisp, white building. One glance brings the conviction that this house is one that has been designed for the comfortable use of those who occupy it. There is not a room in the house that has not at least one pleasant outlook. Morning sun in the dining room; marine views from the living room day and night; ready access from all main rooms to court, garden and deck. Many decks are for sun bathing only; here is one that also furnishes shade.



In a suburban all-year-round residence there is nothing that can develop in a man a desire to go straight home after office hours, or even to knock off a little bit earlier, than the play of sunlight and shadow in a patio, the thought of a high-ball under a shady tree and the anticipation of an evening with his favorite magazine in his pet chair. All of these elements are most admirably developed in the house of Mr. and Mrs. W. H. Hall in Sausalito. Frederick L. Confer is the architect, but after a study of these views, you will have to admit that God had something to do with the trees. Dimitri Schoch, interior decorator.





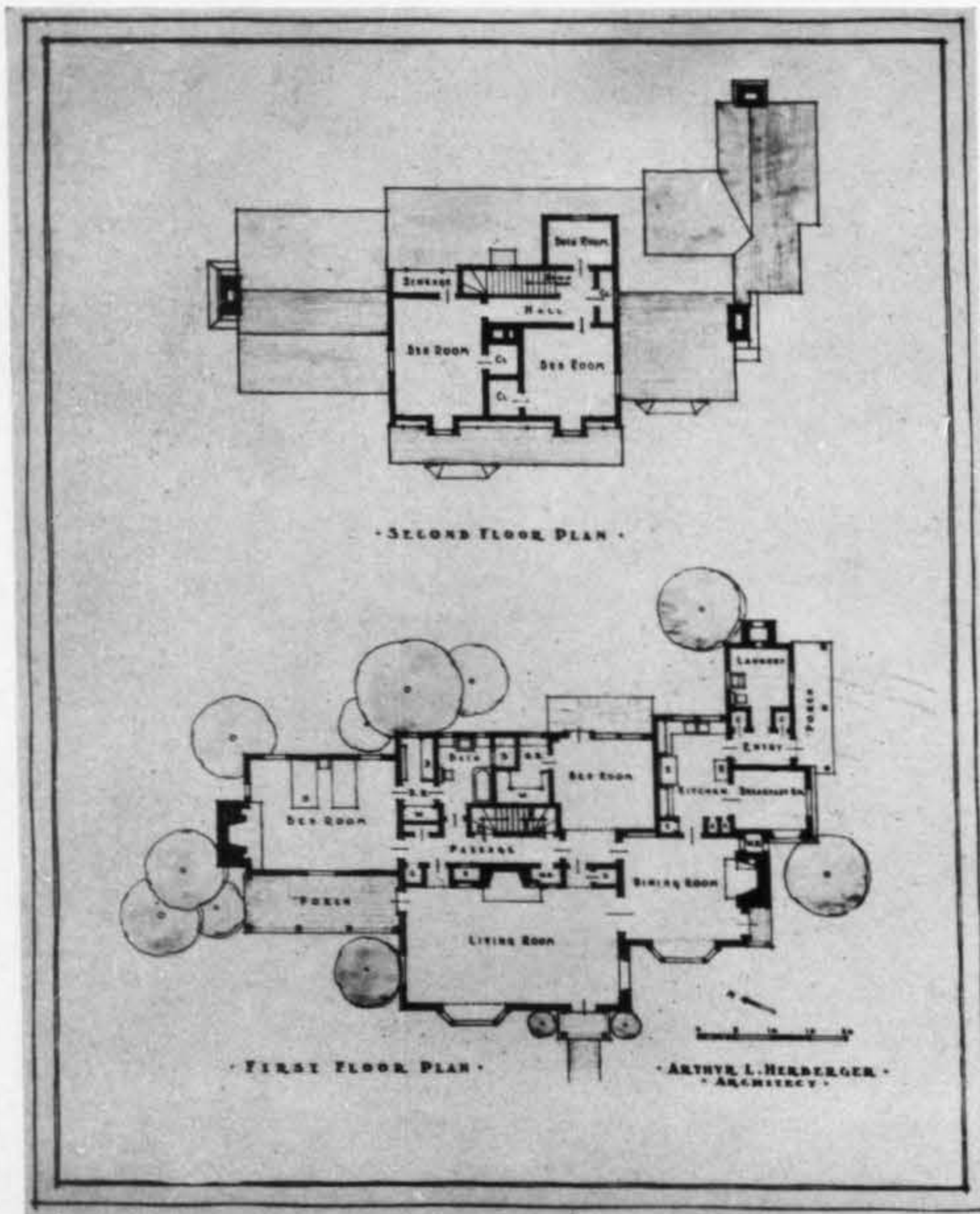
Photographs by Mott Studios

RESIDENCE OF MR. AND MRS. THOMAS F. RODGERS

North Hollywood, California

ARTHUR L. HERBERGER, ARCHITECT

DOROTHE AMES, INTERIOR DECORATOR



Situated on an acre in the San Fernando valley is this wee house with its background of magnificent pepper and eucalyptus trees, but it is not so wee as the floor plans will reveal. The Rodgers came from the east and wished to keep the atmosphere in which they had lived—hence this Early American type of home. The chimneys, typical of those found in Williamsburg, Virginia, are built of old brick and are beautiful in texture and color. The open Dutch door leads directly into the dining room.



The comfortable wing chair before the fireplace invites pleasant memories and repose. The master bedroom is completely furnished in Early American maple. The pine paneling is painted a light putty color. The curtains are of white ruffled marquise, every curtain in the house being the same.



Family treasures give the living room the atmosphere of a real home. This is enhanced by the large fireplace built in memory of one of childhood days. The colors of this inviting room are cream, rose, blue and a soft green. The Early American sofa is covered with flowers against a deep rose background. The chairs are upholstered in chintz of an apple blossom pattern in blue and two shades of rose. The carpet, a specially made Early American homespun, and the wallpaper of pastoral scenes complete the comfortable hominess of the Early American atmosphere. In the dining room the deep window holds the owner's collection of old bottles. The old rudder table, the Welsh dresser, give the room that mellow beauty that belongs to antiques. The drapes of an English hunting print are held by real horseshoes.

SEASONAL CHANGES IN DECORATION

By BEN DAVIS, A. I. D.

THE field of interior decoration is one of the most rapidly changing arts in this country today. Each day brings forth new materials, forms, creations and ideas, which are rapidly being incorporated into our homes. Often some of the older ideas are revived such as the use of Venetian blinds, slip covers and dining by candle light. A most important thought in decoration that has been overlooked for a good many years is that of seasonal changes in the home.

Today accent is placed upon comfort and suitability in interior decoration rather than upon the bizarre and different. Change of costume for the house is important. Extreme changes in weather demand extreme changes in interior decoration. Those who have lived in the east and middle west are accustomed to, and anticipate changes from summer to winter dress in the household. The heavy draperies of winter come down in the spring and are replaced with sheer materials or chintzes. Rugs are rolled up and stored for the summer and small rugs or grass matting are substituted for floor covering. The upholstered furniture becomes cool beneath trappings of chintz or cretonne. In the fall the light fabrics are washed and stored for another season, the heavy rugs go down once more on the floor, and the furniture, assumes its natural proportions.

In the west we have grown a little careless about this matter of seasonal variations in decorating. The climate of the west is so

even-tempered that we purchase our household equipment with an eye to permanency rather than thinking of the interesting possibilities to be derived from variation. Interior decoration today, be it east, middle west or on the Pacific coast, allows for many seasonal changes in decorating to meet the requirements of man's nature. The impulse and need of change are natural to everyone. Traditions of change are part of the great heritage of the past. Perhaps the nomadic existence that man led for so many centuries when of necessity he sought for his flocks the fertile pasture lands of the hillside in summer and the protected fields of the valleys in winter, inculcated this need for change. The Easter ceremony of the spring and the fall harvest festivals are survivals of old customs that existed long before the Christian era. The annual spring house cleaning, a familiar ritual in every household, is a definite carry-over from ancient religious rites. In the middle ages the lord of the manor packed his belongings in huge chests and deserting one castle for another in a more pleasing climate took up residence again in new surroundings.

Monotony, be it in food, conversation or interior decoration is to be avoided. Everything is done to tempt man's appetite and to provide frequent changes of menu. Every magazine, radio program, and cooking school offers wholesale advice on the variation of food, but little is offered in the way of change for the eyes and the esthetic sense. Day in,

day out, year after year, the same furniture meets us in comparatively the same place, the same curtains and draperies hang at the windows, pictures cling to the same spot on the walls. The result is deadening and totally lacking in inspiration. The mood of man changes with the seasons and what may prove a comfortable interior in chilly November may be unpleasantly stuffy in July.

We all know of the benefit to be derived from a vacation. New scenes, new places, new people bring fresh inspiration. We also appreciate the value of old friends, old hearth fires and the relaxation found in an old chair. Combining these two major impulses into one harmonious whole we find that what is really needed is old friends in new dress.

There has been of late a consistent effort made on the part of the retail stores and shops to stimulate a demand for slip-covers and various so called "Summer Draperies". It has been a step in the right direction but it does not go far enough. No bit of chintz at the window or Belgian linen on the sofa will completely fulfill the need of seasonal change. It must go deeper than that. The plan and the furnishings of the room must be given consideration. In summer there is need for cool spaciousness. In winter the need is for comfort, relaxation and warmth. In winter when entertaining is more frequent and formal, and is done indoors, there is always need for greater seating capacity and a furniture arrangement that will provide convenient groups



The San Francisco
Apartment of
Robert W. Schurman

From the values of blue found in the old Chinese rug, the decorations of the living room take their color theme, picking up the blue tones in the background of the chintz hangings, in the satin stripe material of the sofa and the blue-mirrored glass lamp bases. Shades of soft white found in the rug are used as wall color, as well as in the white crackled lacquer tables and the silk of the lamp shades.

for conversation. The evenings are long and there is more leisure and time for reading. Better lighting is a requirement that has to be met and this additional light often brings into view shabby furniture and rugs that were forgotten in summer.

In winter, the furniture which has sought the coolest place in the house during the summer, moves toward the fireplace as a center of interest. The floor plan becomes more compact and the seating plan must be so arranged that small and large groups may be accommodated around the fireplace. Sunday suppers are usually served there and the after-theater and opera guests congregate at the hearth. Unless cleverness and ingenuity are exercised the living room may easily become one-sided in its arrangement.

To some of us it may seem an item of extravagance to have two sets of rugs for the year. Yet a little consideration will make it apparent that two floor treatments are really items of economy. Dust and sand act as so many knives cutting into the fiber of the rug. Today when the market affords so many good-looking light-weight floor coverings suitable for the summer season it is not the part of wisdom to be without a change of floor covering. In the fall when the heavier rugs go down they provide a warm texture under foot and a sense of cheerfulness.

A great deal can be done to change the appearance of a room by the use of pictures. If you own pictures that you treasure the year-round, look to the light in which they hang in summer and in winter. A picture that hangs on a wall to good advantage in summer may be only a smudge in the dark in the winter. Prints and water colors with their wide light-toned mats assist in the illusion of cool-



Photographs by Truman Bailey

Demonstrating that the adage "Something old and something new" is as good for decorating as for the costume of the bride, a pair of old Chinese red lacquer chests with time softened gold decorations stand at either corner of the living room. A pair of Kakemonos, framed in blue mirror glass hang over the chests, and their light wood tones are repeated in the base of the chests, the silk matting around the paintings and the bleached woods of the furniture.

ness in summer. Walls may well remain cool unbroken surfaces in summer but in winter effects can be created by the introduction of pictures. Too often we allow our pictures to become museum items, hanging familiarly from the same spot forever. Often a picture is enhanced by a change of position and more frequently if put carefully away for the season it takes on new value when hung again.

Japan with her cult of ceremony in the home has made a fine art of change in interior decoration. The Japanese invariably plan a storehouse where the possessions of the family are kept. Here are the Kakemonos, bronzes and porcelains. As the seasons and occasions change certain items are brought forth to be placed in the "Tokonoma" or niche, the only place which is decorated in the Japanese household. On the wall hangs a Kakemono, selected for its appropriateness rather than the name of its artist. The dominate outlines in the Kakemono are repeated in the container and flower arrangement which reflect the spirit of the occasion. Subtly, in summer we find the flower arrangement emphasizes the water area in the container, giving the impression of a cool mountain pool. Instead of an extravagant display of many treasures the Japanese place emphasis upon quality and variety. It is a splendid custom and one that we could adapt to our present day decoration.

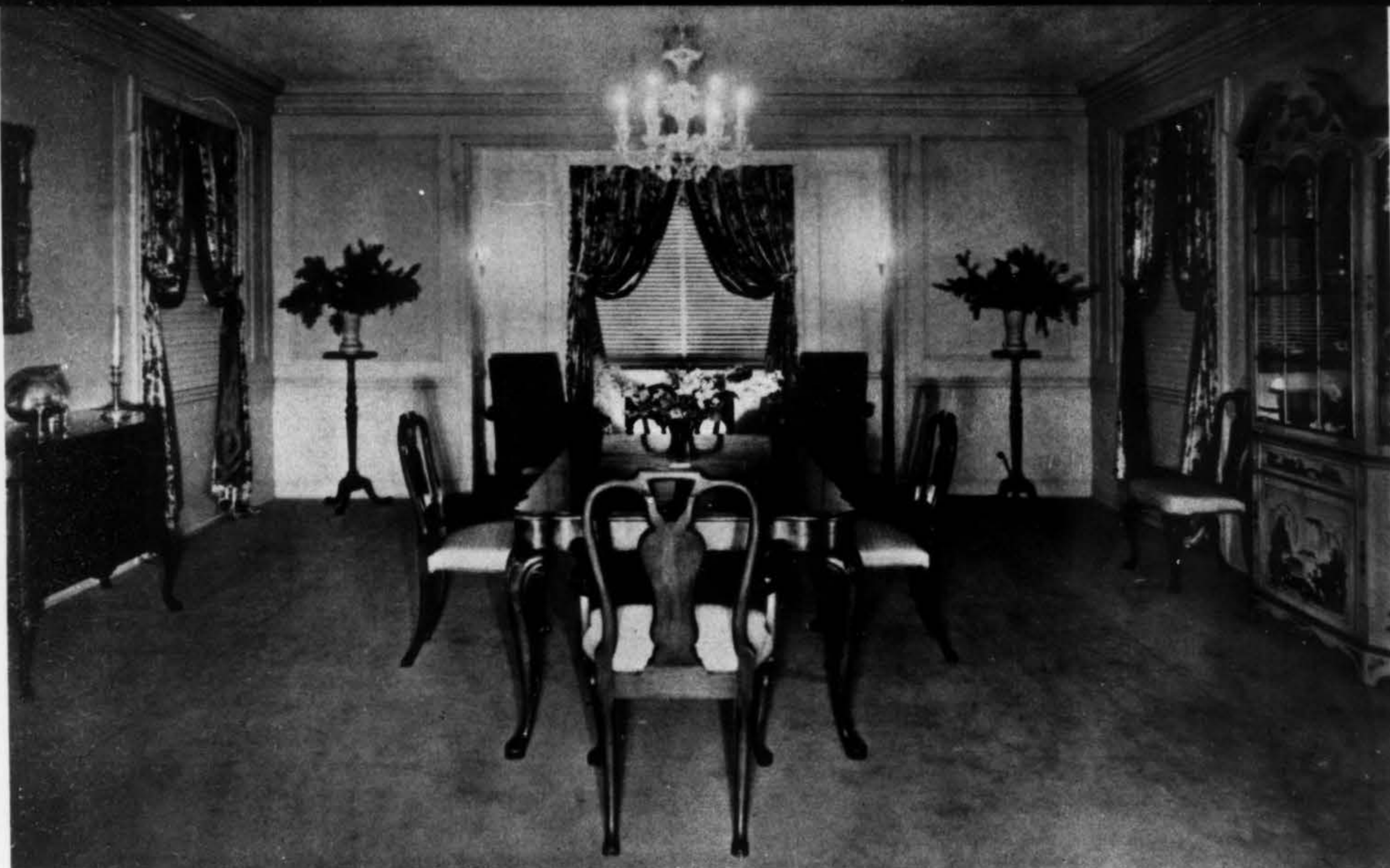
Everyone makes a sincere attempt to change from their life of the summer to that of their winter. Even though climatic conditions do not necessarily force this change our human system requires it. Clothes, meals, amusements and even habits take on a different form with the new season and it is only logical to consider a revitalization of our surroundings.

S. & G. Gump Company

Interior Decorators

An ancestral portrait is the inspiration for the color of the library. The mellow old bronze tone of the background of the painting is repeated in the wall color. The ceiling is of the same dull red as the dignified gentleman's coat and this old red is repeated in the moire cover of the sofa and the leather which covers the lamp pedestals. The blue insignia of rank in the portrait contributes the color for the rug and the old ivory tones are reflected in the cover of the chair and the parchment lamp shades.





In this dining room the decorator has striven to recapture the calm beauty of color and line of the Queen Anne period. Grey walls and soft green carpet serve as a background for the walnut furniture and chintz draperies of yellow and fuchsia. A Chinese lacquer cabinet of yellow holds pieces of old Stratfordshire and luster and all the colors of the room are reflected in the antique silver that graces the sideboard and serving tables. Josephine Hart Ryan of Harriet Shellenberger, decorator.

EXHIBITION OF INTERIORS

Selections of Six California Decorators

GROSFELD HOUSE, LOS ANGELES



In this charming and informal Eighteenth Century French boudoir of Louis XV inspiration is found a warmth and comfort which is derived first from the excellent arrangement of furniture and second from the exquisite color scheme of French beige, coral and Copenhagen blue. Harry Somerville, decorator.

Blue-green with accents of warm yellow has been used as a background for the beautiful rose mahogany furniture of the Regency. To add interest and contrast a piece or two of Louis XVI furniture has been added. Ruth Wright of Miriam Van Court, decorator.



A period room with a Twentieth Century mood. Above the mantel of carved birch is an Oriental painting of flame and chartreuse against a background of silverleaf, the keynote to the color scheme of the room. The painting is framed by two mirror panels against which hang the lighting fixtures. The fireside chairs are in beige and brown striped damask, trimmed with greyed chartreuse leather. The coffee table has a leather top to match. A davenport is in quilted brown velveteen with cushions in ombred moire. The lamp and accessories pick up the colors in the painting. Frazee & Torrey, decorators.



In this living room the decorator has demonstrated the feasibility of combining modern and period furniture. New interest and character have been given to the traditional forms through the adaptation of a contemporary treatment in color and texture. In line with the modern philosophy of form, pattern was excluded from all fabrics to give emphasis to the interest of the reflecting compositions in the wide mirror mantel, and the beauty of line in the individual pieces of furniture. The color scheme was held to a jonquil yellow, soft sea green, crisp silver gray, and a few accents in coral pink and deep blue. Mary MacMillan, decorator.



An informal contemporary adaptation of the gracious formality of Eighteenth Century England which embodies, with furniture and mantel, a skillful inter-relation of pieces from the schools of Chippendale, Sheraton, Queen Anne, and Adam, and presents a warm sparkling color complement of salmon-rust, tete-de-negre, ciel blue, with accents of white and cream. A spacious arrangement is noteworthy in the convenient placement of furniture, and the added luxury of fine books makes it possible to combine many features in a single, complete, and thoroughly livable room. Carroll Sagar of George C. Sagar & Sons, decorator.



Photographs by Stuart O'Brien



A DELIGHTFUL ROOM IN HONOLULU

Jonney Gomez, one of Honolulu's celebrated beach boys, who frequently acts as chauffeur and guide for prominent tourists has recently completed this bachelor studio room. Dorothy True Bell, A.I.D., is responsible for the decorative scheme and May Fraser, Honolulu artist, did the mural decoration with Gomez himself as the model for the diving figures. The room has white painted walls with a blue floor and a blue-starred ceiling. The white furniture which is very effective is all hand-made. The cushions are blue and white, the bed covering a swimming towel decorated with red ropes and flags. A large door opens to a garden with fragrant tropical foliage.





NEW WALLPAPERS

Advance Selections From C. W. Stockwell Co., Inc.

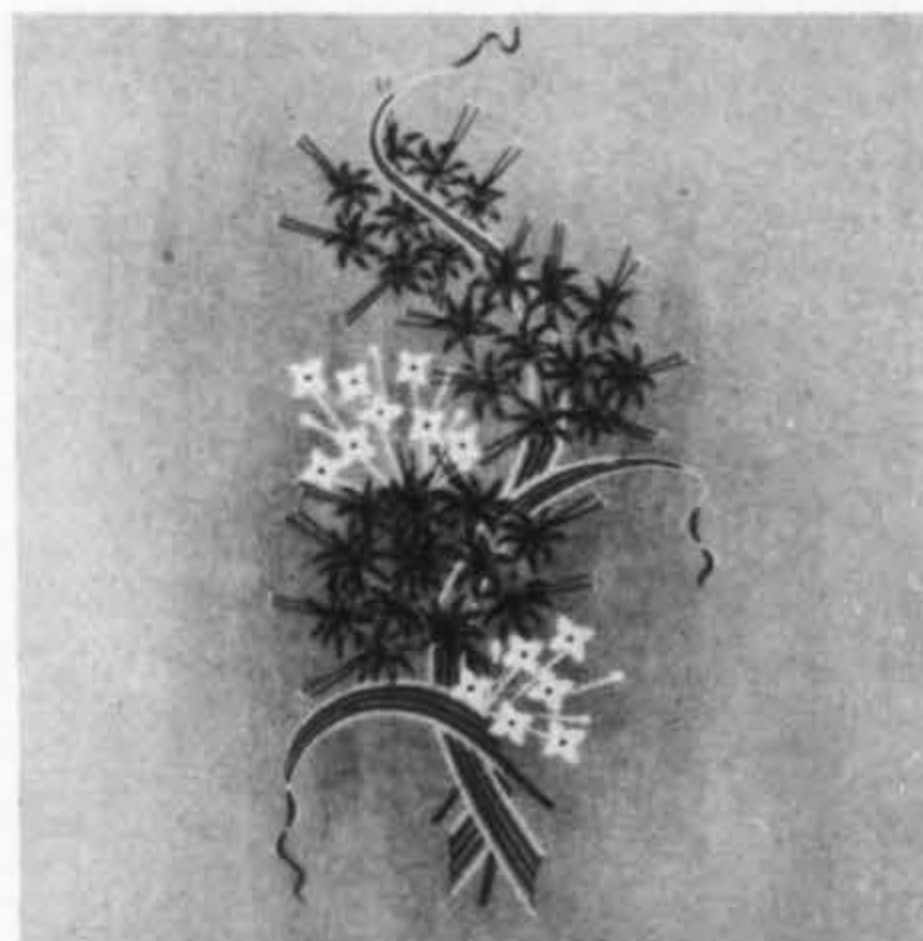
Above are three of the newest patterns designed by Thibaut, "Patrician", "Victoria Regina" and "Allegretto." Below is a light and youthful paper called "Clematis" by Katzenbach & Warren.



Below is "Jumbo", a lively array of circus folk prancing along in a gay parade, a paper to delight any child. By Katzenbach & Warren.



In the center is a design of the Imperial Paper Company, soft flowers and leaves called "Thimbleberry", and below is "Sunburst", an Oriental creation by Katzenbach & Warren.



Any of these wallpapers will heighten the charm of a room and are available in a variety of colors to complement or contrast with different color schemes.



✓ BATHROOMS

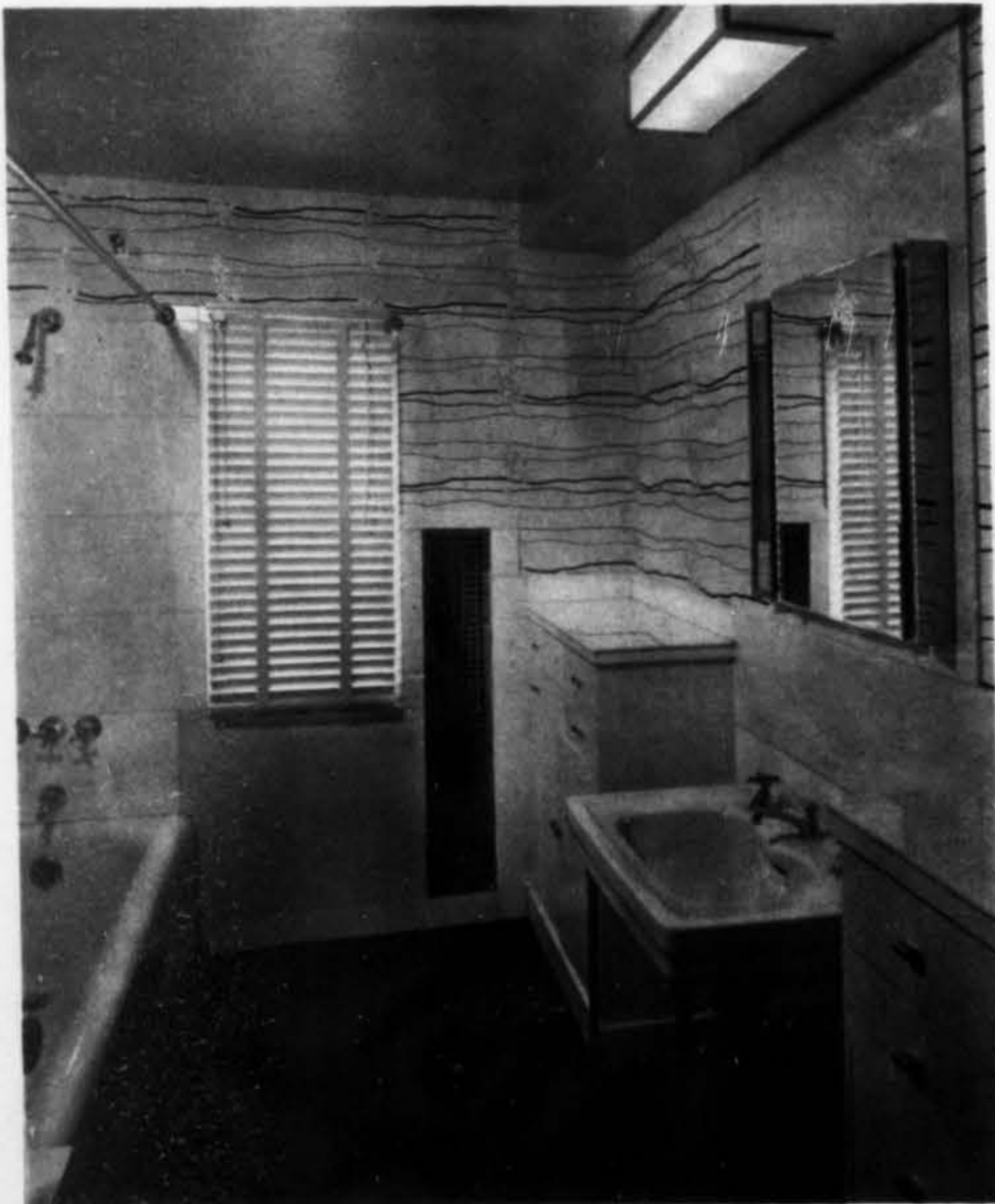
Number 7 of the

THE SMALL HOUSE SERIES



In this bathroom cabinets are arranged at both sides of the lavatory and the shower is installed over the recessed square tub. Tile in ivory and Persian brown covers the floor and is carried up to the ceiling over the tub and up to a height of about 4' around the rest of the room. Photograph courtesy of Pomona Tile Manufacturing Company.

Here is a less expensive bathroom with recessed tub and a convenient arrangement of shelves and drawers. The floor is covered with linoleum and a colorful pattern of washable and waterproof wall-paper and structural glass tile covers the wall. The lighting fixture is conveniently placed over the lavatory and there is installed one of the popular head-to-heels electric air heaters. Photograph courtesy of Thermador Electrical Manufacturing Company.



IT is surprising to find how few people realize that the cost of the bathroom is one of the most important factors in the cost of the small house. The bathroom can also be an important factor in the large house, as was demonstrated to one architect who found, when he had done all that his client wanted, that the cost of the bathroom was \$17,000. Since this article is for the small house the discussion will be confined to appropriate sizes and fixtures.

It is possible to build a bathroom that will function with the three elements of tub, lavatory, and closet in a room that is as small as 5' x 5' 6", but such a bathroom is not recommended for anything but apartment house use, and bachelor apartments at that.

Since, in these small house problems cost becomes the primary consideration, the method of arranging and the type of fixtures are the first to be decided upon. The cheapest tub is the recess type, one in which the ends and one side are in contact with the walls. It is also important to consider the arrangement of these fixtures in order that the length of the soil pipe may be the least possible. This means the outlets of all three fixtures should be against the same wall.

It goes without saying that enamel fixtures are less expensive than china, but there is no question about the superiority of vitreous china fixtures. As to types, they are too numerous to be considered in a brief article but all large manufacturers of plumbing fixtures can give proper recommendations as to the type to be used.

Many small house owners neglect to specify the numerous gadgets that are really quite essential in a bathroom. If a shower stall is to be built, the curtain bar should not be lower than 6' 6". The soap dish should be of the draining type and should by all means be equipped with a grab bar. Where possible the towel bar should not be over the tub. Where this is neglected the towels frequently fall into the tub. There should be the draining type of soap dish and preferably verticle grab bars on the side of the tub. There should be a porcelain hook 6' above the floor over the closet and the paper holder should not be neglected. The modern chromium plating is a distinct advantage over the nickel plating as it is easily cleaned. If a small medicine cabinet, preferably of steel, is set into the wall, it should be over the lavatory at a height not less than 4' 2" above the floor. If a glass shelf is used it should be at least 7" below the cabinet so that opening the door of the cabinet will not sweep glasses and other objects off the shelf. A complete small bathroom also includes soap dishes, tumbler rack and tooth brush rack set into the wall over the lavatory bowl and a small towel bar about 32" above the floor

(Continued on Page 41)

In a more elaborate bathroom, Hermosa 6" wall and floor tile gives a striking color pattern. In this room is a separate shower stall and the tub is also completely glass enclosed. Photograph courtesy of Gladding McBean & Company.





BOULDER DAM

First Electrical Power
Will Be Released the
Night of October 9

ARCHITECTS and others interested in new building construction are as much concerned over developments to follow the turning on of Boulder Dam power as are manufacturers and business men generally. Every field of human endeavor will be affected.

Prospects are that a record for speed in industrial, commercial and agricultural expansion, the greatest in history for a given period, will be established in Los Angeles and communities nearby.

The first bolt of electricity from the world's largest plant will be given visual reception at the Los Angeles Civic Center the night of October 9, when an impressive Boulder Power Inaugural ceremony will be held. An Electrical Age Exposition, opening in the Pan-Pacific auditorium October 10 and continuing for ten days, will be another event designed to give added force to the statement that "California's Electrical age has just begun," a slogan coined for the occasion.

The initial flash of electrical energy, sizzling over mountains and desert, a distance of 266 miles, through the heaviest transmission line ever built, will signalize the birth of a new era of development for the entire Pacific-Southwest.

Basic industries, such as electro-chemical and electro-metallurgical plants, will find the prospects appealing. Exceptional opportunities for important industrial operations are found in low rates for electricity and the fact that Los Angeles has a wide market, easily accessible, and a shipping port for world trade.

Boulder Dam, which will create the world's largest artificial lake, makes possible the construction of a power plant with a greater capacity than Muscle Shoals and the American Niagara plants combined. The above photograph shows a tremendous force of water issuing from the Arizona canyon outlet works, through huge needle valves, seven feet in diameter. After October 9, the energy created by water being released from the 90-mile lake back of the dam, will be harnessed by 115,000 horsepower, generating units to provide power.

One needs only to glance back over the years to form a conception of what the Pacific-Southwest may expect in the way of expansion and development as a result of the establishment of this vast reservoir of power.

The municipal distribution of electricity began in Los Angeles in the year 1916, when the value of locally-manufactured products was \$167,000,000. Ten years later the annual volume of manufacturing had reached a total of \$1,250,000,000.

Low-priced power in greater quantities than had been available had a great deal to do with this production increase.

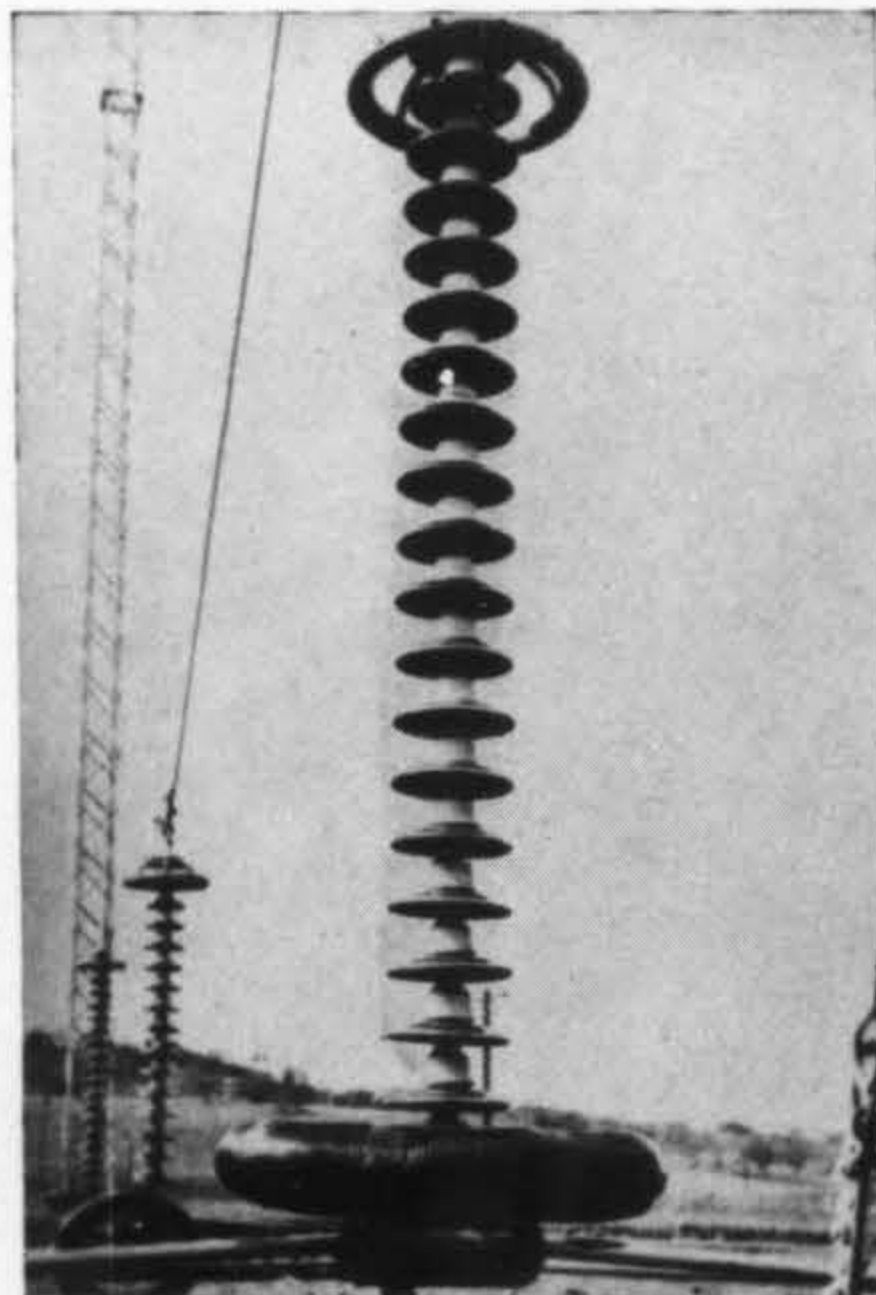
With the anticipated influx of new population, in large volume, to occupy the employment, business and commercial field created by industrial expansion, a marked increase in home building, and in other lines of construction, may be predicted.

All this means greater activity for the architect, contractor and interior decorator, and for those who sell equipment and furnishings for store, office and home.

Low-priced power makes possible the financing of reliable water storage facilities, thereby affording a degree of security for agriculture it never could have enjoyed while dependent upon seasonable rainfall.

Thus the territory tributary to Los Angeles will welcome increased prosperity, which in turn will reflect distinct benefits to the metropolitan area.

Twenty-four huge insulators, such as shown in this photograph, hang in a string eleven feet long from every arm of the transmission line towers between Boulder Dam and Los Angeles. Ninety freight cars were required to transport the 253,000 insulators needed.



Architectural planning calls for more than beauty of line and detail. It also includes consideration of the living comfort of the client.



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FOLIAGE PLANTS FOR THE PATIO OR HOUSE

By ROY F. WILCOX

Bowls with specimen plants add a cheerful note to every room. Below, *Sansevieria laurentii* and *Philodendron cordatum* are combined in a charming and effective wall bracket.

FROM the large estate to the small cottage, the vogue for foliage plants in the patio and home has been plainly in evidence during the summer months. The advents of fall and winter but double their value for home decoration.

A few years ago we found potted plants only in the homes of those who lived in cold climates, or those who were especially prepared for caring for them. Today almost every home boasts of one or more beautiful foliage plants in tubs and pots. Potted plants are our harbingers of spring in mid-winter and summer's last reflection in the fall.

Since foliage plants are both tender and hardy, one may grow them in pots in the house, in tubs for the porch and patio, or in the open ground, according to type and variety. But one thing must be remembered—they should be in harmony with the place in which they are grown. Not every foliage plant will grow in a tub, nor will all of them be adapted to growing in the patio garden. There are many new and beautiful varieties on the market this year; so that one may select from a vast array and thus obtain just the right plant for each location.

As the visitor often enters your home through the patio gate, let us first consider the plants to be found there. No portion of the garden or house is quite as intimate as the "outdoor living room." It is a center of attraction for the entire family and is probably enjoyed more than the living room indoors.

One does not plant promiscuously in the patio garden. Only such specimens as are of special merit are acceptable and pleasing here. Lovely foliaged plants that will present a good appearance at all seasons of the year should be given preference over any which become untidy with the passing of a season.

Tub plants are particularly adapted to patio gardens and should be a part of all California homes; for one is not complete without the other.

Perhaps best beloved of all tub plants for this purpose are the *Philodendrons*. Nor does their adaptability cease in the patio, for we find them equally at home in the hall, con-

servatory, or other portions of the house. *Philodendron cordatum* is the variety grown as totem poles which are in vogue at the present time. Plants of this type are much in demand for decorative uses as they have considerable height with very little spread, thus being particularly effective with the simplicity of both modern architecture and decoration. *Pothos aureus Wilcoxi* is another variety grown as a totem pole plant of great value, differing from the former by its most unusual colored foliage of golden tint.

Another *Philodendron* much used as a climber and entirely different to the varieties already mentioned is *Philodendron pertusum*. It is particularly hardy and can be planted in the open garden in sheltered locations as well as in tubs for patios and porches.

The Bay trees (*Laurus nobilis*) are now being grown in California and are superior in quality to those grown in Belgium. They are grown as pyramids and standards, and are among the finest of all decorative plants for

use out-of-doors. They are particularly good for entrances or other conspicuous places.

All those who have discovered the exotic Bird of Paradise (*Strelitzia reginea*) have adopted it as their own particular pet. The open blossoms never fail to attract attention in the patio. It may be grown in pots or in the ground just inside the garden wall.

Trellises and standards are always appropriate in the patio, providing the plants grown thereon are suitable. One of the loveliest of white flowering plants for trellis work is *Stephanotis floribunda*, while the hardy variegated ivy still retains full sway. The latter are very ornamental when grown on strong, electrically welded wire frames. When grown in pyramid shape on such frames they present an attractive appearance at all times and are easily moved from place to place.

Nor should the owner of a California home forget our many and lovely *Kentia* palms. For many years they have been grown throughout America as "the best foliage plants that will successfully withstand for long periods of time the variable temperatures, dust and gas of the ordinary living room."

Just now the *Kentia* palm really has no rival. However, the Rubber plant is always practical and attractive. It is usually grown as a single stem specimen, and in this shape is very good for formal effects, but equally decorative plants can be had by growing them in branching forms. The leaves are anywhere from three to twelve inches long, with the upper side very glossy and dark green. *Ficus pandurata* is the variety now in vogue, though *Ficus elastica* and *Ficus palmeri* will continue to hold their own.

Potted plants are always effective about the patio, on porches or in the house. Especially good for these purposes are the *Dracaenas*. Entirely new and delightful are the red foliaged variety, known as *Dracaena andre*. In fact, these lovely plants will be especially introduced on the market for this year. Quite opposite in coloring is the dainty green and white striped foliage of *Dracaena warnecki*, or the green and yellow variegated *Dracaena massangeana*. All of these plants in small size





Ficus elastica rubra used as an accent for the doorway. From the Dutch doors trail *Pothos aureus Wilcoxi*.

are used to great advantage for made up work in bowls, the larger ones being best suited to single growth.

Another late introduction which will wend its way into the hearts of the people of California is the Oteheite Orange. Indeed, it is a true orange but in dwarf form, making itself adaptable to border planting or pot culture. As time goes on, like the palm, they will be used more extensively.

For several years home-owners have been growing *Aspidistras* as house plants throughout America. Their tenacity of life is wonderful, for they do not seem to mind dust and dry air, or the spasmodic watering and insufficient light which seems to be the common lot of most house plants.

An almost equally tough plant is the *Sansevieria*. This is best grown to advantage in a bowl of "mixed" plants, where the foliage may present color and height to the whole. For the living room or for interior decoration, they solve the problem of flowers in the home when cut flowers are scarce. *Laurentii* and *Zeylanica* are the best for this purpose.

One of the most interesting plants for indoor decoration is the *Croton*. Even non-flower lovers are attracted by the curious colorings and distinct markings to be found in the foliage. The older leaves are a delightful shade of red, while above these rise the new growth in yellow and green. They may be found growing in pots by themselves, or in pans and glazed bowls in combination with other specimens. This manner of growing indoor plants has become quite popular; while the colorful combinations and new pottery make unusual gifts for all seasons of the year.

Of all ferns grown by home-owners, the Bird's Nest Fern (*Asplenium nidus avis*) has proven most popular. The beautiful pale green fronds have won their way into the hearts of the people, thus we find them wherever good foliage plants are grown. They also combine well with other plants for use in bowls and pots.

While there are many other foliage plants suited to patio gardens and interior decoration, we say but one more thing in regard to the afore-mentioned.

Pothos aureus Wilcoxi (Golden Ceylon Creeper). It is not only new but is one of the most charming and beautiful vines for indoor use. We find it equally at home when planted in wall pockets in the patio, or hanging from window boxes. Many prefer to grow them in hanging baskets for porch decorations. They are also grown in totem pole style, with *Anthericum* planted in the pot about the base. The foliage is variegated and presents a graceful appearance at all times.

Practically all tub or pot plants require lots of water. In southern California frequent waterings are necessary to induce and maintain good growth. Keep the soil moist at all times by putting the entire pot or tub into a bucket of water for one-half hour each week, besides regular waterings. Lack of water will cause your plants to fade away as well as too much water. Experience is the best guide, as the quantity of water to be given varies with the different plants. Never allow water to remain in a receptacle placed under the potted plant. When the water has drained through the soil, remove the surplus from the dish. Check the need of water daily.



Philodendron cordatum grown on a totem pole is closely allied to modern architecture and decorations.

REVOLT IN THE GARDEN

By EDWIN TURNBLADH



THINGS were coming to a pretty pass in Mr. Whistleberry's garden. The horticultural display was beautiful enough, to be sure. All the gentlemen's friends were loquacious in praise of it. But for the worms and bugs who viewed the foliage more practically than esthetically, life was becoming more and more difficult, not to say dangerous. Gus, the gardener, was altogether too vigilant—with all sorts of powders and liquids for exterminating the "pests," as he presumed to call them. Total annihilation faced the animal kingdom in the garden. The casualties were tremendous and were mounting every day.

Finally a conference was decided upon—to determine some method of resistance. A few sympathetic relatives from the neighbor's vegetable garden attended—mostly potato bugs. The meeting was held at midnight in the shelter of a gigantic begonia housed in a large pot. A beetle, locally noted for executive ability, was elected chairman.

The meeting was hardly called to order when a wrought-up little chinch bug jumped to his feet. "Dammit," he said, flying off his handle in a high-pitched voice, "I'd like to know who God grows all these flowers for! Whistleberry can't eat 'em—and I can. Let him eat meat and potatoes!"

At this point a potato bug from next door saw his interests brought into question. He stood up and turned full upon the chinch bug. But there was an air of sweet reasonableness about the mild mannered potato bug which contrasted with the vehement temper of the chinch bug. "My dear Mr. Chinch Bug," he began, quietly, "Even if Mr. Whistleberry did eat chrysanthemums there's enough of them in the world for both of you. I figure that way about potatoes. Besides, our landlord never bothers we potato bugs."

"Oh, come, come," the chairman interjected.



"We're getting away from the business of the meeting. Shouldn't we begin to appoint some committees?"

"The devil with committees," muttered the chinch bug, still hot under the collar. He sat and looked sullen about the whole matter.

An ant asked to speak, and, granted permission, surveyed the meeting with an air of importance and serious concern. "Gentlemen, I ask you," he pleaded, "what are the rewards of industry? I am a self-made man and, if you will pardon me, proud of it. Long ago I stored away enough in that hill over there" (he pointed with a leg toward a nearby pile of dirt), "to last me and my family's children's children for centuries to come. Yet I'm still storing away more. Why? Because I believe in a life of constant industry—"

"Oh, shut up!" shouted the chinch bug, coming out of the sullen mood he'd gotten into. "You've always been trying to hog



everything. You've put over some pretty shady deals in this community. You've got more than anyone could ever use—and still you want more. I hope Gus digs up your hill in the morning. With one shovel scoop he can ruin all your hard work—and I hope he does."

"Yes, you ants, you bore me with your virtue!" snapped the termite delegate.

"Well," countered the ant, "we may be bores, but at least we don't try to make a living at it."

"Order, order!" cried the chairman. "How about the committees?"

"I move that we appoint a munitions committee," grumbled a caterpillar with a badly swollen eye. "Gus threw some powder in my face, and I'm all for throwing some powder in Gus' face."

"A munitions committee—good," replied the chairman, pleased that the meeting was at last getting down to business.



Illustrated by Lyman Young

OUR BOOK EDITOR GOES BUGGY

An elderly, rheumatic leaf-hopper asked for the floor. "It's all very well to talk about munitions," he argued, "but how can we make them? I've lived a long time, gentlemen, and I've been through a number of troubles like this—although I must admit the enemy is now devising more terrible weapons against us. There's nothing we can do but move to some other garden. We can't fight back. I know from experience—and experience, my youthful colleagues, is the best teacher."

"Yes, indeed," nodded the chairman. "We'll select a committee to choose another location."

"The devil with committees and the devil with moving!" swore the chinch bug. "I'm staying here and fighting!"

"Me, too," added a grasshopper, and he spat with belligerent defiance.

"The fight begins tonight," continued the chinch bug. "I'll raid the rooms where Gus and Smith sleep. Who'll join me?" He looked around hopefully for a quick rally of supporters. But none came, not even the grasshopper.

Someone suggested that everybody move into the neighbor's vegetable garden for the time being. But at this the potato bug protested. "There's hardly enough for me and my people—let alone the whole flock of you. Potatoes were made just for potato bugs, anyway." And he left the meeting, followed by the other potato bugs.

The chinch bug was in a fury of indignation. "All right, I'll fight alone!" he yelled, and he set out for Gus' bedroom.

With the irate chinch bug gone, the meeting proceeded in a more orderly fashion. The advice of the elderly leaf-hopper prevailed, and the members decided to move in search of another garden where they could have more peace of mind. The animal kingdom of Whistleberry's garden packed up and left in the
(Continued on Page 44)



CASCADE CHRYSANTHEMUMS

A New Introduction

By ROMA COOLIDGE MULVIHILL



SHOWN last year for the first time on the Pacific Coast, the graceful Japanese "cascade" chrysanthemums have become extremely popular. So different in character are they from the conventional chrysanthemum that one might think them an entirely different plant; yet the leaf is similar and the flowers are the miniature chrysanthemum types. The different varieties cover the whole range of chrysanthemum colors. It is in character and effect that they are so different. The essential feeling of the conventional chrysanthemum is of erect stiffness, while the "cascade" is all flowing line. The broad mass of stems and foliage seems to pour out over the edge of the flowerpot, which is hung up or set on a high shelf, spilling down four or five feet and quite smothered in the thick-set flowers, so that it appears a single trailing banner of color.

The four or five feet mentioned represents the length of the smallest ones, small enough that they

may be allowed to trail down from the mantel of an ordinary-sized living room. The average length is closer to six to seven feet and the large ones will be eight feet in length and more than three feet broad.

Interesting and most fortunate is the fact that the "cascades" will bloom longer if the plants are put into a shaded position after they have come into flower; for this reason they last phenomenally well (four to five weeks of full bloom) indoors where they offer unusual possibilities for interior floral decoration.

Hung from the trees in a patio or outdoor living room they are startlingly beautiful, the long trailing mass of bloom seeming to cloak the tree's trunk with color. In evening when the outlines are indistinct and all that one sees is the tall panel of color, stirring slightly with the faintest breeze, they seem very much alive, like tall, draped theater ghosts; though they convey a much more friendly feeling

than is usual with such ghosts; perhaps the incarnation of the spirit of the trees.

The effect can be very striking when they are set on a patio wall and allowed to cascade over the inside. The yellows, and bronze-yellows show off wonderfully against tan or pale yellow stucco, or the pink and rose shades with a white wall—there is an infinite number of contrasts possible in the combination of "cascade", wall and flower border or awnings. In Japan, the customary placing of them is upon a high carved stand, selecting some particularly fine container, and allowing the "cascade" to trail down in solitary splendor.

Last year Coolidge Rare Plant Gardens of Pasadena exhibited a few hundred for the first time, but so great was the interest shown that, this year, they will have a real show devoted to them with a thousand or so "cascades" on display from the end of the first week in October well into November.

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THE unusual experience of receiving congratulatory letters on the discussion of individual plants in the September issue has finally developed under my ossified brain pan the realization that garden lovers really want this sort of thing, so here are a few more of the winter flowering shrubs.

Last month's column was devoted exclusively to Genistas. Here are some scattered varieties of different plants. The Cassias have not received the attention they should.

Cassia artemisioides

This Cassia is a shrub that attains four feet or a trifle more, has gray foliage, more or less regular in form and is in yellow bloom almost throughout the year. For some strange reason the nurserymen do not stock this heavily. Perhaps because the plant needs less water than most others. If you have a dry and sunny place this Cassia may fit in perfectly.

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Cassia tomentosa

The tomentosa is a rank grower attaining a height of eight feet. Its yellow blossoms, as with all the Cassias, develop seed pods but the tomentosa hurls its seeds in every direction and most of them germinate.

Cassia naerobiensis

The naerobiensis has a panicle blossom that is beautiful when the plant is in good health and well groomed. It attains a height of six to eight feet with an equal spread. The seed pods should be removed to prevent the shrub from becoming unsightly. A heavy frost is apt to kill it.

C. stenophylla and C. florabunda

These two Cassias have much the same appearance and habit of tomentosa with slight variation in foliage, and they will thrive in most parts of California.

Jasmine revovatium

Here is a plant that is almost the answer to the garden lover's prayer for it has green foliage and a profusion of blossoms, thriving in almost any location. It actually will grow on a dry hillside and also in a heavy boggy land.

Jasmine primulinum

This is the variety that has the sulphur yellow blossoms, beautiful although odorless. What most people do not realize about this variety is its great adaptability. It can be used as a ground cover, a formal bush, if pruned, and as a trellis plant. It is hardy in almost any location.

Grevillea Thielomanniana

The dark green, more or less globular, bush with the red spider like flower is this shrub with the long winded name. I wish I knew a common name for it. It is an old standby in California gardens but of late has been overlooked. It has the two advantages of being amenable to trimming into hedge or standard forms and to its ability to resist drought. Its use should be revived where red blossoms are desired and there are many people who like any color so long as it is red.

Linium flavum

Yellow flax, as it is called, thrives best in the warmer localities and rewards care with an abundance of yellow bloom through the winter. It is easily propagated from root suckers and, if given favorable conditions, will grow to four feet.

Bignonia venusta

Not much has been mentioned in this column of the climbing vines of which Bignonia venusta is perhaps the most showy specimen. The vine is deciduous, but this feature which some people think is objectionable is offset by the sheets of bright orange tubular blossoms that appear during its dormant or semi-dormant season. In addition it is a true climber and will climb up the side of your house without the aid of wires.

BATHROOMS FOR THE SMALL HOUSE

(Continued from Page 34)

at the side. If a single shaving light is used it is best over the cabinet mirror. If two lights are used it is best to place them alongside.

Medicine cabinets are usually too small to contain the accumulation of powders, tooth pastes and toilet waters that eventually find their way into the bathroom. Where there is room it is very convenient to build a shelf 5" wide from both sides of the medicine cabinet to the end walls. It is better to build two if possible.

From the 5' 6" x 7' 6" bathroom to the 12' x 18' bathroom there is a wide range of possibilities, qualities and arrangements. A house that has a large bathroom always has tile floors and tile dado to a height of not less than 4' 6", but in the very small house these costs cannot be carried. In such cases linoleum floors with cove base and walls with three to five coats of enamel are by no means unattractive. The cove base is important in any bathroom.

There has been a heavy run in recent months on colored fixtures in the bathroom and colored walls and it is to be feared that architects are carrying this to extremes, as nothing is cleaner in appearance than oyster white or pale ivory in a room that is primarily designed for the purpose of keeping clean. Cork tile floors are also coming in.

Where possible the construction of linen cabinets of metal running flush from the floor to ceiling gives a clean, sanitary appearance, as does the cabinet type lavatory with the doors reaching to the floor.

There usually is considerable dispute over the type of lavatory bowls—whether they should be bracket type, pedestal type, or bracket and two leg type. In a small bathroom a well designed bracket type looks very well indeed. In all cases the lavatory bowl should have a splash wall integral with it.

Many types of modern arrangements, lights, mirrors, etc., are now being adopted. One of the most modern designs is the recessed tub backed with glass brick, giving plenty of light but no visibility from the outside. Lighting fixtures and glass shelves are being introduced into the corners where they occupy less usable space. Chromium nickel or stainless steel trim for the framing of mirrors, shelves and as a molding 6' 6" above the floor is becoming very popular.

As to floor plans there is no question that recessed fixtures in the bathroom give a better appearance, but again it is a matter of cost.

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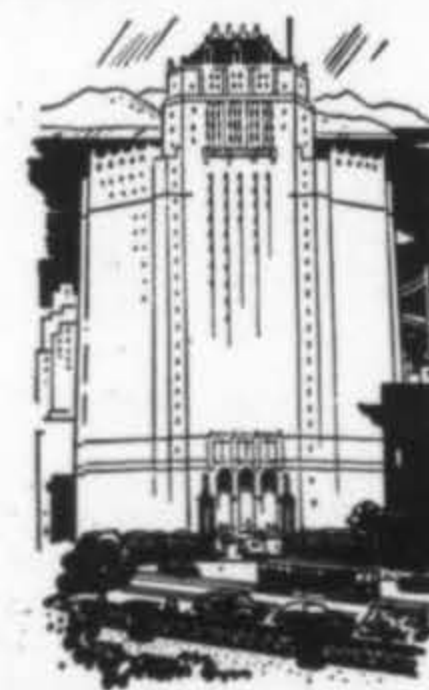
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NEW PRODUCTS AND PRACTICES

Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. Please give index number as well as name of manufacturer or product.

123. A New Type of Preservative

After months of laboratory research, the Western Pine Association, of Portland, Oregon, reports a new, effective type of preservative, known as Permatol—for sash, doors, frames and other exterior millwork. Outstanding characteristics of Permatol are its high toxic values, oil soluble qualities, and a high degree of permanence after application. Permatol is said to exert no effect on the color, finish, size, shape or paintability of the wood. Treating can be done on completely assembled products. The preservative is declared to be inexpensive, easy to handle and simple to apply on all woods commonly used for millwork. A descriptive booklet titled: "Permatol, A Preservative for Exterior Millwork," will be sent on request.

124. Washable Wallpaper

Gone are the days when children's peanut butter fingerprints need remain forever on your beautiful wallpaper as tenderly sentimental souvenirs, or when assorted inkspots on the wall must permanently mark a minor encounter with an impolite fountain pen.

An entirely washable wall covering is now offered by C. W. Stockwell Co., Ltd., 3262 Wilshire Boulevard, Los Angeles—styled by Richard E. Thibaut, Inc., a long conceded authority in wallpaper design. Other truly washable wall coverings come out with a shiny face after a bath. And if made to look like real wallpaper they no longer remained washable. But Duray appears like wallpaper, is applied like wallpaper, and comes in rolls like wallpaper. And it is entirely washable with soap and water—stainless to ink, grease, butter, ashes, and grimy fingers. Scrutable and durable—specially prepared from tough, cellulose fibre stock—Duray seems completely able to meet all the tests of a desirable washable wall covering.

125. Structural Steel Specifications

A new Standard Specification for the design, fabrication and erection of structural steel for buildings has just been issued by the American Institute of Steel Construction, 200 Madison Avenue, New York City.

Among the important changes in the Standard Specification are allowable unit stresses which accord in general with a basic stress of 20,000 instead of 18,000 pounds per square inch in tension.

With a view to conservatism, the first Specification of the American Institute of Steel Construction issued in 1925 prescribed a basic unit stress of 18,000 pounds. At that time the minimum yield point of standard structural steel was 30,000 pounds per square inch. Since that time several changes have occurred that affect the situation:

1. The minimum yield point of the present day standard structural steel has been raised to 33,000 pounds per square inch, with an increase in the ultimate strength from 55,000/65,000 pounds to 60,000/72,000 pounds.
2. The principal foreign countries of the world have increased the al-

lowable basic unit stress permitted for comparable steel to approximately 20,000 pounds.

3. Knowledge has been highly developed and current practice has been standardized in the structural steel industry, with a consequent increase in the dependability of structural steel to meet given conditions of use.

Sections rewritten relate to bearing pressure on rivets, design of plate girders, and web crippling of beams.

126. Certificated Insulation

Insulation guaranteed in writing for the life of the building is a notable pioneer feature now offered to home builders by the world's largest makers of building insulation—the Celotex Corporation of Chicago. This guarantee constitutes written and complete assurance that Celotex insulation will be just as effective in your home after a lifetime of service—giving enduring comfort and fuel savings. The pledge is backed up by the entirely dependable character of the company and by long experience in the producing of building insulation.

Ten vital points are covered by the certificate—Celotex is guaranteed to maintain efficiency for the life of the building, to provide structural strength, to give lasting fuel economy, to resist termites, to be untouched by dry rot, to be water repellent, to reduce noise, not to settle away from the framework, to suffer no loss of insulation efficiency upon painting or plastering, and to meet Department of Commerce Commercial Standards and U. S. Federal Specifications.

This system of a written guarantee could well be considered by other manufacturers of building materials and equipment. The prospective home owner would then enter upon the adventure with the added zest of complete confidence in the future. By fostering the system, Celotex is further encouraging home building—progress toward the guaranteed home of tomorrow.

A booklet, obtainable on request, explains details of the Celotex written pledge of permanent worth.

127. A Modernized Sitz Bath

Praised by doctors and laymen as the greatest forward step in bathroom fixtures since the 20th century began, Kleensan offers the Nu-Bidet, a new safeguard to health. Vital in the treatment of rectal troubles, valuable to personal hygiene, the Nu-Bidet is a thoroughly modernized Sitz bath which can be installed in any standard size toilet bowl in less than two hours.

The Nu-Bidet is a complete unit of seat, Nu-Bidet and lid in one assembly, which replaces the regular seat and lid. It lifts up and stands against the lid when not in use. Temperature of the water can be controlled to any desired degree.

A descriptive brochure, "Your Answer to a Long Felt Need," may be obtained free upon request to CALIFORNIA ARTS & ARCHITECTURE or to the Kleensan Corporation, 341 Park Avenue, New York City.



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ART AND POLITICS ARE NOT CONGENIAL BEDFELLOWS

(Continued from Page 7)

the Moscow theaters. The Union of Soviet composers rearranged its program for the coming year to eliminate his operas and ballets. The Bolshoi Theater canceled plans to present his opera, 'Lady Macbeth of Mtensk'—only recently a great triumph—and two other Moscow theaters stopped rehearsals on his recent ballet, 'Limpid Storm.'

"Perhaps all this indicates that the Soviet authorities are to be congratulated upon recognizing the claims of the old classical style in the arts. But it certainly does not indicate any tendency to recognize the right and the duty of the artist to explore in his own way and from his own point of view the artistic possibilities of the world in which he finds himself. Neither does it indicate any disposition to permit him to appeal to the suffrage of his audience. On the contrary it reaffirms the conception of him as one whose function is to follow a party line which is artistic as well as political."

Fortunately there is not yet any political throttling of art in America. It would be indeed ironical should artists some time invite a clamp upon themselves by encouraging the Soviet conception of which Krutch speaks. By clamoring for freedom to be both a political philosopher and an artist, he is apt to end by curbing all freedom to be either.

The best artists, anyhow, are not, in the nature of things, politically authentic. Politics are not their sphere. By dipping into debates upon political systems they merely jeopardize an individuality and freedom upon which they thrive. Both the artist and the public which enjoys art suffer from the political element.

If an artist does paint a picture presenting a political prejudice, the public ought not be inevitably compelled to witness it repeatedly on the walls of a public building. We can avoid other species of propaganda, spoken and written, if we desire to do so. We have the same right with respect to art.

BOOKS

(Continued from Page 23)

marily on the basis of a program for the future, but of a commentary on the past."

Donald R. Richberg's, "The Rainbow," is characterized by an irritating effort to "write down" to what he seems to consider the thought level of the American public. Specimen—"It is hard to please everybody. In fact no one has ever done it."

Finally, there are the books about the Constitution, which, if nothing else, prove

that it is possible to write dryer reading than the Constitution. Besides those, I think I've seen reprints of the document in practically every form—from engraved replicas on parchment to novelty carvings of the whole preamble on a pin point. The worry of the Republican party, apparently, is that the Constitution may soon be carved on a tombstone.

"Whose Constitution," by Henry A. Wallace, sets an Olympic record in dullness which has almost been topped by James Beck and Merle Thorpe, writing from another side of the house. "Neither Purse Nor Sword" is the enticing title of their book. James Beck, as you know, is the great Constitutional authority and defender. Mr. Beck can explain why a "the" instead of an "a" was used in any section of the Constitution.

REVOLT IN THE GARDEN

(Continued from Page 38)

stillness of the night. Even the ant departed—with a sigh about the "rewards of industry." The chinch bug joined them later, and the only evidences of the midnight meeting were some very painful chinch bites on the face of Gus, the gardener, next morning. "T'hell with Whistleberry's flowers," he decided—and quit his job. "I'm goin' where they ain't so many bugs."

The migrant garden population saw Gus hurrying down the street, swearing under his breath that he was through with Whistleberry's garden. And the group returned in high triumph to its former home. All but the chinch bug who perched on Gus' shoulder. "I'm sticking with Gus," he called back. "I don't know which are worse—bugs or men—but I've seen enough of bugs."

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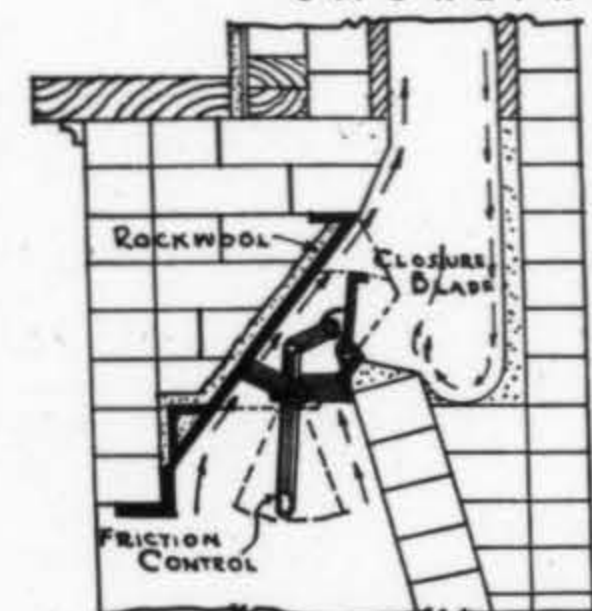
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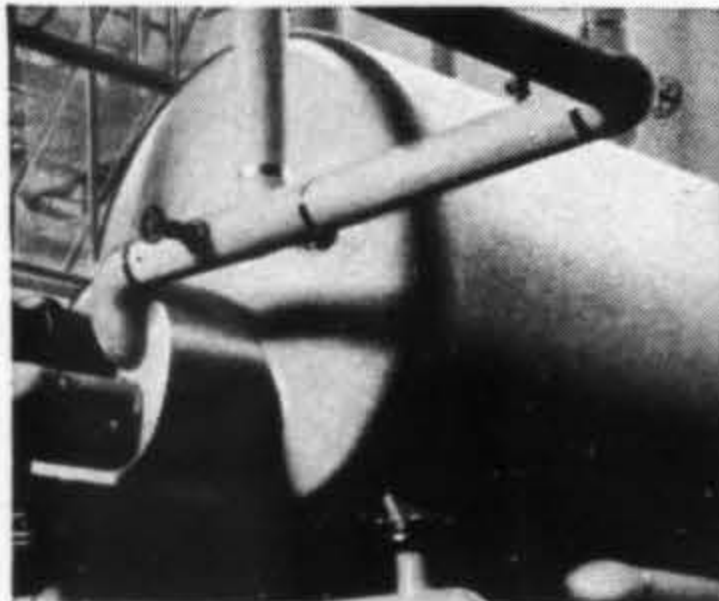
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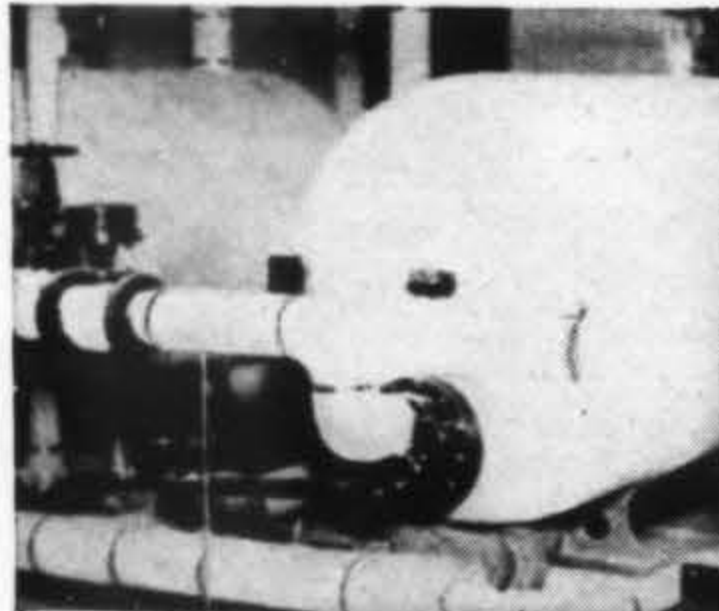
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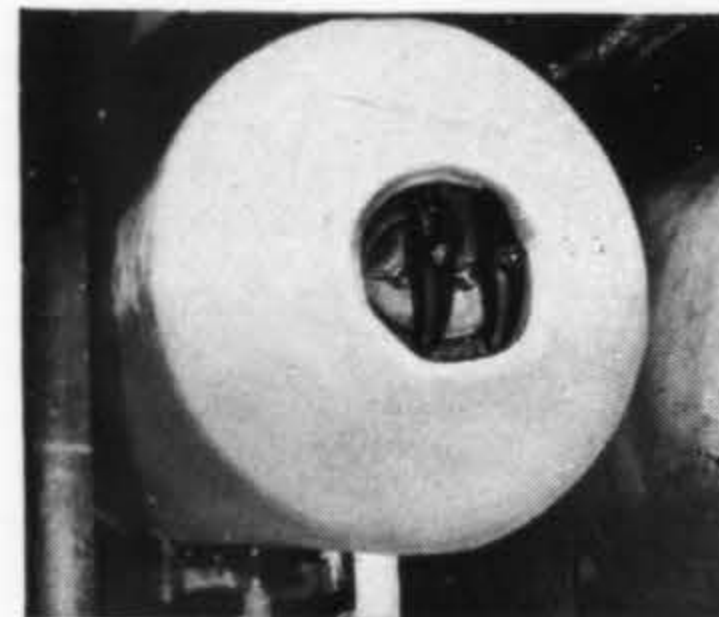
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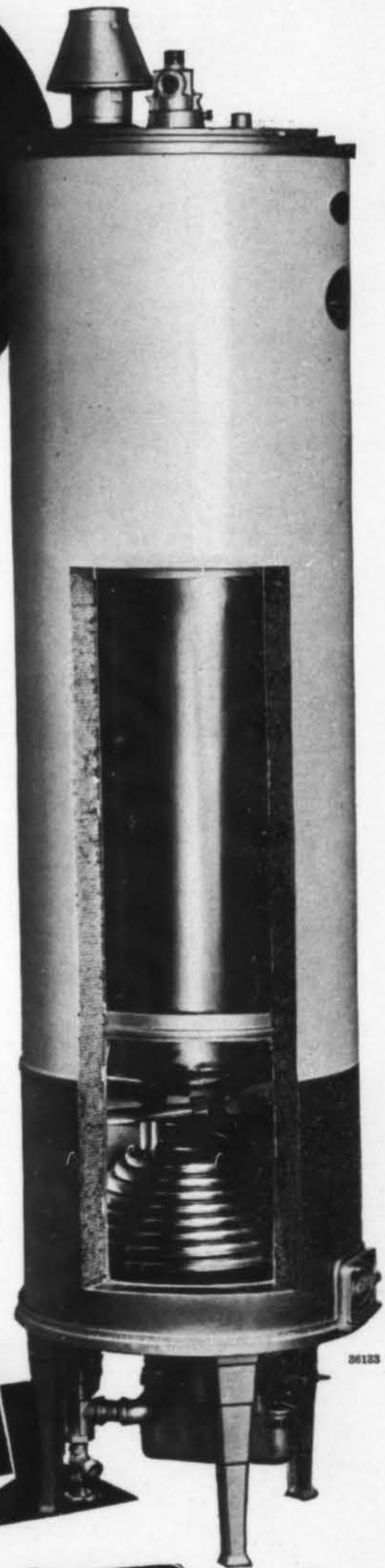
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REALTY AND BUILDING

THE COAST LINE of California extends from Oregon to the Mexican border, practically a thousand miles and encompasses many magnificent beaches. The State Park Association in 1927 selected Frederick Law Olmsted, landscape architect, to supervise a survey of potential park lands in California. During this work each beach area was reported on and considered for acquisition, but with a very limited amount of State money available the Commission found it impossible to acquire more than a very limited number of beaches.

POINTS OF LAND jutting out into the ocean to the west with a beach area lying to the south, thus protected from the prevailing west and northwest winds, provides quieter water and is more enjoyable for recreation purposes. Southern California is more favored in this respect than is the northern section, but Monterey Bay is well adapted for recreational purposes. Here the State owns a series of beaches, extending from a point just east of Capitola to the south for a long distance. The State has acquired an area of some forty acres of mesa land back of this beach and is developing a camp ground for the use of families who wish to camp near the beach. At Sea Cliff the State owns an additional beach area, also Sunset Beach on Monterey Bay, and Natural Arches or Swanton Beach, north of Santa Cruz.

BERKELEY YACHT HARBOR and Aquatic Park was commenced in November, 1935, and rapid progress is being made toward completion. The work is divided into two units, the yacht harbor, which lies north of and adjacent to the Golden Gate Ferry pier, and the aquatic park, which lies south of this pier and adjacent to the shore line. The swimming pool is to be located at the north end of the aquatic park. The park comprises an area of more than 100 acres, of which ninety acres are water. The yacht harbor is so constructed as to provide for all classes of boats that may enter it.

BALBOA ISLAND is to be protected by a sea wall, the primary object being to provide protection against erosion by the waves. Work is scheduled to start October 1. The Balboa-Newport Bay district is a rapidly growing resort section with a continued interest in new home building. Balboa Bay is one of the finest still water pleasure bays in California since the completion of the harbor improvements and homes in the vicinity are eagerly sought. Many of the new homes are relatively small in size but are modern and attractive in design, making effective use of patios and verandas.

THE COUNTY OF LOS ANGELES, in conjunction with the city, is making a comprehensive engineering investigation for beach protection and development in the Santa Monica Bay area, and the Federal Beach Erosion Board has been requested to cooperate in this work. The Los Angeles district is now recognizing the great asset in this shore, the natural advantages for recreational development are to be enhanced to the fullest extent. Ocean front property is of great value and fully justifies, even demands, that some adequate means of protection be adopted to prevent erosion.

PALOS VERDES GARDEN CONTEST is held during the ensuing twelve-month period and is open to all new home owners in Palos Verdes Estates, whose houses are completed between August 1, 1936, and August 1, 1937. The contest is sponsored jointly by the Pacific Coast Chapter of the American Society of Landscape Architects and the Palos Verdes Estates Chamber of Commerce. Ralph Cornell heads a rules committee, from the Pacific Coast Chapter, consisting of Hammond Sadler, Miss Katherine Bashford, and himself. In the contest entrants are judged on a point system based on the fundamental principals of landscape design. Judgment is based on the following points:

- Relation of the house and garden—20 points.
- Adaptation of the garden to its site—20 points.
- Space composition—15 points.
- Scale—10 points.
- Functional efficiency—10 points.
- Appropriateness of plant material—15 points.

The owner of the garden scoring the highest number of points receives the first prize of \$300. Another award of \$200 will be given to the landscape architect who designs the winning entry.

BURLINGAME AND SAN MATEO are considering the joint purchase of Pacific City as an inter-city beach recreational center site. An offer has been made to the two cities of 65 acres of the original Pacific tract, 225 acres of submerged tidelands adjacent to the site, and 60 acres of submerged tidelands east of Coyote Point, the whole for a total of \$74,000.

ON THE RADIO

(Continued from Page 12)

I dread to think what will happen if this political broadcasting ever gets out of control. You see, radio stations and networks love to see election time roll around because political time is paid double the card rate and it is an easy way for radio organizations to make quick money.

It has become a surety that the President of the United States must have a radio personality. President Roosevelt from the very first time he went on the air has shown the greatest radio personality of any person on the air. It's a case of heaven help the man who follows him if he doesn't possess a good manner of microphone speaking. The people of America, consciously or unconsciously, are too much attuned to good radio ever to put up with a man who can't make his talks interesting even if he is President. Mr. Landon has not a good radio personality and I'm not being factional when I say that general opinion feels that he has done more to hurt his presidential chances by his infrequent radio talks than if he had gone out and deliberately slapped the first campaign baby stuck under his nose to be kissed.

I don't believe that even a presidential candidate would dare interfere with the nation's football schedule of broadcasts. So, October 10 will see Stanford vs. Oregon over NBC-KPO-KFI, and U. C. L. A. vs. Washington over CBS-KHJ-KFRC; October 17, U. S. C. vs. Washington State over both networks; October 24, Washington vs. Seattle over KFI-KPO, and U. C. L. A. vs. Oregon State over KHJ-KFRC; October 31, Oregon vs. Washington over KFI-KPO; U. C. L. A. vs. Stanford over KHJ-KFRC.

That beloved story "Mrs. Wiggs of the Cabbage Patch" has been adapted for radio presentation and is being heard every Monday from 9:15 to 9:30 in the morning over NBC-KFI-KPO. So far the program has been nicely written and acted, keeping the charm of the book.

A fairly new manner of dramatizing news for radio is being presented each Sunday at 7:00, NBC-KFI-KPO when Edwin C. Hill, famous commentator and newspaperman, hits the air with his new program. The unique feature of the news dramatizations is the manner in which headlines of the day and highlights of the past are presented in three separate classifications. The program is opened with a graphic summary of the week's spot news. The dramatic cast then assists the commentator in presenting some unknown American hero or heroine, who, although not page one news, has made an important contribution to American life. Climaxing the show, Mr. Hill presents the favorite story of some celebrated editor—incidents which happened behind the scenes in the news rooms while events of world importance were taking place.

Signing off!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1936.

State of California }
County of Los Angeles } ss.

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

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

Publisher, Western States Publishing Co., Inc., 2404 West Seventh St., Los Angeles.
Editor, Mark Daniels, 101 Post Street, San Francisco.
Business Manager, George Oyer, 2404 West Seventh St., Los Angeles.

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

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and beliefs as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is.....(This information is required from daily publications only.)

Sworn to and subscribed before me this 5th day of October, 1936.

(SEAL)

GEORGE OYER, Business Manager.
ELIZABETH DYKE,
(My commission expires April 24, 1937.)



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TOMORROW

"In today already walks tomorrow."

NOISE

IT IS possible that the noise of today may be the music of tomorrow but, judging by the popular form of the latter, it is more likely to be the other way about. Whichever way it is there is no doubt that the noise of today has reached a point where something must be done about it. Of course we cannot build our automobile and street car wheels on the principle of spinning tops. If we did we would probably be enjoined by the RCA for unfair competition. But we can abate the nuisance as we would any other.

New York City has been engaged for a year or more upon a campaign of noise abatement. The results have been astonishing to those who have not been present during the gradual reduction of noises. The first consideration of the subject in New York started in 1929 but nothing serious resulted until the beginning of La Guardia's administration. Since then great progress has been made.

In San Francisco the Downtown Association is on the eve of a vigorous campaign. Mr. R. F. Allen, President, and Mr. Joe Cumming, Manager, are at the helm, which means that something will surely be done. The worst form of the noise nuisance is the automobile horn. This has become all but intolerable. If it is not curbed in some manner, Gabriel's heart will be broken. Tomorrow's noise must not be today's, raised to the nth degree, or Nature may permanently close the human ear, or remove it entirely. That's a way Nature has in combating nuisances.

SALINAS OR SALOONAS

JUDGING by the way people in Salinas are being beaten nearly to death, America's "Salad Bowl" is becoming a Punch Bowl, a metamorphosis that reflects no credit on evolution. What it may be TOMORROW, if present conditions last much longer, is hard to tell.

Regardless of what we humans may think or do, nature will take her own course. It may seem to us that we have changed things permanently, but without constant vigilance and energy all things revert. In the valley of the Salinas is much fertile

soil. It is the kind of soil that green things grow in. By planting lettuce in the valley we are not departing radically from the work of Nature, only substituting lettuce for weeds and willows. But even that much of a change calls for untiring effort.

Before the days of cultivation of the valley it was a land of sheep and cattle. The cattle towns of those days were clusters of saloons. If the valley reverts, only the saloons will come back. The cattle know better.

SMALLER UNITS

IN 1925 the unit of purchase was a great deal larger than it is today. Men bought cigars by the hundred, women bought three dresses at a time and everyone thought less about the amount of the purchase than he does today. It is not only the amount of purchasing that has so greatly diminished, the size of the unit is growing smaller.

In other words, where a man in 1925 might buy a country place of twenty-five acres on which was a house of twelve rooms, he would be more apt to buy one of five acres with a house of eight rooms today, even though the price were no object. The small car is another illustration of the point. No doubt you have heard many a man say, "No more large cars for me," despite the fact that the difference in cost means little or nothing to him.

In Europe the principle of the small unit has been practiced for many years. That is the reason for the penny and the hapenny. In London today you can buy a single cigarette, if you wish to, at the pro-rated price per box. There can be little doubt that one important factor in the economies of TOMORROW will be the smaller units system.

PUBS & PROHIBITION

ONE way to encourage the return of prohibition is to continue serving young girls at the bars where sweating stevedores are drowning the sense of misery in gulps of "straight shots". Young women are entitled to the momentary pick-up of a cocktail but they should not be forced to associate with men to get it.

A view of Jane Wither's den in her new home in Westwood Hills. Bright and cheerful, youthful colors are made to harmonize through an unaffected simplicity. Furnished by Bullock's of Los Angeles.



HOTEL PLAYA DE CORTES

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The architects of the hotel were Hopkins and Turner of New York, with I. Morales of the Sud Pacifico de Mexico F. C. of Guadalajara as resident architect. These men recognized first that suitability is the essence of good taste, therefore of good architecture, and the buildings in appearance, arrangement and usage bear out the precept. The main building is on rising ground, facing the mountains, built around three patios, with two facades. A fountain plays in the entrance patio, which is gay and pleasing with highly glazed Puebla tile, the design being similar to that used in the "House of Tile" in Mexico City. Native hardwood has been used as much as possible since Mexico is very rich in these, having more than twenty varieties. The woodwork, beamed ceilings, doors and windows are of aromatic Mexican cedar, the spindles on the balconies and bannisters are ebony.

On the sea facade is the Sala de Cortes. Since no native home is without a sala or parlor, a conforming hotel would not be without one. In this case the room has much dignity and opens to the ballroom on one side, the dining room on the other, reigning in state between formality and conviviality. From the dining room an inside dining terrace is available and also steps lead down into the third patio. A clever cocktail lounge is provided where the day's catch may be told and retold, as the anglers return and gather for the inevitable data covering the fish that did not get away, as none do in Bocochibampo Bay.

The inviting bedroom wing, with wide veranda, is also built around a patio in the center of which is a salt water pool, thirty by sixty, bordered by tiled paths and garden plots. In the bedrooms the furniture is aromatic Mexican cedar, hand turned and carved as suited the fancy of the artist. Occasionally some of the beds are painted. Since it is impossible to persuade a real Mexican artist to make more than two pieces of anything alike the traveler is assured of finding each room different, full of surprises and altogether delightful. The people of Mexico carve, weave and mould clay with the benefit of a vigorous imagination. The pottery, textiles and lacquer found throughout Mexico vary, as do the people, and in many instances are unsurpassed in quality and design.

While the buildings are Spanish Colonial in design, there is no slavish following of type but the idea of hospitality is expressed in every line. Simplicity is stressed but it is the simplicity which satisfies. The furniture made especially for the hotel is in accord with the well chosen antiques, the carved armarios, the old iron money chest, now used for a wood box, and the several old Spanish tables. Over the mantle in the Sala de Cortes is a very good copy of the only authentic painting of Hernan Cortes. A European touch is inserted in the hangings of the ballroom and dining room, which are by Fortuny. The interior decoration was done under the direction of Mrs. Walter Douglas, wife of the Chairman of the Board of the Southern Pacific Company of Mexico, Mexico City.

The frescoes in the hotel immediately attract attention, since it is only within recent years that the world became conscious of Mexico through her artists. But the murals of Mexico were not painted for the world but for Mexicans. The artists desired to bring to Mexico and the Mexicans a realization of what it is and has, and in accomplishing this the world too has been informed. The murals of Hotel Playa de Cortes were done by Antonio Beltran, an Indian from San Pedro Tlaquepaque, a suburb of Guadalajara, where the famous pottery works are located.

The grounds are diversely planted, trees, shrubs and flowers of exotic name and origin, flaunting flame and perfume, surround the hotel and border the paths to the sea. Fruit, flowers and fish, a combination to draw and to hold guests of all moods and tastes.

By Ellen Leech

