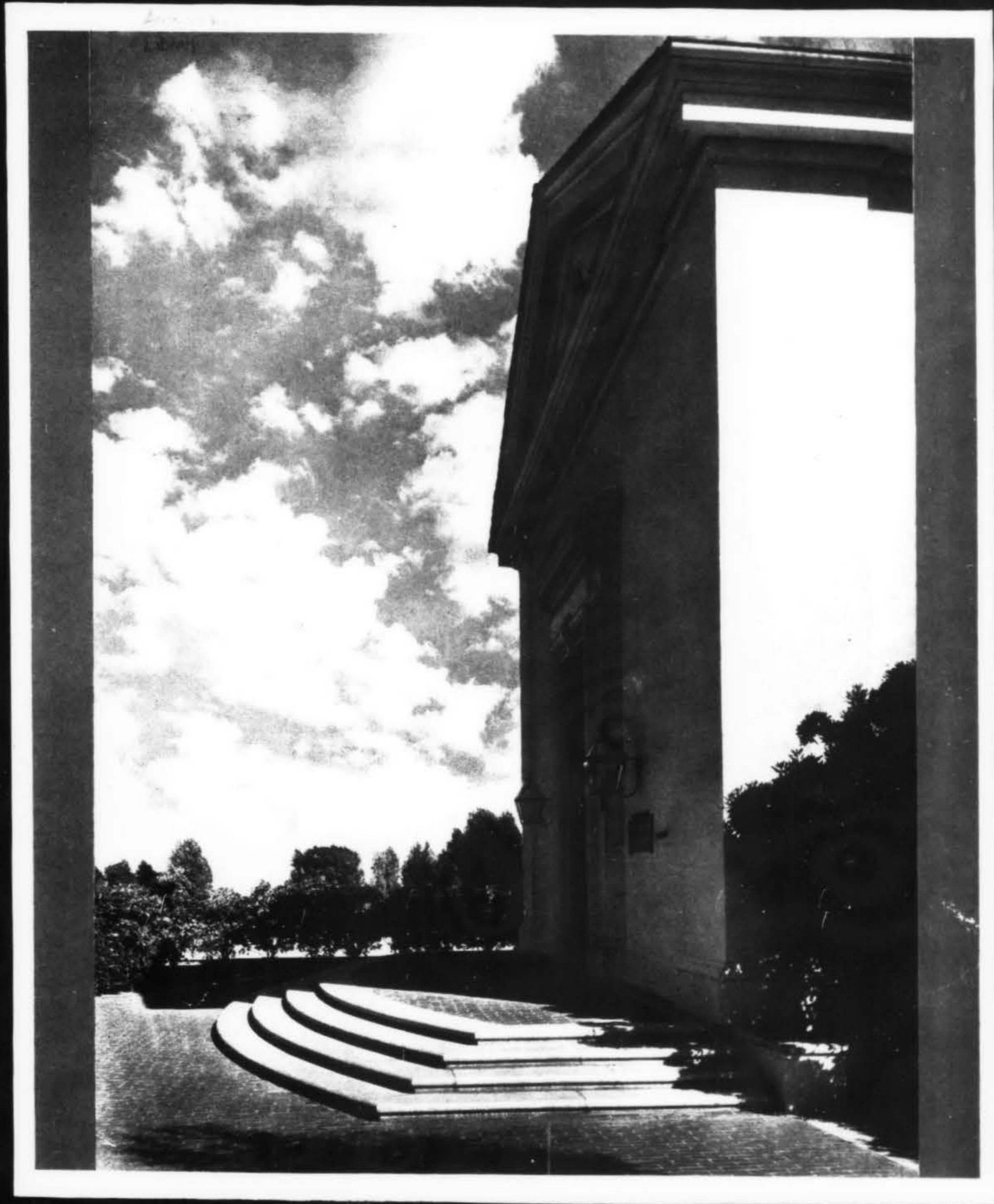


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DECEMBER, 1936

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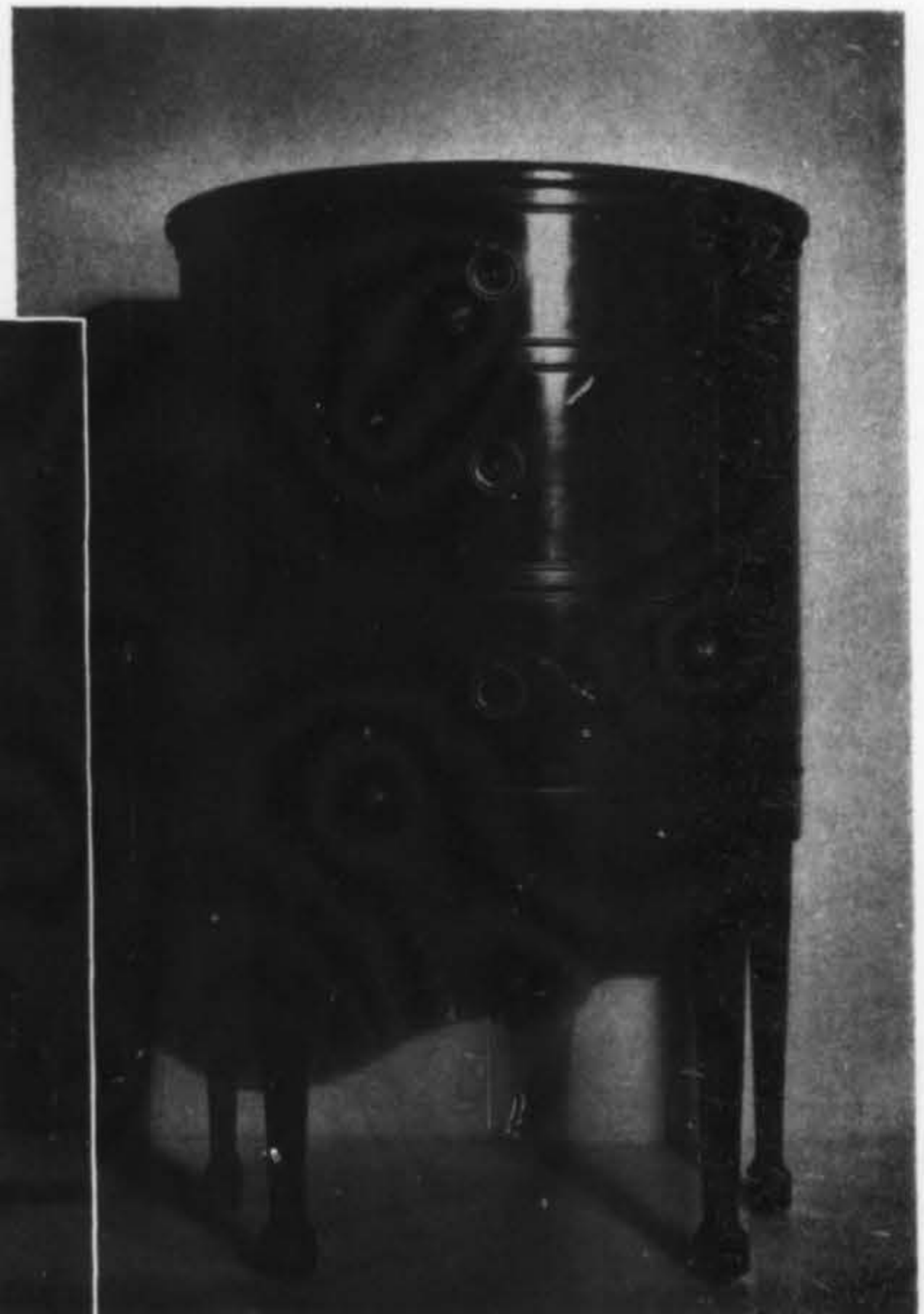
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GUMP'S

SAN FRANCISCO

Editorial

"NOTHING can happen more beautiful than death." Our publisher, George Oyer, now must know how truthfully Walt Whitman wrote. Through years of silent suffering he carried on, fighting depressions of every kind until, last month, to him came the reward of beautiful death.

We who survive him are deep in sorrow, but it is really our loss, not his, that we mourn. He has attained the everlasting peace. Let us look upon his passing in its true light and strive to be equally worthy of the great recompense when our own time shall come.

FETES AND FATE

THE San Francisco-Oakland Bay bridge has been opened to traffic, but only to automobile traffic. The ruling now is that no human foot may press those costly pavements. You must either own an automobile, have the price of transportation in your pocket, or walk around by the way of San Jose, despite the fact that it is a public highway. Well, the wealthy must have some public place where they can thumb their noses at the poor.

Now the three-day fête to celebrate the opening of the bridge is over, and what a fête it was. It has been claimed that never in the history of this country has there been such a celebration. Five hundred thousand people on Market Street cheering, laughing, shouting. Sixty thousand automobiles inching their way across the bridge the first day. The Pacific fleet sweeping the skies with their search-lights. A hundred vessels tied to their docks and anchors by the I.L.A. walkout. Thousands of longshoremen cursing the power of the Navy to defy unionism on battleships. A half million residents of the city worried over the warehouse strike which threatens the food supply of the entire city. Cocktail bars so filled with girls that men are drinking out of flasks on the sidewalk.

The fête is over and Fate resumes her stride.

COMMUNISM

SAN FRANCISCO, we are told, is the only city in the United States that has a French theater, a French newspaper and a French club; so it is a good city in which to learn something about what is happening in France, in the absence of any unbiased information on the subject that may be gleaned from the Dailies.

We were discussing communism in France while we dallied over a glass of exquisite wine from the cellars of Mr. Paul Verdier. They serve it at the French club. The conversation had reached a point where there was little doubt left about the certainty of a complete and utter collapse of the French Republic when Mr. Verdier stuck a pin in our balloon of prophecy, prophecy that had no little dash of boasting over our own great and glorious future.

"In France," said Mr. Verdier, who had recently returned from there, "we have not yet had a newspaper forced to shut down by communistic or socialistic elements, nor have we ever had ships bearing the supplies of the nation tied up at our docks."

"Ah," we spoke quickly, "how about the numerous strikes in your mills and textile plants?"

"Those," replied Mr. Verdier, "were local individual strikes like the much more numerous ones we have here, that did not threaten the safety or food supply of the entire nation. In the United States the activities of the nation as a whole are being threatened. No," he continued, "I think there is a great deal more communism in the United States than there is, or probably ever will be, in France."

Have you tried to book a passage to Panama?

ET TU, BRUTE!

AND now the realtors, or some of them, are trying to stab the architects in the back. Not only are they stabbing the architects but they are advocating a reversion to the "stock plan," and letting the contractors decide how they shall be executed.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue New York City. Advertising Staff: Walter R. Miller, Edgar H. Snow, Duncan A. Scott, R. W. Walker.

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Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

For years far-seeing and conscientious citizens have been combating the system of "stock plans" interpreted by contractors, builders, carpenters and hod-carriers. That system has been the source of practically all the cheap, ugly, unsafe fire-traps of the past fifty years. The contractor decides the dining room shall be finished in monk's cloth and painted peaches, the living room shall have dangling grotesque fixtures from every corner and a Mexican adobe fireplace in the corner of Colonial papered walls, the bedrooms shall have pine floors, Chinese rugs, diamond-lead window panes in pointed arch windows that look out on the garbage can, and the bathroom shall have orchid tile flooring, blood-red walls and dirty brown fixtures.

Only yesterday we read a letter from a real estate dealer in Alameda, urging one of his customers who was subdividing a small but beautiful

piece of property, to dispense with the services of an architect, other than to let him do preliminary floor plans and elevations and then let the contractor go on from there doing all the detailing as he went along. Yes, the contractor was to design the moldings, the mantels, the paneling, the doors, windows, exterior trim, cornices, chimneys, vestibules, bookcases and cabinets, to say nothing of the heating and lighting systems, the materials of construction and the roofs. He was to decide the exterior finish, select the color for paint work on sash and trim, supervise his own work and okeh his own bills. We wonder if the man who recommended this procedure to his client would take a dress pattern to a laundress and tell her to make a dress for his wife. He probably would but we doubt that she, or anyone on earth, would wear it. And they hang some men for mere murder.

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

LECTURE COURSE, outlining current events, is presented at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Dr. Chester Rowell is the presiding officer. The dates and speakers scheduled are: January 11, Captain Albert W. Stevens, "Adventures in the Stratosphere." (Illustrated.) January 18, Edward Corsi, "America and the Foreign Born." January 25, George E. Vincent, "The Pain of Thinking."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, has arranged a series of illustrated lectures by well known travellers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. Robert Ripley of "Believe It or Not" fame is heard December 1 at Pasadena, and December 3 at Los Angeles.

THE MODERN FORUM, Herman Lissauer, director, selects speakers on the basis of scholarship and independence of mind, the subjects as varying as the lecturers. The series is offered at the Philharmonic Auditorium, Los Angeles. Gerald P. Nye, Chairman, U. S. Senate Committee Investigating the Munitions Industry, speaks December 14; his subject is "Neutrality Problems and European Affairs."

ROBERT RIPLEY opens the Peter Conley "Adventure Series," December 7, at the Opera House, San Francisco, with an illustrated lecture, showing motion pictures and drawings from his "Believe It or Not" cartoons. Martin and Oso Johnson follow on January 21, and Rear Admiral Richard E. Byrd is heard, February 3.

GREENWOOD REVIEWS are an entertaining part of the winter season in California. Aline Barrett Greenwood presents current events vividly and reviews new books and plays. Miss Greenwood's current dates are: Hotel St. Francis, San Francisco, December 14; Shakespeare Clubhouse, Pasadena, December 16. Miss Greenwood also speaks at Los Angeles, the third Thursday of the month, and at Long Beach, the third Tuesday.

AMERICAN ASSOCIATION of University Women, San Gabriel Valley Branch holds the current meeting, December 11, and the topic for discussion is "Consumer Research."

EDANA RUHM is again presenting her "Events of the Hour" lectures at Hotel Huntington, Pasadena, and is heard, December 10.

COMMUNITY FORUM, held in Science Hall, Mills College, meets the first and third Mondays of each month and is open to the public.

THE CHARITY BALL, sponsored by Las Madrinas, the Sixty God-Mothers, is held for the benefit of the Children's Hospital, at the Biltmore Hotel, Los Angeles, December 11.

GUADALUPE, in the Santa Maria Valley, holds a Fiesta, December 6 to 13, planned not only by those of Spanish descent but including members of the Italian, Swiss and Portuguese colonies of the valley.

SANTA CRUZ COUNTY Dog Breeders' Association holds the Christmas Dog Show at Santa Cruz, December 12.

CHRISTMAS HOLIDAY REGATTA, San Pedro to Newport, December 26-27-28, is held to inaugurate winter racing. Yachts of the Forty-five Foot Sailing Association compete. Twenty entries are announced.

SAN FRANCISCO offers the annual local Horse Show at the St. Francis Riding Club, December 9-12. Many prize winning horses are entered.

FARM BUREAU FEDERATION is held in Pasadena, December 7-11, the program includes addresses by authorities on agriculture and its welfare. A chorus of 500 members of the Federation groups is heard. There are 43 organized Farm Bureau counties in California.

AT THE NEW MUNICIPAL AUDITORIUM, San Jose, the Adventure Series is scheduled, presenting Robert Ripley, December 9, Martin and Oso Johnson, January 20, and Admiral Byrd, January 31.



One of an interesting collection of exquisite wood carvings from Italy—Bohemian cut crystal vases in new massive shapes—to be found at Bullock's-Wilshire in Los Angeles.

FINANCIAL COMMENT

By CARLETON A. CURTIS

WE are just now in a period of dividend disbursements which, if considered without the compelling motive, would make one wonder if any real lesson had been taught by the depression.

There were many casualties in that period, and certainly our railroads had their share of names on the list. Admittedly they did not suffer alike and a few were able to carry through without any visible scars, but it does seem strange to find that two carriers are making the largest dividend disbursements in their history during the year 1936.

To cover all of the industrial companies that are likewise establishing new dividend records is quite a task, but two motor manufacturers, two chemical, and one farm equipment company come readily to mind. And in all of these cases this year's earnings are not as large as in the former prosperous years with lesser dividends.

When we come to the impelling motive of this dividend generosity, it is not in order to condemn the directors; it is a case of their making payment to the stockholders or payment to the silent (?) partner who shares in the gains without any capital investment. But it does seem that a continuation of this character of disbursement over any long continued period leads to a weakened financial condition of all companies.

As for the stockholders, they are in the great majority just normal humans, and their spending desires will be "needled" in the same way as their dividends. When the time for earnings decline comes, and in the past it always has, dividends will wither more rapidly than ever. Just how we will supply the newly enlarged desires will be quite a problem.

On one hand, through the Social Security Act we are attempting compulsory individual saving for the "rainy" day of old age and unemployment; on the other hand the association of individuals through a corporation is in fact prohibited from carrying out the same purpose.

We sometimes wonder!

JOOSS EUROPEAN BALLET may be seen at the Philharmonic Auditorium, Los Angeles, December 8-11-12, at 8:15, and Saturday matinee, Dec. 12. "The Green Table," the joint work of Kurt Jooss and Fritz Cohen, was awarded first prize at the International Congress of the Dance in 1932 at Paris. "The Big City," the ballet of youth and romance, and "The Ball in Old Vienna" are three outstanding novelties.

A **PANTOMIME**, "Aladdin and His Wonderful Lamp," is given for the benefit of the Philharmonic Orchestra, Los Angeles, December 30, by Joine Alderman and her associates, about fifty young friends. Two performances are planned, an afternoon for children, and evening for adults.

TOYLAND is open at Robinson's, Los Angeles, and Santa Claus is enthroned in his Ice Palace, where he greets all his little friends, from ten to four-thirty. He is a Santa Claus who "knows all" and calls each child by name, and knows what each wants for Christmas, and besides he gives each one a picture book. A Fairy Princess admits the small callers to the domain of this wonderful Santa Claus, where animated, performing exhibits delight childish fancies, surrounded by Christmas trees resplendent with snow, lights and brilliant ornaments. Among the entertainments offered is a Magic Fishpond, where poles may be rented and, by casting a line into the enchanted pool a gift is caught and pulled from the deep.

ELIZABETH TALBOT-MARTIN gives a dance concert, December 1, at Patriotic Hall, 1816 South Figueroa Street, Los Angeles. Helma Leaton at the piano. This talented young dancer is always individual, entertaining and interesting.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles, sponsored by the California Symphony Association, under the direction of Otto Klemperer, provides twenty weeks of music, with twelve pairs of concerts and ten Saturday events, including two special programs of the Shrine Auditorium. All other concerts are given at the Philharmonic Auditorium, Los Angeles. The two Shrine events are Igor Stravinsky in an All-Stravinsky program and ballet "Petroushka," March 12-13; and Bach's "St. John's Passion" pre-Easter program, March 26-27. Rose Bampton, contralto, is the soloist, January 7-8. Concerts are also given outside of Los Angeles, at Pasadena, Claremont, San Diego, Santa Barbara, and at Westwood.

THE PETER CONLEY SERIES at the Opera House, San Francisco, offers the Jooss European Ballet, December 4-5-6, and provides four complete ballets the opening night, including a new work, "The Prodigal Son," in which Kurt Jooss dances the part of the Father. In the Sunday Matinee Series this course sponsors Ruth Slenczynski, the celebrated eleven-year-old pianist, December 13.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, present the thirty-first season of concerts at the Community Playhouse, Pasadena, six Sunday evenings at 8:15. Gregor Piatigorsky, the great Russian master of the violoncello, is the artist of the concert, December 6. The Budapest String Quartet follows, January 10.

THE ELMER WILSON ARTIST SERIES, given at the Civic Auditorium, Pasadena, is taxing the capacity of the Auditorium, resulting in sold-out houses. Sergei Rachmaninoff, pianist, will be heard February 1, and Richard Crooks, February 11.

THE BEHYMER CONCERT COURSE fills the first half of December with entertainment at the Philharmonic Auditorium, Los Angeles. The great cellist, Gregor Piatigorsky, plays, December 1. The Dana Ensemble, December 6. The Jooss European Ballet, December 8-11-12, followed by Ruth Slenczynski, pianist, December 15, and Lucy Van de Mark, contralto, December 17. The first New Year event is an important one, as Nelson Eddy, baritone, sings, January 5.

BEAUX ARTS CONCERT SERIES, I. D. Morgan, manager, brings to the Polytechnic Auditorium, Long Beach, concerts and special attractions. Jooss European Ballet may be enjoyed, December 10. Rose Bampton sings, January 19; while Nathan Milstein, young violinist, will be heard, February 26. The San Carlo Opera Company presents "Hansel and Gretel" at a matinee, and "Cavalleria Rusticana" and "I Pagliacci," in the evening of February 11.

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ARTIST SERIES, presented under the auspices of the Claremont Colleges, opened with Kirsten Flagstad, and continues with Gregor Piatigorsky, 'cellist, December 4. The January concert is given by the Los Angeles Philharmonic Orchestra, Otto Klemperer, directing.

CIVIC ORCHESTRA of Pasadena, under the direction of Richard Lert, gives the first concert of the season, December 5, at the Civic Auditorium, followed by concerts, January 16, February 27, March 27, April 24 and May 22.

PETRIE ARTIST SERIES at the Trinity Auditorium, Los Angeles, announces the appearance of Duci De Kerekjarto, Hungarian violinist, December 11. Martha Vaughn, American lyric soprano, makes her Pacific Coast debut, December 18.

GRAND OPERA COMPANY of Pasadena, organized and directed by Jean Caraille, and conducted by Umberto Martucci, presents Verdi's opera, "Rigoletto," Dec. 2, at the Civic Auditorium. Claudio Frigerio is heard in the title role. Emily Hardy as Gilda, and Antonio Mendez as Duke of Mantua. Belcher' ballet ensemble and an augmented chorus complete the cast.

OCCIDENTAL COLLEGE Chapter of Sigma Alpha Iota, national music fraternity for women, is presenting a series of concerts by artists of southern California for the benefit of a scholarship fund for applied music within the college department. Miss Georgia Stark, coloratura soprano, opens the series, December 7, accompanied by Umberto Martucci. The second concert features Richard Tetley-Kardos, pianist, February 22. The series concludes, March 22, with a string symphonette, composed of twenty string artists, recently organized. Lillian Steuber, pianist, and Alexander Murray, violinist, are the soloists. Concerts are given at Alumni Hall, Occidental.

THE WOMEN'S SYMPHONY of Los Angeles, under the direction of the new conductor, William Ullrich, announces the first concert will be presented in January with a nationally known soloist.

SYMPHONY APPRECIATION mornings at the Women's Athletic Club, Los Angeles, are again held on Wednesdays, 10:45, by Josephine Heintz Geritz.

COMMUNITY OPERA ASSOCIATION of Riverside, directed by Marcella Craft, presents grand opera in English with local singers. "Hansel and Gretel" is program announced for December 17-18-21. Barton Bachmann directs the orchestra, composed of musicians from the community.

MUSICIANS ASSOCIATION of Riverside present Russell Horton, tenor, and Madlyn Akers, composer-pianist, in a concert at the Mission Inn, December 5. Russell Horton also sings the title role in "Faust" with the San Bernardino unit of the Federal Music Project, December 16.

"THE GREAT WALTZ" is presented by Merle Armitage at Los Angeles, opening Christmas night, December 25, and closing January 2. The production was inspired and is directed by Hassard Short.

JUNIOR LEAGUE OF PASADENA sponsors the Young People's Symphony Concert series at the Civic Auditorium, opening December 4, with the Los Angeles Philharmonic Orchestra, Otto Klemperer directing; the concert of January 15 is given by the same orchestra and under the same conductor; February 5, the Vienna Boys' Choir; March 12, the Junior College Symphony Orchestra, and April 23, Pasadena Civic Orchestra.

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MUNICIPAL CONCERT SEASON, Civic Auditorium, San Francisco, includes three symphony concerts and one ballet performance, to be selected from the five performances presented by the Ballet Russe, under the auspices of the San Francisco Art Commission at the Memorial Opera House on Thursday and Friday evenings, January 28 and 29, Saturday afternoon and evening, January 30, and Sunday afternoon, January 31. The first of the Municipal concerts will be given, February 26, when Grace Moore is the soloist; the second, March 23, Igor Stravinsky conducts his composition, Symphony of the Psalms. The artist of the third concert, April 20, is yet to be announced. The San Francisco Symphony Orchestra participates in all Municipal concerts, including the five ballet performances. Pierre Monteaux, director of the San Francisco Orchestra, conducts one ballet at each performance, and the first and third symphony concerts.

MERLE ARMITAGE has arranged an interesting series of concerts at the Philharmonic Auditorium, Los Angeles. Doris Kenyon sings, December 4, and Moriz Rosenthal is heard, January 11.

COUNTRY CONCERT ASSOCIATION of San Mateo County continues the popular winter series of concerts. Harold Bauer, pianist, is the December artist.

WILFRID L. DAVIS sponsors the appearance of Mischa Myers, ten year old violinist, in his San Francisco debut recital at the Veterans' Auditorium, December 11. He is a pupil of Robert Ashman.

FEDERAL MUSIC PROJECT of San Francisco, orchestra and chorus, is giving a series of national programs. The opening concert was an all-French program, sponsored by the Alliance Francaise.

THE NOACK STRING QUARTET, Sylvain Noack, founder, gives a series of three Friday evening subscription concerts at the Women's Athletic Club, Los Angeles, January 8, February 12, and March 12.

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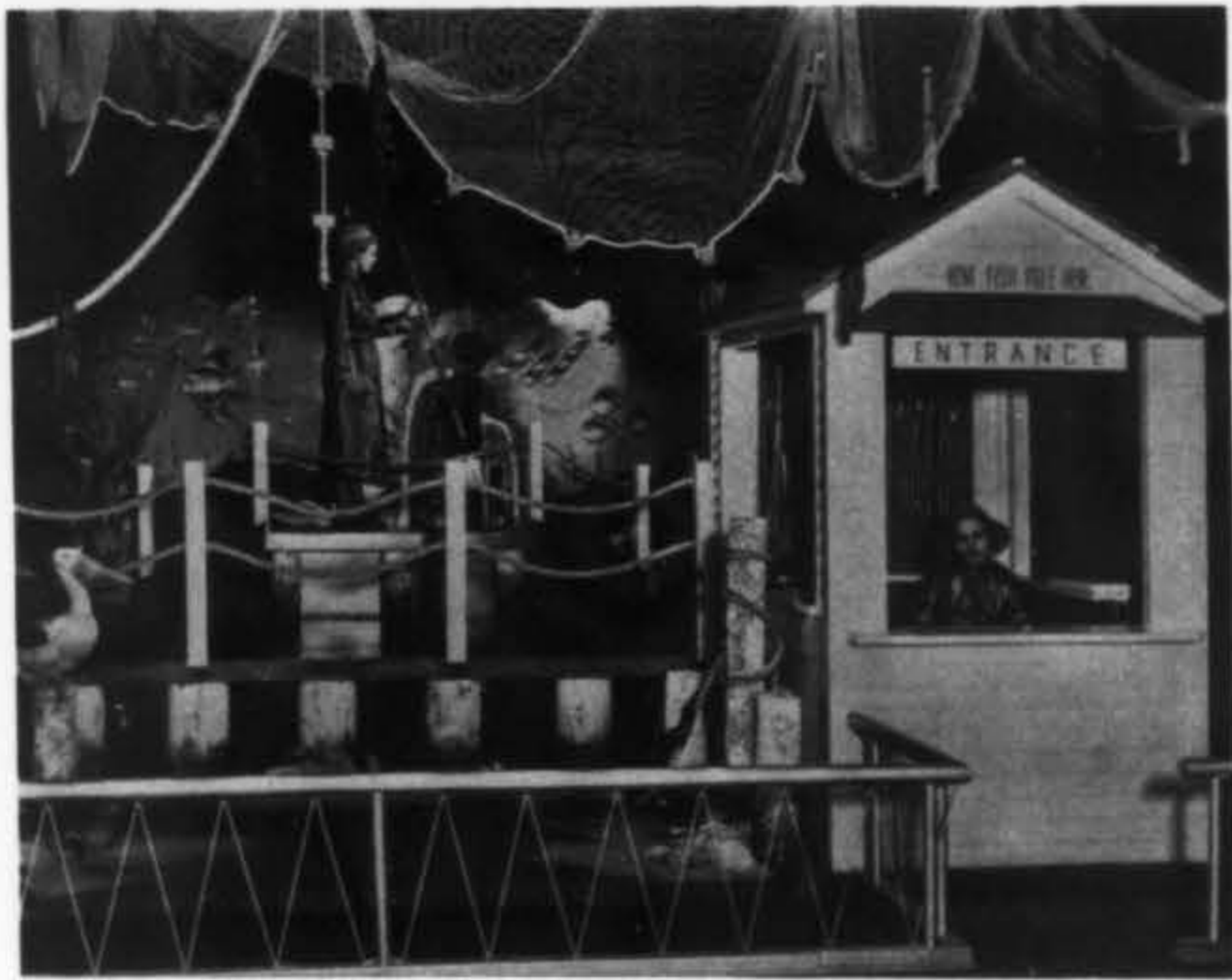
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THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presents four plays in the Winter Series, diversified in character, with particular stress on the Yuletide production. In Playhouse tradition a Charles Dickens adaptation forms the Christmas play. Gilmor Brown reads the words of "A Christmas Carol," with added groupings by young and old players to supplement the lines. Two plays are given each month, running for two weeks, with the exception of Sunday and Monday. Matinees are given on Saturday only.

Dec. 1-12, "The Bishop Misbehaves," a comedy by Frederick Jackson.

Dec. 15-26, "A Christmas Carol" by Charles Dickens.

Dec. 28-Jan. 9, "The Chalk Circle," a comedy-fantasy of old China.

Jan. 12-23, "Money" by Aurania Rouverol.

The Laboratory Theater, a branch of the Playhouse, functions in the Recital Hall for the benefit of the playwright. Here are tested new plays by new authors, each production showing one week, Monday through Saturday. The admission price is low.

PADUA HILLS THEATER, near Claremont, again presents the traditional Christmas play of Old Mexico, "Las Posadas," throughout December. The opening performance is given at the Wednesday matinee, December 2, and continues on regular schedule, Wednesday and Saturday, both afternoon and evening performances, evening presentation only on Thursday and Friday. The Mexican Players give this play with deep feeling and reverence, and it is carefully directed by Bess Garner.

GATEWAY PLAYERS, 4212 Sunset Boulevard, Los Angeles, announces the opening of Mildred Katharine Smith's clever comedy, "New York Success," December 3, for an eight-weeks run. Francis Hickson directs and appears in the part of a New York producer.

THEATER AMERICANA, presenting changing community groups, is offering "Forever Is Too Long" by Martha Pittinger, December 9-10-11, at the Altadena Recreation Building, Mt. Curve and Lake Avenue. Olive Fern Hanson again directs.

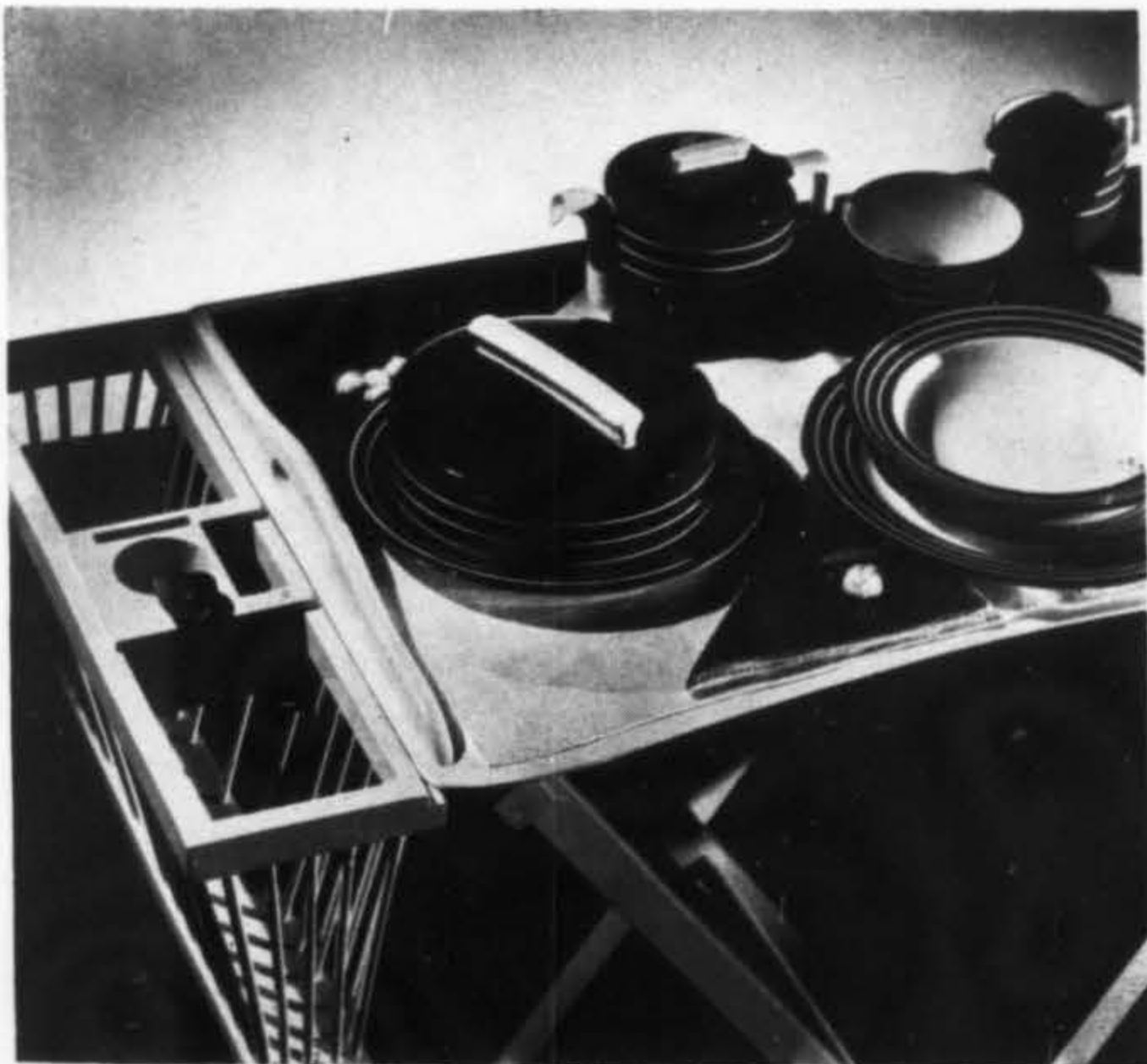
WESTWOOD THEATER GUILD, 13020 San Vicente Boulevard, Los Angeles, under the direction of Leon Connell, plans productions of two weeks duration, including "Debutante" by Violet Roddax, "Use Your Imagination" by Marian Kirkland, and "High Noon" by Frances Gross.

COLUMBIA THEATER, San Francisco, announces the first completely original show to be presented by the Federal Music Project. "Take Your Choice" opens December 2, and is a political and social satire, set to symphonic accompaniment. It is authored by three San Franciscans, Ernst Bacon, Phil Mathias, and Raisch Stoll.

CHILDREN'S THEATER ASSOCIATION of San Francisco gives the winter series of plays on Saturday afternoons at the High School of Commerce. "Ali Baba and the Forty Thieves" is the play of December 5. Mrs. William Sisson is president. The Association sponsors the Old English Boar's Head dinner dance at Hotel Mark Hopkins, San Francisco, December 15, for the benefit of the play series.

(Continued on Page 40)

Breakfast-tray sets from England in the new colors of marine, turf green and butterscotch from Bullock's-Wilshire in Los Angeles.



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ART CALENDAR

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: December-January exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

FOUNDATION OF WESTERN ART, 627 S. Carondelet St. Annual exhibition of work by California landscape and marine painters. Open Monday to Friday until January 1.

JUNIOR COLLEGE, 855 N. Vermont Ave.: To December 18, rare manuscripts and books from the library of Mrs. E. L. Doheny.

LOS ANGELES MUSEUM, Exposition Park: Throughout December, California Art Club's Twenty-seventh Annual Exhibition of paintings in oils and water colors, and sculpture.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: To December 31, exhibition of over 200 pastels and water colors by California artists.

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

STATE EXPOSITION BUILDING, Exposition Park: Throughout the months of December and January the Art Gallery will be occupied by the annual exhibition of the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To December 5, new oils by Tom C. Harrison.

To December 12, a collection of Augsburg prints, mezzotints, flower, Japanese, and early Currier and Ives prints, owned by Mrs. Muchmore.
December 14-13: Decorative paintings for interiors by Bessie Lasky.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To December 31, Associated Artists' and Patrons' show.
To December 15, paintings by John W. Hilton.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: To December 31, water colors by Westerners.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: December 6 to January 13, Chapin Oriental collection. To January 10, surrealism and related movements.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Opening December 5, continuing throughout the month, a special exhibition of oils by Hamilton Wolf of Oakland. To December 5, special exhibition of oils and water colors by Elmer H. Stanhope.

OAKLAND ART GALLERY, Municipal Auditorium: To December 8, Second Annual Exhibition by members of the Bay Region Art Association.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Throughout December, the Annual Invitational Print Makers' Exhibition.

PASADENA

JOHN V. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Through December, paintings by Emile Walters, entitled "Impressions of Iceland." New paintings by Jessie Arms Botke; desert scenes by Richard Taggart, Pasadena artist. An interesting collection of prints by Henrietta Hooper.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Paintings by James M. Spalding. Chinese portraits by David Tauszky.

RIVERSIDE

STUDIO LOFT, Mission Inn: A comprehensive exhibit of lithographs, etchings and wood engravings by Southern California print makers. Water colors and wood prints by Rex Brandt

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FEDERAL ART PROJECT MONUMENT HONORS FOUNDER OF CALIFORNIA MISSIONS

Occupying a commanding position in front of the Ventura County Court House, this monument to Fray Junipero Serra (1713-1784) will stand for all time as a reminder of the courageous Franciscan padre, of whom it is truly said that "the civilization of California began with his founding of the first nine missions". His last and most cherished of these was the Mission San Buenaventura, founded in 1782. This monument to Father Serra, cast in cement, is the work of sculptor John Palo-Kangas of the Federal Art Project. Its unveiling ceremonies, held November 27, were attended by Governor Frank F. Merriam, who called attention to the important part played in California history by Father Serra and his followers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Fine permanent collection of paintings and sculpture. Also winter show, arranged by Director Reginald Poland.

SAN FRANCISCO

COURVOISIER, 480 Post St.: To December 5, paintings by Caroline Martin.

M. H. De YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through December 9, Federal Art Project, circulating exhibition of works by California artists (lithographs); illustrations for Charles Caldwell Dobie's new book, "San Francisco's Chinatown," (drawings by E. H. Suydam). Through December 13, Early Japanese figure prints, from the Carlotta Mabury Collection. Opening December 12, foreign invitational salon of photography, sponsored by the Photographic Society of San Francisco. Opening December 15, contemporary prints, lent by Mrs. M. C. Sloss.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December, California paintings, past and present, and monthly art exhibition by Californians.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To December 6, Second Water Color Exhibition of the San Francisco Art Association. To December 31, "America—1936," 100 prints, circulated by the American Artists' Congress. To January 3, Albert M. Bender Collection of the San Francisco Museum of Art, including oils, water colors, tempera, prints and sculpture. To January 10, Chinese temple hangings and priests' robes from the William H. Colby collection.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: San Gabriel Artists' Guild shows a group of small pictures, in oils, water colors and prints by artists of reputation, selected as suggestions for Christmas presents.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth Century English portraits, Flemish and Italian primitives. Art Gallery, upper floor, set of thirteen water color drawings by William Blake in illustration of Milton's "Paradise Lost."

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Throughout December, work by California artists of the Federal Art Project. An interesting and informative talk on the work of the Federal Art Project is given at the library, December 7, by Mrs. Beatrice Judd Ryan, State Director of Exhibitions for the Federal Art Project.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Throughout December, water colors by Charles Martin; landscapes by G. Thompson Pritchard. Open daily except Monday from 1:30 to 5. Sundays, 10 to 5.

(Continued on Page 40)

O TIS ART INSTITUTE

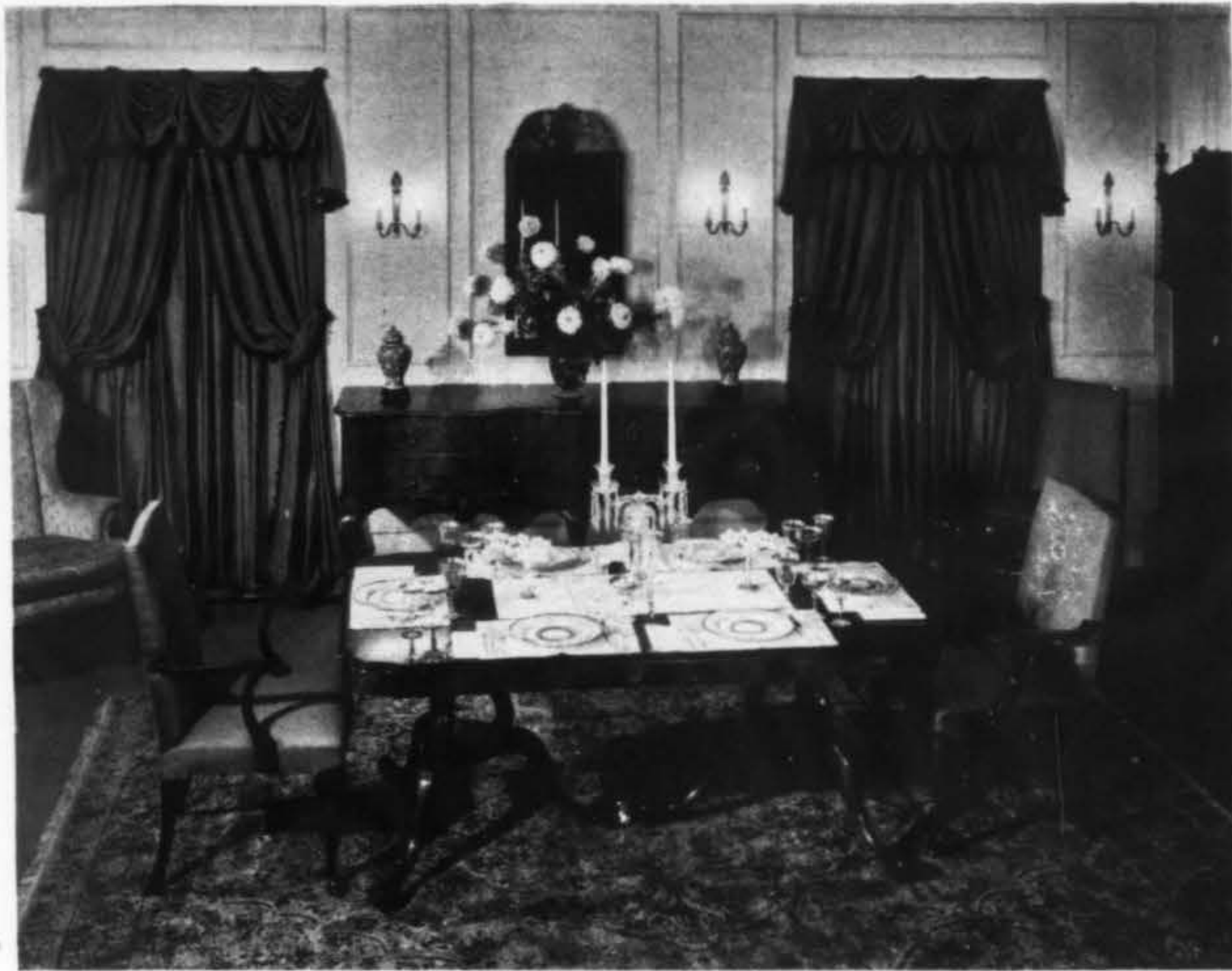
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FOR INTERIORS
DECEMBER 14 TO 31

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A dining table set formally for holiday entertaining with a background of beautiful Queen Anne furniture. Crystal stemware with gold-etched rims, service plates gold-etched on a deep-white ground, silver and crystal accessories. From Bullock's in Los Angeles.

BRIEF BIOGRAPHIES

Harry Noyes Pratt

OUR POET of the Month is the author of "Hill Trails and Open Spaces", "Etchings in California", and an earlier volume of verse. He has also appeared in many magazines and anthologies, the poem used this month having originally appeared in the *University of California Chronicle*. Mr. Pratt is director of the Crocker Art Museum at Sacramento.

Gilmer Brown

VARIOUS authorities, economists, scientists, and scholars are saying the future of America depends upon the people of the Middle West. Only the future may answer but Pasadena can speak for the attainment of one son of the Dakotas, Gilmer Brown, who brought to a realization the Pasadena Community Playhouse and the tributary School of the Theater, recognized as the finest equipped theater plant in the country.

Clear thinking, concise planning, rarely accompany an imaginative temperament, but when it does accomplishment follows. From the day Gilmer Brown came to Pasadena, in 1916, heading a little company of professional players, his ambition never faltered. His plans have changed, grown, have matured into greater things with each succeeding season, the vision unchanged, always beckoning. Nor has the man changed in disposition, the same flashing smile, the same direct gaze from clear, brown eyes, and the very same warm handclasp, all unflinching.

Internationally known, Gilmer Brown is at home in all theaters, whether in London, Paris, Berlin or Moscow, and while not a linguist he speaks the universal language of the theater, in any tongue, through his great enthusiasm for the drama, for every phase of the theater.

Richard Arlen

ALTHOUGH once a World War aviator—of the Royal Flying Corps, Richard Arlen is one Hollywood movie favorite who knows how to keep both feet on the ground, and he's never considered a movie contract a pilot's license to fly off the handle on a studio set—or anywhere.

Dick buys a fair percentage of the world's supply of golf balls, but he collects no yachts, dogs, ser-

vants, automobiles, polo horses, or Napoleonic complexes.

Born Richard Van Mattimore, at St. Paul, Minnesota, Dick turned to newspaper reporting after the World War, thence to teaching swimming. With cash on hand of \$200 he set foot for southern California, hoping to find work in the oil fields. Instead, he became a messenger boy for a Hollywood film laboratory. While delivering a can of film he was knocked down by an automobile and suffered a broken leg. That was Arlen's lucky "break." The car belonged to a film company, and the hard contact with the bumper led to more pleasant personal contacts with the owner. The handsome messenger broke into movie "bit" work and in 1923 became a member of Paramount's stock company. Jesse Lasky, assigning Van Mattimore to "Wings," suggested the name Arlen.



CALIFORNIA POET'S CORNER

FOR MY FIREPLACE

By Harry Noyes Pratt

Pine bough, pine bark,
Cone and yellow wood,
Drenched with forest fragrance,
Found in solitude;
Filled with summer breezes,
Song of bird and bee;
As you burn upon my hearth,
Give them back to me.

Give me thunder of the surf
Sounding on your shore;
Give me whisper of the fog—
Give me this, and more;
Drip of rain from off your boughs;
Gold of summer sun;
Give me peace of summer dusk
When the day is done.

Pine bough, pine bark,
Yellow wood and cone,
Send your tongues of tangled flame
High against my stone.
Let me listen as I dream,
Knowing that I hear
All the sounds the pine has heard
Listening through the year.

And Dick suggested the name Arlen for Miss Jobyna Ralston, then Harold Lloyd's leading lady, some years ago. After her marriage she left pictures and now finds her time quite occupied obeying the orders of a young director, "Ricky" Ralston Arlen, aged two and a half.

Dick's most recent pictures are "Three Live Ghosts," "The Calling of Dan Matthews," and "The Mine With the Iron Door." He just returned from England and Canada, after finishing "The Barrier" for British Gaumont. At the moment he is making "Secret Valley," film of a Harold Bell Wright story.

**AN EXHIBITION AT THE
SAN FRANCISCO MUSEUM OF ART**

DURING the month of November and the early part of December the Northern California Chapter of the American Institute of Decorators held their annual exhibition at the San Francisco Museum of Art.

The organization, national in scope with twenty-four members in the Northern California Chapter are interested in problems of the profession and in acquainting the public with the work of the modern interior decorator. The organization stresses the difference between the "salesman decorator" who professes a knowledge of traditional design and a vocabulary of bewildering terms and the trained and experienced decorator who strives to create individual interiors that are expressive of the people who live in them.

The exhibition at the San Francisco Museum of Art emphasized good traditions of design, color and texture. The exhibits presented schemes for various rooms and were uniformly presented in the best manner of the museum.

Exhibited in a museum that stresses the fine arts the A.I.D. forcibly demonstrated the fact that the art of furnishing and equipping the home is indeed a fine art.

"Period" decoration was not emphasized and was in no case overdone. Individuality of house and client were everywhere expressed. The fresh impetus of the western viewpoint was to be noted everywhere in the interpretation of color and design.

The A.I.D. has a definite program of education and this exhibition is to be followed by other important exhibitions which will acquaint the public with the work of the professional decorator.



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GIFT SUGGESTIONS

HI-HO for Christmas and Hey Hey for the New Year. The gift giving season is upon us. In these mid-November days it would be no chore to give away even the last shirt but, from experience, we know the weather and the wearables will have changed by Christmas time.



For the incurably romantic male try a globe for the library or for his individual desk, as they come in several types, on a well designed standard for the floor and on a low swung pedestal for the desk. He may not really anticipate a cruise but he will enjoy plotting one by varying sea-ways. Besides its educational and imaginative value there is nothing more decorative, as these modern globes are beautifully and clearly colored. There is even a choice in tones, as you may have the sea in blue or in silver and the continents grow hazy in browns and russets instead of the usual clear greens and yellows. Bullocks-Broadway in Los Angeles have these.

Lovers, young and old, will give perfume without waiting to be advised but they might overlook an ideal combination, cologne and perfume, new this season, entitled "Town and Country." There is a tall spiral bottle for the cologne and a quaint, fat, half-round smaller one for the perfume. An etched landscape identifies the country, a skyscraper marks the town. The grace of the tall bottle endears it and when empty may make a pleasing candle stick. This is a Helena Rubinstein product and comes in a most attractive container,



a bronze appearing base, with a birch-bark top. The Coulter Dry Goods Company in Los Angeles supplies this set, as well as innumerable

other perfumes in crystal bottles of all shapes and sizes.

One suggestion may surprise you. It did us, since it calls for the return of the "family album" but not, be assured, in the old guise, with at least four smirks or four frowns to a page. These modern albums are devised and made under the direction of Mabel Watson, already widely known for her portraits of children, as well as the older members of the family including grand mère and père. That delightful new Cape Cod house, with the red door, on California Street, Pasadena, suggests new ideas, and old ideas made new, and it is no wonder these albums come into being there. They are handmade, the material of the covers may be brocade, velvet, suede, any handsome material, or for childish hands a glazed chintz may be substituted. The insert leaves are of the finest mounting paper and when the portraits are made they are mounted directly on the leaf of the book. Slick, very much so.

Silks and brocades for costumes, for lounging robes and for sublimated pajamas, hangings for walls, jade, crystal, all the treasures of the Orient are housed under one roof, no, under many variations of the one roof, at the home, shop and studio of Grace Nicholson at Pasadena.

The dainty Dresden figures shown now are as exquisite in color and design as those for which Meissen was famous from 1731 to 1775. These may be had in pairs or separately, the delicate modeling is amazing and the vivid and yet toned color is a delight. The lady of the gentry and her courtly swain vie for your favor with the country maid, sweet and shy,

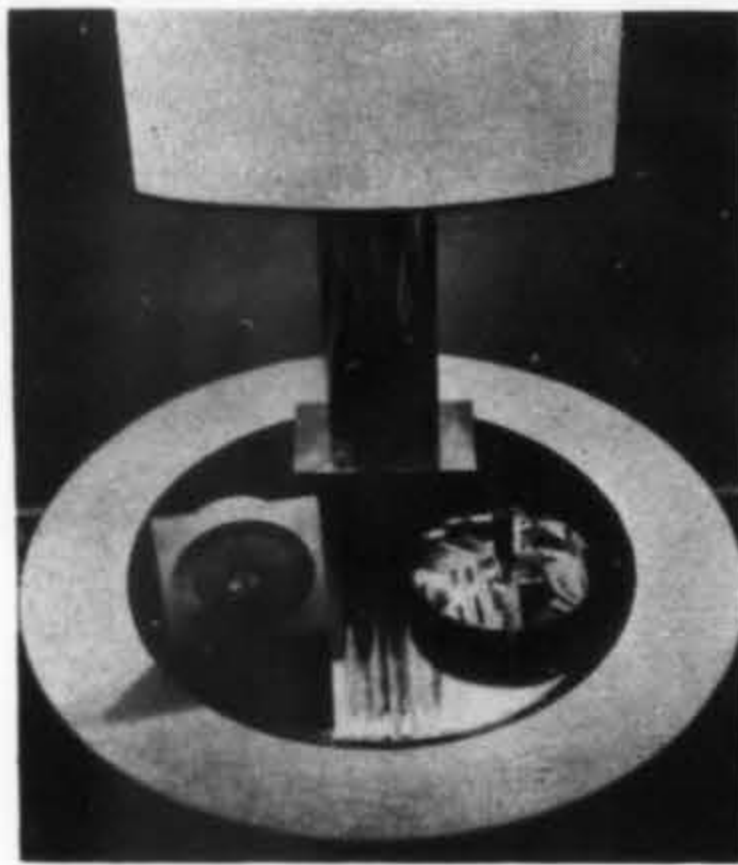


and her young lover, armed with a nosegay but with a faint thinning of his once smart knee breeches. A. Schmidt and Son, in Los Angeles, import these dainty bits of porcelain and also show silver in many designs. The simple or the ornate may be found and if the simple be chosen nothing can be more desirable than the Fiddle Thread pattern, an authentic design originating in England during the reign of George III in 1760. The beauty of proportion is evident in each piece, whether the full table set be considered, or one of the various serving pieces.

Of pottery there is no end. Color is always in demand and what nicer way to have it invade the home than in the guise of the potter's art. Except for formal usage it fills every demand of hospitality. Its very informality makes it the liveliest me-

GIFT SUGGESTIONS

dium for the casual entertaining so much in vogue, both in the game room, at the cocktail hour and for the outdoor barbecue. California has "studio potters" as well as the larger commercial establishments. At the Winfield Pottery, Foothill Boulevard, Pasadena, color and glaze have been brought to a new perfection.



Found at Bothwell and Cooke's in Los Angeles, a modern lamp with lacquered shade; a very smart and moderately priced lamp for the living room. For milady's boudoir, a very efficient electric alarm clock disguised by a square onyx face and a narrow brass dial. And a third and sophisticated suggestion, a chrome dish from Vienna, its cover decorated with fine enamel work in brilliant colors.



From the Land of the Buddhas come gifts; old, old pieces but as lovely and as popular now as they were hundreds of years ago. In some instances they go amazingly modern, particularly where a cigarette box has been contrived from the top of one of the old water pipes. Yet the snuff bottles refuse to be ignored, one gem is of ivory, worn smooth and colored deep by handling, one side shows a carved design and on the other in picturesque Chinese characters is a poem—or so 'tis said. John C. Bentz of Pasadena has an unsurpassed collection of Oriental gifts.

Swedish Glass, coming from near Stockholm, is so satisfyingly beautiful as to incite wonder as to the non-entity of the usual glass by which we are surrounded. None can doubt the true art of these glass workers, each piece is handwrought with such infinite care, such loving patience, as to produce something of incomparable beauty. Some pieces hint of color, not color in definite mass but shadowy, appearing and disappearing, as clouds form and reform in a summer sky. This glass may be found in varying sizes for varying needs, but each piece is so charming in itself as to put to flight all thought of utility, it fulfills its destiny in merely being beautiful. Charles Sisson of Pasadena is the happy importer.

The pronounced adaptability of the Susi Singer pieces place them definitely on the gift suggestion list. Susi Singer Schinell lives in a coal mining town in the Carpathians near Vienna, is the wife of a coal miner, but is endowed with the soul, the imagination and the hands of an artist. She creates constantly but never duplicates and the figures vary even when the intention seems to be to make them identical. The Susi maidens, the elfin children, and the sturdy lads are all fashioned with a deep abiding love of color, yet there is movement, aliveness as well as true color in each small figure. Amy May Studio, Pasadena.

Flowers are always acceptable gifts, so much so that they may arrive at any time during the entire festive season and are never restricted to Christmas Day or Christmas Eve. Since accessories play such a large part in all floral arrangements every hostess is immensely pleased when she secures something new, whether imported or domestic. To order from Margaret's Flowers on Wilshire Boulevard, Los Angeles, both the blossoms and the gay little figurines, bowls and other novelties is to be sure to delight the soul of the lady, the object of your attentions.



At J. W. Robinson's in Los Angeles, gifts of lovely crystal for the dressing table; a perfume lamp imparts a soft glow and diffuses fragrance from drops placed within the top; a perfume bottle with modern dancing figures on the stopper; a smaller bottle in crystal or colors. Or a delightful evening bag of metal cloth or brocade with jeweled handle enclosed in a cellophane case with a lavish Christmas bow. A selection of bags for daytime use, tailored or ornate will help you solve a problem.



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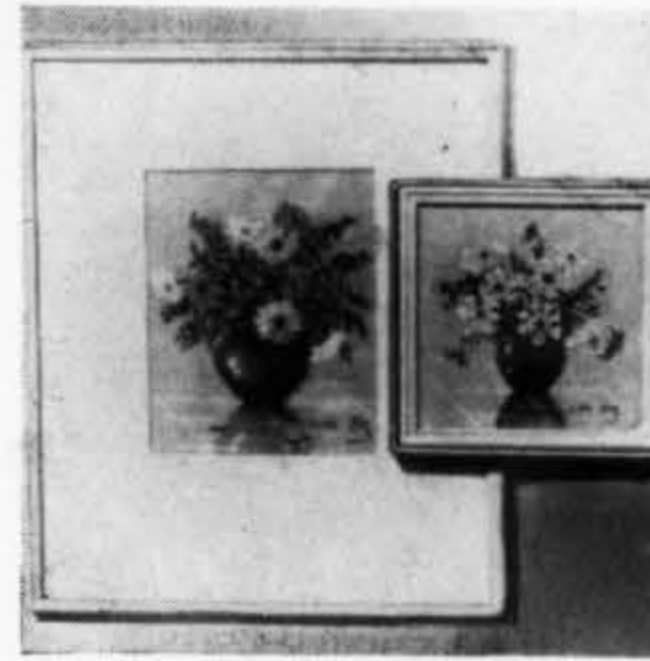
Builder

Architects Building., Los Angeles

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GIFT SUGGESTIONS

For the dining room, particularly for the table, the new butter spreader lends distinction, short with a round, smooth crystal handle. Then the latest space-saver is the new coffee server, wherein an upstanding little rack holds six cups and saucers, with spoons intact, promising cheer and comfort in the very way the tiny flowers disport themselves around and about the small cups. See these as well as a satisfying display of lamps at the studio-shop of Cannell and Chaffin, Los Angeles.

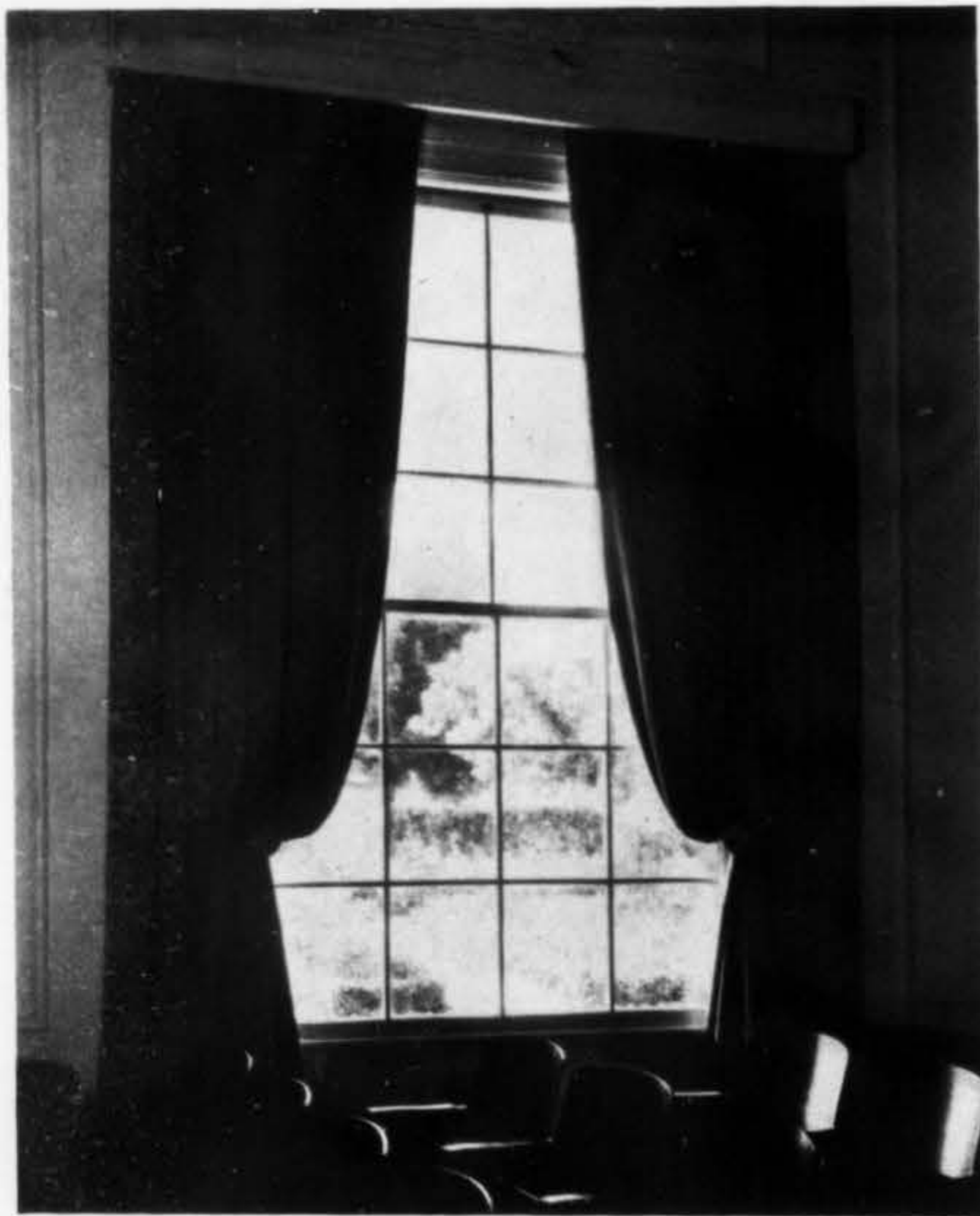


Bullock's in Los Angeles have pictures of bright and colorful flowers attractively framed in the most modern fashion, and their courteous and efficient personnel are ready to assist in the selection of suitable and satisfying gifts.

The monogrammed glass of Dorothy Thorpe finds the proper background in the uncluttered atmosphere of the

Gift Shop at Bullock-Wilshire. The glass is worthy of the craftsmanship of the artist and her skill in designing the monograms never fails. Many clever designs are used as well as the monograms, and the bowls, trays and decanters are all chosen for line and proportion and make unsurpassed gifts. Among the less expensive things are the quaintest little figures from Italy, little old men and women and some not so old. Also especially designed are the Victorian playing cards, two decks to a box, in such clear colors and old fashioned flowers. For the patio and informal service the rope mats are invaluable for the casual table. All the subdebs will fancy the metal boxes, white enameled, with very perky flowers ornamenting the covers.

Collector's fever is rampant in the world. A few people think they are immune, but wait until the right thing makes them conscious and away they go. Boxes intrigue most women and are to be found in practically every material, from gold, silver and lesser metals to wood, and this year a popular medium is glass, clear, milk, cloudy and etched, in many sizes and for many purposes. An old style box, metal filigree on glass, may hold bonbons for non-diet days. In the new bent glass, under the designation Crystal Bent Fyrart, may be found frames, book ends and clocks, with no end of style and individuality. All of these may be purchased at The Gift Shop, 646 E. Colorado St., Pasadena.



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Rear View Showing Artistic Panel Back



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Gale Sondergaard and Louise Dresser in a scene from "Maid of Salem"

THE MOVIES

ALUMNA of the University of Minnesota and "Faith" of the film "Anthony Adverse," Gale Sondergaard, Danish girl from the New York stage, is a restless dramatic scholar.

I talked with her on a set of "Maid of Salem" at Paramount. The picture, starring Claudette Colbert, with Fred MacMurray, revolves about the witchcraft period of New England history. Bonita Granville, "enfant terrible" of "These Three," is another of the cast, again a juvenile demon.

The whole story affords Miss Sondergaard a chance to portray a quite different sort of woman than the character she played in "Anthony Adverse," her beginning picture at Hollywood.

"I like to study each woman I play," she told me. "Now Faith was entirely a mental creature, with calculated designs. This person," she nodded toward the set, "is entirely emotional. She's really a warm woman who becomes overwrought emotionally—through love of her husband, a believer in witchcraft."

Oddly enough, Miss Sondergaard's first performance with the New York Theater Guild, some years ago, was as a witch in a dramatization of "Faust." Her chief work with the Guild was the leading role in Eugene O'Neill's "Strange Interlude"—the involved personality created by Lynne Fontanne and in which Miss Sondergaard followed Judith Anderson. Other New York successes in which she played leads were "Major Barbara," "Red Dust," "American Dream," "Alice's House," "Dr. Monica," and "Invitation to a Murder."

Miss Sondergaard especially remembers "Strange Interlude," a play which she says was an emotional experience to the player. "It was like touching a dynamo—generating energy. After each performance I came out refreshed and happy, instead of tired. I felt like I was playing a whole life."

Edith Gale Sondergaard's own life began at Litchfield, Minnesota. She's the daughter of a professor now teaching at the dairy department of the University of Wisconsin. Her mother was a pianist—"a deep feeling woman," Miss Sondergaard said. "From her I gained a subjective attitude and from father an objective one." She thinks that both are of parallel desirability to acting. Her father likes people, does lecturing around the state.

Miss Sondergaard knew "very definitely" that she wanted a stage career at the time she entered the University of Minnesota. And she centered all her efforts on that ambition. Among the variety of women she was undoubtedly a lady with a purpose. "As soon as the professors knew I wanted to be an actress," she smiled, "they made great allowances for me—on late themes, remarking that they supposed I'd been rehearsing. I did more work on the outside than on my actual courses, I'm afraid."

She appeared with the Masquers, student dramatic group, in many plays, and did special study at the Minneapolis School of Dramatic Art. Her summers were spent at Little Theaters and on Chatauqua plays. Then, with an A.B. in English and public speaking, she joined a Shakespearean traveling company, playing a broad range of characters—even Hamlet's queen mother. Melvyn Douglas, now of pictures, was a member of this company, and soon both he and Miss Sondergaard joined the late Jessie Bonstelle's stock company at Detroit. She played two years there, when the New York Theater Guild signed her to a three-year contract.

Herbert Biberman, a director of the Theater Guild, subsequently got her signature on a "lifetime" contract, and when, some months ago, he came to the Coast to direct films, she came likewise—out of both marital sentiment and a curiosity to see Hollywood, which, needless to say, she finds "a fabulous town, a gathering of every sort of people."

Now she's content to venture upon a movie career. She's just signed a long-term alliance with Paramount. "This is a new and exciting medium to me," she says. "I thought I'd be confused with people watching, but when the lights were turned on, it was like on the stage. While in pictures there's the joy of seeing an accomplished thing, on the stage there was the joy of completing a thing at once. . . . But," she added quickly, "I'm fascinated by both the stage and pictures. I enjoy acting—under any circumstances."



Gilmore Brown has adapted and will read Charles Dickens' well loved story, "A Christmas Carol" for the Holiday Play at the Pasadena Community Playhouse.

COMMUNAL THEATERS

OWING to the complications of everyday life the majority of us pay slight attention to the theater until on some cheerless evening we discover we have seen all the touted movies and, still needing entertainment, look over the announcements and select a play, guided either by the title or the names of the players, rarely by the reputation of the playwright. It is small wonder that Elmer Rice says: "I have been predicting for twenty years that the commercial theater is dead, and I believe my predictions have come true."

Granted that Mr. Rice is right, that the demise is true commercially, there are still monuments to drama throughout the country. Two new theaters mark two widely separated communities. At Pasadena the new addition to the Community Playhouse gives that institution the finest equipment of any theatrical plant in the country, and at Colorado Springs the new Fine Arts Center houses a theater, art school, exhibition galleries, music room and necessary accompaniments adding importance to the communal theater.

An advancing connection between the regional theaters and the commercial ones may be traced in the fact that Frederick McConnell, director of the Cleveland Playhouse, was invited to New York to direct "Daughters of Atrous" by Robert Turney. While in the meantime the Cleveland theater proceeds with a repertory of fourteen plays for the season. This playhouse also maintains a School of the Theater, a Children's theater, and is associated with the Graduate School of the Theater and Drama of the Western Reserve University.

The intention of all these community theaters is to stress a deeper note than mere entertainment, they wish to present something stronger, sturdier, of value to society, without being preachment or propaganda. The illuminati, literati and intelligentsia, as well as just ordinary folk, will take to their hearts, cherish and continue to uphold a play which has clever lines, deliciously put over. The reviewers scarcely acclaim "Idiot's Delight" as a great play but with Lynn Fontanne and Alfred Lunt to emphasize its subtilities it is again the attraction of a New York season. It surely has a New York season. It surely has a message, as Robert Sherwood wrote it to voice his objections to war. The tricky thing about a play with a message is the disguise. Realism is to be commended but when it grows sordid in the extreme the average theater goer wants no more of it; he explains he can find the outline of such plots in the morning papers, if not lurking on his own doorstep.

The WPA, Federal Theater, is apparently in the field to stay, is gaining consideration and is of value for what it has accomplished socially, that is, as a relief project, in furnishing work for the unemployed of the profession, and in providing thoughtful entertainment for those unable to pay for seats at a commercial theater. Then it may mean a step toward a National Theater, though there is no real indication at present. Frequently one of the Federal theaters presents a play previously given in the neighborhood and it is interesting to watch and catch the comparisons between interpretations of the same play by different casts and directors.

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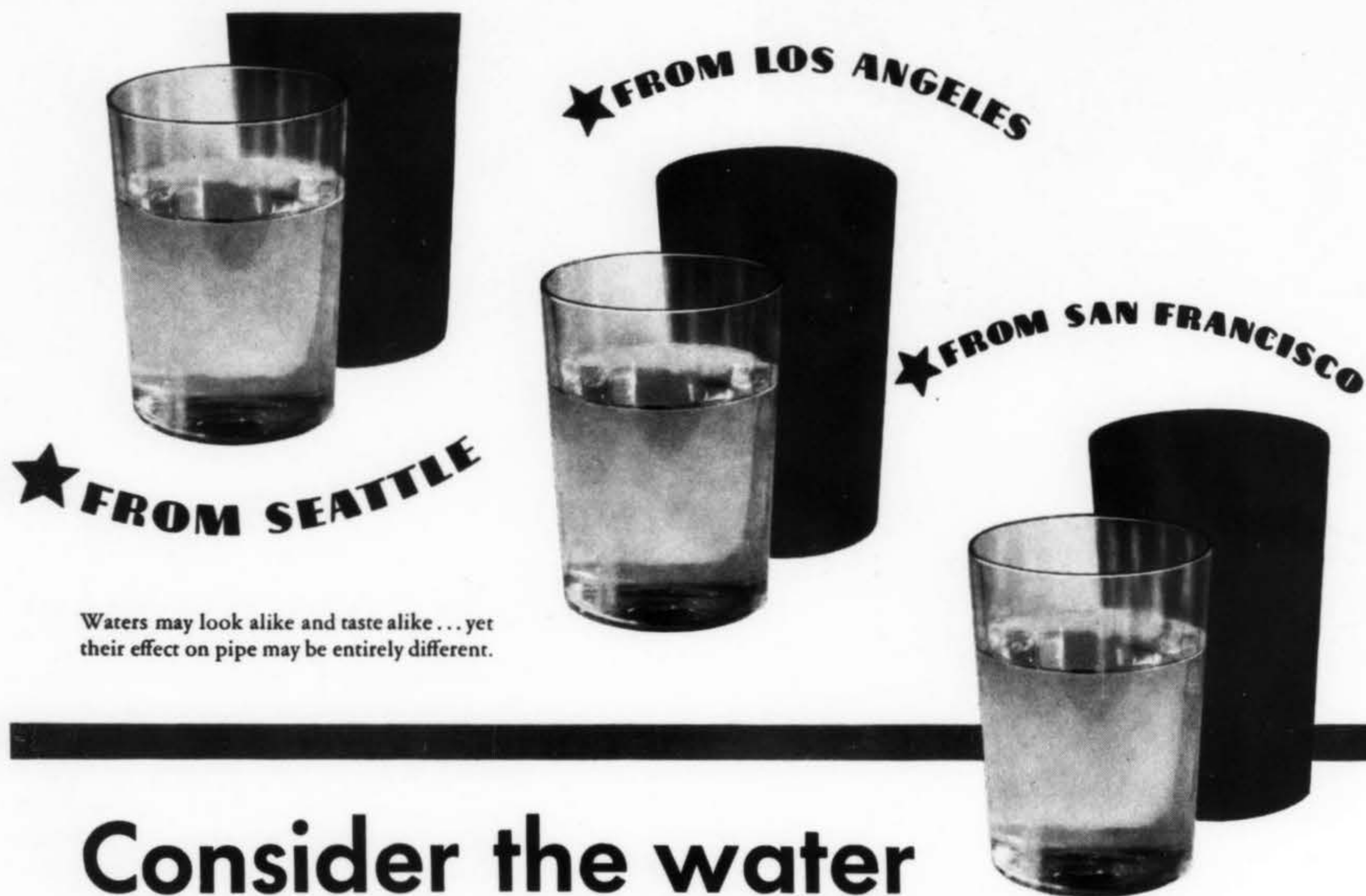


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ANTIQUES

By ALICE R. ROLLINS

THE CHARM OF PEWTER

FOR those who have houses they wish to furnish in the early American or California - Monterey manner, a pleasing change may be effected in the breakfast room by using bowls of pewter instead of glass or china. If you can find these in old pewter so much the better. They may not all match in size and shape but if they are fairly uniform no one will object. And how proud anyone can be of such a collection.

Pewter was quite common at one time and while collectors have corralled most of it, it is still possible to find a few pieces in unexpected places. A good field is provided in those shops at shipping ports given over to odds and ends from dismantled vessels. On the Pacific coast Chinese pewter bowls may sometimes be found in these places which are unusually attractive. Recently the writer saw a collection of them in a corner cupboard of a breakfast room which *made* the room. The soft, mellow gray of the pewter was in pleasing contrast to the blue-green of the painted shelves and provided a delightful decorative note to the room.

Pewter played an important part in the domestic life of the early days. From the fourteenth to the eighteenth century its use was universal. Even as far back as Roman times wherever tin and lead were to be found, vessels were made of pewter. As early as the eleventh century its use was sanctioned for church vessels. Two centuries later we find history recording its use for domestic purposes. In the sixteen hundreds it reached the zenith of its popularity. But gradually the potters began to substitute the pottery and porcelain they were producing and by the middle of the eighteen hundreds pewter was no longer in demand.

The use of pewter for household vessels was so universal that its composition was controlled by guilds in the different countries where it was produced. The earliest name given to the English pewterer's guild was "The Worshipful Company of Pewterers" and their records go back to 1348. These records contain the regulations and requirements for the making and selling of pewter and the rules were most rigidly enforced for the benefit of the trade. Each pewterer had to have his own private mark which was registered at the Pewterers Hall in London. This is known as the "touch-mark" and consisted of his name or some emblem like a rose, a figure, or an animal.

Pewter is tin combined with lead and other alloys and the guild decreed the kind and percentage of alloys which might be used for the various types of vessels made. This was done in order to keep the pewter to a certain standard for practical use.

Most of the pewter used in America during the Colonial times was imported from England, but our own

craftsmen were not long in adding this to their many other trades. American pewter owes its charm to its simple, dignified lines, lack of ornamentation and the associations that surround it. Fortunate, indeed, is the collector who has acquired by inheritance or by purchase good pieces of American pewter. Most of the pewter we find in the shops today was made after 1825. By 1850 its use had almost discontinued.

In England pewter had taken the place of woodenware and horn and was in turn displaced by pottery and porcelain. However there was much demand for pewter in the early days of the colonies and it was quite a common thing for the housewife to make her own spoons from molds which at first had been sent over from the old countries. These molds were passed from neighbor to neighbor as desired.

There were many articles made of pewter. We have room to mention but a few. Tankards, basins, bowls, porringers, chargers or large platters, hot water bottles and plates, coffee urns, pitchers and candlesticks. Small articles such as spoons, cups, buckles, buttons and inkwells were common.

Pewter as used by our ancestors was not the dull, slate-colored gray we see in the shops today. Every good housewife in those days prided herself on the brightness of her pewter and keeping it shining bright was the weekly task of the young folks of the household.

An old recipe for cleaning pewter is as follows: "Fill a washing copper boiler three parts full of water and put into it a good armful of hay, two pounds of soda, and a quarter of a peck of good ashes. In this immerse the pewter and boil for two or three hours. Then take out and clean well with a wisp of hay and silver sand. When clean, rinse well in clean water and dry in the sun." Quite a Saturday task for the young girls of the household!

A few hints may be given for the benefit of the new collector when buying pewter. Deeply impressed marks are almost certain to stamp a piece as new. The old marks were not deeply impressed and time has worn these down. Sometimes an object is given a worn look by filing off the edges and giving it a few dents. A magnifying glass is a great help as the newness of the dents can easily be seen. Things worn by long-time use are perfectly smooth. Two of the most familiar marks are the Tudor rose and the crown. On each of these if initials appear either in the rose or crown, the pieces are of continental origin and not English or American. The earliest English type of touch mark found on American pewter is the small circular touch about one-half inch in diameter. Pieces marked with an X denoted good quality. We associate the thistle with pewter from Scotland and the fleur-de-lys with France.

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THE RULE OF TASTE FROM GEORGE I TO GEORGE IV, by John Steegmann. The Macmillan Company, New York. \$5.00.

A book of deep interest to those concerned in the development of the arts of architecture, landscape gardening, and the decorative arts as they affected the taste or standard of living in England from the early eighteenth to the early nineteenth century. This standard or rule of taste was consciously or unconsciously directed by a succession of leaders in the arts whose work was accorded the distinction of being representative of their day. Just why these leaders should have set the rule of taste is told in detail which gives the reader much interesting history of men and events of that period.

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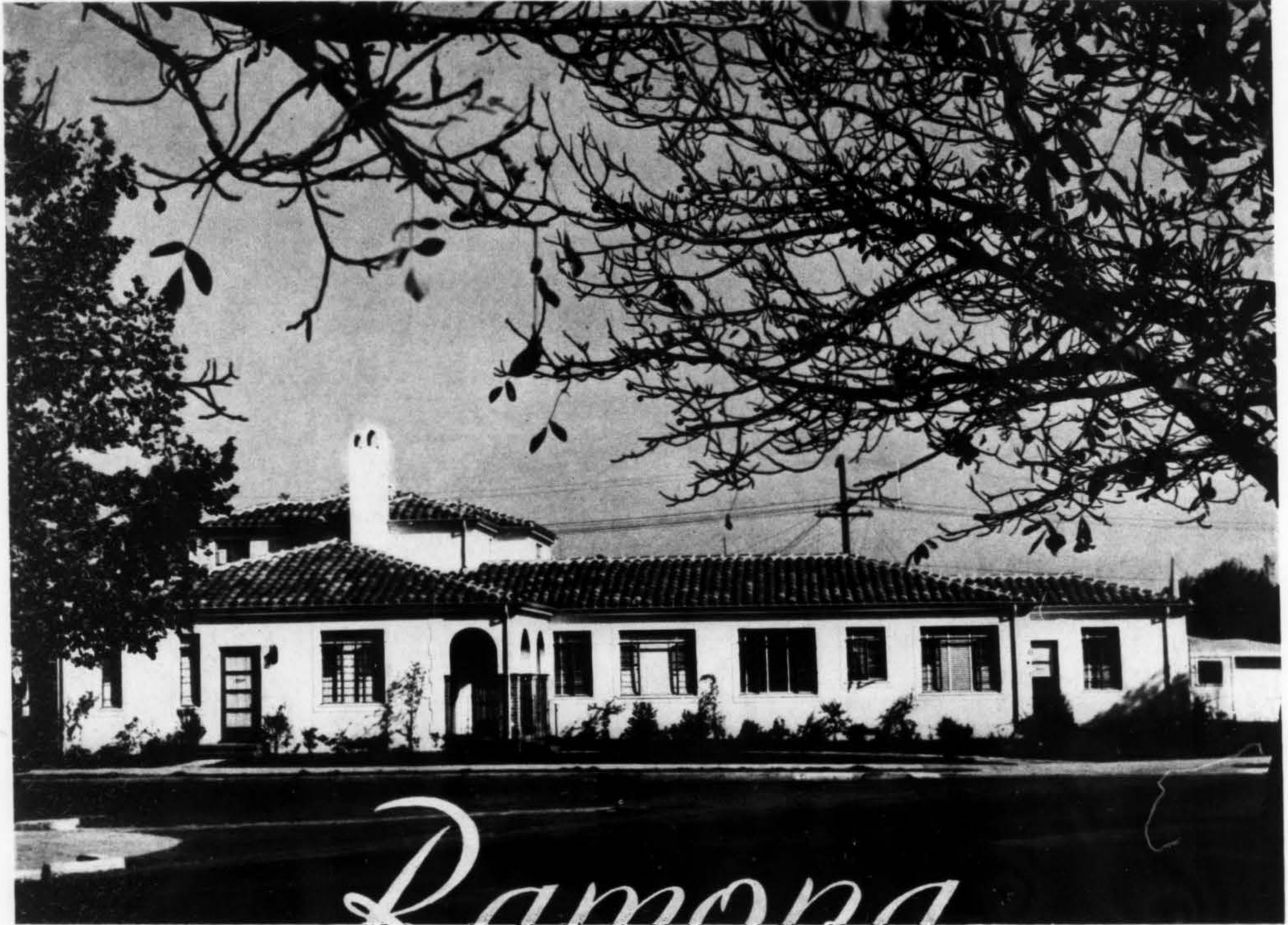
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By MARK DANIELS, A. I. A.

POINT UP!

"LIFT up your heads, O ye gates; and be ye lift up, ye everlasting doors." So sang David, but the songs of Midas have drowned him out.

The flood of literary, musical, dramatic and architectural filth that is swamping us these days is the result of pointing down rather than up. We point down because that is where the money is. To hell with any other goal or reward; get the money; get the dough; get the wampum. Who cares whether the house built today falls down tomorrow if we can sell it at a fat profit this afternoon? Suppose the piano does fall through the floor; you shouldn't be wasting your time at a piano when you can be getting out a million dollar bond issue on a pair of old shoes. Who cares whether the book you have just written makes hopheads out of a thousand youngsters if the edition runs to half a million. Those hopheads are up to the G-men. Who cares if the kids pour out of the movies to spend home-going hours that result in criminal operations. That's what the people want, so let 'em have it.

There are two rubber stamp answers to a plea for decency or better things. It is either, "Oh, hell, you're another reformer," or "That's what the people want." Because it is cursed with plausibility, the latter is the more vicious.

If people should be given what they want, should they be given everything they want? If they should be given everything they want, why not let them have morphine, absinthe, cocaine, free love, rape, when they want it? If they are not to have everything they want, why not exclude rotten movies, stinking reading, paper houses and cocktail bars along with hop and murder? Of course, these things cannot be eliminated under our political system but much can be accomplished if our writers, architects, musicians, sculptors, painters, yes, and preachers, will stop pointing down to the people and begin pointing up, even if it does give the people a crick in the neck.

"Lift up your heads, O ye gates."

THRILL PICTURES

THRILL pictures on the covers of the magazines make newstand sales jump like a thermometer in Mombassa. Whether you are publishing a magazine on needle work or "Infant Feeding Amongst the Mayans", always show a suicide jumping from the top of the Empire State building with the wind ripping her skirts from her, or a dauntless hero facing a Bengal tiger with nothing but a soda pop bottle, and your newstand sales will soar. That's one way to make quick money, for a little while; anyone can make money if he doesn't care how he makes it. But the practice of using thrill pictures to catch running readers in place of real pictures for real readers usually results in a sickening decrease in the subscription list, coupled, for those who are capable of it, with repeated twinges of shame.

WORMWOOD

IT MUST be a bitter cup to the radio crooner that he cannot hear himself from the other end of the wire. The old phonograph crooners could go into the nearest music store, ask that one of his records be played and sit picking the teeth of conceit, satisfaction or disappointment while he listened. The movie star can go to a presentation of one of her pictures and do her lipstick preening to her heart's content while she sighs in satisfaction with the performance. But the radio crooner is denied this elysium.

Who knows but what the day may come when

man may be in two places at once. Some theosophists think it will, and I would not have the crooners denied the pleasure of looking forward to such a time. However, I would not recommend that they try to run from the mike to the corner saloon fast enough to catch their own voices, although, judging by what some of them croon, I would not be surprised to find one or two trying it.

SNOBBERY

ANTHONY HOPE expressed his opinion that the term "bourgeois" was an epithet hurled by the riffraff at the respectable and used by the aristocracy to describe what was decent. This is a form of snobbery on the part of both the riffraff and the aristocracy, born of a resentment against an attribute which neither can attain.

In the United States we have plenty of riffraff and an aristocracy of our own making, the aristocracy of wealth. While it is true that often the only way one class can be distinguished from the other is by their places of abode, it is also true that in that respect they are widely different. The aristocracy of the old world may have its peculiarities and foibles, but when it comes to the principle of the Lowells' speaking only to the Cabots and the Cabots' speaking only to God, our aristocracy has no equal on earth.

Nor is this attitude of mind, if that word is not misleading in the premise, confined to the Atlantic Coast. Here in California we have a stretch of coast line that, for sheer beauty, cannot be surpassed in the world. It has been partially preempted by a class who at first only believed that God made it so beautiful in order that it might be a proper and fitting country for them to live in but have now come to feel that He made that incomparable landscape in a frantic effort to crash the gate.

SLAUGHTER OF THE INNOCENTS

BILL BOOZER hated Henry Hoggit so he socked Peter Patient on the nose. Except for the lack of humor, it is much as was the action of the old bewhiskered innkeeper who threw too much coal oil in the stove before he lit the fire. When the match reached the oil a burst of flame shot out and set the old man's great beard afire. Beating his flaming beard, he rushed to the door. There sat a little pooch scratching and with a mighty swing of his heavy boot the man lifted the mut through the open door, with the exclamation, "There's so damn many dogs around you can't build a fire, anyhow."

It is pretty evident that the unions look upon their situation in much the same way as Bill Boozer. If they can't lick their employers or bring them to desired terms they are going to sock the whole public on the nose. They are going to win their war if they have to starve fifty million innocent citizens to death to do it. Yes sir, they are going to win if they have to sacrifice half the population of the country. If that is their plan it looks as if they are a little too generous.

AN ILL WIND

AFTER all, perhaps the best thing that could happen to this country is for the ship and transportation tie-up to become permanent and perpetual, for it might result in a reversion to the glorious isolation and independence that existed in Greece a century or two B. C. Not only would we be rid for good and all, of these continual long-shore and seamen's strikes, but with no means of transportation except individual cars the time would

soon come when the manufacturers could no longer make and sell to us the innumerable things we have no use for. For one thing, they couldn't ship any radios to us. The telephone would soon be a thing of the past because the manufacturers could not ship them to us. Without the radio and telephone going all the time in offices and homes we might get back to doing things worth while. Michelangelo could not have accomplished a fraction of what he did if he had had a telephone. Oh, Arcady!

HABIT

FROM my window the unruffled, undisturbed surface of a large portion of the San Francisco Bay seems to flash a sad rebuke to civilization. At anchor lie many great ships, some laden with provisions that soon will be directly needed. Where once the white wakes of steamers spread like bridal trains across the blue water only the tiny white sails of an occasional pleasure craft relieve the great expanse. When the fish butchers strike was on not even the trawlers went out.

But the good old fog horns continue their low, sad, siren songs. Is it that they do not recognize the unions and their strikes or do they continue their un-needed warning to allay our fears? Perhaps it is only habit.

'T AIN'T WRONG

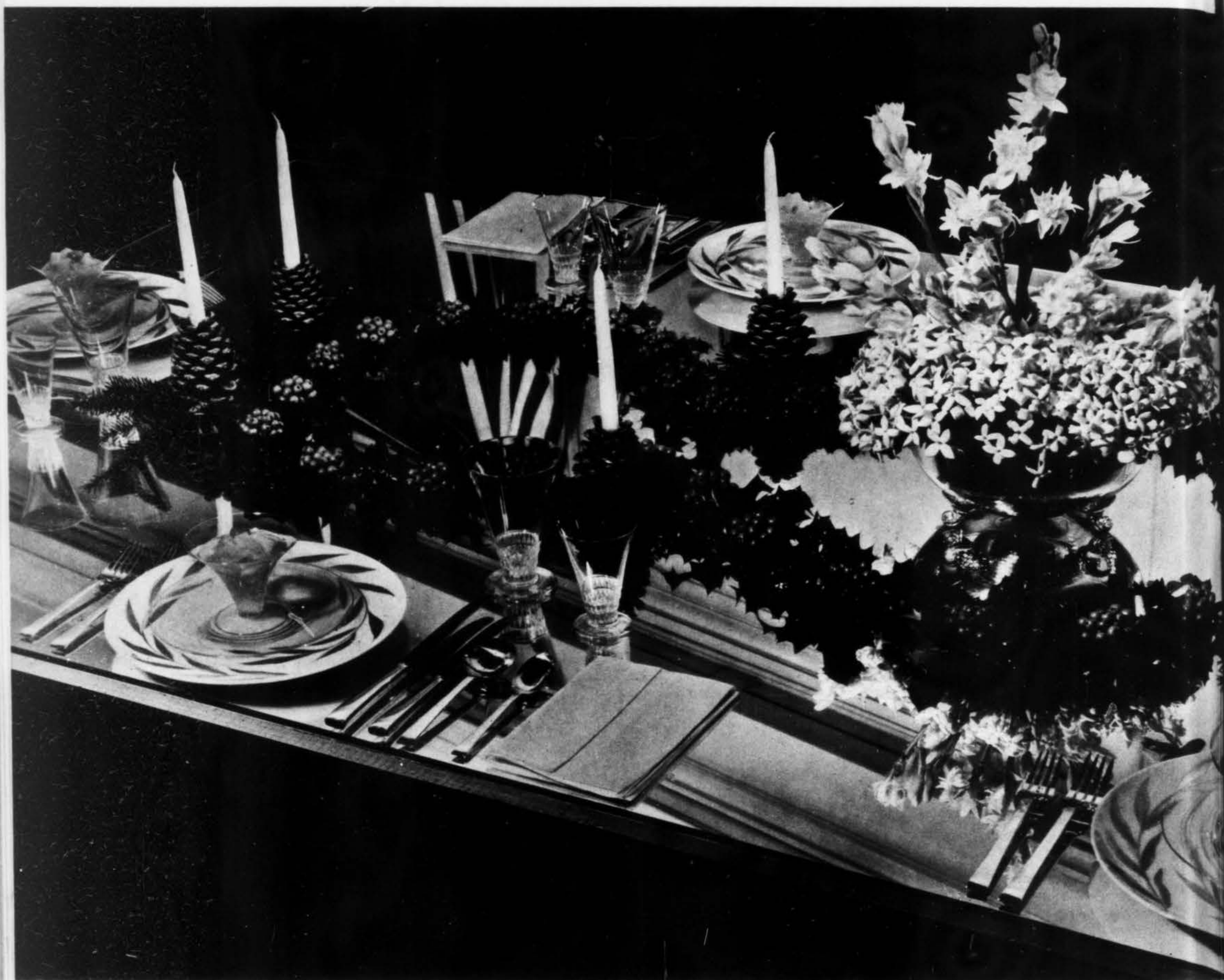
IT IS sad to find that the Idol's feet are made of clay. For some time now I have been willing, if it were necessary, to buy a Communist red sheet and hide in a pay toilet long enough to read anything that might have been written therein by Westbrook Pegler. But when he calls a pigeon a panhandler I find that not only are his feet made of clay but his hands are full of mud.

He says they hang around cathedrals and churches, yet he of all people should know that most of the pigeons of the world are on the Lord Nelson monument in Trafalgar Square. The statement that the mournful note of the pigeon is pure hypocrisy employed to get food without working, as the sparrows and the starlings do, is not true. Even an ornithologist knows that; and besides, it isn't nice to be flying after the few horses there are left on the streets. Makes them so conspicuous.

The pigeon does not hang around to get the food. He loves monuments, pilasters and window ledges and only eats the wheat and corn that people feed him to make the poor humans happy. To prove this I offer my own experience. One bird flew down from the cornice of the National Art Gallery in London and had to regurgitate twice before he had room for the corn that I held out to him. They are not only kind and tender-hearted, they are also stoics.

Mr. Pegler's confusion about churches and pigeons is only natural. G. K. Chesterton said, "It is impossible to satirize a man without having a full account of his virtues," and this applies to both pigeons and churches. Anyone, to say nothing of a pigeon, would be proud to have both a Roman Catholic Order and a period named after his clan as was the case with the Jacobins. Any little partiality they may show for cathedrals and churches may be explained by this.

And as to industry, even the most careless glance at the tops of lofty monuments and minor towers will show how conscientiously the pigeons attend to the color scheme of the venerable structures of the old world. No, they are not exactly lazy, at least not in the sense in which that word is used in the United States Senate, but I will admit that I no longer raise them. I, too, prefer a dog who is a bar-fly.



A Christmas table that combines modern sophistication with traditional themes of holiday decoration. Photograph courtesy of S. & G. Gump Company of San Francisco. Flower arrangement by Podesta and Baldocchi.

TRADITIONAL CHRISTMAS PREFERRED

By BEN DAVIS, A. I. D.

A Christmas mantel that tells the story of the holidays with the aid of flowers, pine boughs and a tall white taper. Photograph courtesy of S. & G. Gump Company of San Francisco. Flower arrangement by Podesta and Baldocchi.



CHRISTMAS is here once more and we must confess that the odor of pine needles, the sight of holly wreaths framed in our neighbor's windows, and the merry voice of Christmas carols coming in on the air waves, reduces us, a sophisticated and sober decorator into the most abject sentimentalist.

For some time we have stood without protest and watched a world self-conscious of progress and ingenuity create a new festival of Christmas. Before our bewildered eyes cellophane Christmas trees have shimmered sophisticatedly in shop windows. Our thumbs have been cut and our tempers sorely pressed by the necessity of tearing away the cellophane wrappings from gift packages sent to us by thoughtful though stylish friends. Our ears offended by the sound of Christmas carols transposed into a modern swing tempo have ached with revolt. From one store to another we have patiently made our way in an effort to find old fashioned Christmas tree trimmings and ornaments and on more than one occasion we have contemplated acts of violence when the clerk has pushed upon us a silly looking variation of the old theme and remarked in a superior manner,

"Oh, we don't carry that type of merchandise any more. This is the latest thing."

Shamefacedly we have carried home bundles of "Gift Wrapped" packages that boldly announced by their wrappings that "We came

from Umpty Dumpts," and "We came from Doodlehommers." Our soul has revolted at this flagrant advertising of a sentiment ennobled by generosity.

The old fashioned Christmas with its mystery and surprises is our ideal of something real. We enjoy the hush of Christmas secrets. We thrill to that moment of exquisite ecstasy when we suddenly enter a room and are met by a suspicious silence that betrays the fact that something not meant for our ears is under discussion. The joy of anticipation and speculation that is to be experienced upon approaching a commodious piece of furniture or closet door and we are warned "Stay Away from There!" The planning of gifts and the keeping of them in giggling secrecy until the glory of Christmas morning when they are brought forth to the amazement of the remembered ones is a pleasure not to be shared with any other.

We, a decorator, are still for progress. We want new and stimulating ideas and fresh solutions to old problems. We have nothing but praise for new materials, new methods, new decoration and architecture. But by all that is holy we don't want our Christmas tampered with!

Good old-fashioned Christmas is what we want. Take your synthetic and cellophane Christmas and do with it what you will. We want none of it. As a decorator we must

solve old problems in new ways every day but when it comes to Christmas we want it to be as we first came to know it.

To our eyes a blue Christmas tree is a sick and anemic Christmas tree. A little Christmas tree, even if smartly accompanied by a twin, is nothing but a poor excuse. We want a big Christmas tree that touches the ceiling and takes up one whole corner of the room. For years there has been a saying popular in the land, "Decked out like a Christmas tree," and that is the kind of a tree we want. We want angels with gossamer wings of spun glass that suspend themselves bravely from the generous branches of our tree. We want birds never known by man with glistening tails and delicate wings that perch high up among the tinsel and shining ornaments. There must be chains of popcorn that we have popped and strung ourselves, and garlands of cranberries and festoons of tinsel. These trees in one or two color effects are all right for those that want them but give us a tree that looks like a Christmas tree with decorations of every color of the rainbow.

Our ideal of Christmas is of a festival of plenty and generosity and good will. It is an occasion of sharing with others and everything connected with it should express that sentiment. There can be no sense of stint or

(Continued on Page 39)



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ARMSTRONG, CARTER AND KENYON
INTERIOR DECORATORS

Utilizing a color scheme of blue, Persian pink and off-white, this living room opening off the garden creates an atmosphere of charm and distinction. The hand-loomed draperies in the dull Persian pink admit the garden to the room in a manner that is modern in treatment. The soft beige of the rug sustains the vibrant color of the room and harmonizes with the wood tones of the furniture. Comfort and graciousness are expressed in the combining of old pieces with good contemporary design. This room and its color scheme were included in the exhibition of the Northern California Chapter of the American Institute of Decorators at the San Francisco Museum of Art on the occasion of their fall exhibition.



Looking from the living room toward the bar. The simple arrangement of furniture provides comfort and spaciousness and the combination of textures is refreshing. Emphasizing what can be done with smooth surfaces of mirror, leather, glass and painted wood, the bar assumes an air of gaiety.



Photographs by C. K. Eaton

SHOWN AT GROSFELD HOUSE
In Los Angeles, California

Above is a French living room that adapts 18th century furniture with a modern background and combines three periods which most people find interesting, Louis XV, Louis XVI and directoire. The walls are paneled and painted a soft gray, with floor covering a deep gray and taffeta hangings a deeper hue. Against a mirrored chimney breast that gives a feeling of spaciousness has been placed a white marble mantel. In front of the mantel is a pair of Louis XV marquis in emerald green satin, the predominant color of the room. This same tone is repeated on the opposite side of the room in a sofa in velvet and a large Louis XV bergere in green and gray damask. A pair of directoire chairs and a chair on either side of the satinwood commode are in white and magenta. A. W. Koehl, interior decorator.

On the right, a Louis XVI dining room with its paneled walls in two tones of yellow forms a harmonious background for a formal treatment of damask hangings of peacock blue with linings of yellow satin, beneath which are yellow glass curtains. A mirror paneled wall fills the space between the windows, reflecting the white magnolia picture on the opposite wall, and over a marble-topped buffet hangs a mirror which reflects a fine old wall clock, with decorative wall brackets on either side. The amaranth tone of the carpet gives richness and depth to the room and brings out the brilliancy of the coral damask and citron brocade coverings of the chairs. Eleanore King, interior decorator.



THE PRINTS AND THE PUBLIC

TIME was, in America, when the word "art" was begun with a capital "a," always, except by the most grossly ignorant or irreverent, and the word itself was generally considered much too difficult to be spelled accurately by any but the most gifted pupils in the class—like hyperbole or hippopotamus. The word "public," by many artists, was written with a small "p"—a very small "p." In other words, as everyone knows, art, outside of that which could be bought at the ten cent store, was regarded as something for the common citizen to view only at museums on Sunday afternoon, and even then the artist shuddered lest appreciation of his work be practically nullified by the munching of peanuts.

The public, on the other hand, undoubtedly held just as erroneous a picture of art. The layman felt that art always came elaborately framed, with a flattering light above it, a forbidding fence around it, and a sign—"Don't Touch." All artists were thought to work in garrets, live on cheese and crackers, and cuss capitalism in their leisure moments.

Fortunately all that nonsense is now vanishing from American life, thanks mainly to the efforts of genuine artists. For one thing, they have understood that if you and I are to appreciate art and be enriched by it, we cannot merely witness materials on Sunday afternoon at a museum, any more than we can learn to love the Lord sheerly by seeing him on Sunday morning through the pastor's spectacles.

Specifically, the move toward broader democracy of the arts may be especially noted at the moment in the field of graphic art, under the fostering drive of the American Artists Group, which is rationally tackling, first of all, the underlying prerequisite, the *sine qua non*, to popular enjoyment of art—a cutting of purchase prices. With that accomplished, the rest of the cultural program is likely to swing into line. The real height of public taste surprises the most cynical, indeed often surpassing that of the cynic.

Hitherto, that is, during the past hundred years or so, original prints have been tagged at prices that looked nice to the seller but not to the buyer—a practice that departed from the tradition of graphic art. The old masters—Dürer, Hogarth, Goya—marketed their prints at costs that could be met without sacrificing your lunch for a year. Graphic art was, at that time, faithful to the original definition—the multiplying of originals. About 1850 the artist went exclusive, printed only a score or so of proofs, which, by the laws of economics, inevitably rose in price.

The American Artists Group, returning to the previous democratic art, and materially assisted by modern printing science, has this year been bringing out original prints at no more than the cost of a book. The project is in line with the general purpose of the Group—an effort to encourage democratic or popular art. When one can buy an original work at the price of a book, we are witness not only to art for art's sake, but art for the public's sake, which is doubly noble. Political democracy, without cultural democracy, becomes finally worthless, not to say hazardous.

(Continued on Page 44)



A TOUCHSTONE TO CREATIVE ADVENTURE — POTTERY —

By A STUDENT

CERAMICS is not a craft to be easily mastered even in a lifetime. Yet perhaps no craft in less time gives more generous reward. I had approached this study from an artistic curiosity and a vague desire to make a few plates. I looked around the laboratory. I wondered why others were in the classroom with me.

I questioned a young man who was a teacher from the East. He said he was completing a tile job for a garden. Another was doing research in Colemonite glazes for a master's thesis. Many students were architects, learning about terra cotta formulas and new structural material for buildings. A dark-haired girl near the window was working on a metal cover for a bowl. She told me her husband had a sanitorium, and that she was learning hand craft in order to occupy the minds of nervous patients and teach them the use of their hands. A few, like myself, were in the room because for them the touch of clay was an intoxicating delight. All of us were on the road to powerful experiences of discovery.

Glen Lukens, one of the foremost potters in America, now teaching at the University of Southern California, is bringing this new vision of life. He has a gift for inspiring people. He makes the most difficult subjects simple, and the simplest interesting. Severe in his standard of workmanship, he yet escapes the unfortunate habit of "teaching art".

Art cannot be taught. It is a spontaneous unfolding of the individual to changing experi-

ences. Mr. Lukens gives the tool, guides the hand, but leaves each student free to plan his own exciting journey into a land of shape and color. "Go on adventures of your own. Be original. Man has found a little bit of space all his own, given to him by his creator. It is his to do with as he pleases. Allow your imagination mental flights. Stop clinging to traditions. Make mistakes, have the courage to do so."

A student working near a great teacher naturally develops a degree of taste and discrimination. Because of the freedom permeating the laboratory, the classroom reflects work of vast variety. Delightful figures, animals and bowls are not in imitation of any one teacher nor of any one school. Learning about building with clay is barely the beginning of the adventure.

No sooner had I been told about methods of pressing, casting, and throwing on the wheel, than I was plunged into the subject of glazes,—matt, transparent, opaque, rutile, raw, flowing, and other glazes. I was taught how terra cotta was made and its uses. I learned methods of underglaze decoration, about Italian influences, and the importance of Chinese ceramics. I was even told the secret of crackle. My head grew dizzy with this new world so quickly unfolding before my eyes. But I was eager to explore into it further.

We are in an age of economy of decoration. And for that reason much of the work in the classroom is distinguished in the modern manner for sensitiveness of line rather than for ornate decoration. It is not the American temperament to make vases like the Greeks nor ceramics like the Danes. We are in an age of new vistas; architects and industrial designers are seeking functional expression through economy of superfluous ornamentation. This type of experimentation is rapidly developing a significant national art.

Dean Weatherhead of Fine Arts, at the University, is keenly aware of these forces surging to the surface, and is giving his cooperation to the department of ceramics. He knows that industry is demanding leading artists for the creation of fine originals for commercial purposes. A changing attitude is

On the left is a vase in Persian turquoise by Glen Lukens, and a small horse in matt green by Helen Moore. On the right, a madonna and angels in soft white glaze by Glen Lukens.

in all our business architecture today. For this reason every effort is made to equip the student for practical action.

California is particularly interested in creative mediums. A major industrial institution near Los Angeles, with the aid of a world famous ceramic engineer, has literally perfected a ceramic body as fine as that of the ancient Chinese, whom we respect so much. Developments of this nature are through the modern application of science, and the teaching of this practical viewpoint in the modern university curriculum is a tremendous stride. Contrast this to the endless useless courses of older universities.

In America we are preoccupied with industrial perfection. Art in industry is a great topic. One of the values of such a development is that art transcends material barriers erected between individual groups and nations. It brings out the best and highest in the human soul. Speaking in human terms, it cuts through political limitations and boundaries. An artist concerned with giving external form to the idea of beauty in his heart, is, for the time being, above hate and its ugly manifestation.

To the question of "Why encourage artists in a world already oversupplied with mediocre art?", I answer that these efforts towards the beautiful are developing an art-conscious people. To believe in the beautiful is to have it prevail. To pursue ideals is to have them become realities.

As I think of the young architect working on his fountain, the happy face of the dark-haired girl planning to teach pottery to nervous patients, and the enthusiasm of students about to enter commercial firms, I know that this ceramic department is building up something that will add much to the community. And as creative groups spread, a discriminating public is being awakened in America with an appreciation for that which is of the finest in art.



JAPANESE PRINTS

By HARVEY EAGLESON

GREAT art should appeal to the uneducated as well as to the educated. Universality of appeal is one of the basic characteristics of great art. It is almost a truism to say that the art which time adjudges great has also been popular art. Shakespeare's plays were not written for audiences of college professors and dramatic critics. They were works for the popular theater. The novels of Scott, Dickens, Eliot, Thackeray were not merely critical successes. They had wide popular sales. The real and lasting reputation of any work of art is actually created by the people who know nothing about art but who know what they like.

Because on the whole these latter folk are humble, fear ridicule, and have the average individual's respect for the printed word and the *ex cathedra* statement, they are frequently led astray. They have a tendency to follow like sheep after a few leaders, and as a result we frequently witness the phenomenon of the great artist suffering neglect. Time, however, always rights such a situation. People will not continue indefinitely pretending to like or dislike what they really dislike or like. They were at one time told by their leaders, for instance, that the poetry of Keats was doggerel, that the music of Brahms and Wagner was tuneless noise. But for only a time did they believe it. They knew what they liked, and eventually they said so.

One of the best examples of this timid following has been in the matter of appreciation of the Japanese print. Not long ago one of the best known American collectors of Japa-



nese prints was looking at my small collection. He stopped before an actor print by Kunichika, an artist of the so-called "decadent school" of the last century. "Stunning," he remarked. "Notice the lovely color of the kimono, the vigor of the whole design. It is a marvelous piece of decoration. But as a collector I wouldn't give five cents for it."

In that last sentence he stated, unconsciously, the artistic or critical fallacy which has been the prime motive in the collection of Japanese prints by Occidentals. The western approach to Japanese prints, and the consequent evaluation of them by westerners, have been largely mistaken; for the principal stimulus in the forming of collections has been the collector's, not the artist's instinct. People have not acquired prints on the basis of selecting what they liked. Prints have been accumulated, like postage stamps, for number, color, accuracy of register, rarity. The collector has prided himself on having a complete series of *The Thirty-six Views of Fuji*, *The Fifty-three Stations of the Tokaido*, or *The Hundred Famous Views of Fuji*, paying little or no attention to the fact that though some of the prints in these series are masterpieces, others are badly designed and poorly drawn. The collector's attention has been too much concentrated on what might be called the bibliographical side of print collecting and too little on the artistic. The result is that print values and print appreciation are all askew.

The proper approach to the Japanese print, or any other art for that matter, should be that of the artist, not that of the collector. Date of printing, series, rarity, even the artist's name, should play no part whatever in either the artistic or the monetary value of a print. The correct approach to any art, graphic or otherwise, is to begin by asking first, "What was the artist's purpose?" and second, "How well has he accomplished his purpose within the limitations of the art in which he has chosen to express himself?" Let us examine the Japanese print from this critical premise.

A Japanese friend once said to me, "The Japanese print is to Japanese art what jazz music is to Beethoven." He was expressing in those words a national prejudice which only lately has begun to disappear. The Japanese

Two Japanese prints that are rich in color and line. On the left, a Kunisada; on the right, a Kunichika.

print was the art of the common people, not the aristocrats, and was consequently held in little respect in a country that was essentially aristocratic in its ideals. It is only recently, since the vogue of the print began in Europe and the United States, that the Japanese themselves have seen fit to turn their critical attention to the print. The result of this indifference is that the best collections of prints, and the best opportunities for purchasing them, are to be found in Europe and the United States rather than in Japan. The Japanese find themselves in the ironical position of having to buy from foreigners the most original and characteristic expressions of their national art.

If the Japanese print is a jazz art, and I see no reason for denying the statement, it must be judged as a jazz art. There need be nothing derogatory about classifying the prints in such a category. People who compare the jazz of Gershwin with the symphonies of Beethoven, to the former's detriment, are merely making idle talk. It is like saying "Paradise Lost" is superior to "The Jabberwocky," or grapefruit are superior to prunes. Both of the former are poems and both of the latter are fruits, but beyond the fact that they fall in the same general category, they have nothing in common to make a comparative evaluation logically admissible. Milton chose to write an epic, and Lewis Carroll chose to write a nonsense poem. Both accomplished their purposes perfectly, but we do not arrive at this judgment by comparing them with each other. Milton's epic is judged in relation to other epics, and Lewis Carroll's nonsense in relation to other nonsense. When Mr. Gershwin composes jazz he is not

(Continued on Page 48)



SAN FRANCISCO'S INTERNATIONAL EXPOSITION

Between the world's two largest bridges is the 400-acre site of the 1939 International Exposition. Below on the right is the first court entered by those who visit the Exposition by boat. This court was designed by Timothy L. Pflueger and landscaped by Mark Daniels. On the left is a long court designed by George Kelham and landscaped by Thomas Church. At the end of the court may be seen the dominant feature of the plan, the Tower designed by Arthur Brown, Jr.



FROM the day of San Francisco's first World Fair of 1894—the years of ginger bread architecture and potted geraniums on the parlor table—is a far stride forward of design and landscaping, building and engineering, a step of progress comparable to the reach of the San Francisco-Oakland Bridge which the Golden Gate International Exposition of 1939 is to fête and acknowledge.

Expressive further of today's science is that Exposition Island, upon which the magnificent towers are to be raised, is to be converted afterwards into an international airdrome. Yerba Buena shoals are now being created into a broad island, more than a mile long, larger than Chicago's Century of Progress.

Transportation is the chosen theme—reflective of the world port of San Francisco, receiver of endless callers and cargoes by air and ocean from Hawaii, the Philippines, the Orient, and South America.

Modern architecture and landscaping are to enhance vastly the entire magic fairy story come true—of contemporary scientific and cultural gains. George W. Kelham, Chief of Architecture of the Exposition, phrases a creative goal "to strike a golden medium between pageantry and structural beauty." Mr. Kelham was supervising architect of the Panama-Pacific International Exposition of 1915. The Architectural Commission of the forthcoming Exposition is composed of six outstanding Western architects—Lewis P. Hobart, Ernest Weihe, Timothy Pflueger, Arthur Brown, Jr., William G. Merchant, and Mr. Kelham. They have created an originality of structural mode which will be a composite of the finest motifs of Pacific architecture.

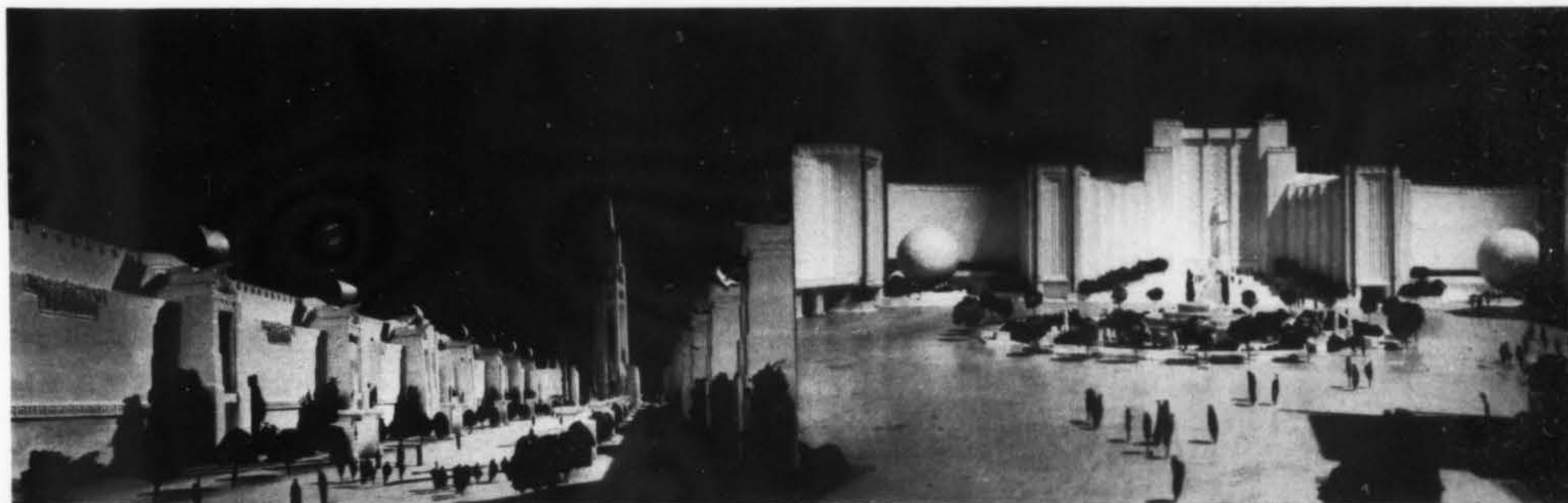
Landscaping of the Golden Gate International Exposition will

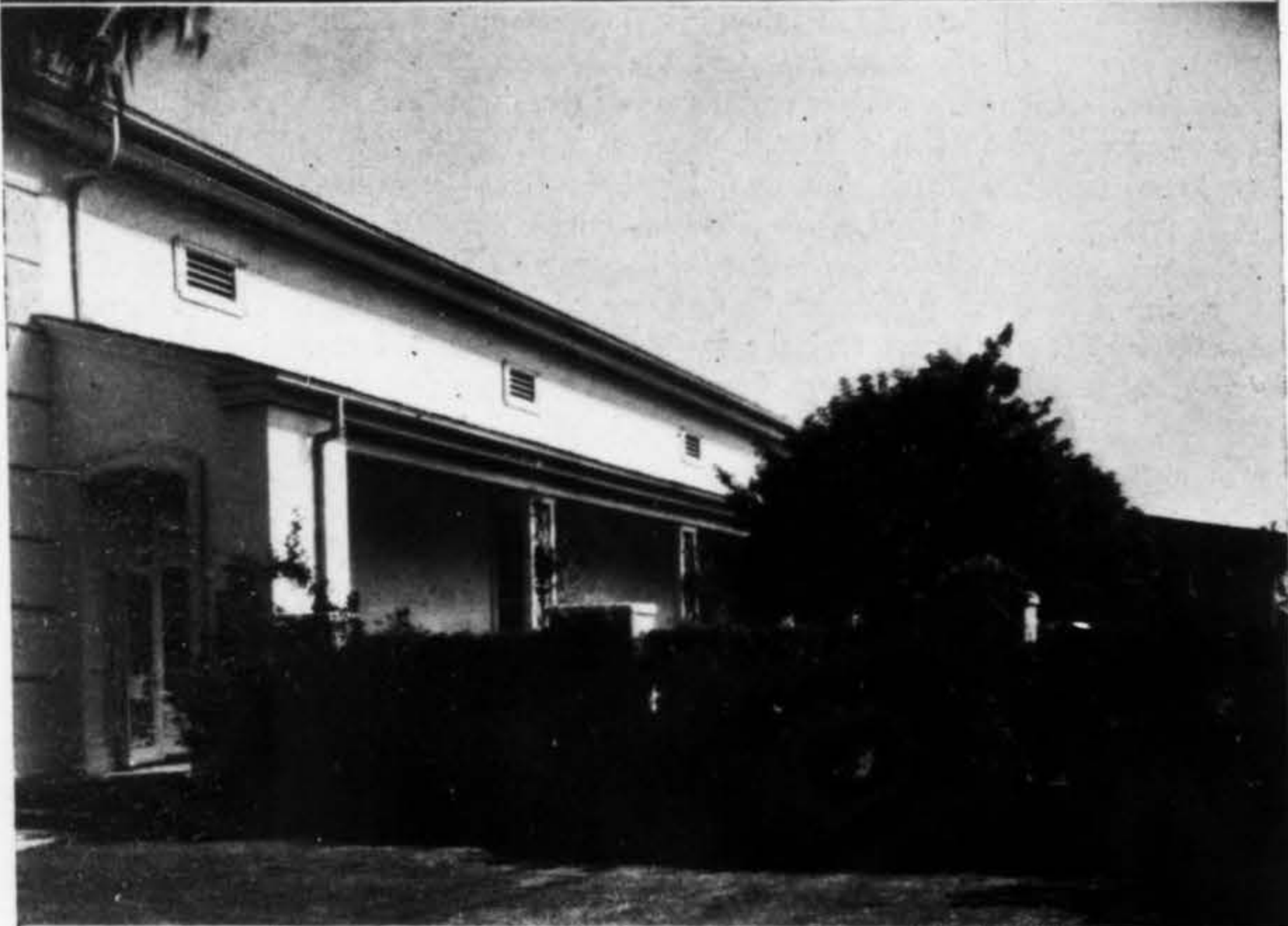
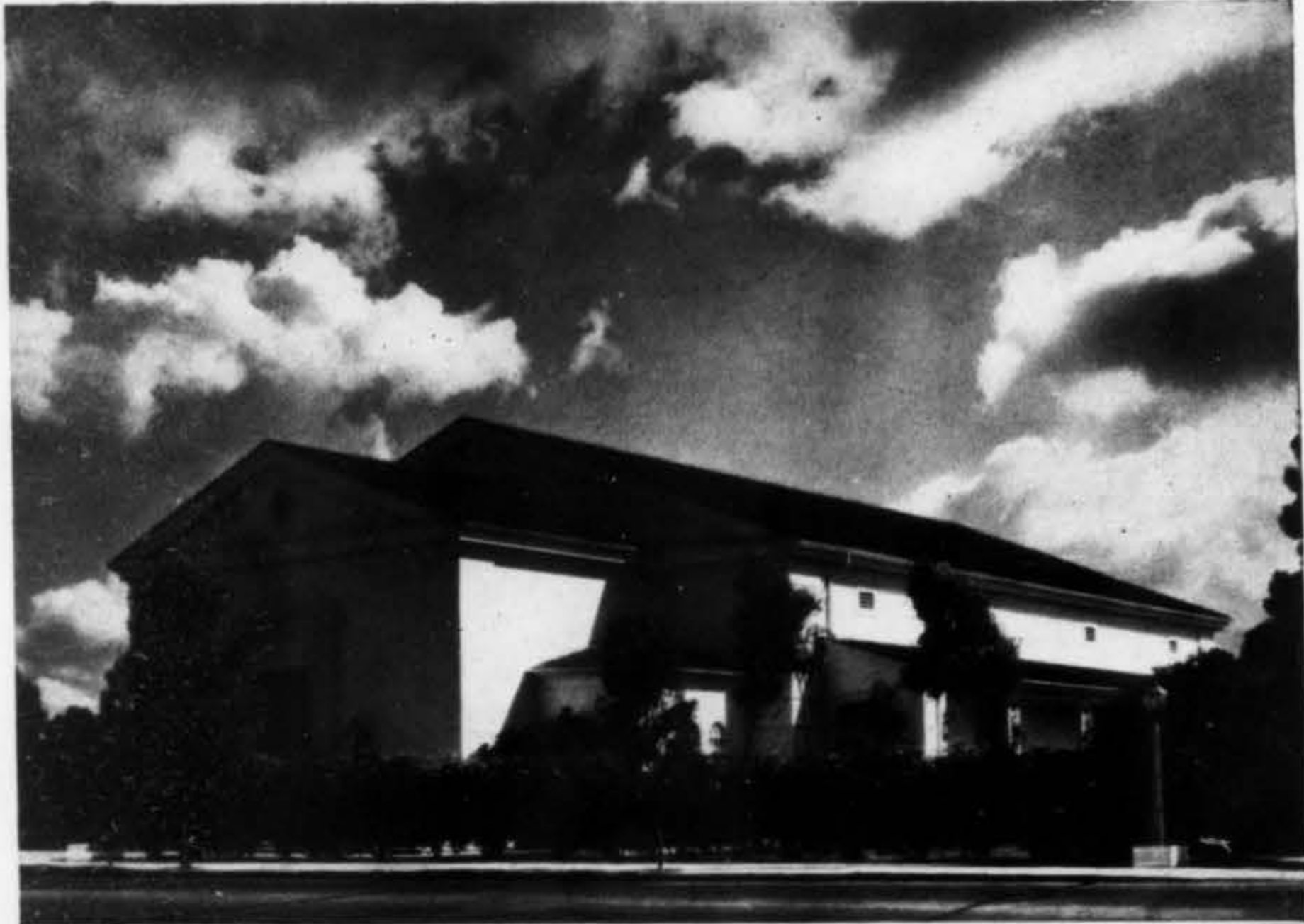
be carried out under the direction of John McLaren, famed creator of the landscaping at the Panama-Pacific Exposition. Among the towers, palaces and courts of the Exposition, the lagoons, canals, and fountains will reflect an ever-changing tapestry of brilliant hued California flowers. Rhododendrons and azaleas, perennials and annuals of every blossom family indigenous to California, to the Pacific Coast, and to the countries bordering the Pacific, will predominate in the landscaping of the Exposition. The evergreens of the Sierra and the Pacific Northwest will provide verdant frames for the Western flowers in the Exposition floral design.

Landscape architects in charge of the Exposition's garden project, each working with a member of the architectural commission in the designing of an Exposition court, include: Mark Daniels, A.I.A., Thomas D. Church, Butler S. Sturtevant, and the Misses Worn.

The Golden Gate International Exposition is under the management of a private non-profit corporation of civic, business, financial, industrial and labor leaders of California. Inspiring confidence in the success of the 1939 Exposition are the names of the officials guiding its destiny. Chairman of the board of directors is Atholl McBean, president of Gladding, McBean and Company, San Francisco. President is Leland W. Cutler, vice-president of Fidelity and Deposit Company of Maryland. Vice-presidents are B. B. Meek, executive vice-president of the Hearst Corporation; Kenneth R. Kingsbury, president of the Standard Oil Company of California; George D. Smith, managing director of the Mark Hopkins and Fairmont Hotels; and William P. Day, prominent architect and engineer, who is also Director of Works for the Exposition.

Photographs by Gabriel Moulin





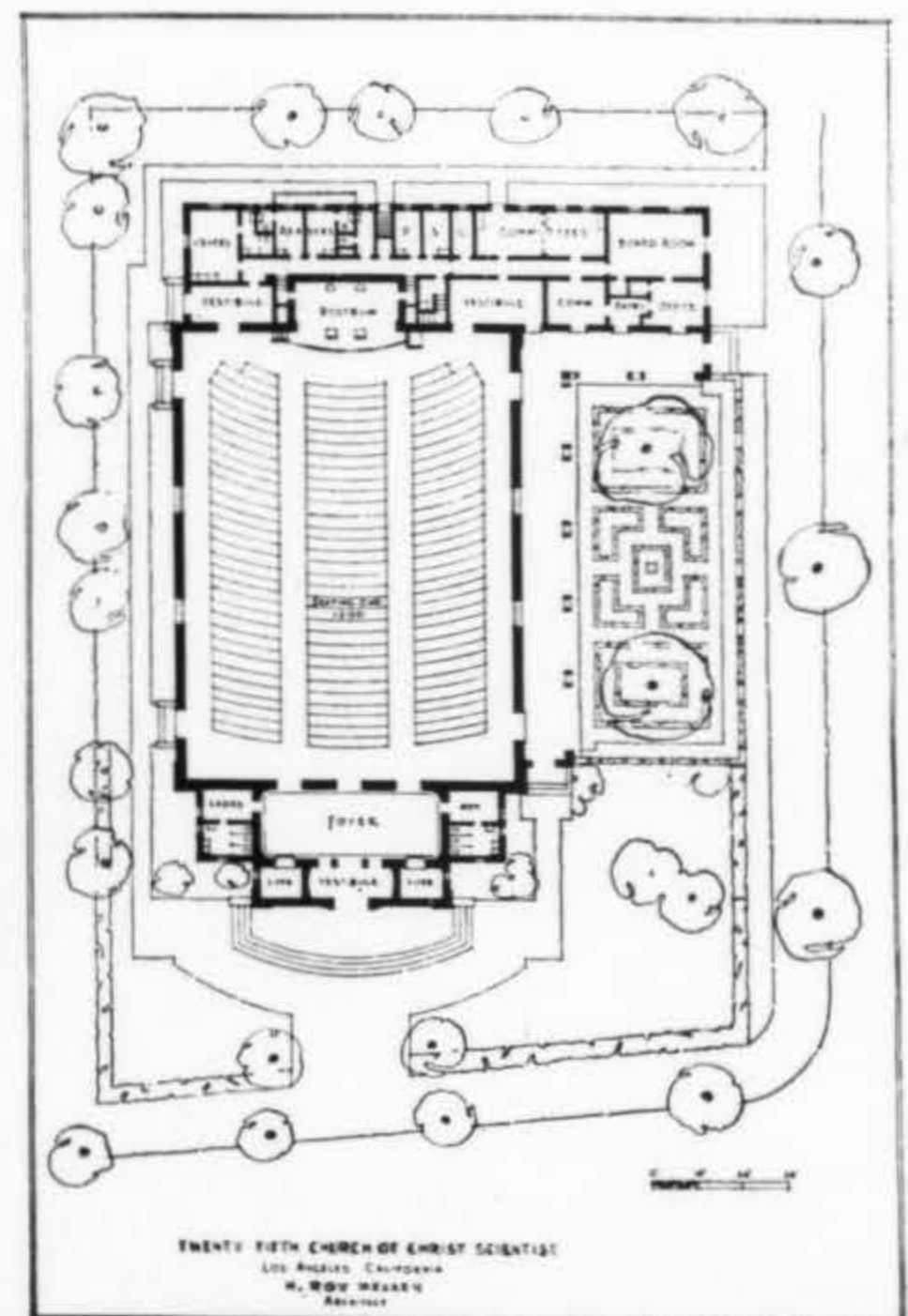
**TWENTY-FIFTH CHURCH
OF CHRIST SCIENTIST**

Los Angeles, California

**H. ROY KELLEY
ARCHITECT**

**KATHERINE BASHFORD
LANDSCAPE ARCHITECT**

**ESCHERICH BROTHERS
BUILDERS**





Photographs by George D. Haight

Here is a church that does not follow the established line in architecture. Of frame construction, with stucco exterior, the formal lines are succeeded by light and grace—and hospitality, good will to all men, radiates from the wide door and vine grown columns. The flowers and sun dial in the garden invite a soul to meditation. The feeling of California Colonial is carried out in the simplicity of the interior. The walls are painted a pale yellow, the drapes are gold, the carpet a green broadloom. Over each door is a fan light, like sunrise coming into the room. The entire spirit of the interior suggests a residence in which one would wish to live throughout the week, instead of only a few hours on the Sabbath. The architecture thus concretely supplements the church's plea that religion be a matter of daily as well as Sunday practice.



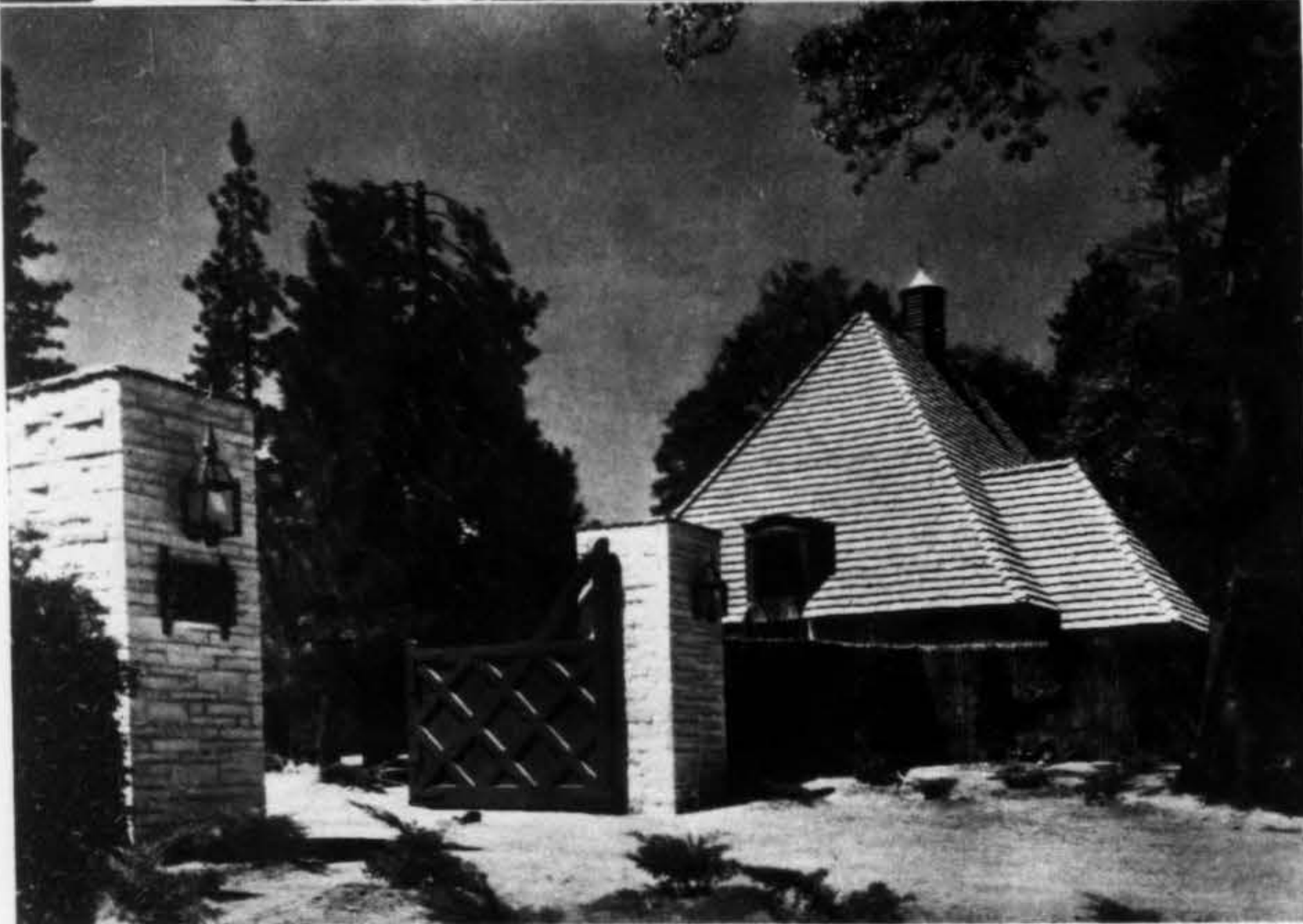


RESIDENCE OF
MR. AND MRS. LEIGH McMASTER BATTSON

Arrowhead Lake, California

ROLAND E. COATE
ARCHITECT

Photographs by George D. Haight



The group of buildings, part of an estate to be known as "Happy Landings," are of stone veneer, painted white with blue trim. Roofs are stained a weathered silver gray. An adaptation of French Norman architecture, such being the restrictions at Lake Arrowhead, the property is surrounded by a woven sapling fence and natural stone walls. At the top is a view of the Boys' house, a living room, kitchen, bunk room and two bedrooms with a barbecue terrace at the rear. In the center is a view of the landing and boat house in which are boat room and machine shop, dressing rooms and bed rooms. Sand area and badminton court are adjoining. Below is a view of the entrance gates and the garage with servants' quarters.



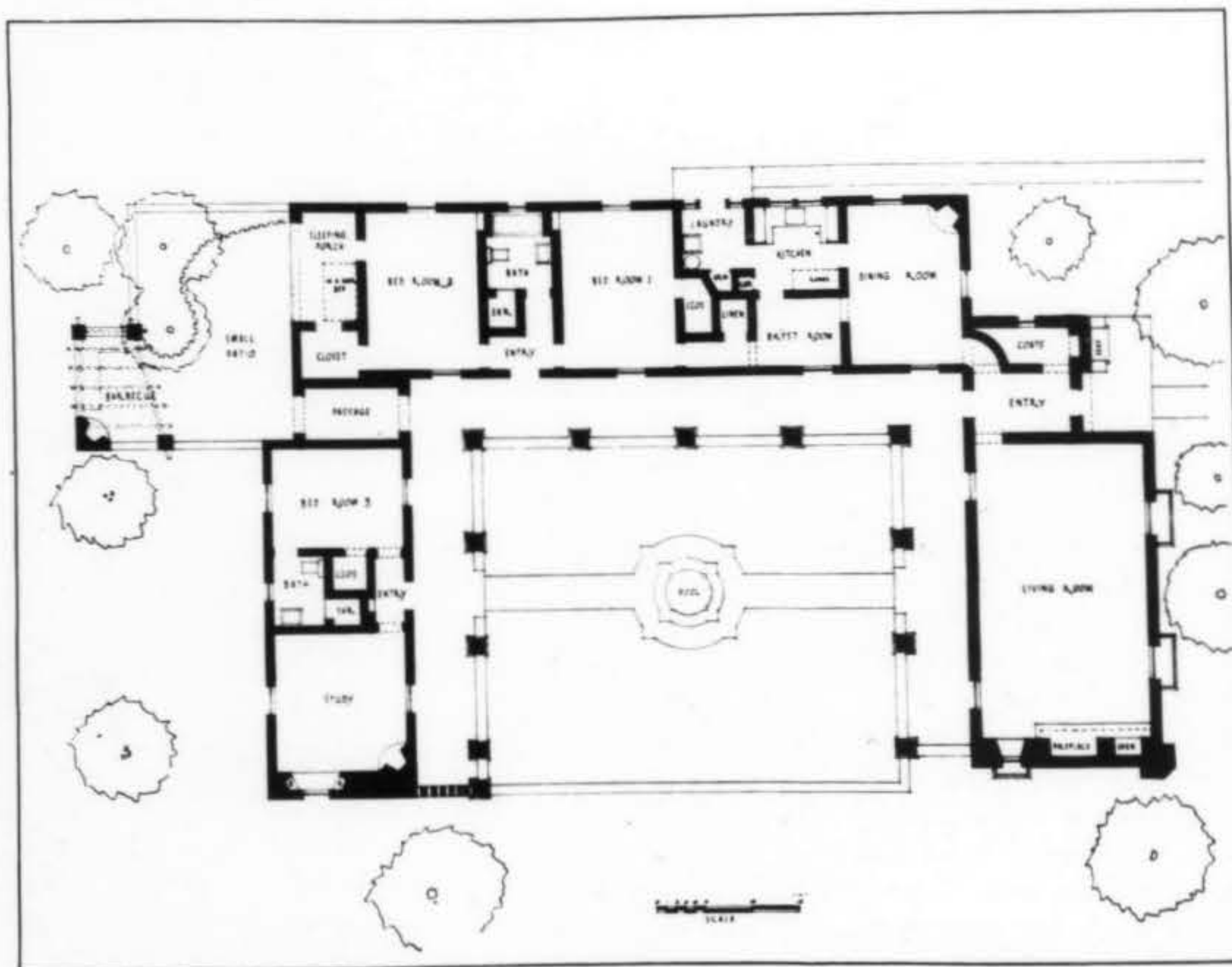
Above is a view of the barbecue terrace paved with natural flagstones. The huge teak wood table and benches have been left natural and waxed. The awning is old French blue and the long built-in stone seat has a blue pad with white welts. In the living room linen drapes and hand-woven rugs repeat a color scheme of terra cotta, brown, ivory, lemon yellow and orange. Two French Provincial credenzas flank the bay window which overlooks the lake. The desk is furnished with pewter and the sidelights over the fireplace are pewter. The walls are paneled in the French Provincial manner and finished in an antique old white. Bullock's, Los Angeles, interior decorators.



RESIDENCE OF
MRS. BLANCHE DOUGAN
Brentwood Heights, California

LELAND F. FULLER, ARCHITECT

This large U-shaped house was built entirely of second-hand brick, the interior walls being left in rough brick and whitewashed. The floors are of cement, acid-stained to resemble old tile; the ceilings are rough beams and boards. Around the windows and at the base of the building are bands of light blue. Mrs. Dougan collects unusual plants and trees from all parts of the world and is famous for her Tahitian oranges. She calls her house "La Casa en las Selvas."

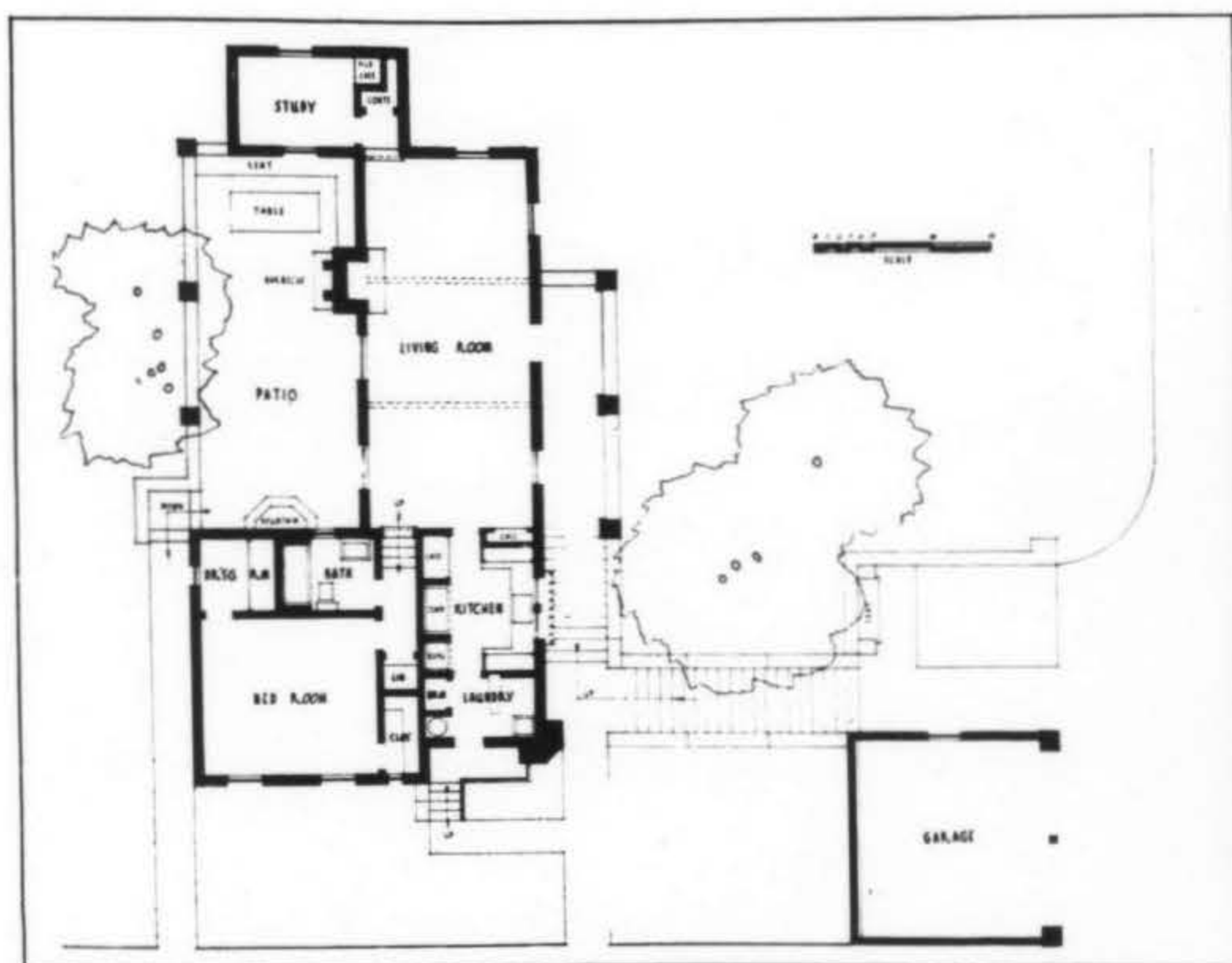


TWO RESIDENCES IN

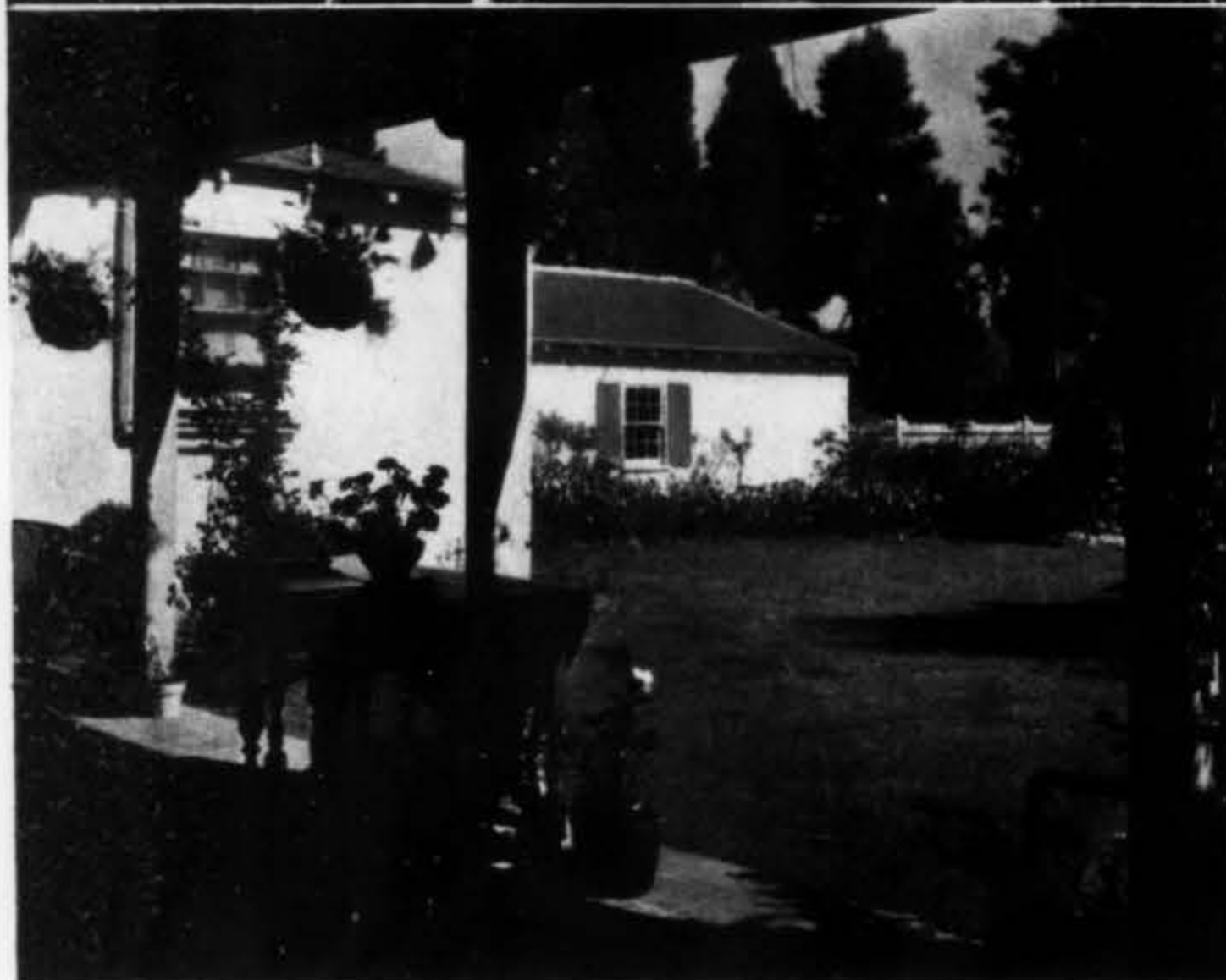
RESIDENCE OF
MR. AND MRS. J. BOYD YOUNG
La Tuna Canyon, Roscoe, California

LELAND F. FULLER, ARCHITECT

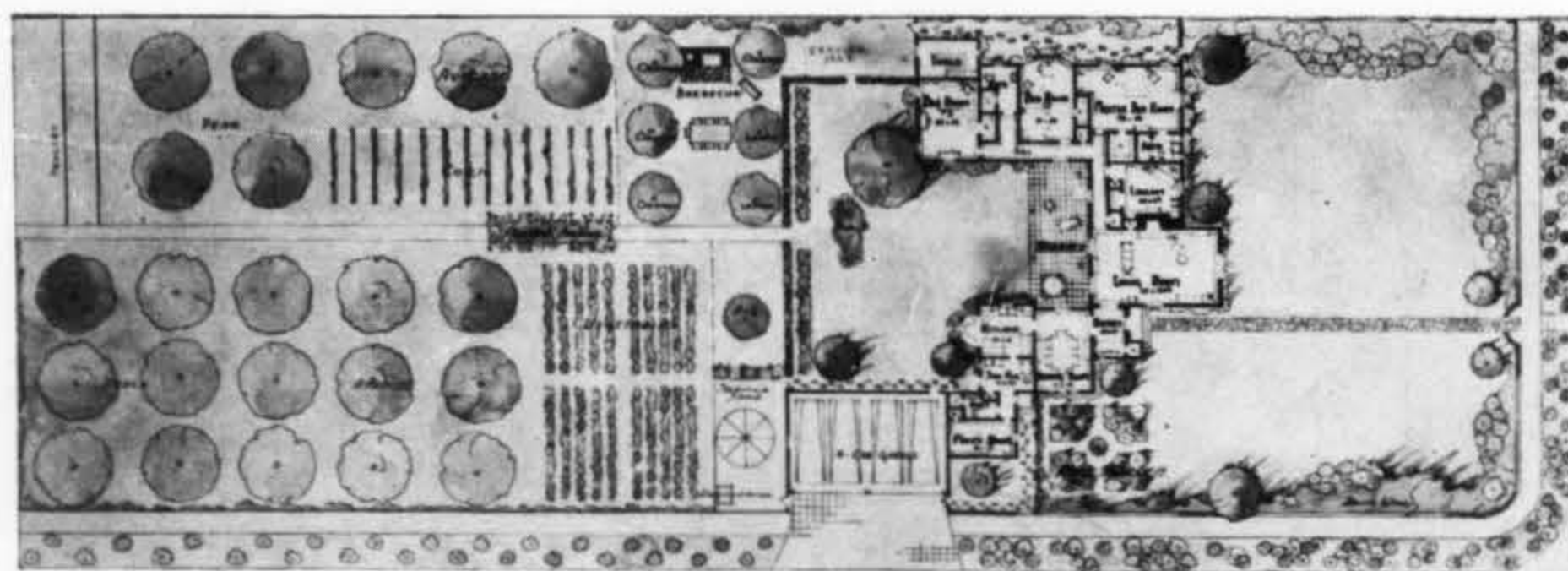
This house is also built of second-hand brick, laid very rough. The exterior is whitewashed with yellow bands at the windows and base. Built on the steep side of La Tuna Canyon, the house has several levels. The living and dining rooms are combined, walls are whitewashed, floors are of oak planks, ceilings are open truss of old finished timbers. In the patio the walls are painted a soft green to avoid the glare of the sun. A compact house arranged to provide the minimum of housework as both Mr. and Mrs. Young are engaged in business. Mrs. Young is known to most housewives in the south-west as Prudence Penny of the Los Angeles Examiner.



T H E M E X I C A N M A N N E R



Photographs by Luckhaus



THE RESIDENCE OF
MR. AND MRS. HUGH JOSCELYNE

North Hollywood, California
ARTHUR E. HARVEY, ARCHITECT

Before a broad front lawn which reaches out like a preface of welcome, the Early Californian ranch home of Mr. and Mrs. Hugh Joscelyne contains, like the small house of today, more rooms than you could expect—each of which, however, contributes, without any surfeit of size, to a comfortable feeling of spacious living. Rooms are an entrance hall, living room, library, master bedroom, two boy's rooms, dining room, kitchen and combined breakfast room, servants' porch, and maid's room and bath. Wallpaper and knotty pine have been adeptly used throughout the interior. The living

room faces north and east, with French doors opening on the dining terrace.

Frame and exterior finish are part knotty pine, part stucco. The roof is shingled. Wood trim and shutters are in sage green. The knotty pine is finished in gray over-glaze, the stucco in white.

A sheltered patio at the rear and space for gardens and trees further the mood of leisure which a home needs, and which this home gives.



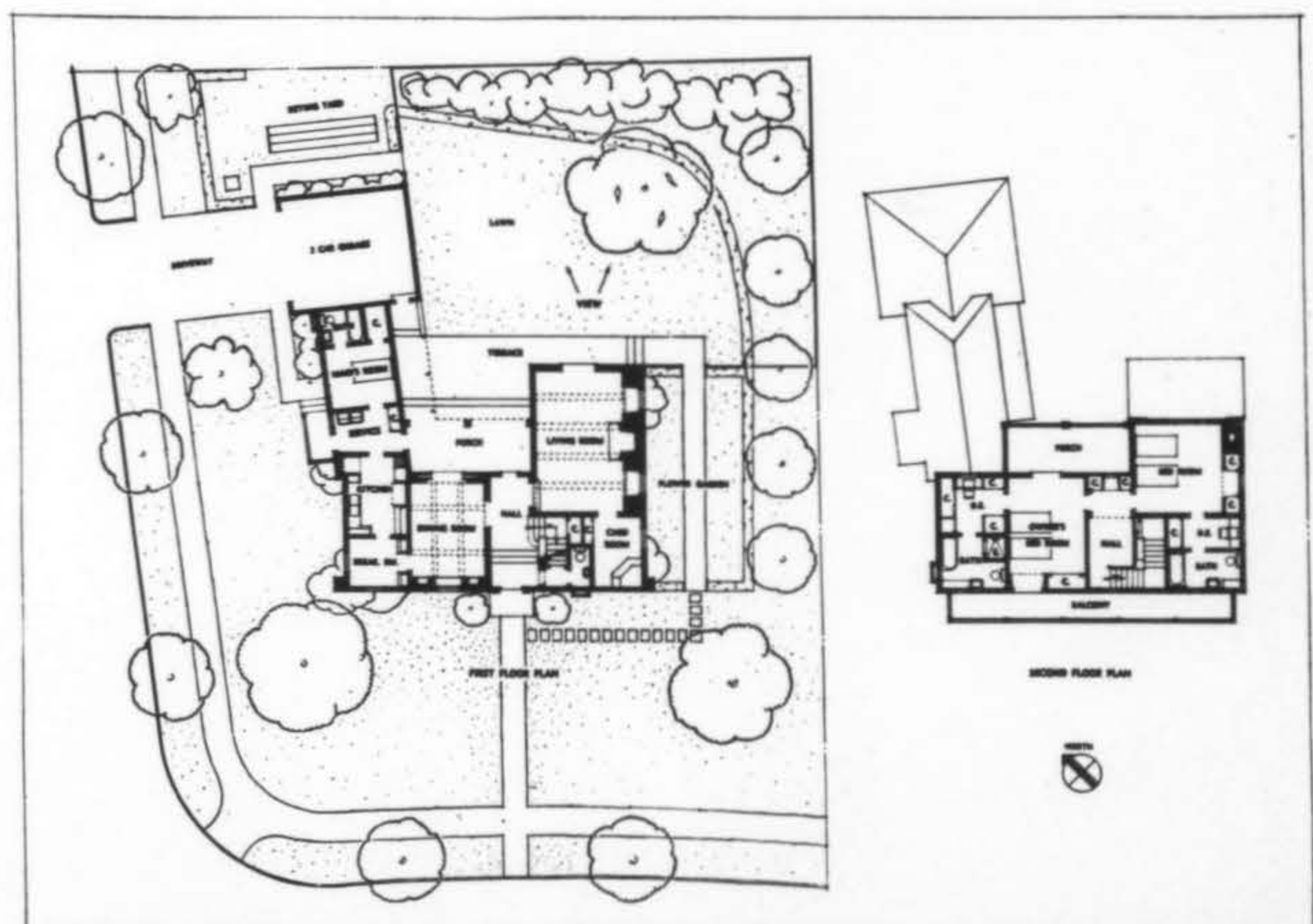
A RESIDENCE AT VISTA MAR MONTE

Los Angeles, California

EDGAR BISSANTZ
ARCHITECT

KATHERINE BASHFORD AND FRED BARLOW, JR.
LANDSCAPE ARCHITECTS

This residence, now under construction at Vista Mar Monte, was planned to utilize to the best advantage a sloping corner site commanding a beautiful view of the adjacent hills and the city of Los Angeles. The style of the house is based upon the ranch homes of Early California, with the addition of refined details of Georgian architecture. All of the important living rooms have been made to open upon the garden and the view at the rear of the house. The large porch is accessible from the entrance hall and dining room, and from the service porch, so that the porch is easily accessible for serving meals or refreshments out-of-doors. On the second floor two large bedrooms with separate dressing rooms face the view over the garden, which is especially lovely at night when the lights of the distant city twinkle under the stars. Both bedrooms have large storage closets in addition to the closet space in the dressing rooms. Wall paper will be used as wall covering throughout the major portion of the house. The card room will be finished in natural wood, and the living room will have plastered walls, a finely designed mantle and beamed wooden ceiling. In the dining room the moulded wooden ceiling will be painted in harmony with the wall paper.





Photographs by Fred R. Dapprich

RESIDENCE OF
MR. AND MRS. RICHARD ARLEN

Toluca Lake, California

Harold Grieve
Interior Decorator

Situated on an acre and a quarter, and firmly set on a solid slab of concrete the Arlen residence 'neath the shade of the old walnut tree, combines the cheer of bright sunlight and the peace of quiet shadows. Outside there is a bar in a pagoda facing a tile-lined swimming pool; a sundeck on top of the garage; a barbecue pit and two fireplaces; a patio with a lily pool and perennials planted so there will be flowers the year 'round. Inside is a den paneled and beamed in natural redwood, with bookshelves on both sides of the room. A corner of this room is shown below on the right. The daybed and sofa are covered in a crash of mixed blue with pillows of white dotted Swiss. In the opposite corner is a fireplace, and of course there are Venetian blinds. On the left is a glimpse of the living room with ceiling and walls of natural knotty white pine. The pad on the window seat is blue, the curtains white dotted Swiss, the drapes a brown flowered chintz, and the chair is upholstered in speckled brown chintz. The table and little chair are natural bleached maple. Also in this room are a grand piano, a large couch—and a fireplace.



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

Extra Christmas Help

I'VE listened to authors sigh about how hard they work at pounding out a book—how they lose their appetite and finally all their civility until the masterpiece is finished. My only answer is that I think their job is a snap compared to the real task casually assigned perhaps to some humble shop girl—of selling their old book. That poor girl's got to tell untutored customers, with an appearance of sincerity, what a great fellow the author is—a recital at which the author is infinitely more capable and fluent. She needs to know practically all the other works the writer's compounded, since he scribbled—so promisingly—on the nursery wallpaper. She must have, at her finger tips, a few intimate items on the personal habits of the authors—as to whether they compose in pajamas, a full dress suit, or a deep sea diving costume. She is almost expected to know the plots of all the newest novels, so, if faced with an undecided customer, she can hurriedly outline a story, with dramatic gestures, mimic all the characters, and perhaps put across the thrill of the climax by performing a somersault.

At Christmas time—at the height of the rush—I have wondered why authors are not drafted to hawk their own books. If they understood how difficult is the task maybe they'd write with less industry. But, picturing some writers together, I can see now not only the profits but the pitfalls of having authors sell what they've hatched.

Imagine the day before Christmas at a department store book shop—literary help all on hand. The nine o'clock bell rings, like the gong of the final round.

Alexander Woollcott and Irvin S. Cobb, while awaiting the charge, may perhaps be observed comparing the pounds they've lost since they started this Christmas clerking. Cobb may have borrowed the tape measure from the dry goods department and possibly exchanged a morning pleasantry or so with the girl at the counter.

A woman of the forgotten shape class enters, not unexpectedly wearing slacks, upon which is a design of a Japanese sunset. Cobb, taking Woollcott's waist measure, does not heed her presence—nor does Woollcott, who looks worried. "Am I," she thereupon tartly inquires, half wittily, half provoked, "in the book department or in men's furnishings?"

A humorist is never at a loss. "Madam," Cobb has to say, "you are in both. Are you being taken care of?"

"Must I answer a personal question when I only came to buy a book?" she'll have a right to retort. "I'm in no mood for humor—haven't you any serious minded clerks here?"

Now we may see floorwalker George Jean

Nathan step up—"Yes, we have several," he may interrupt, in a rarely conciliatory tone. "Over there are Sinclair Lewis and Eugene O'Neill—my protege. I discovered O'Neill, you know. Indeed, it was I who first made the American public aware that here was a dramatist of genius. Now he's been awarded a Nobel Prize, which I think is simply swell for the American theater. Furthermore, have you read my book—?" But the woman has vanished. "Gone with the wind," comments Woollcott.

No more customers arrive for a while—the rush doesn't actually begin until about eleven o'clock. Meanwhile the youthful publicity manager breezes down and takes a photograph of Lewis and O'Neill, arms around each other—two Nobel Prize winners—to use in promoting future business. O'Neill rather delays the proceedings, however—wondering which book to hold for the picture. "The Award didn't state for which of my works I was given the Prize—naturally it leaves me puzzled," he remarks, "—since I suppose they're all pretty good." The publicity wizard decides it most practical to settle the question by having him hold a copy of a Harold Bell Wright novel—thus plugging the books of a third author—three birds at one shot.

After lunch the rush really rolls up its shirt-sleeves. But H. G. Wells fails to turn up until four o'clock—takes four hours for lunch. "What's four hours in the history of mankind?" he returns nonchalantly when Nathan thinks the extended lunch hour a bit odd at such a time. "Maybe four hours for lunch is among things to come," cracks Nathan "but not now in the middle of my Christmas bustle."

In one corner of the shop Edna St. Vincent Millay, Edgar Lee Masters, Robert Frost, and Carl Sandburg are found reciting their poems together, in a kind of mixed quartette, endeavoring frantically to surmount the tumult of yelling, buzzing, and books dropping on the floor.

Faith Baldwin may be seen listing on the fingers of her hands and those of seven or eight customers her novels on modern woman and marriage, explaining each with an unfailingly obliging smile.

In another corner Richard Halliburton is showing some movies of his travels, the effect of which is marred by constant passersby before the screen. However, some high school girls like the pictures—and Mr. Halliburton, too.

Walter B. Pitkin is everywhere, energetically autographing books with both hands, ambidexterity he'd foresightedly cultivated. It's an amazing sight.

John Erskine is having a violent struggle with a party of women who, nerves and coif-

ures undone by Christmas shopping, lose customary control in an originally civilized discussion about women in current life. Erskine is down on the floor in a disheveled state, if you can picture that—clinging to some savagely torn copies of "The Influence of Women—And Its Cure."

Robert Benchley and Stephen Leacock are reading their own books and laughing raucously—hoping to entice some customers to the cause of the merriment. But their laughter is lost in all the sound and fury.

Theodore Dreiser, not having written any book this year, has been assigned to a bargain counter of leftover political campaign books and is not doing very well.

George Bernard Shaw may be noted singly enacting one of his plays to a woman who'd come in to buy a book of Edgar Guest's poems.

The upshot of the whole experiment is that the store decides not to use authors as clerks next Christmas. Any gain in sales is offset by the loss in good will.

A Book and a Pipe

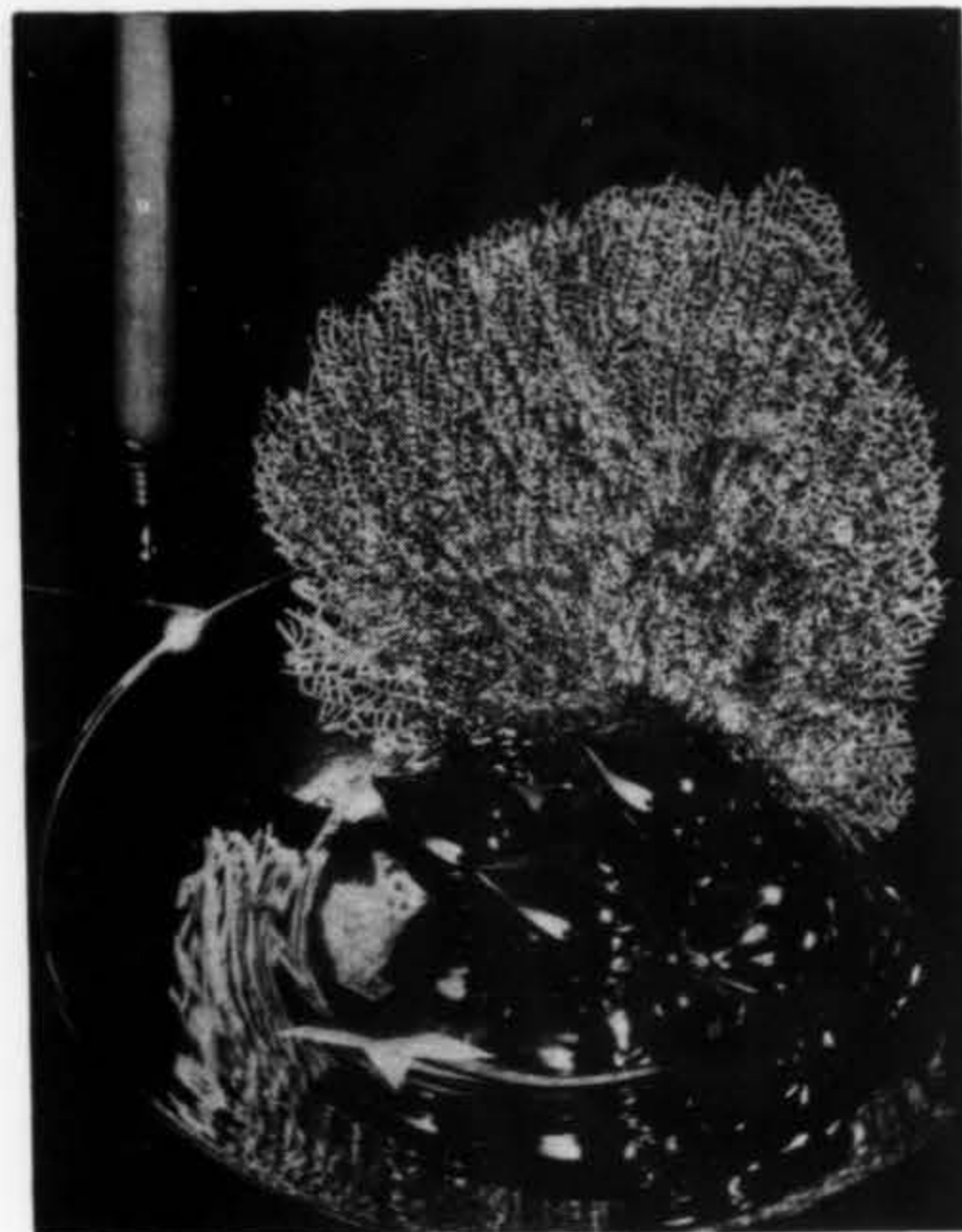
Don't give a man a tie. Like old razor blades, Christmas ties are a problem to get rid of. Needless to say, a man with any heart at all has to wear the tie at least once or twice during the next year when the donor is around, lest he cause an irreparable hurt. He can't make an effusive excuse that he lost it—forgot it at a restaurant, like a hat. Ties are not easily lost, and everyone knows that. He can tell a story about the dog chewing it up, but to say that a mad bull rushed at it would be more credible.

Clothes are known to have a subtle effect upon the spirit of the wearer. A man with a Christmas tie is a sorry looking chap. He seems to be wearing, in the cause of congeniality, the symbolic chain of social pressure.

A Christmas tie may even cause a tragedy. The pattern may be the final straw to a violent morning mood, which otherwise could have been cured quickly by a good breakfast of ham and eggs. Instead, the man is found a suicide, strung up with a Christmas tie.

A book is a much more thoughtful, much more enjoyable Christmas gift. A book—and a pipe. To give a man one and not the other is like a violin without a bow. Did he not definitely know that Omar Khayam was referring to a fair lady as the third item in the famous triad of earthly desiderata—"a jug of wine, a book of verse, and thou," any pipe smoker is apt to assume that "thou" was a pipe. Indeed, were Omar more wise, he may have chosen a smoke, instead of a romance, as more favorable to peace of heart. A different sort of fellow from romantic Omar was old King Cole, the merry old soul, who called for his pipe, his bowl, and his fiddlers three, but made no telephone calls.

"Boy meets girl"—book meets pipe. The one match may make a married man—the other a bachelor.



Photographs by Alpheus Blakeslee

CHRISTMAS ARRANGEMENTS

By GRACE WALTON

On the upper left, on a blue-green tablecloth the soft shades of the desert make an unusual table setting. The desert holly is gray—almost white, the smoke tree an off-white and the rocks a light creamy shade. In the center a tumble weed has been sprayed white and decorated with vari-colored ornaments. In the crystal containers white candles give a Christmasy light. At the bottom, cypress trees have been sprayed a rich magenta color; the walls are gold, the curtains a green-gold. Red poinsettias are arranged in a bowl of brass; red candles glow against a Chinese screen of natural bamboo, while on the flower jewel lights of topaz, ruby and sapphire twinkle. In the picture directly above, a blue seafan has been arranged in a silver dish with blue and green Christmas balls and a silver star.

CALIFORNIA'S OWN CHRISTMAS PLANTS

By RALPH D. CORNELL

Fellow American Society of Landscape Architects

The poinsettia, one of California's adopted plants which originated in Central America and has been universally accepted as the Christmas flower. The Mexicans call it Flore de Pascua.



Photograph by Alpheus Blakeslee

A NOVICE might feel that southern California has no native plants that bespeak the Christmas season, but he who is versed in the varied and generous bounty of her chaparral plants has become familiar with a number of trees and shrubs that provide glossy foliage and colorful berries at this time of the year. The most common of these, and perhaps the most satisfactory in its bounteous wealth of red berries and dark green foliage, is our own toyon or so-called "Christmas berry." This gay plant grows abundantly throughout the chaparral belt of our mountains and extends right down to tide lands in places where hills skirt close to the ocean. It survives ably even on the hot, arid south slopes of the foothills and may range in size from rather a low shrub to a tree that is sometimes twenty or thirty feet in height,—its size and appearance varying with the richness of soil and abundance of moisture that nature has provided in any habitat. It probably reaches its finest condition on the islands of our Santa Barbara channel and for years has been shipped from Catalina to coastal cities for display and sale during the Holiday season. The cool, moisture-laden air of the islands and the rich soil of their canyons seem to provide the most congenial conditions for its best development.

The berries of the toyon grow in large clusters that form at the ends of fruiting stems in chromatic masses of brilliant scarlet or lighter shades, through the lighter tones of red and into an actual yellow. The yellow berries are rare but occur occasionally as type variations and when available, make a

very pleasing combination with the redder fruits so typical of the plant. These berries begin to color as early as mid-October and remain on the bushes well past the New Year, except as a flock of hungry birds may settle upon some bush for a buffet luncheon.

Not only do the birds enjoy the berries but the California Indians liked their somewhat acid and astringent flavor. They roasted and boiled them, then dried and ground the cooked fruits into a meal to use in much the same way as acorn meal. Early Spanish Californians concocted, from the berries, a drink of agreeable taste. Later in the cycle of evolution, fishermen of Santa Catalina Island found value in the bark of this plant for tanning sails and nets.

The flowers of the toyon appear in large panicles of creamy whiteness sometime after the middle of June, which often cover the bush with a snowy mantle. The blossoms also add economic justification to this plant, for they are much sought by bees when their spicy, woody odor sends forth its call of promise to the busy workers. Apiarists consider the honey thus produced as highly desirable for commercial trade. So we have not only a lovely Christmas berry at the proper season of the year, but we find that this same plant gives of its bounty in other ways throughout the preceding twelve long months.

The foliage of the toyon is dark green, composed of rather elongated spatulated leaves of crisp texture, commonly having serrated edges. They do not, however, bear any resemblance to the eastern or English holly leaves with which we are all familiar and,

for this reason, the name of California holly, sometimes given to the toyon, would seem to be inappropriate.

To atone for the lack of holly foliage one need not leave the chaparral belt in which the toyon grows to find material for a proper Christmas wreath. Side by side with it, in many places, grows one of our wild cherries whose glossy leaf of brilliant green and spiny edges would almost vie with a true holly. Californians like to combine this happy foliage with the brilliant berries of the toyon for wreaths and other Christmas decorations that may be made at home or purchased in the flower markets of our cities.

This cherry, commonly called islay, mountain cherry or holly-leaved cherry may also be of interest. It is drought resistant, ever-green and stands extremes of both heat and cold in a way to make it a highly valuable cover plant. It is one of the most widely distributed of all our chaparral plants and would, therefore, be available from San Francisco County south into Baja California, and on the different Channel Islands. Splendid specimens of it attain actual tree-like size and proportions although the average plant is hardly more than a large shrub.

This cherry also has a scarlet fruit, but it appears in summer and is gone before the shortening days of winter cast their lengthened shadows over the foothills. These fruits are large, round seeds encased in a very thin and meager pulp that in turn is outwardly enveloped by a glossy skin ranging from bright red to nearly black in color. The pulp has a

(Continued on Page 41)

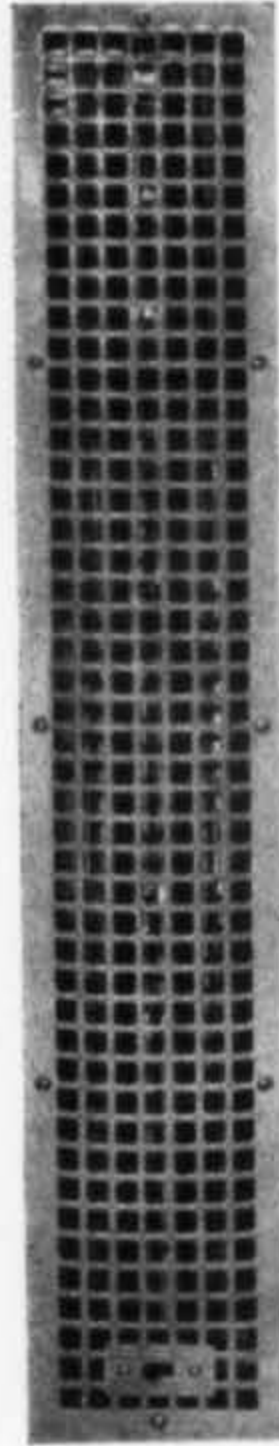
A CALIFORNIA HOME, A CALIFORNIA BACKGROUND

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RESIDENCE OF MR. AND MRS. C. N. MISHIMA
Sierra Madre, California

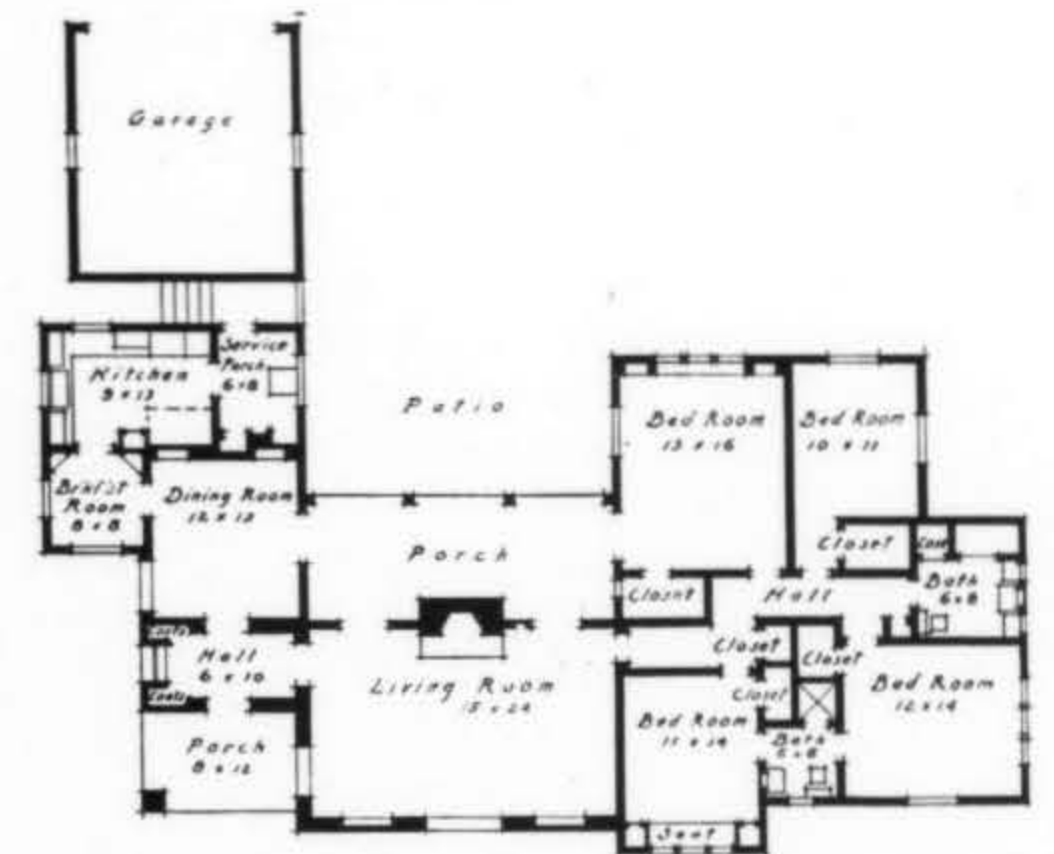
KENNETH GORDON, ARCHITECT

Nestled right up against the foothills in Sierra Madre, the home of Mr. and Mrs. C. N. Mishima is carried out with a combination of convenience and charm. The low rambling outline of its exterior, so well suited to the hillside, is a true index to the spaciousness and comfort of the plan. Both living room and dining room command views of the mountain range at the north, and across the patio, out over the San Gabriel Valley for mile after mile.

The bedroom wing has been arranged to obtain a maximum of view, light and air with adequate provision of closets, cupboards and baths to insure complete comfort.

The dining room, breakfast room, kitchen and service porch are compactly arranged at the east side of the house, and the garage located on a lower level is accessible from this wing.

One of the nicest things about this house is that in spite of the four bedrooms, two baths and generous proportions, it can be built for approximately \$8,000.00.



Photographs by Louis Ziegler



**TRADITIONAL
CHRISTMAS
PREFERRED**

(Continued from Page 19)

refined restraint in sentiment or decoration. Great bowls of red apples, pungent skinned oranges and purple grapes must appear on tables and sideboard. None of these skimpy little "Flower Arrangement" effects for us. We want quantity and lots of it in our decorations. We like great bowls of Christmas candy, the crunchy kind, and other bowls filled to the top with nigger toes, pecans, almonds and walnuts in abundance. We want to get our hands into this food and munch and munch to our heart's delight.

Cedar garlands must hang in looping festoons about every room and hallway and wind gracefully up the stair rail. Obscure chandeliers shall hide mistletoe to catch the unwary. There must be pots of red poinsettias and chaste white cyclamen, the flowers of Christmas to greet us from every room. We want great red tissue paper bells with delicate fluted edges swinging from each doorway. Holly wreaths with spanking big red bows must hang from all the windows and at the door we want a wreath that is generous enough in proportions to signify the welcome within.

In our house at Christmas guttering candles glow from the mantel and the scent of pine boughs and cedar mingled with the aroma of fruit cake and plum pudding fill the air. Oh that smell of Christmas! What cocktail ever concocted can equal the heady sensation that the fragrance of Christmas gives to the senses. May we never grow so old and withered and sophisticated that we forget the smell of Christmas in the air.

Christmas is a holiday sacred to children and who of us are not still children? Santa Claus, that great institution of childhood, we grow up to learn is but an ideal, but as an ideal he lingers on. We know he exists for once when we were very young we saw him disappear up the chimney just as we

came in the room. The tinkle of his sleigh bells and his round jovial face is a tradition that becomes a great heritage and symbol.

Let there be a groaning Christmas board. There must be no sense of lack and we want to eat on and on, even though we pay for it in indigestion afterwards. On our table we want white Christmas candles that pick up the high lights of silver and the luster of porcelain and glass.

If there is one modern institution of Christmas that we abhor more than any other it is the present fashion of decking up Christmas packages so that the gift within pales into insignificance compared to the wrappings. The bows of gaudy ribbon look too tricky to tamper with and their splendor fills us with awe. Our fingers are always too clumsy to fathom how to undo them. The cellophane wrappings remind us of cigarette packages and they never yield to anything less than a mighty tug. Give us the old fashioned white tissue paper packages with bows of sleek red ribbon, that slide off without any effort. The crackle of tissue paper is a delight to our ears.

For years we have watched Christmas go "Modern" and become with each succeeding year more remote from our ideal of the Holiday. But the limit was reached last year when we went to send a wire to old Aunt Emma whose kindly face had greeted us each Christmas morning for years. The young lady in attendance at the desk glibly handed us a long list of Christmas messages each bearing a number which we could send at a special rate. In this manner Aunt Emma would receive a number seventeen reading—

"The Christmas season always reminds me of my dear ones and particularly of you."

With a violent gesture we tore the blank into ribbons and delivered a long oration to the young lady and all within ear shot expressive of our opinion of "Canned Christmas sentiments." Suddenly we realized we were being just a bit ridiculous and turning upon our heel we rushed out of the place and made our way to the nearest phone booth where we put in a call for Aunt Emma half



Accessories are of increasing importance in flower arrangement, and are accented in all the Amy-May studies, whether used in their studio or done for friends.

way across the continent. In our resentment and desire to express a genuine emotion of good will we forgot that the call would get her out of bed at two-thirty in the morning and nearly scare her to death. It took twice the allotted time to convince her we were not in trouble but only wanted to wish her "Merry Christmas."

For those who want them let there be all white Christmases or all blue Christmases or any other kind of sleek synthetic Christmas they want. But for us, there can only be one kind of Christmas, the good old traditional Christmas that says "Merry Christmas" and means it.

GOOD LANDSCAPING IS NO ACCIDENT



Garden Wall Detail, 25th Church of Christ Scientist
H. Roy Kelley, Architect : Katherine Bashford, Landscape Architect

GARDEN BEAUTY

—such as you see in this planting is the result—First: of correct planning and proper choice of plant material by a competent landscape architect. Second: of selection of plants from growers who produce only well grown healthy specimens, properly handled, and ready to grow from the time they are placed in the ground.

The garden wall detail here shown has *Pyracantha formosiana* in the foreground, *Myrtus communis compacta* in boxes on the wall, and mature specimens of *Pittosporum undulatum* in the background.

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FLOWERS ARE "TO SHOW" AT SANTA ANITA

WHILE the horses are about to kick up the soil of Santa Anita once more, gardeners are now at work digging up some—preparing a flower show which, from color and beauty, may divert field glasses from the track at the most exciting moments. The show is to be staged by the Los Angeles Turf Club together with its third annual Santa Anita Park racing season—from Christmas

Day until March 6.

Statistically, besides esthetically, the flower show may be one of record nature. Present and accounted for are 850,000 pansy plants, 1,200,000 calendulas, 1,500,000 candytuft, 20,000 geraniums and 100,000 petunias—adding up to 3,270,000 and a decidedly beautiful sight. The horticultural design in the infield, as viewed from the clubhouse and grandstand,

will show at each end a golden sunburst of yellow calendula against a background of orange calendula surrounded by a twenty-four foot border of candytuft and green lawn edged by a half-circle of pink petunias and boxwood hedge.

An arm of calendulas connects the two ends of the field and centers in a rectangle six hundred feet long. The whole design is cast in thirty-five acres of lawn. Pansy beds of yellow and blue support the "tote" board. Pansies in many colors and giant size surround the walks around the paddock gardens, while terraces of pansies lead down from the south side of the grandstand. "Birds of Paradise" flowers will grace this side, also, while tall dark green plants in tubs will be placed at strategic intervals. New tiny orange trees have been added along the walk to the street car depot. Vines are climbing over fences, and even the receiving barns are having their shelter growth. The olive trees and Peruvians are thriving. A glowing bank of geraniums and pink petunias line the backstretch three thousand feet long.

The jockeys may not have any leisure to observe the flowers along the way, however, for pieces of rare old silver along with pots of gold are going to the owners of winning horses in the Santa Anita Handicap on February 27 and the Santa Anita Derby on February 22.

The Los Angeles Turf Club is donating, as prizes, two silver wine coolers with a royal history. These trophies were made in London in 1825, during the reign of George IV. The maker was Benjamin Smith, the royal silversmith, whose works contributed to the collection at Windsor Castle.

CALENDAR

(Continued from Page 5)

HEMET-SAN JACINTO COMMUNITY PLAYERS, organized and directed by Helen Z. Morgan, have eight successful major productions to mark the work of the past two years, and opened this winter season at the Hemet Theater with "Accent on Youth."

BILTMORE THEATER, Los Angeles, announces the early production of "Boy Meets Girl" by Bella and Samuel Spewack.

BLISS-HAYDEN THEATER, 244 South Robertson Boulevard, Los Angeles, is giving "Jonesy" by Anne Morrison and John Peter Toohey, as the holiday play.

SHOWCASE THEATER, 1455 North Laurel Street, Los Angeles, announces "Under Orders" by Marion Cole, opening December 2, is to be followed by "Love Me Less" by Margaret Englander.

THEATER MART, 605 North Juanita, Hollywood, continues "The Drunkard," now in the fourth year, but with ever-changing, new and novel additions to the olio acts.

LITTLE THEATER GROUP of Covina, newly organized, opened the winter season with "Club Royale" at the Covina Women's Club. The production was written by Leota Summerhays and Henry Scott Rubel, and directed by Miss Beulah Yeager.

JUNIOR AUXILIARY of the Assistance League will add to the fund appropriated to charity by the Santa Anita Ball, given at the Turf Club, Arcadia, December 19. Some fortunate guest will be rewarded by two round-trip airplane tickets to New York, and a week's stay in a New York hotel.

FLINTRIDGE RIDING CLUB HOLDS the first Hunter Trial of the season, December 6. Events begin at 10:30 o'clock, an al fresco luncheon is provided at noon, and the cross country and jumping events begin at two.

PALM SPRINGS offers a tennis meet at the Desert Inn, and the first harness races at the Palm Springs Field Club, December 6.

SCRIPPS COLLEGE ALUMNAE hold the annual ball to increase the endowment scholarship fund, December 12, at the Annandale Golf Club, Pasadena.

MARGARET HARRISON, well known author and world traveller, under the title "There's Always Tomorrow," gives six talks in the Crystal Room at the Huntington Hotel, Pasadena, including interviews outlining world trends, personal experiences, and comments. The dates are January 11 and 25, February 8 and 22, and March 8 and 22.

WORLD AFFAIRS ASSEMBLY holds the next dinner, December 19, at the Hotel Vista del Arroyo, Pasadena. Dr. Rufus B. Von Klein-Smid is chairman.

THE AMATEUR BOTANIST

AMONGST the winter flowering plants that are not commonly met with in California is a large number of shrubs and vines from the Cape of Good Hope. When we want winter flowering shrubs we usually bring them from some country south of the equator where there are summer conditions during our winter months. In a former article I mentioned the *Bignonia Venusta*, the bright orange tubular flower that some people know as the trumpet vine. Its objectionable feature is the fact that it is deciduous but there is one evergreen variety of *Bignonia* whose trade name is "Chererii." Its blooms are smaller than the former and of a considerably deeper red, and come in pendant clusters of two to six flowers.

Tecoma capensis

From the Cape of Good Hope comes another shrub that is particularly popular in southern California. It is evergreen with a dark foliage and can be variously treated as a bush, a trimmed standard or a climber. The blooms are deep orange red or a red with an orange cast shaped somewhat like honeysuckle. Heretofore it has been considered almost as an exclusive contribution to southern California but in sunny locations with little frost it does very well in the vicinity of San Francisco.

Tecoma australis

One of the fastest growing climbers is *Tecoma australis* which has clusters of very small cream-colored blooms. Its principal merit is its rapid growth.

Jasminioides

Another smaller climbing vine with snow white flowers and a reddish throat. It is particularly adaptable to trellises. Another variety of this *Jasminioides* is the *rosea* which has a more carmine colored flower and deeper colored throat.

Gelsemium jasminioides

I do not know whether I have mentioned this plant in the "Amateur Botanist" or not, but if I have it is worthy of repetition. For a climbing vine having a glossy dark green foliage it is hard to beat, and while it is a native of southern United States it is seldom met with in California. The clear golden bloom and the sweet fragrance are added incomparable charms.

Leptospermum

For a wind swept seaside shrub or small tree the *Leptospermum Laevigatum* cannot be surpassed. At Golden Gate Park it is used extensively where its covering of snow white small blossoms have attracted thousands to its shelter. In Australia it is known as the tea tree and it has been successfully employed in hundreds of places from San Francisco to San Diego.

The *Nichollii* is a distinctly different variety of this Australian family. The leaves are very small and less numerous than in most shrubs. The flowers are tiny wine red blooms and when the plant is in flower it is strikingly attractive. I have seen them grown as standards and also as rock plants.

The *Chapmanii* is very similar in appearance except that the foliage is a lighter green and the blooms are pink.

(Continued on Page 45)

CALENDAR

(Continued from Page 6)

AMONG THE HOBBIES or pleasant avocations wood carving ranks high. To assist the beginner in this craft the Western Pine Association has published an elementary manual entitled "Wood Carving for Pleasure," which may be secured without charge from the Association, Yeon Building, Portland, Oregon. All the Western Pines are of the soft pine group, satisfactory for carving, but Sugar Pine is featured in the publication.

THE HOTELS and business houses of San Francisco are important sponsors of mural art, and each has accepted any feasible contemporary art form, architecture, interior design or decoration. The new sport section of Boos Bros. discloses mural decorations in the lobby done by Francis McComas of Pebble Beach. These are effectively drawn architectural motifs, titled, "A Patio in Mexico" and "City of Ronda" in Spain. In their entire simplicity they emphasize the excellent taste of the artist, as well as the patron.

PRIZES have been awarded to winning exhibitors in the 27th annual California Art Club Show, now at the Los Angeles Museum and continuing to December 31. First prize in oils went to Kathryn Leighton; first honorable mention to Nell Walker Warner, and second honorable mention to Robert Clunie. William Wendt of Laguna was awarded the second prize. In the water color division, first prize went to Arthur Beaumont, and honorable mention to Arthur George Sprengle. Pierre Ganine won the first sculpture prize, and Preston L. Prescott won honorable mention. An honorary first prize went to the president, Frank Tenney Johnson.

MILLS COLLEGE announces that Oskar Kokoschka, one of the founders of modern Expressionistic painting, has accepted the invitation of the College to join the faculty in art of the Eighty-fifth Anniversary Summer Session next June. Kokoschka, a native of Austria, is represented by his work in most of the great galleries of Central Europe, while pictures of his are to be found in several museums and private collections in the United States. In bringing Kokoschka to Mills next summer the college is following the traditional policy of inviting prominent teaching guests in art to the Summer Session, a policy which began with Archipenko and last year brought Lyonel Feininger, member of the noted Blue Four of the art world, from Germany to join the faculty.

THE ARTISTS' BARN, reported to be the first art gallery in Ventura County, opened last month in the large barn studio of Lawrence B. Hincley, 416 Bard Street, Fillmore. The first exhibition included the work of the Botkes, Douglas Snively, Robert Clunie and Alice Morrison. Not only exhibitions but classes in various crafts will be held there.

**CALIFORNIA'S
OWN CHRISTMAS
PLANTS**

(Continued from Page 37)

true cherry flavor and is pleasing to the taste but so scant in quantity that a hungry man would be definitely disappointed if dependent upon it for refreshment. The natives of Catalina used to eat this pulp when fresh, however, and they also ground the kernels of the seeds into a meal which they made into porridge. The Coahuilla Indians gathered them in large quantities to dry in the sun. When dry they were cracked, the kernels extracted, crushed in a mortar and leached in a sand basket through which water was poured. The meal was made into atole and used as an important item of food. The people of Baja California still include these cherry seeds in their diet. Birds and rodents also relish them and consume large quantities wherever found.

The gay foliage of this mountain cherry is much in evidence in florists' displays during the Holiday season and is one of the native plants that we would not like to do without.

One of the most striking of our native chaparral plants, having good decorative value at Christmas time, is a large growing tree of the heath family, *Arbutus menziesii*, commonly known as madrone or madrone. It is far more frequent and grows to larger proportions along the coast north of southern California, but a ramble through local foothills will reveal large and splendid stands of madrone growing in heavy chaparral of toyon and cherry, scrub oak and manzanita, in impressive combinations. If interested in seeing these natural groupings within an hour's distance from the center of Los Angeles, one may easily do so by prowling along the trails on the north slopes of Mt. Wilson or those which lead into the hills back of Sierra Madre.

The trees are particularly striking because of their smooth trunks that rise in sharp contrast of texture and color against the foliage of surrounding chaparral. The madrone sheds its bark, as does the manzanita, and leaves a trunk of satiny smoothness and beautiful coloring in soft yellows and reddish-browns that are conspicuously attractive. The foliage, too, is striking, being a warm soft green that is easily detected from the surrounding vegetation of mountain slope and makes it possible to identify clumps of madrone from afar.

The individual leaves are rather large, entire, broadly shaped at both tip and base and tend to have serrated edges. Flowers are white and the fruit is a cluster of tiny, globular, scarlet berries

with a roughened, granular surface that gives them a deep, velvety quality in appearance.

We may not, of course, carry Christmas decorations from the forest or desert, nor should we denude the hills of the beauty that God has placed there for all to enjoy. But we may compound the interest and dividends received from these children of nature by learning to know them in their own homes, by feasting on their beauties and then leaving them for others to enjoy; by returning to them and building up within ourselves those inner values that seem to come only through contact with God-given things.

Far removed from the madrone in its ecology and physical requirements for life, is a tiny shrub known as desert holly, that may be found widely scattered throughout arid regions and even on the floor of Death Valley, nearly three hundred feet below sea-level. It is not a holly at all, being in reality a salt bush of the intriguing name of *Atriplex hymenelytra*; but its common name is derived from the fact that each tiny leaf, although silvery white, is shaped like that of a holly, toothed edges and all. This plant may be found in the markets at Christmas time to bring a breath of yuletide cheer from the arid wastes of our desert regions.

This brief chronicle of Holiday plants must not omit at least brief mention of the mistletoes, for Christmas would not be real without them. There are one hundred species of so-called mistletoe in America, none of which are of the same genus as the true mistletoe of Europe. Our varieties are of the generic name, *Phoradendron*, and are parasitic upon other living plants. They are all woody plants with jointed, brittle stems and fleshy foliage, and bear wax-like berries that may be translucent white or may tone into pinks and reds.

Southern California has two general types of this lovely parasite, when considered in a broad sense. The one most seen and better known to the layman is rather a vigorous appearing, large-leaved type more or less common to our mountain canyons. It bears a translucent, clear white berry. The other general type is known as desert mistletoe and grows with much smaller, finer stems and leaves that color into bright pink and soft brown. Its berries, too, are small and tinged with pink coloring. This form grows on the mesquit clumps of Coachella Valley and other localities where it is a common sight at any season of the year, but conspicuously apparent in autumn when its color is most pronounced.

The toyon, cherry and madrone can all be grown readily in the garden and are available as small plants. Desert holly and mistletoe are to be found only in the garden of the great out-of-doors. Can you not hear the chant of California's Christmas plants calling—"Happy Holidays to All"?



True Christmas Cheer . . .
Help to Make Others Healthy



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CIRCULATES
HEAT

CUTS HEATING BILLS
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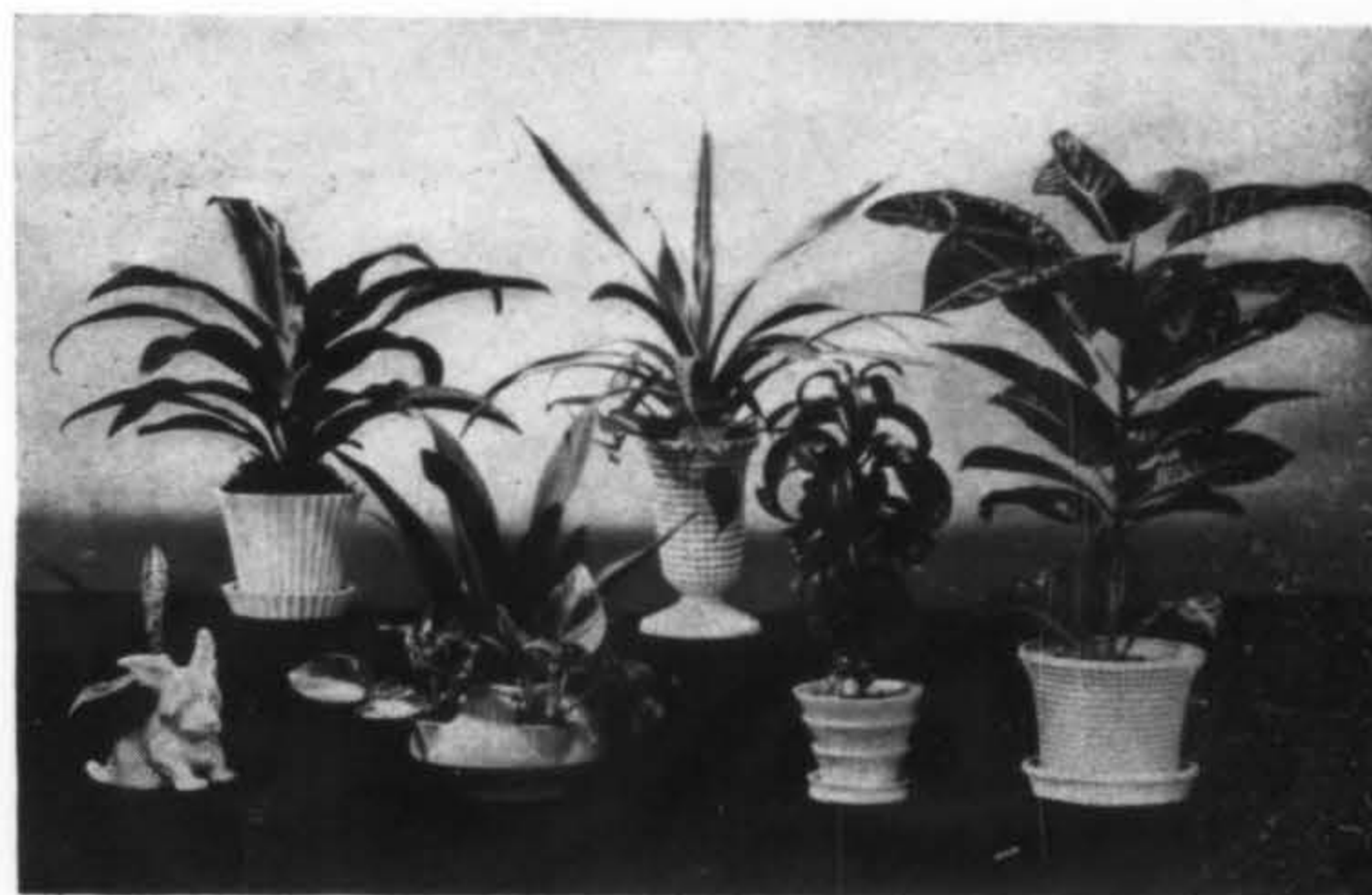
A plant—living—vibrant—glowing with color—giving forth joy and happiness on Christmas Day and for many days to come—potted in a stunning modern manner will combine a truly smart gift and a warm old fashioned thought, thus pleasing either the casual acquaintance or one's intimate friends.

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Unusual plants such as these, combined with selected pottery, also make attractive all year gifts.

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.

136. Kitchen Waste Unit

Goats may relish tin cans, but they won't consume practically anything else—bread crusts, fruit and vegetable peelings, chop bones, olive pits—and shred them up into a fine pulp like the new Kitchen Waste Unit offered by General Electric.

At a dime a month your kitchen waste problem can now be solved. Garbage collecting and handling are no longer necessary. The General Electric Unit does the work right at the sink. Waste deposited through the drain outlet is, by a switch of the motor, reduced to a fine pulp—and, mixed with running water, flows out through the drain pipe into the city sewerage system or a septic tank system. It takes only a few moments to dispose of an entire day's food wastes. The Unit automatically cleans itself while it works—is sanitary and odorless.

No trips to the garbage can—no mess to be cleaned out of the sink—no wrapping or carrying out of garbage—the General Electric Kitchen Waste Unit is a modern improvement all housewives will wish to buy.

137. Two New Celotex Products

A new wood finish, only a fourth inch thick, is announced by the Celotex Corporation of Chicago. C-X Texbord is made by applying a fine cabinet wood veneer of walnut, mahogany and avodire to a Celotex base. These rare woods, because of their price, have long been used only for expensive installations. C-X Texbord brings these finishes within the range of the average family budget. The board can be applied directly over plaster walls and does not require the removal of baseboards, mouldings and casings at doors and windows. Prepared in units six and nine inches wide, and eight and ten foot lengths, it is easily applied over old walls or in new construction without requiring any special treatment. Because of a patented joint no nails are visible.

Another new product launched by Celotex is Vaporseal Insulating Sheathing—a material prepared especially to meet problems arising out of air conditioning, which introduces additional moisture into the house. As that moisture increases the condensation in the outside walls, it is important that the insulation in these walls be manufactured to resist moisture.

The improved Celotex Sheathing protects against increased moisture. It is covered on both sides and on the edges by a special vapor-resistant coat of asphalt and is itself waterproof.

138. New Flooring

A genuine hardwood floor, laid at a cost no higher than any imitation wood floor covering, and just as quickly, is a particularly noteworthy contribution to modern home or office beautifying. Woods available are light and dark oak and walnut, and the more unusual East Indian teakwood.

Titled Parkay, the new flooring consists of hardwood blocks, assembled in basket-weave pattern, ready to be laid on any sub-floor, old or new, with neither nails nor noise—and within four or five hours. Warmth

and quietness are attained by laying Parkay over a blanket of deadening felt. The flooring is only five-sixteenths of an inch thick. You can select the kind and shade of wood best suited to the room to be floored from samples as easily moved about as specimen strips of carpet.

Genuine hardwood floors, with their own distinguished beauty and permanence, are now within the reach of all. Parkay floors are manufactured by the Wood-Mosaic Company, of Louisville, Kentucky, and are being marketed through retail channels.

139. Putting on Airs

Air conditioning is often mistakenly regarded as an expensive system, but for the circulation of clean and heated or cooled air in the home, elaborate equipment is no longer required. For example, one well-known gas floor furnace, the Electro-gas, may be placed directly underneath the floor, needs no basement space, and will meet the requirements of three to five rooms.

When heat is desired, the gas is turned on, and warmed air is forced through the rooms by a small electric blower. In warm weather, the gas remains off, and the same blower forces a circulation of cool air through the house. In either case, the air is thoroughly cleaned by passing through filters in the furnace.

140. No Sticks or Stones

Porcelain enamel, stainless steel and glass block will completely supplant usual building materials in the new research laboratories just entering construction for the American Rolling Mill Company at Middletown, Ohio. The structure utilizes new continuous steel mill products and structural glass to achieve color, ideal working conditions and architectural distinction.

The American Rolling Mill Company also announces full commercial production of a new kind of galvanized sheet—Armco Galvanized Paintgrip. This galvanized sheet metal can be painted without special treatment of the surface by the user.

141. Tile Design Competition

The desirability of tile for kitchens and bathrooms—from standpoints of both practicality and style—is to be further made known to American home builders and owners through a Competition now being sponsored by the Pacific Coast Association of Tile Manufacturers.

A total of \$1300 in cash prizes are to be offered for the best bathroom and kitchen designs—the first prize in each case being \$250. Any Western architect or architectural draftsman may compete. The closing date is December 18, and judgment by the jury will take place the next day.

The jury will be composed of Roland E. Coate, A.I.A., H. Roy Kelley, A.I.A., George S. Hunt, Jess Stanton, and Clarence A. Tantau, A.I.A. Eugene Weston, Jr., A.I.A. is professional adviser. Prizes will be awarded for the designs which, in the judgment of the jury, offer the best solution to the problems as set forth in the program of details—copies of which may be secured from the office of the Pacific Coast Association of Tile Manufacturers, 5410 Wilshire Boulevard, Los Angeles.

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★ ★

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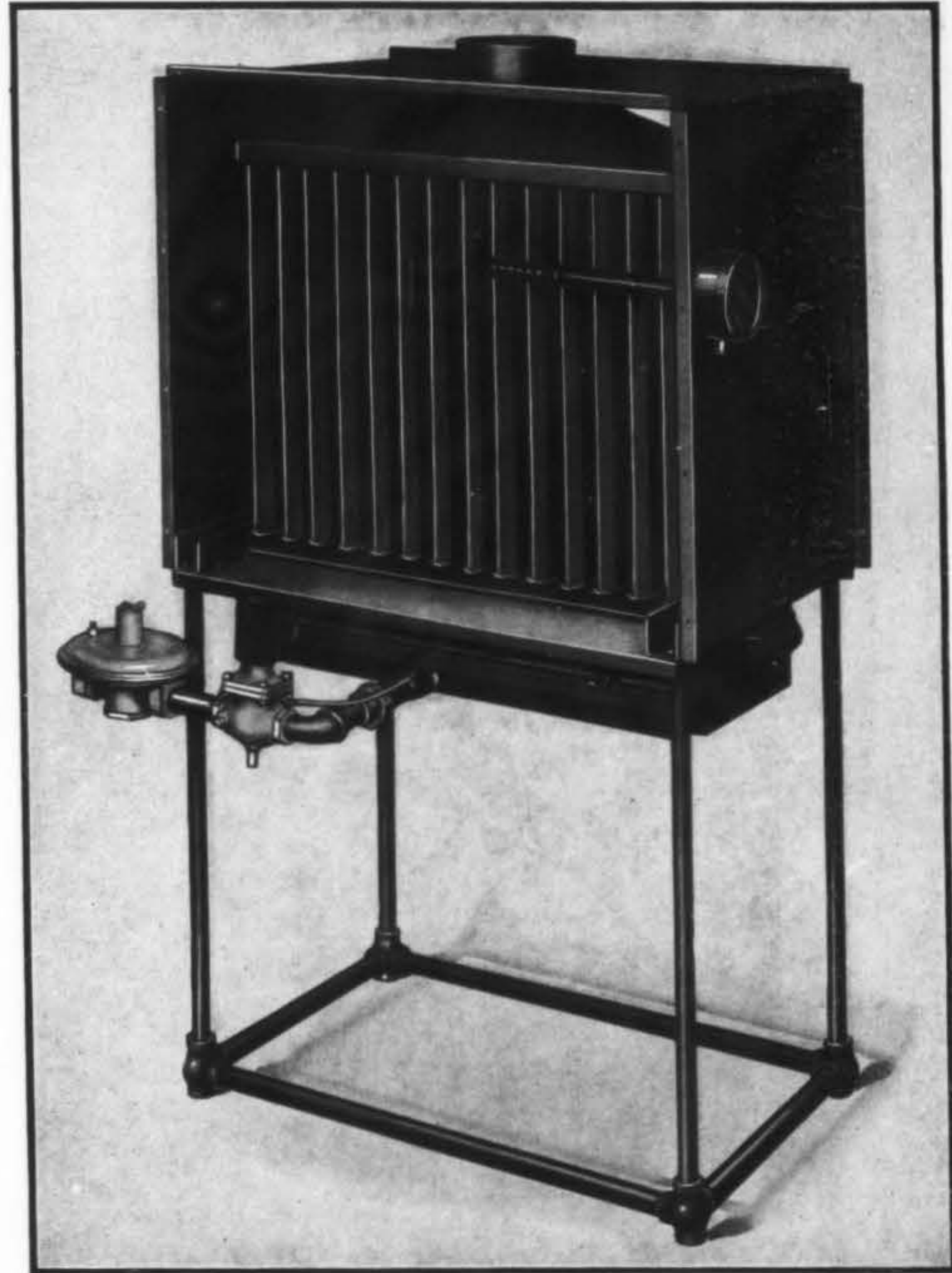
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Twenty-fifth Church of Christ, Scientist, Los Angeles, H. Roy Kelley, Architect, is heated with three Payne "CB" Furnaces.



★ A long and wide experience in heating practice, precision engineering and construction give Payne "CB" Furnaces six points of advantage that insure longer life, greater freedom from repairs, lower operating cost, efficiency and dependability.

1. Compactness permits installation in limited space and the fact that it is completely assembled at the factory makes installation comparatively simple.
2. The radiators of Payne "CB" Furnaces are streamlined so that there is no obstruction against the free passage of air over and through the heating element.
3. It is a furnace of large capacity, very high efficiency and is offered at a cost considerably below the ordinary heavy duty type furnace.
4. Multiple burners, of special slotted construction, make a solid spread of flame over the entire area of the firebox, without impingement against top or sides.
5. These furnaces are made with heavy cast iron firebox and heating elements or radiators of 14 gauge all-welded steel.
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GOOD LIGHT! It means happiness, cheer, joy, gaiety, color, warmth, cleanliness — a general sense of well-being.

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Light up at Christmas for the expression of the holiday spirit.

Have good light the year around for the more abundant life for yourself and your family.

We wish you Good Light.

PACIFIC COAST ELECTRICAL BUREAU
 SAN FRANCISCO CALIFORNIA LOS ANGELES
 447 Sutter Street 601 West Fifth Street



**THE PRINTS AND
THE PUBLIC**

(Continued from Page 22)

Members of the American Artists Group, while not claiming especial significance, do feel, and with the solid logic of proof, that they are reflective of the best contemporary American art. The subjects are mainly American. Locales and spirit are American with some exceptions. One of those is Agnes Tait's lithograph of the Siamese cat, "The Aristocrat," whose baffling eyes I discover fixing me with a fine disdain as I venture to suggest any virtue in the democratic theory.

And what a contrast to the elusive thoughts of the Siamese cat is the "queer fish" whose bulgy appraisal of the human specimen seems to be a composite of total contempt and a sudden sympathetic feeling of relationship. The work is by Mabel Dwight, whose field is the Comedie Humaine, which she depicts with profound erudition. The title of the picture is "Queer Fish"—enigmatic evasion of the question as to whether or not we, out of the water, are, after all, the more queer fish.

"Deep in Hollywood," by Don Freeman, switches the light upon another section of the American scene—a spotlight upon theatrical life, American and otherwise. Here is an off-moment "between scenes"—and here is the spirit of the theatre backstage, captured plainly. You catch the standard gaiety, the easy camaraderie, and perhaps a hint of wear upon both the costumes and the faces of the girls. Compare the philosophic detachment of the Siamese cat and the loose jointed "good fellowship" of the movie director and you have two of the countless ways of life and viewpoint which contribute to the ultimate metaphysical balance of the earth in the universe.

Finally, lonely and lonesome, we have the "Little Dolphin," a profound lithograph by Howard Cook. In the troubled wondering eyes of this little boy rests the tragic heritage of his race, accentuating the heritage of all life. They are heavy with unshaped fears, inevitably hopeful as is anything human, and lighted surely with something that shines out of dark eyes no less than from others.

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THE AMATEUR BOTANIST

(Continued from Page 40)

Pittosporums

Another family that has been a blessing to California is the Pittosporums. One of the most common varieties is the tobira with its very dark clean green foliage and its small cream and white colored flowers that smell something like orange blossoms. There are a great many varieties in the family that range from small shrubs to small trees. The more common ones are undulatum, phylliraeoides, eugenoides, nigricans and crassifolium. All of these do well for mass planting, screening and shrubbery grouping in most parts of California that are not given to heavy frost.

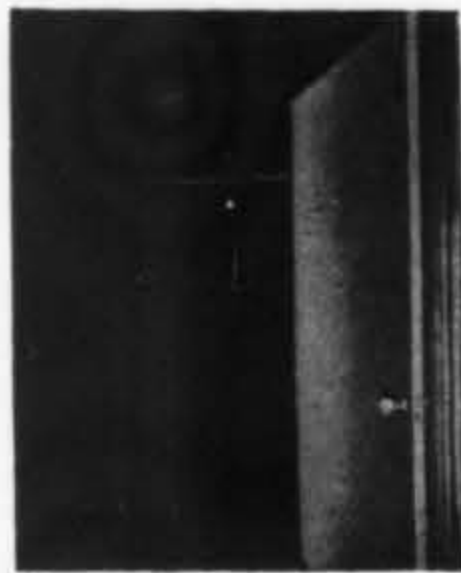
Ground covers are always a problem to the landscape architect and garden developer. Lawns are such a difficult and costly luxury when maintenance is concerned, to say nothing of the possibility of their drying out through lack of water, that a great many people are going in for some other kind of ground cover where the area is not to be used for walking. English Ivy, Wild Strawberry, Dwarf Dutch Clover, and even Prostrate Junipers have been employed. But perhaps the loveliest low growing shrub is Hypericum moserianum. The blooms of this plant are sometimes more than two inches across, of a rich pure yellow which stands out against the cool dark green of the foliage. It thrives best in a shady location and is quite hardy from Marin County south.

Perhaps one of the most common families used for ground cover in California is the Mesembrianthemum. Some varieties are indigenous to California but none of them makes a proper ground cover for a private garden. This family should be employed only on embankments and other places with which a home owner never gets too intimate. For one thing it is the favorite habitat of snails and certain spiders, both of which are anathema to the garden lover.

Eucalyptus sideroxylon rosea

Most people are familiar with, and thrilled by, the beauty of the Ficifolia, the scarlet flowering one that can be found in most cities throughout the State. Few, however, are familiar with the sideroxylon rosea. This species, also from Australia, has a drooping foliage almost like the weeping birch and is replete with masses of pink blossoms. The foliage is of a greyish hue and is quite graceful. The bark is deeply grooved and, in older trees, the trunk is not unlike that of an oak. Those who wish color and foliage of a partial weeping habit would do well to study this species.

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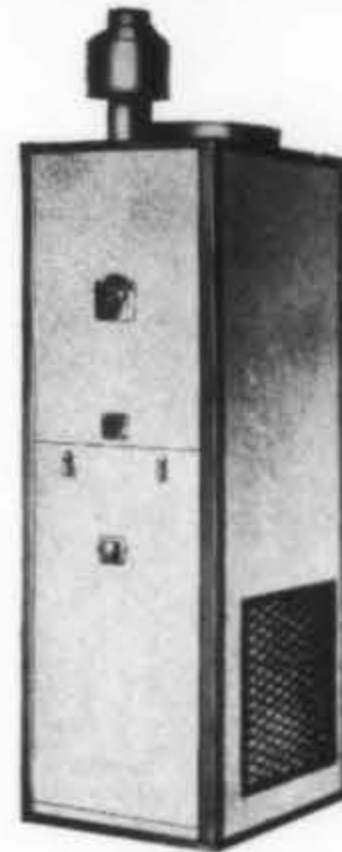
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| <input type="checkbox"/> Cement | <input type="checkbox"/> Plaster | <input type="checkbox"/> Steel Joists, Bars, Mesh |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Metal | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Concrete Hollow Walls,
Poured | <input type="checkbox"/> Lumber Preservatives | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Marble | <input type="checkbox"/> Waterproofing and
Decorating for |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Painting for | <input type="checkbox"/> Concrete |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Wood | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Cement | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Stucco | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Window | <input type="checkbox"/> Panelling | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Structural | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Wrought Iron (Gates)
(Grilles) (Rails)
(Lamps) |
| <input type="checkbox"/> Interior Woodwork | <input type="checkbox"/> Roofing (Tile) | |
| | <input type="checkbox"/> Roofing (Composition) | |

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

LAWN AND GARDEN EQUIPMENT

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

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| <input type="checkbox"/> Furniture | <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum | <input type="checkbox"/> Radios |
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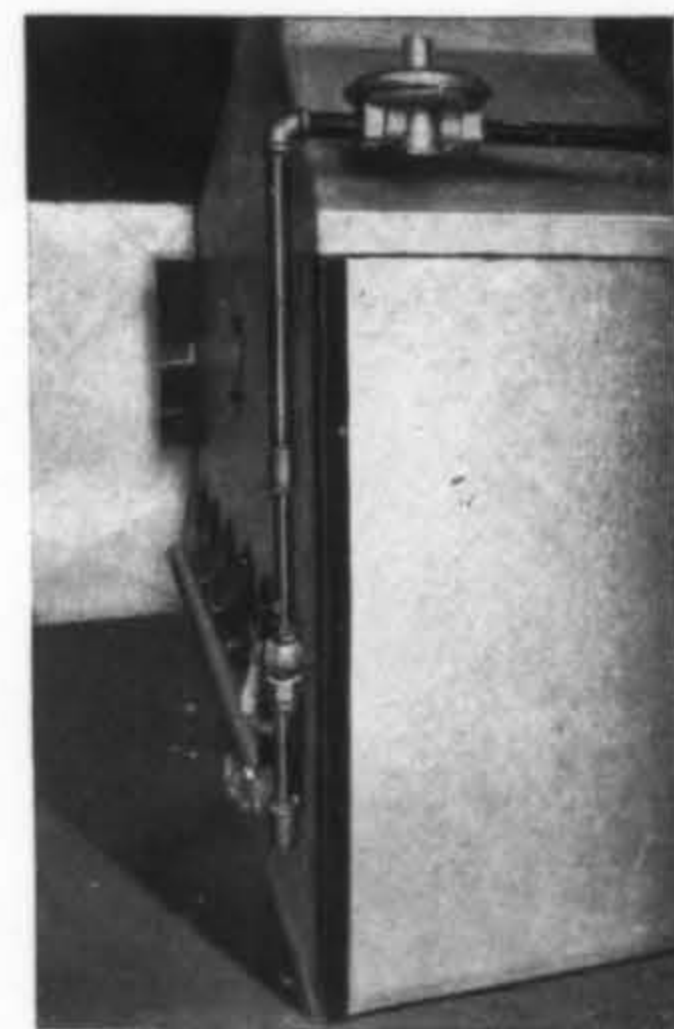
In designing this medical-dental building, Gene Verge specified GAS heating, combined with forced circulation of filtered air.

The gas furnace connects with a main "trunk line" leading to two plenums in the attic space. From these, branches run at right angles to registers high in the walls. A blower circulates filtered air under slight pressure.

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TOMORROW

"In today already walks tomorrow"

IN THE language of that incomparable lyricist, Waldemar Young, "Tomorrow is only tomorrow, but tonight is the night of nights." We might go on quoting, "Sufficient unto the day—", "Take the cash and let the credit go", "Never borrow trouble", and "Don't cross the bridge until you get there." But no matter how many quotations we might recall there will always be a persistent desire to look into the future, though that future may be but twenty-four hours hence. And so we presume to lift the veil of Isis.

We on the Pacific Coast, pacific in name only, have been in turmoil for many, many years; the turmoil of labor fighting capital, and vice versa. It is not the sort of a fight where you can buy a ringside seat, watch as much of the scrap as retains your interest, and get up and walk out when you are sick of it. It is a fight where you are in the ring between the two combatants taking all the wild swings of each and can be counted out only when you are dead.

There seems to be a great deal of mystery about the whole thing. The press gives us smatterings of meager data, doled out to us in homeopathic doses, so that there is little continuity to it. Unlike the 1931 strike in England where the entire dispute was broadcast throughout the United Kingdom and settled thereby in twelve hours, the radio is strangely silent. But as far as we can learn, other than that the food supply of the entire state is threatened, the unions want to dictate who shall be hired regardless of union affiliations and the employers insist that they should be permitted to choose from the unions the men they think are best fitted for the work they want done.

If this is the issue it looks like a yes or no proposition but in any event why should the entire people be made to suffer privation because a comparatively smaller group of laborers or capitalists can't agree? Well, if they can't agree, Tomorrow may see six million hungry people form a union of their own and kick both capital and labor into the aforesaid broad Pacific.

TOMORROW'S MONEY

EAVESDROPPING is not admirable under any circumstances but there are some conditions when overhearing conversations is unavoidable. Not long ago we were in a group in which were several financial magnates and they were talking about money.

Said one, "I am having stocks and bonds called in almost every day. It has become a problem what to do with the money. Securities that yield desirable dividends are scarce and I am inclined to begin developing income-producing properties."

Said another, "I might have one million dollars but what that will be worth as dollars and cents in a few years from now I do not know. Certainly it looks as if owning income-producing properties where the income can be raised or lowered to offset inflation and deflation looks attractive."

So it may be that the condition of money may also be a factor in increasing the building and real estate boom.

MORE ABOUT THE BRIDGES

WE HAVE had one glowing example of how errors can creep into prognostications which went so far that we have records of small fortunes that were lost by some who placed their money on prophesied election returns. Now the San Francisco Bay District is beating itself into a froth over predictions as to what will be the amount of travel over the Oakland-San Francisco Bridge and which way the pull will be. It was estimated that the travel would run at a rate of about \$15,000 per day but so far it has amounted to \$1,000 per hour, 24 hours per day. The present question is just how long this rate will continue and whether these are peak loads or not. There are many who believe that the present rate of travel may even increase as people begin to realize the convenience of the bridge. One man left his office in the heart

of San Francisco and reached his office in the heart of Oakland in 21 minutes and there is no doubt a great many people will begin using the bridge for daily inter-communication, which may even increase the present rate of travel.

As to just what will be the result in the suburban areas in relation to San Francisco is still in the form of pure prophecy. When the Golden Gate bridge is opened, which is scheduled for early next spring, there may be a tremendous amount of travel to beautiful Marin County. For many years the development of Marin County has been in the hands of those who could afford plenty of time to reach their homes. When the Golden Gate bridge is completed the time will be cut down to not much more than it takes to reach some of the better out-lying subdivisions in San Francisco. Already activities have sprung up in many parts of Marin County and even Sonoma County is beginning to feel the effects of the coming boom. Several large projects have opened up in Contra Costa County and real estate is moving in the Moraga Valley and Walnut Creek District, so Tomorrow may see an unprecedented activity in real estate and building construction in nearly all of the counties surrounding the Bay.

CRIME

YOU can prove that crime is either on the increase or decrease merely by a change in the definition of the word "crime." If murder, kidnaping, theft, and slander are no longer crimes it is quite true that crime in our country is rapidly decreasing.

The number of "Not Guilty" verdicts that have come out of our courts in the past few years would lead us to believe that the dictionary seriously needs revising. Of course now and then something happens which calls for some sort of punishment, severest of which is usually a sojourn at Mattewan or some similar institution. But you need not worry about this because they will not execute your sentence until Tomorrow or at least until your suite has been renovated.

PAGEANT OF THE PACIFIC

INQUIRIES have been buzzing around the Exposition building in San Francisco for the past several months. The chief element of public curiosity seems to be a comparison of the merits of the 1939 Exposition and the 1915 Exposition. It is impossible to compare certain things, even though such comparison may not be odious, but one fact seems to be obvious and that is that for unity in architectural treatment and planning the 1939 Exposition bids fair to be one of the best ever held in the world.

The commission comprising Arthur Brown, Jr., Lewis Hobart, Timothy Pflueger, William Merchant and George Kelham, chairman, has worked indefatigably to pull the entire scheme into the proper relative scale, to unify the feeling throughout the scheme and to retain all of the individuality which the various architects desire to introduce. This is no small task.

In general the plan is a large court and open air theater at the northern end which will serve as the entrance from the Boat Slips. This court was designed by Mr. Pflueger. Connecting this with the central court by Arthur Brown, Jr., is a long one designed by George Kelham which continues beyond Mr. Brown's court through the great plaza. At right angles from Mr. Brown's court are the two courts by Lewis Hobart which lead to the lake and secondary tower, on the east side of the grounds, designed by William Merchant and Bernard Maybeck and landscaped by Butler Sturdevant.

No amount of descriptive writing can do justice to the beautiful plan and its unusual combination of originality, unity and scale and it is predicted that not one of the millions who see it will go away with a grain of disappointment.



Following Chinese tradition the architects, Marston, Van Pelt and Maybury, evolved a fitting home for the treasures of the Orient collected by Grace Nicholson in Pasadena.

JAPANESE PRINTS

(Continued from Page 24)

composing a symphony, and to condemn him for not doing so is so much critical nonsense.

As I said before, the Japanese print was the art of the common people. It was produced by artists who, for the most part, had their origins among the people. The prints were issued in great numbers, they were hawked on the streets for a few cents, they were bought to be used as advertisements and theater programs, to be pasted on paper screens, door posts, fans, even kites, and their principal purpose was that of *striking decoration*.

Approaching the Japanese print from this point of view, one finds that there must be an immediate shift in the western evaluation of the work of certain print makers. The artist to whom all western writers on Japanese prints point with scorn is Kunisada. Mr. Ficke in his book, "Chats on Japanese Prints," writes:

"I do not regard it as profitable to wade, as some writers have done, through this wearying period of degenerate production. . . . This very undistinguished artist [Kunisada] was one of the most prolific producers of the school. All that meaningless complexity of design, coarseness of color, and carelessness of printing which we associate with the final ruin of the art of color-prints finds full expression in him."

There are two principal reasons for this scorn. First (a point which is never mentioned by collectors), prints by Kunisada and his followers are valueless as collectors' items because they exist by the hundred. They were produced in large quantities toward the end of the last century, and the vicissitudes of time have not decimated them as they have the work of earlier artists. It is no feather in a collector's cap to own a Kunisada or a Kunichika. Anybody can buy a genuine one for a dollar or two in almost any "oriental store." A genuine Haronobu, however, is a rare thing and can seldom be bought for less than a hundred dollars.

Second, their designs are intricate and elaborate. Judged on the principles of Chinese and Japanese painting, the keynote of which is simplicity in both line and design, Kunisada's prints are bad. But they are not paintings. They were not intended to serve the purpose of paintings, and consequently they should not be judged upon the same principles. The art of the Japanese print is a poster art and should be so judged. The artist's name and the comparative rarity of his work should have nothing whatever to do with the artistic evaluation of an individual print.

If, then, one judges Japanese prints on these principles, and it seems to me critical honesty demands that one must, the work of the despised Kunisada and his school must be revalued. Prolific as they were, their work is naturally not of equal excellence; but to deny the quality of striking decoration in their work, and to dismiss it as cavalierly as does Mr. Ficke, is not only unfair but stupid. Such *ex cathedra* judgments argue the collector rather than the honest critic. I have shown prints by Kunisada to too many people who know nothing about Japanese print collecting but know what they like, not to be aware that his work has a strong appeal. It is only a question of time before this real appreciation exerts itself, as it did in the case of Brahms and Wagner, and the collector's position will become not only untenable but ridiculous.



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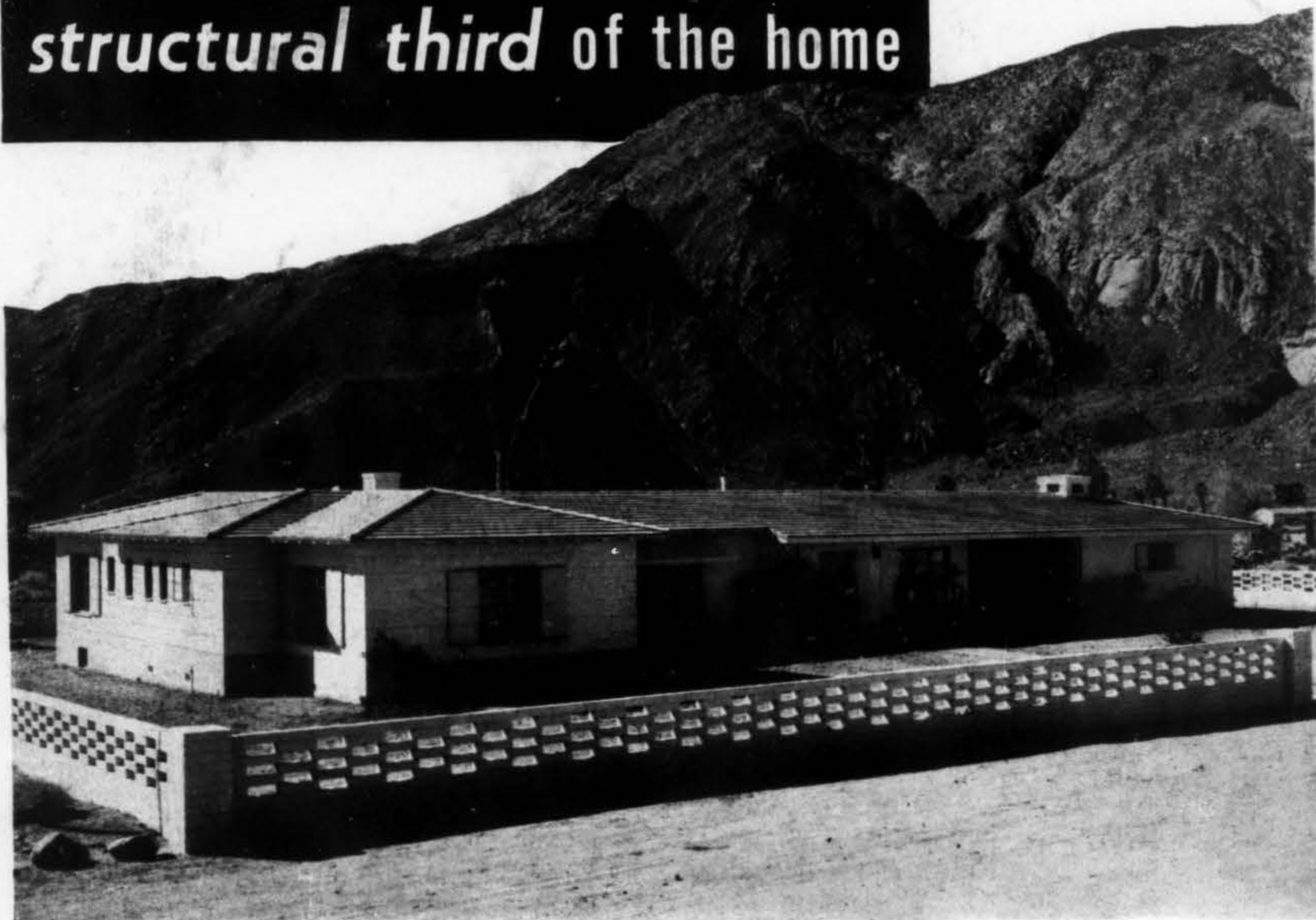
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