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# CALIFORNIA ARTS & ARCHITECTURE



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FEBRUARY, 1937  
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## Editorial

JUST what kind of reasoning has led the sit-down strikers to the conclusion that employment for a certain number of hours per day entitles them to permanent residence is difficult to grasp and impossible to understand. Demands for increased wages, better working conditions, shorter hours, the five-day week have been receiving increasing sympathy from the public at large, regardless of the justice of those demands, probably because of the repeated insistence of organized labor. But now that organized labor has gone to the asinine extreme of claiming the right to move in, bag and baggage and to take up permanent residence in a building where they have been employed six or eight hours a day, the long-suffering public is beginning to look at the situation with reverse English and labor is in the way of losing most of the good ground they have covered in the past twenty or thirty years.

There is also a paradoxical aspect to the situation. In order to accomplish a six-hour day they demonstrate their ability to stay on the job for a twenty-four-hour day. If they can get away with this movement in Flint, Michigan, there is no assurance that all forms of labor cannot do the same thing in private residences, offices, retail stores, gardens and public parks. It would seem that the courts must rule that such action is trespass or that occupying another's premises without permission is trespass only when the unwanted trespasser has no union card. Of course, there are so many ways to reduce the arguments of the sit-down strikers to an absurdity that it is foolish to start, but the situation is more serious than most people realize.

Not long ago a striker, who could barely speak English, while looking for the California State Relief headquarters, got into a private office. He was a tough-looking customer, and sat there for some hours. To all requests he replied, "When I get money I go." Finally it got beneath his ossified brainpan that he was in the wrong office and he reluctantly departed, but not until everyone in that office had a good scare. Your office or home may be next on the list.

### HORIZONS

AS AN exclusive subject for study one might spend a profitable and happy lifetime studying horizons, or to be more accurate, skylines. On the deserts of Arizona, New Mexico, California and the great Sahara the horizon is painted in ethereal colors that change hourly from morning until night. On the Pacific, the Atlantic, the Caribbean and the Mediterranean the majesty and incomparable changing beauty of the horizon have kept wanderers pursuing some rainbow's end. But greater than all of these is the mental horizon.

Here we have no limits except those imposed by our training or our own indifference. With knowledge and with those sources of information that are available to all who will use them we can explore all horizons. Why, then, do we not do more to develop the mental horizons of our younger generation? Most of our prescribed curricula are pointed toward the making of money rather than the development of a capacity for happiness and the enjoyment of the beauty that is ever available in undiminished profusion. None so blind as those who will not see.

### CORRECTION

THERE is prevalent misapprehension about California's John Henry Nash and the present status of his work.

In his own words, Mr. Nash says: "During the past two years my health was far from good, and it was necessary for me, first to limit my activities, and then to consider the idea of retiring. But now good health has been restored to me, and I want to work."

And is he working! Back in the same old place in Sansome Street, contrary to reports, John Nash is tearing into the type with the energy of a dachshund after a badger. In a flurry of commas and blizzard of brass rules we found him busy on four new books. Long may he wave the rule.

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### DECORATORS TO THE AID OF ENGINEERS

THE Pennsylvania Railroad has called upon interior decorators for assistance in designing three new railroad coaches. The engineers contributed their ability to the design of seats, air conditioning apparatus and fixtures, but it was the opinion of the officials of the Pennsylvania Railroad that their passengers demanded pleasant surroundings as well as comfort while traveling. Interior decorators with their knowledge of color harmony, design, texture and form were asked to cooperate in the creation of three experimental coaches.

The ideal of these coaches was not the ultimate in streamline or striking contrast of design, but rather that they express comfort in pleasant surroundings. To express this ideal the services of

professional decorators were called upon and from all reports the results fulfilled the ideal desired.

### TERMITES AGAIN

SAN FRANCISCO has always been slow to take up new ideas. In some instances this has kept the city out of trouble. In others it has cost her large sums of money. But when it comes to measures for the protection of life and from fire hazards she should abandon her dilatory and debating habits and get down to action.

There is a measure up for consideration. It calls for an ordinance enforcing the use of anti-termite treated lumber in building construction. This is common sense and has the backing of all conscientious architects. Los Angeles has such an ordinance. Let us pray that San Francisco passes hers quickly.



# THE CALENDAR

## FINANCIAL COMMENT

By CARLETON A. CURTIS

THE immediate outlook for business is not reassuring at this writing, as with the increasing number of "sit down strikes", and the flood damage in the Ohio and Mississippi Valleys, a definite loss in purchasing power has been suffered, and the end is not yet in sight. How long these conditions will continue, and whether they will result in a serious check to the improvement in general conditions that has been evidenced in the last quarter of 1936, depends on both the Administration at Washington and the return to more normal weather conditions.

As we look at conditions outside of our own country, however, we find certain facts and thoughts that are more encouraging. The increased World prices for primary commodities have brought prosperity to the raw material countries, and they are entering the World markets for industrial goods in large quantities. Argentine is the leader in the recovery of the raw material nations, but all of them are increasingly in the market for the products of such industrial nations as England, Germany, and the United States. That England has been leading in the race is well illustrated by the British steel industry, which is booked for months ahead and is now placing orders in American mills for supplies to meet some of its foreign demands.

That there is hope for an extended betterment of World conditions is well illustrated by the following quotation from a foreign letter under date of January 26: "The most important thing now going on in the World, domestically as well as internationally, is the attempt to negotiate a firm and lasting peace in Europe, based on a new economic set-up, and credit grants by Britain, France and the United States to both Italy and Germany." The Roosevelt-Runciman conversations covered this subject.

Given further improvement in World commerce, this country will have its share, and in the production a large part of the load will fall on two important activities that at the present time are behind in production facilities. These are the electric power and railroad industries. Studies show that they are both at maximum capacity at present—the power industry must have additional generating capacity, and the railroads additional freight equipment and motive power. Those companies that are specially equipped to fill this need are well worth investigating from either an investment or speculative viewpoint.

There are three companies that are prominent in supplying both the utility and railroad field: General Electric, Westinghouse Electric and Superheater Co. Among those prominent in the utility field are Allis Chalmers, Foster Wheeler and General Cable. In the freight equipment field we find Pullman, General American Transportation, American Car & Foundry, and Pressed Steel Car. Among the locomotive builders are American, Baldwin and Lima Locomotive Companies; while General Steel Castings Co. supply a large part of the locomotive castings. Westinghouse and New York Air Brake supply the brake equipment for both the locomotives and cars.

El Mirador Hotel, against the majestic snow-capped San Jacinto. In the language of the venturesome Spanish explorers, the first white men to tread the sands of Palm Springs, El Mirador means "The Lookout." A lookout for all the scenic beauty of desert and mountains, El Mirador is a place apart, warm and bright with sunshine, romantic beneath the stars. After sunset there are informal dinner dances, bridge parties, oldtime barn dances, hayrack rides, and cowboy entertainment. El Mirador assures a perfect escape from noise and hurry.



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

**BULLOCK'S**, Los Angeles, announces: Saturday, February 6 and 20 at 10:30 a.m. Dr. Bruce Gordon Kingsley presents symphonic interpretations of orchestral music of the Los Angeles Philharmonic Orchestra. Wednesday, February 17 at 10:30 a.m., Alice Grannis Botsford presents monthly series of drama review of theater and stage. Saturday, February 13 at 10:30 a.m., Mrs. J. Valley presents her monthly drama and book review. Saturdays, February 6, 13, 20 and 27 at 10:00, 11:00, 1:00, 2:00 and 3:00, The Olvera Puppeteers—a delightful program for children.

**MARGARET HARRISON**, world traveler and journalist, is giving a series of talks under the general heading, "There Is Always Tomorrow", at the Hotel Huntington, Pasadena. The trend of world affairs, personal experiences, interviews, and general comments make up these interesting programs. The dates are February 8 and 22, and March 8 and 22.

**THE SALON GROUP**, under the leadership of Joine Alderman, postponed the presentation of the pantomime, "Aladdin and His Wonderful Hollywood Lamp", to February 16-17, at the new Warner Brothers' Studio Theater. It is given as a benefit for the Los Angeles Philharmonic Orchestra.

**CASA COLINA**, Convalescent Home for Crippled Children, is to be opened, May 1, in the former home of the late Mrs. Margaret Fowler and adjacent buildings on the campus of the California Junior Republic at Chino. Dr. L. Lincoln Wirt, chairman of the operating corporation, asks adjacent communities to donate portions of their proceeds from the annual President's ball for this cause, since the Home is patterned after the Warm Springs Foundation.

**THE NATIONAL ORANGE SHOW**, the twenty-seventh annual, is held February 18 to 28 at San Bernardino, the motif of decoration and entertainment being "Gay Hollywood". The opening day is marked by the dedication of the San Bernardino-Colton Bridge, near the exposition grounds.

**AMERICAN ASSOCIATION of Petroleum Geologists** hold the annual convention, March 17 to 19 at Los Angeles. Ralph D. Reed of Pasadena is the president.

"**OUTLOOKS IN PHILOSOPHY**" form the subjects of a series of non-technical lectures, Tuesday afternoons at the Athenaeum, California Institute of Technology, Pasadena. The dates and speakers are: February 9, Prof. John Eloff Boodin, U.C.L.A., "The Philosophy of a Modern Platonist"; February 16, Ralph Tyler Flewelling, U.S.C., "The Philosophy of a Personalist"; and February 23, Louis J. Hopkins, Caltech Associate, "The Philosophy of an Evolutionist."

**DESERT BLOOM**, in the neighborhood of Palm Springs, is expected to reach its height during February, with verbena covering the sand dunes north of Indio, the canyons showing chuparosis, in tubular scarlet blossom, the red fuchsia, the white blossoms of the desert apricot tree. Dotted here and there are the creosote bushes with their yellow flowers, contrasting the indigo bush with its dark blue hues.

**ANYMAY STUDIO**, Pasadena, announces a course of six lessons in Flower Arrangement, opening February 2, including morning and evening series.

**EVENTS of importance to members of the Southern California Golf Association** include the tournament for the Del Rio course at Brawley, February 9 to 14, and the one-day tournament at Palm Springs, February 12, the day preceding the start of the annual Palm Springs invitational tournament.

**NATIONAL MIDWINTER DOG SHOW** is held, February 13-14, at the Civic Auditorium, Pasadena, sponsored by the Pasadena Kennel Club. Jack Bradshaw is the superintendent.

**ANTIQUES FOR BEGINNERS**. A series of talks is given every other Monday by Alice Rollins at 1617 N. McCadden Place, Hollywood.

**LECTURE COURSE**, outlining current events, is continued at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Dr. Chester Rowell acts as presiding officer. The dates and speakers scheduled are:

Feb. 1, Hans Helfritz, "Skyscrapers in Arabian Deserts", illustrated.  
Feb. 8, Negley Farson.  
Feb. 15, John T. Flynn, "What's the Matter With Us Now?"  
Feb. 22, Captain C. R. W. Knight, "Monarchs of the Air."  
March 1, Thornton Wilder, "The Novel Versus the Drama."

**PACIFIC GEOGRAPHIC SOCIETY**, Globe Trotter Division, gives a series of illustrated lectures by nationally known travellers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. On February 23, Harrison Forman, by words and pictures, brings Tibet, the far removed and little known, to Pasadena, and on February 25 to Los Angeles. In March Osa Johnson intends to resume the illustrated lecture series so tragically interrupted, and will show "Wildest Borneo" at Pasadena and Los Angeles.

**THE MODERN FORUM**, Herman Lissauer, director, presents speakers selected on the basis of scholarship and independence of mind, the subjects being as varied as the treatment. The series is given at the Philharmonic Auditorium, Los Angeles, and the February speaker, Negley Farson, international journalist, is heard the eighth. His subject is "Behind the Headlines." March 8 Rockwell Kent gives an account of his life with the Eskimos in "Cold Feet and Warm Hearts in Greenland," illustrated.

**COMMUNITY FORUM** at Mills College, the first and third Mondays of the month, Science Hall, are open to the public for the discussion of topics of general interest by well informed citizens and visitors.

**GREENWOOD REVIEWS** are popular entertainment in California during the winter season. Current events are interestingly interpreted by Aline Barrett Greenwood and new books and plays are vividly reviewed. The dates for Miss Greenwood's talks are, Hotel St. Francis, San Francisco, February 8; Shakespeare Club, Pasadena, February 17; Ambassador Hotel, Los Angeles, February 18, and Long Beach, February 16.

**AT HOTEL HUNTINGTON**, Pasadena, two different series of reviews are presented. Mrs. Edana Ruhm continues her "Events of the Hour" lectures and is heard February 11 at 10:45 A.M. Mrs. Jack Valley discusses current topics, interprets world news, books and plays, February 9 at 11:00 A.M.

**MOTION PICTURE FORUM**, 716 North La Brea Avenue, Hollywood, sponsors a Motion Picture Appreciation Course, conducted by Mrs. Sarah McLean Mullen, each Thursday evening at 8:00 P.M.

**CLASSICS OF THE SCREEN**, used as lecture subjects in the Extension Division course of the University of California include "The Western Film", February 2, "Comedies", February 16, "The Film and Contemporary Life", March 2, "Mystery and Violence", March 30, and "Screen Personalities", April 13.

**SCREEN ACTORS' GUILD BALL**, the fourth annual, is scheduled at the Ambassador Hotel, Los Angeles, February 13. Robert Montgomery is the president, and Joan Crawford is chairman of the ball committee.

**WOMAN'S AUXILIARY** of the California Babies Hospital, with members at Los Angeles, Beverly Hills, Pasadena and San Marino, sponsor a benefit ball at the Los Angeles Turf Club, March 8. Mrs. Oscar Rasbach is general chairman for the function.

**WINTER PROGRAMS** are announced for mountain parks and include: Fifth annual Big Pines Snow Tournament; Lake Arrowhead Ski Club Tournament; Camp Baldy, Fancy Costume Snow Carnival, all February 6-7. Lake Tahoe, February 12-14, annual Open Winter Sports Tournament; Cisco, February 20-21-22, California Ski Association; Mt. Shasta, February 6, Inter-scholastic Ski Meet, February 13-20-22, Ski Tours and Ski Jumping. Placerville area, Cross Country Ski Races, February 12-13-14. Yosemite has innumerable exhibition skating and skiing programs, with a fancy costume skating carnival and pageant, February 14, a special Washington's Birthday event, and the second annual Pacific Coast intercollegiate ski tournament for the Yosemite Winter Club trophy, February 26-27-28.



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HOTEL and BUNGALOWS

THE LOS ANGELES TURF CLUB offers the best in racing, rain or shine whether the weather be hot or cold, each day, except Sunday and Monday, at Santa Anita Park. Two special events mark this month, the Santa Anita Derby on February 22, and the Santa Anita Handicap, February 27. The season continues through March 6.

SANTA ANITA BALL is held, February 27, at the Ambassador Hotel, Los Angeles, in the Fiesta Room. It is given by the Los Angeles Turf Club for the presentation of trophies.

IN POLO the High Goal Matches at Midwick, opened January 24 and continue every week-end to May.

PALM SPRINGS INVITATIONAL LINKS TOURNAMENT is a three days' event, opening February 13, with a seniors' competition, February 14-15, thirty-six medal play event, with competition and both gross and net prizes.

THE VALLEY KENNEL CLUB holds the annual Dog Show, February 28, at San Bernardino.

TUCSON KENNEL CLUB has announced March 13-14 as the dates for the annual Dog Show at Tucson, Arizona.

POLO at Fleischmann Fields, Santa Barbara, includes the Tournament for Billings Gold Cup, February 7-14; Pacific Coast Open Polo Championship, March 1-14.

GRIFFITH PARK PLANETARIUM, Los Angeles, offers one of the most interesting exhibitions, pertaining to astronomy and the movement of all heavenly bodies, in the United States. At three in the afternoon and at eight in the evening demonstrations and lectures are given regarding positions of the stars and planets.

LINCOLN MEMORIAL SHRINE is dedicated at Redlands, February 14, with the Lincoln Club in charge. The memorial was built by Robert Watchorn in honor of his son who was killed in the World War.

ENGLISH FOLK DANCE GROUP of Pasadena, directed by Gene Gowing, meets regularly every Tuesday at 8:00 p.m., at the Westridge School for Girls, 324 Madeline Drive, Pasadena.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, Pacific Coast Chapter, holds an exhibition of gardens in miniature, as well as garden tapestries, old garden prints, landscape paintings, books and photographs, February 13 to March 22, Civic Center, Museum of Art, San Francisco.

### MUSIC

SYMPHONY ORCHESTRA of San Francisco, sustained by the Musical Association, and directed by Pierre Monteaux, continues the Silver Jubilee Season at the Memorial Opera House. Ten pairs of Friday afternoon and Saturday night concerts constitute this Season. The Saturday night concerts are a repeat of the programs offered on Friday afternoons but at a less price. Celebrated soloists appear at all concerts except the final pairs, April 23-24.

SAN FRANCISCO ART COMMISSION sponsors three Municipal Symphony Concerts during the winter, February 26, March 23, and April 20. These concerts are given by the San Francisco Symphony Orchestra, conducted by Pierre Monteaux.

PHILHARMONIC ORCHESTRA of Los Angeles, sponsored by the California Symphony Association, and conducted by Otto Klemperer, offer twenty weeks of symphonic music, giving twelve pairs of concerts and ten Saturday events at the Philharmonic Auditorium, Los Angeles. The dates and soloists for the month are, February 4-5, Erica Morini, violinist; February 18-19, Nathan Milstein, violinist. The orchestra is also heard at Pasadena, Claremont, San Diego, Santa Barbara, and at Westwood.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles gives the first concert of the season, February 26, at the Philharmonic Auditorium, Los Angeles, under the direction of Dr. William Ulrich, with Anita Louise, harpist, as soloist. Mrs. Bessie Fuhrer Erb is concert master.

THE ARTIST SERIES presented by Peter Conley at the Memorial Opera House, San Francisco, includes the famous pianist, Sergei Rachmaninoff, February 5 and 7; Marian Anderson, Negro contralto, February 24.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, first aroused interest in chamber music and now keep that interest growing by presenting the best artists and the finest chamber music. The concerts are given Sunday evenings at 8:15 at the Community Playhouse, Pasadena, one each month. The Abas Quartet is heard February 7, and on March 7 the sensational Italian harpist, Alberta Salvi, with a group of assisting artists playing flute, violin, viola and cello, gives the concert.

WINTER SERIES of four concerts is scheduled for the Lobero Theater, Santa Barbara. The immediate dates and artists are, February 12, Leonard Pennario, concert pianist, and Wynne Davis, lyric-dramatic soprano. March 12, Ish-Te-Opi baritone, Ho-Te-Ma-We, mezzo-soprano, and Margaret Bitter, pianist.

MERLE ARMITAGE presents George Gershwin and the Los Angeles Philharmonic Orchestra, conducted by Alexander Smallens, in an all Gershwin program in two concerts, February 10-11, at the Philharmonic Auditorium, Los Angeles.

CLAREMONT COLLEGES includes an artist course program each season for the entertainment of the students and their friends. In February Sergei Rachmaninoff, pianist and composer, and Nathan Milstein, young Russian violinist, are the artists selected.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, presents a concert each month at the Civic Auditorium, Pasadena, open to the public. The current date is February 27.

LOS ANGELES FEDERAL MUSIC PROJECT offers symphony concerts every Wednesday evening, 8:30, at the Trinity Auditorium; and at the Figueroa Playhouse a series of Gilbert and Sullivan operas are given nightly, except Sundays and Mondays.

SAN CARLOS OPERA COMPANY, Fortune Gallo, general director, and the San Carlo Ballet, gives twelve performances, February 12 to February 24, at the Philharmonic Auditorium, Los Angeles. The operas include "Mme. Butterfly", "Martha", followed by "Viennese Life" a ballet fantasy, "Aida", "La Boheme", "La Traviata", "Carmen", "Jewels of the Madonna", "Faust", "Rigoletto", "Lohengrin", and a triple bill, "L'Oracolo", "Pagliacci", and "Viennese Life".

COMPINSKY TRIO announces concerts, February 8 and March 22, 8:30, at the Pacific Institute, Los Angeles.

SINFONIETTA ORCHESTRA, Giulio Minetti, conductor, gives San Francisco unusual musical entertainment during the winter season. The programs are compiled by the director and contain old and new classics, rarely presented and especially arranged for a small orchestra, the third and last Sinfonietta concert of this season is given at the Community Playhouse, San Francisco, February 16.

ERICA MORINI is heard February 9 at the Philharmonic Auditorium, Los Angeles, in the Merle Armitage course.

THE ELMER WILSON ARTIST SERIES, presented at the Civic Auditorium, Pasadena, includes Sergei Rachmaninoff, pianist, February 1; Richard Crooks, February 11, and the San Carlo Opera Company in an evening performance.

BEAUX ARTS CONCERT SERIES, I. D. Morgan, manager, provides concerts and soloists at the Polytechnic Auditorium, Long Beach. Nathan Milstein, young violinist, appears, February 26. The San Carlo Opera Company is heard at matinee and evening performances, February 11.

COMMUNITY OPERA ASSOCIATION of Riverside, under the direction of Marcella Craft, offers grand opera in English with a cast of local singers. "Daughter of the Regiment" is the opera, February 4, and "Fra Diavola" is scheduled for March 18.

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San Francisco



NOACK STRING QUARTET is heard in concert, February 12, at the Women's Athletic Club, Los Angeles.

RICHARD TETLEY-KARDOS, pianist, gives a recital in Alumni Hall, Occidental College, February 22. This is one of a series of concerts given for the benefit of a scholarship fund for applied music within the college department.

LAURA SAUNDERS, lyric-dramatic soprano, is heard in recital at the Music Room of the Biltmore Hotel, Los Angeles, February 15.

RADIANA PAZMOR, contralto (of San Francisco), assisted by Mildred Couper, pianist, and Henry Eichheim, violinist and composer, announces a concert, February 11, at the Music Room of the Los Angeles Biltmore.

THE BEHYMER CONCERT CALENDAR constantly offers the best in music to Los Angeles audiences. The artists of the month are Richard Crooks, tenor, February 2; Vienna Boys' Choir, matinee and evening, February 6, and the San Carlo Opera Company, February 12 to 24. In March Marian Anderson, contralto, is heard and the Trudi Schoop Comic Ballet.

JUNIOR LEAGUE of Pasadena again sponsors the Young People's Symphony Concert series at the Civic Auditorium, Pasadena. The concert of February 5 is given by the Vienna Boys' Choir, and on March 12 the Junior College Symphony Orchestra is heard.

FESTIVAL OF THE ARTS, for the purpose of advancing American music, drama, the dance, literature and art, is held again in Southern California, May 9 to 15. The Festival is sponsored by the Women's Community Auxiliary Service of the Los Angeles Chamber of Commerce. Dr. Andrew Neff, secretary of the Pasadena Music Festival, is assisting and cooperating in every way possible in listing proposed contestants. A booklet containing full details may be secured at the festival offices, Chamber of Commerce Building, 1151 South Broadway, Los Angeles. Registrations for the Pasadena Division will be held at the Pasadena Chamber of Commerce every Friday from 9:00 A.M. to 5:00 P.M. For information call Mrs. Betty Theiss, Sterling 4734. Registrations close April 1.

**THEATER NOTES**

LITTLE THEATER OF BEVERLY HILLS for Professionals is now established at 8533 Santa Monica Boulevard, formerly the Jean Muir Theater. The first production in the new locale is "The Shining Hour", starring Claire Windsor. The second play scheduled is "The Sleepwalker", by Dr. Cecil Reynolds. Frederick Gie:mann is directing, and plans to open a Workshop Theater later as an experiment.

GEARY THEATER, San Francisco, announces the opening of "The Return of Hannibal", by Amory Hare, February 1, under the management of Ralph Kettering. Following the San Francisco run the play is scheduled for an engagement at the Belasco Theater, Los Angeles.



COMMUNITY PLAYHOUSE, Pasadena, offers four notable plays in the late winter season. The Playhouse maintains a regular schedule of two plays each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday or Monday, matinee on Saturday only. Gilmor Brown is the supervising director, and Charles Prickett, business manager.

To Feb. 6, "We Dress for Dinner", by Aben Kandel.

Feb. 9-20, "Murder in the Cathedral", by T. S. Eliot.

Feb. 23-March 6, "Emma", by Jane Austen (dramatization by DeWitt Bodeen).

March 9-20, "Lost Horizons", by John Hayden (not the Hilton novel).

The Laboratory Theater, a branch of the Playhouse, functions in the Recital Hall for the benefit of the new playwrights. A new play is presented every other week.

AT PADUA HILLS THEATER, near Claremont, the Mexican Players continue one of their popular productions, "It Rained in Ixtlan del Rio", nightly Wednesday through Saturday, with matinees Wednesday and Saturday. Juan Matute provides the comedy element as the irrepressible gay bandit, in contrast to Charles Dickinson in the role of the harassed "professor" who collects bugs.

GATEWAY THEATER, 4212 Sunset Boulevard, Los Angeles, announces "Bachelor Apartment", by Eleanor Maronde opens February 9. Francis Hickson is directing.

CREATIVE ART THEATER, newly organized by Karol Waxman, is at 1737 North Highland Avenue, Los Angeles, and offers the Jewish classic, "The Dybbuk", by S. Ansky as the first production, opening February 3.

THEATER AMERICANA, presenting varying community groups, announces "Turquoise Matrix", February 15-16-17, at the Altadena Recreation Building, Mt. Curve and Lake Avenue.

PALO ALTO COMMUNITY PLAYERS, Palo Alto, are organized as an amateur non-profit group and are directed by Ralph Emerson Welles. A year round schedule is followed, June to January. The play scheduled for February is, "And So To Bed".

SAN MARINO STUDIO THEATER, 1160 Kewen Drive, San Marino, is one of the most attractive and comfortable of the intimate small theaters. The productions are well selected and carefully directed. That comedy of small-town American life, "The Late Christopher Bean", by Sidney Howard is the latest presentation. Douglas Cooper directed.

"ROARING GIRL", a new three-act play by John C. Moffit, has its premiere as a Federal Theaters production at the Mayan, Los Angeles, February 4, staged by Robert Henderson.

THEATER OF THE MAGIC STRINGS, 3834 Wilshire Boulevard, Los Angeles, is offering "Marionette Varieties" nightly, Wednesday to Saturday. "Jewel Tree" is the Wednesday and Saturday matinee presentation.

EL CAPITAN, Hollywood Boulevard at Highland, is presenting "The Petrified Forest", by Robert Sherwood, featuring Conrad Nagel.

GOLD HILL PLAYERS of Monrovia present "Petticoat Fever", February 18-19-20, at their interesting playhouse.

JANE COWL fills a ten-day engagement, opening February 17, at the Biltmore Theater, Los Angeles, offering "First Lady", great comedy success by Katherine Dayton and George S. Kaufman.

BELASCO THEATER, Los Angeles, presents "The Return of Hannibal", beginning February 15, following the San Francisco engagement.

MARIONETTES of the San Francisco and Los Angeles units of the Federal Theater project have been combined to eliminate duplication and to strengthen the quality of performances. Plans for marionette productions include dramatization of the Roark Bradford story, "Child of God"; "R. U. R.", by Karel Kapek, and a "Satirical Review."

LESLIE HOWARD interprets "Hamlet" at the Biltmore Theater, Los Angeles, opening February 5.

The old pool and bath house bordering the Indian reservation at Palm Springs is one of the rare reminders of the early days and of relics that are fast disappearing.

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## ART CALENDAR

## CARMEL

CARMEL ART ASSOCIATION: Paintings, sculpture and prints by members.

## CORONADO

AINSLIE GALLERIES, Hotel Del Coronado: Painting selected from the large collection of the New York galleries.

## CLAREMONT

SCRIPPS COLLEGE, Art Building: Recent water colors by Millard Sheets.

## DEL MONTE

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

## GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Glendale Art Association Exhibition through February.

## FILLMORE

ARTISTS BARN: E. Roscoe Shrader, Luvena Vysakal, Gertrude Harpold show paintings to February 9.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Water colors and book plate designs by Anthony Euer to February 9. Sculpture by Gladys Bush, most recent work, February 8 to 22.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists.

PRINT ROOMS, 1748 N. Sycamore Ave.: Etchings and prints by nationally known as well as local artists. Etchings by William C. Heintzleman, from the artist's private collection opens February 3.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Street: Paintings by George and Olive Barker through February.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd. Collection of American Indian paintings, Pueblo, Navajo and Hopi, including "Corn Dance" by Awa Tsireh, and two of the Navajo pictures of weaving by Sybil L. Yazzi.

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: The February-March exhibit by representative members of the Laguna Beach Art Association.

## LOS ANGELES

ART COMMISSION, Room 351, City Hall: General Exhibition by members of the Painters' and Sculptors' Club.

BILTMORE SALON, Biltmore Hotel: Memorial exhibit of paintings by George K. Brandriff.

BUILDING MATERIAL EXHIBIT, Fifth Street at Figueroa: To February 16, water colors by Ogden W. Kugler, depicting widely different regions, and old world architecture, both interiors and exteriors.

CHOUINARD SCHOOL: To February 20, illustrations by Pruett Carter. February 18, 8:00 p.m., Mr. Carter talks on the problems and requirements of the modern magazine illustrator.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Clyde Scott paintings, Irene B. Robinson, illustrations for animal books, Louise Everett, paintings, through February.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St. Work by Oriental artists of Los Angeles opens February 3.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Jean Mannheim; Miniatures by Beatrice Smith Clark through February.

GRAFTON GALLERIES, 8947 Sunset Blvd., a branch of a San Francisco organization. Paintings by well known artists of southern California including Frank Tenney Johnson, Kathryn Leighton, Edgar Alwin Payne and Maurice Braun, with good examples of nineteenth century English pictures.

LOS ANGELES MUSEUM, Exposition Park: To February 19, International Aeronautical Art Exhibition, including oil and water color paintings; sculpture; black and white work; art photography and miniatures, each exhibit to show some form of aeronautical activity or development. Academy of Western Painters, "Saginaw River" by Robert Cluny, first prize in Academy awards, "Purple Tide" by William Ritschel, was given second prize, and "Nana Bryant in Costume" by Anna Wilson, third prize. Honorable mentions went to Paul Lauritz for "Alaska Winter"; Arthur Rider, "Floral Harmony", and Lee Blair, "Moss Landing." The third annual exhibition; and annual exhibition by California Society of Miniature Painters.



A pencil sketch of a canyon near Palm Springs by Hugo E. Rausch, a Californian, whose sketches of Tahoe and Yosemite show the same high craftsmanship of line.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: California's Federal Art Project lithographs, opens February 2.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Drawings by James Thurber.

RAYMOND AND RAYMOND, 8652 Sunset Blvd.: Open their new galleries with an exhibition of the work of Paul Gauguin in facsimile reproduction.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Casa de Adobe, near the Museum, open Wednesday and Sunday, 2 to 5, is a replica of an old Spanish-California house, authentically furnished throughout.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Sculpture by Alexander Archipenko through February 13. Paintings by Aston Knight, also shows of Bourdelle, Pedro Gargallo and Albert Gleizes.

"TWENTY DOLLAR GALLERY," 8165 Sunset Blvd., recently opened by Mrs. Marguerite Zimbalist, shows small oils and water colors by Louis M. Elshemius, also the work of Esther Pressoir and Bernardine Custer.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: To Feb. 15, portraits by Ann Wilson; opening Feb. 15, oils by Albert Sumner Marshall.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Paintings by Nicolai Remisoff and W. F. Rauschnabel to February 28. The gallery is open to visitors without charge every Sunday and Wednesday afternoons, 2 to 5.

OAKLAND ART GALLERY, Municipal Auditorium: Abstractions by Jawlensky. Works by Jacques Schnier.

## PALM SPRINGS

DESERT INN GALLERIES: Paintings by American artists.

## PASADENA

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

GRACE NICHOLSON GALLERIES: 46 N. Los Robles Ave.: Exhibition Pasadena Society of Artists, February 3 to 28. Also Tibetan portraits by Francis Helps; landscapes by Aaron Kilpatrick, William Henry Price and Harvey D. Coleman.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Miniatures by Martha Wheeler Baxter; portraits by Herbert Acker, Arnold Mountfort, Austin Shaw, Ruth Miller Fracker opens February 3.

## SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the California Society of Etchers in the Prints Room.

## PALOS VERDES

PALOS VERDES ART GALLERY, Palos Verdes Estates: From February 7 to March 5, cartoons and tapestries by Lorentz Kleiser.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Permanent collection of paintings and sculpture, notable exhibitions arranged each month.

## SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Students' work.

AMBERG HIRTH GALLERY, 165 Post Street: Functional handicrafts, modern interiors.

THE ART CENTER, 730 Montgomery Street: Works by George Post, to February 13; Marjorie Nahl, February 15 to 27.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Poster exhibit by students.

CHILDREN'S GALLERY, 465 Post St.: Public School children's work.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Period rooms. Contemporary prints.

PAUL ELDER GALLERY, 239 Post St.: Ramon Price, water colors to February 6; Roberto Montenegro, oils, February 8 to 27. Photographs by Brett Weston, March 1 to 20.

GUMP GALLERIES, 250 Post St.: Paintings of floral subjects by various artists. Collection of prints.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Regular California Contemporaries exhibit, changed monthly.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Paintings and Prints by Paul Klee to February 7; Landscape Architecture, its contemporary expression and historical sources, February 12-March 22. Genre Paintings, circulated by the American Federation of Arts, February 8-25. Fifty-seventh Annual Exhibition of the San Francisco Art Association, March 26 to May 2.

SHELL BUILDING ART GALLERY, 100 Bush St. Photography, students and professionals.

## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Diversified exhibitions, paintings and prints, are changed twice a month.

## SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth Century English portraits, Flemish and Italian primitives. Galleries and gardens are open daily, except Monday, 1:15 to 4:30. Reservations for cards of admission may be made by telephone. BLanchard 72324, and WAKEfield 6141.

## SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Contemporary European and American paintings. Santa Barbara artists.

## SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Tenth annual state-wide exhibition, February 7 to 21.

## STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays, 1:30 to 5. Sundays, 10 to 5.

## SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Student Show of the California School of Fine Arts.

## MISCELLANY

MUNICIPAL ART COMMISSION of Los Angeles, Dr. John H. Weeks, president, passes upon the architecture of municipal buildings and certain structures over public property, as well as upon works of art, such as paintings, sculpture and murals, acquired by the city. The Fred Blanchard Art Memorial Collection in the City Hall was recently enriched by an oil painting by the late William Swift Daniell of Laguna Beach, presented to the city by Mrs. Daniell. The picture is entitled "Christmas Flowers at Capistrano Mission".

WOMEN'S COMMUNITY SERVICE AUXILIARY COMMITTEE of the Los Angeles Chamber of Commerce plans to present a George Washington statue to Los Angeles for the City Hall. It is to be a replica of the Houdon statue of Washington, D. C. Henry Lyon, sculptor, is to cut the inscription.

MILLS COLLEGE announces completion of plans for four courses in art by the Extension Education Department for the spring semester, opening early in February. Dr. Alfred Neumeyer, director of the Mills College Art Gallery, presents "Italian Painting from 1300 to 1500" in a series of ten meetings, Thursday evenings, 7:30, opening February 11. "Survey of Early Chinese Art" is the theme of twelve Wednesday afternoon meetings by Mrs. Alice Breuer, 4:15, beginning February 3. Miss Esther Waite conducts Tuesday evening classes in "Life Drawing" at 7:15, opening February 2. Children's art class meets Saturday mornings at 9 for fifteen weeks under Miss Bernice Weimann.

SAN FRANCISCO ART ASSOCIATION announces only oil paintings, tempera on panel and sculpture will be included in the fifty-seventh annual exhibition, March 26 to May 2. Any living American may submit three examples of his work in these mediums. Inclusion in the exhibition will be determined by a jury of selection chosen by the artists' council of the Art Association. Exhibition is to be held at the San Francisco Museum of Art.

MUSEUM OF ART, Exposition Park, Los Angeles, was given ten valuable water color drawings to add to the Harrison Art Collection by Mr. and Mrs. William P. Harrison last month. The collection is valued at \$100,000 and is displayed in a special room assigned to it.

EDWARD G. ROBINSON brought back nine important French paintings from Europe and New York for his Beverly Hills home. This screen actor now has a strong art collection of impressionist and post-impressionist masterpieces. A still life by Cezanne, "The Black Clock"; Honore Daumier's "Second Class Railway Carriage"; two paintings by Renoir, "Young Girl Wearing a Hat" and "Bather"; a rare figure piece by Corot, "Young Woman with a Yellow Sleeve". Gauguin is represented by one of his still lifes, "Flowers of Tahiti". "Pont Neuf" by Pissarro, father of the impressionist movement; "Before the Theater" by Berthe Morisot, the principal woman impressionist. A fine head of a young soldier, "The Zouave" by Modigliani.





Dr. Lert  
and His Pets

## BRIEF BIOGRAPHIES

### Dr. Richard Lert

**A** THIN face, a sensitive one, with the most engaging smile! That is a pin point description of Dr. Richard Lert, recently appointed director of the Pasadena Civic Orchestra. The esthetic appearance usually associated with a musician, Paul Whiteman to the contrary notwithstanding, holds good in this case. Dr. Lert not only looks like a musician but he plays as one, and what is equally, if not more important, directs as one. To see him conduct the orchestra, especially to visit a rehearsal and hear his words of encouragement, his lively comments on the rendering of a passage, to see the entire envelopment of the musician in the theme is to be assured that an orchestra with this leader can burgeon into a true musical body.

Dr. Lert is a thorough believer in community musical development; there, he feels, may be found the deepest enthusiasm unhampered by any thought of commercialism. He seems to have the fundamentals for success in a present day world, whether in relation to business or the arts. He is entirely a forward-looker, declares the present and the future hold so much, offer such advantages, that the possibilities must not be jeopardized by any discussion of the past. Coming to America from Berlin, Dr. Lert has become well known to Californians through his conducting at the Hollywood Bowl, the San Francisco symphonies, and the Opera Associations.

The Santa Monica hills assure sanctuary to many celebrities who seek seclusion after days of strenuous endeavor, and in the Lert home in this restful section may be found two celebrities, as the wife of Dr. Lert is Vicki Baum, author of *Grand Hotel* and of several lesser known novels. She has recently been in Bali accumulating material for a forthcoming book.

### Laura Adams Armer

**H**ER book, "Waterless Mountain," a juvenile dealing with the training of a Navajo lad for a medicine man—really, the Indian priesthood, won for Mrs. Armer the much-envied honor of the Newberry medal, awarded for the most distinguished juvenile fiction of the year, in 1931, and was also chosen by the Book Club as one of the Books of the Month, in the same year. This success was followed by "Dark Circle of Branches," a historical novel, for the young, of the Navajo exile during the civil war period. Both books were brought out by Longman Green.

An adult publication, "Southwest" was Mrs. Armer's next literary venture, and her last work is "Cactus", beautifully illustrated with fifty pen sketches done by her husband, Sidney Armer, the well known artist.

The Armers live in Berkeley, California, but also have a home on a Navajo reservation in Arizona. This house, modeled after a Navajo hogan, is called by Mrs. Armer her eight-sided house. It is one hundred and fifty miles from the railroad, and the Armers spend much time there, enabling them to know the desert and its Indians as few of the white race do. Mrs. Armer has also done some unusual painting of the southwest Indians and the desert.

### George Sterling

**O**NE of the California poets who will live, the fame of George Sterling grows with the years. He was a member, with Mary Austen a pioneer member, of the Carmel colony, doing much of his best work there. He is the author of many volumes of poetry, "The Testimony of the Suns", "The House of Orchids", "Beyond the Breakers", etc., and of three poetic dramas, one of which, "Lillith," has been called one of the finest contributions to the poetic drama in English.

The sonnet, here reproduced, was chosen for its desert setting, and is typical of Sterling in its color, music, vivid phrasing and imaginative flight.

## ART ON THE RUN

By LEO S. GOSLINER

**M**R. ANDREW MELLON has recently made proffer to these United States of his collection of Old Masters, historical portraits and sculpture, together with the necessary funds for their housing and care. Mr. Mellon having paid amounts ending in a galaxy of zeros for his collection has thereby gathered himself much repute as a public benefactor. I propose briefly to question this status. Is this presentation a benefaction?

As a conceit of our national vanity the ownership of a rival to the Louvre may have a value. However, of the many millions of people in our country, few have the opportunity of visiting our capital city even once during their lifetimes, and a very negligible number would find such a permanently fixed collection available for purposes of study. Because of its inaccessibility its benefits become limited and few. If the Mellon collection was to be of great value, could it not take the form of a traveling exhibit stopping periodically for a fortnight or so in our larger cities, playing "one-night stands" in the lesser? The endowment for its care could be applied towards its transportation and the money to be expended on its Washington tomb converted to the hiring of local halls where regular galleries are unavailable.

What other function can this collection render to

## CALIFORNIA POETS' CORNER

### COUP DE GRACE

By GEORGE STERLING

Lost, whether by his own or others' fault,  
And broken at the desolation's core,  
He watched, far up, a balanced buzzard soar,  
And felt the molten sapphire of the vault  
Converge its flame, till where the mesquite halt  
He fell at last upon the desert floor—  
The jetsam of a sea that was no more—  
Clutching the silver of its ancient salt.

Yet Fate was kind a moment; as in dream  
He saw the snows of falling waters gleam,  
And the cool foam upon a lake's white beach.  
The crackling muscats drowned, in honey drips,  
His palate, and Death gathered to his lips  
The golden dew of orange and of peach.  
Courtesy of *Sunset* magazine.

### EL HOMBRE

By LAURA ADAMS ARMER

The desert mountain stands,  
Though far-born winds erode,  
And stunted cedars cleave its rocks  
With twisted roots;  
Though gods of thunder rage  
About its crest,  
And hurl their bolts of devastation;  
Though torrents seam its parched  
And scorching sides,  
The desert mountain stands.

### LA MUJER

By LAURA ADAMS ARMER

If I could choose my lot in life,  
I'd be a quiet, restful cloud  
Above a stony desert peak;  
And I would cast upon its brow  
Deep purple shadows of serenity;  
Around its burning sides I'd trail  
My scarfs of vapor.  
I would not in the least complain  
If all my cooling self were given  
To quench the desert mountain's thirst.

art? Its fabulous cost has aided neither the living artists nor the dead and has only served to subsidize a few dealers. Art should bring with it peace, content and inspiration. The thought that one man should be permitted to amass a fortune sufficient to allow him to indulge such extravagances, while artists and art-students are denied proper living and working conditions, is as a nest for the virus of social revolt.

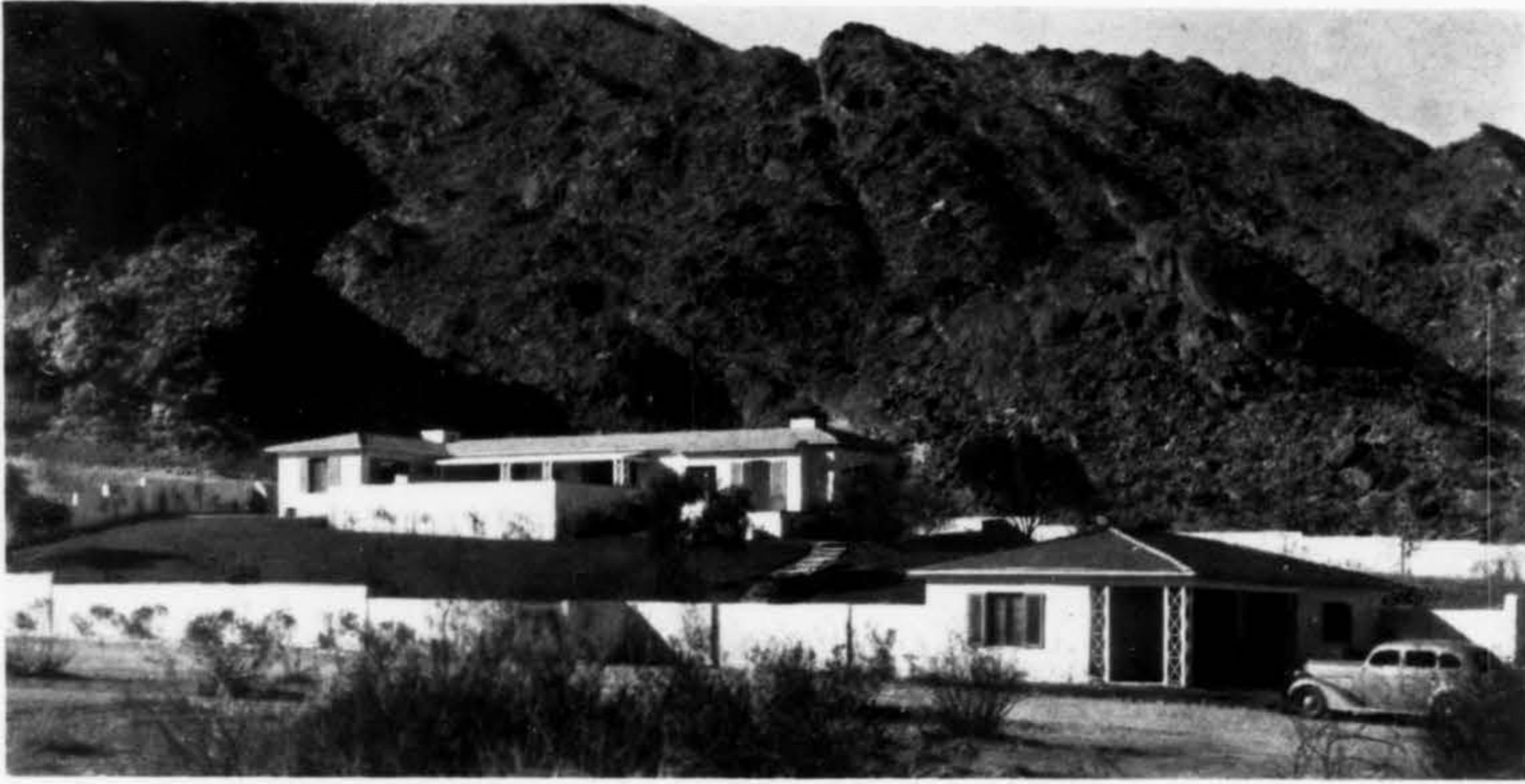
Finally, if the housing of such an art collection at Washington is of estimable benefit and I am wrong, certainly the act of selecting such masterpieces should not be left in such haphazard fashion to the whimsies of one man whose major activity has been in the field of finance, but rather to a group of savants under the direction of and with funds supplied by our federal government.

The Pacific slope of the United States has long been the home of an indigenous school of art. Yet, when the opportunity occurs for the expression of that art, we present a singular reticence in its display. San Francisco is planning a commemorative exposition for 1939. Thus far she has shown little forethought for making her own personality its dominant note. As the keyway to the entire Pacific rim she has overlooked Alaskan, Japanese, Chinese, Malayan, Polynesian, Cambodian, Aztec, Inca and Indian cultures in its architecture and is building an exotic, towered magnificence.

Having made this choice we can but accept it and hope to inject such other dominant features that we may still maintain our personality. This redemption can come through our art providing our

(Continued on Page 40)





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A painting by Peter A. Ilyin portraying Prince Nanda, a character in a recent play at the Bohemian Club in San Francisco.

BACKSTAGE HOLLYWOOD

ALTHOUGH Nature was quite evidently in a spendthrift mood when she created southern California, she did hold out on one or two items—yes, it must be admitted. One of those was rivers. Movie studios can find at a distance of hardly more than fifty miles from Hollywood a replica of almost any foreign landscape, but they have to look much farther north to photograph a river scene—very often to the Sacramento river—or to the Russian river, where “Michael Strogoff” was filmed.

The job of Louis Shapiro, location director at the RKO studio, may be compared to mother's taking the family on a Sunday afternoon picnic, except that just about every day's Sunday afternoon to Mr. Shapiro. Right now he's hunting a location somewhere along the Colorado river, for the screen play of “Gunga Din.” The scenes must depict India, jagged mountains and a river. Just back from settling a company of players near Sonora, a New York state setting—for “The Toast of New York,” Mr. Shapiro was preparing another company to shoot “The Outcasts of Poker Flats” at Camp Idylwild. Meanwhile the “Escadrille” company is “on location” some sixteen miles from Ventura, on a landscape replica of France.

“I read a script and then recommend locations to the director,” Mr. Shapiro says. “We always try to stay at a town, but if there isn't any nearby we build a camp. Sometimes we have to pipe water four or five miles. In ‘The Lost Patrol’ we piped enough water to make an oasis. A sudden wind undermined our set one night, and we stayed up until morning filling holes with sand. We cooled the set by running water through encircling pipes.”

The assistant director's task assumes the size of a mother hen's watching her brood, when he has to transport, feed, bunk, and keep out of the neighbor's garden more than 2500 extras. That was the army of people required “on location” for “Cimarron.”

“Beau Ideal” was filmed at the sand dunes on the other side of Palm Springs, while the “Ann of Green Gables” company went “on location” to Santa Cruz.

\* \* \*

California's feminine tourists rarely hasten to Hollywood to see an author. Generally even a writer of something like “Love on the Saharan Sands” is a hopelessly unromantic fellow who has never felt any tenderness in his life, except on the diaphragm when his dyspepsia troubles him.

Consequently, only two blocks from Hollywood's Brown Derby restaurant, outside of which the assembled movie fans wait—first on one foot, then another, then the doorman's feet, the Authors' Club meets at a weekly stag luncheon, and the only woman ever found lingering outside is possibly a member's wife restlessly waiting to have her husband take Junior to the dentist.

Irvin S. Cobb fills the chair of presiding officer, without any room to spare. Among the Club members are well known names. A guest at the luncheon today is Leo Carrillo, the actor—a descendant of a famous early California family and an authority on early California history. Carrillo's composed a book of verses called “Western Breezes” and soon to be published. He recites one of the poems—good, too.

Another guest at the Authors' gathering on this Wednesday noon is Erik Rhodes, film player and singer. Cobb announces that Rhodes was programmed for a song, but, because of a heavy cold, was forced to decline. “However,” Cobb adds, “perhaps Mr. Rhodes will oblige us with a few words and a gargle.”



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## I HAVE A "DOGGY" HOME

By WARREN WILLIAM

I UNDERSTAND that when a man bites a dog, that's news. And I expect it's news, too, when, instead of the master leading a dog about by the leash, the dog leads the master around—quite by the nose. The whole story is a long one—much longer than a wire haired's tail.

When my wife Helen and I decided to be permanent Californians, we at once started on a shopping tour for dogs. We looked at all the breeds, and I presume the dogs analyzed us equally critically. Helen was quite taken by a Pekingese while I looked longingly at a fine, big fellow—a Great Dane. Finally we compromised on two wire haired terriers, whom we named Jack and Jill.

Since then, the birth day of a puppy to Jill seems to be followed shortly after by a moving day for the Williams. The drayman has been coming in the wake of the canine stork. We were living in a thoroughly comfortable and adequate four room apartment when Jack and Jill started rooming with us. A few weeks later we found ourselves house hunting. We settled on a place in the Los Feliz Hills, and I began building a dog run practically before we'd moved into the house.

A year later Jill became the mother of quintuplets, which, among dogs, of course, is not considered so extraordinary a stunt. But the neighbors made a considerable fuss about the quints—unfavorably. It seems the puppies were going calling without engraved invitations.

We resolved then to buy a place of our own, somewhere out of town. Now, at Encino, we still have a struggle to keep Jill's family at home. They jump fences or burrow beneath them in search of the neighbors' cats and chickens. Unfortunately, their mother sets a bad example by being the most chronic offender. However, a collar she now wears—made with a rim of light weight metal, curbs her climbing and burrowing, somewhat.

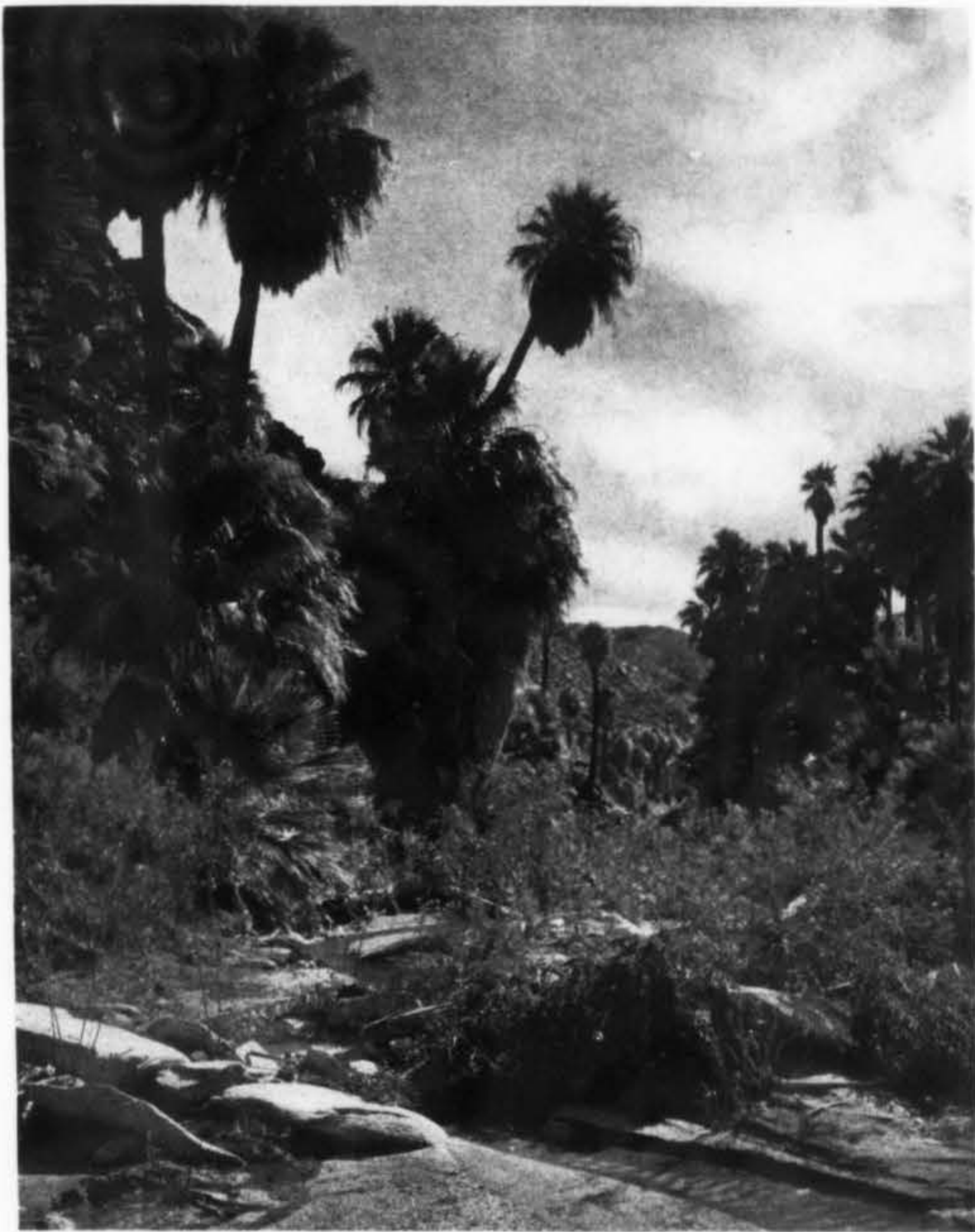
In caring for dogs I've discovered several definite "don'ts." One is—never make a dog sleep in a drafty kennel or one too close to the ground. I experimented with a number of types of sleeping quarters until I found that an oil drum makes an excellent dog house. I placed the drum on a raised foundation with a couple steps up to the entrance and a mattress made to fit properly. Both Jack and Jill seem very content with their houses. I built their run on a slight slope, which keeps it well drained.

Tight collars on dogs, as on men, have undesirable effects upon the disposition. And too much candy or tid bits between meals are good for the health of neither dogs nor children. Dogs today seem susceptible to all sorts of ills, probably from too much artificial living and not enough exercise.

Needless to say, all breeds of dogs have different natures. The wire haired is an especially happy fellow, courageous and intelligent. I've taught my dogs a kind of water polo—and one of them can sail a miniature vessel on our swimming pool. Jack delights in going to sea with me and lets me know with merry yips when he sees my schooner Pegasus. He sits on watch with me at the wheel and is a true sailor.

Helen and I think our dogs could have been prize winners if we'd entered them in some of the shows. But we wanted them as pets, and somehow a show dog, like an actor, has to be on parade. Our little fellows have escaped the extra discipline that is part of a show dog's career. We admit we spoil them—and have fun doing it.





**SMART CLOTHES FOR THE DESERT**

**F**ROM breech cloth to culotte outlines Palm Springs' fashion history. The unfortunate part being that while the poor Indians introduced the breech cloth they are not allowed to continue to the culotte but must wear the hideous outfit of the white man, while the white man affects the breech cloth and the white woman revels—and reveals—in the culotte.

Since this desert spot outgrew the artists, its first patrons, it has become one of the most popular resorts in the country. Hospitality haunts the place, and entertainment lurks in the most unexpected corners and guises. Hotels, homes, clubs and roofs all provide entertainment rare and as unusual as the weather. Every sport unless we except skiing is at hand. Riding, cycling, golf, tennis, badminton, bridge, and dancing all have their moments, and every woman entertaining or being entertained is desirous of being properly gowned for each and every occasion.

Since the valley oasis is only a matter of a drive of several hours from Los Angeles the idea of planning a wardrobe may seem superfluous but to a frequent visitor it is only natural as it is amazing how many changes of raiment the affairs of the day may demand. The lucky guest at a house party is apt to elect a three-piece taylor in which to arrive, the top coat adding comfort on the drive, and useful with the casual frock later. Every woman realizes the necessity of a tailored suit, it is the backbone of a wardrobe and it strengthens her backbone to have a good one. A clever woman can so enhance and change a suit with well selected accessories as to make a devastating entrance every time she appears in it. The tropical wools are definitely new, tweeds, nubbys, fleeces, and the colors vary pleasingly, cameo, canary, burnt almond and a smoky blue. Of course the suit may still be chosen from the whipcords and coverts but there is a definite softness about the spring selections. Top coats also vary but one for the desert is cut stroller length, swings back with verve, is ready for anything. This may be had in petal pink, spray blue and king tan.

No matter how early—even if they are six weeks ahead of schedule on account of rain—the desert flowers are finding serious competition in the new prints. They are no end attractive whether in silks, wools or cottons. As to color and design the selection is endless, and what could be more effective for Palm Springs than a print with an American Indian motif, the list includes "Comanche Feathers," "Tepee," "Crow Headdress," "Navajo Tribe" and "Shoshone Necklace." Or what about a wool print embroidered all over in tiny ducks for attending a swimming tournament. Then there is the Dancing Lady as the gay decoration of a two-piece dress in rough silk. With a subtle note of superiority in styling the cotton prints have taken on the glamour of the Tahiti fabrics and add to that the vivacity of our own silks. Linens refuse to be outmoded by any print and appear in

*(Continued on Page 35)*

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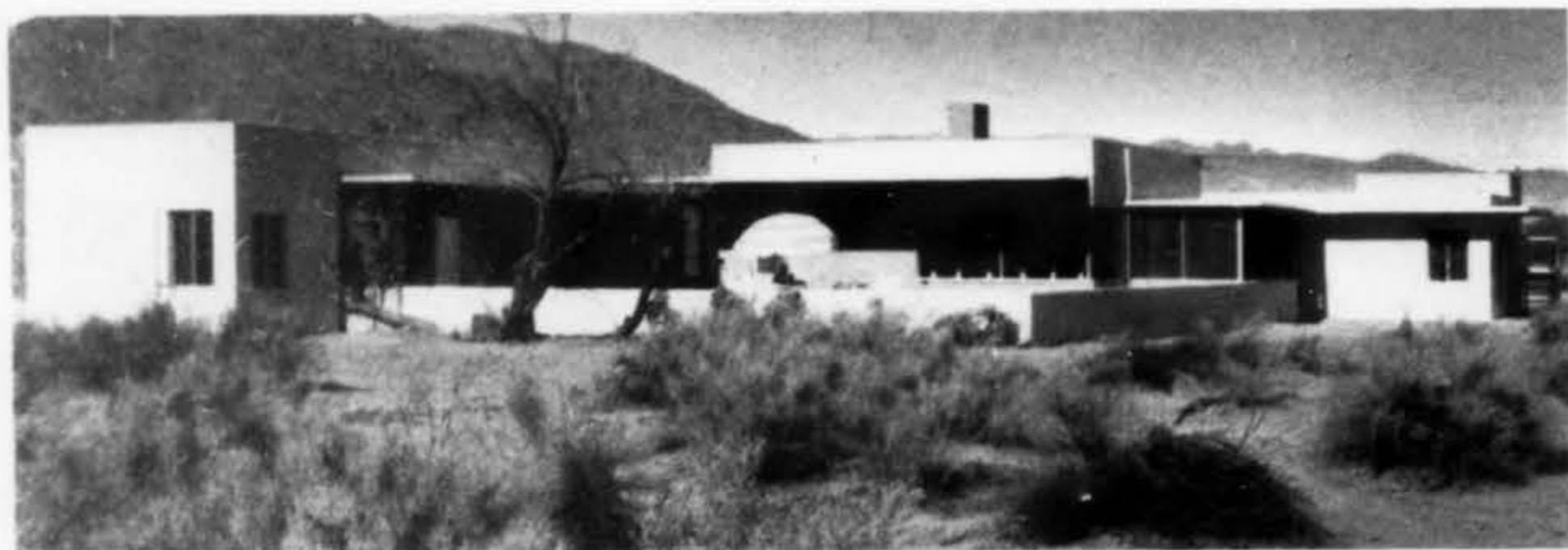
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*An interior view of the H. U. Brandenstein home at Palm Springs, showing Thermador installation.*

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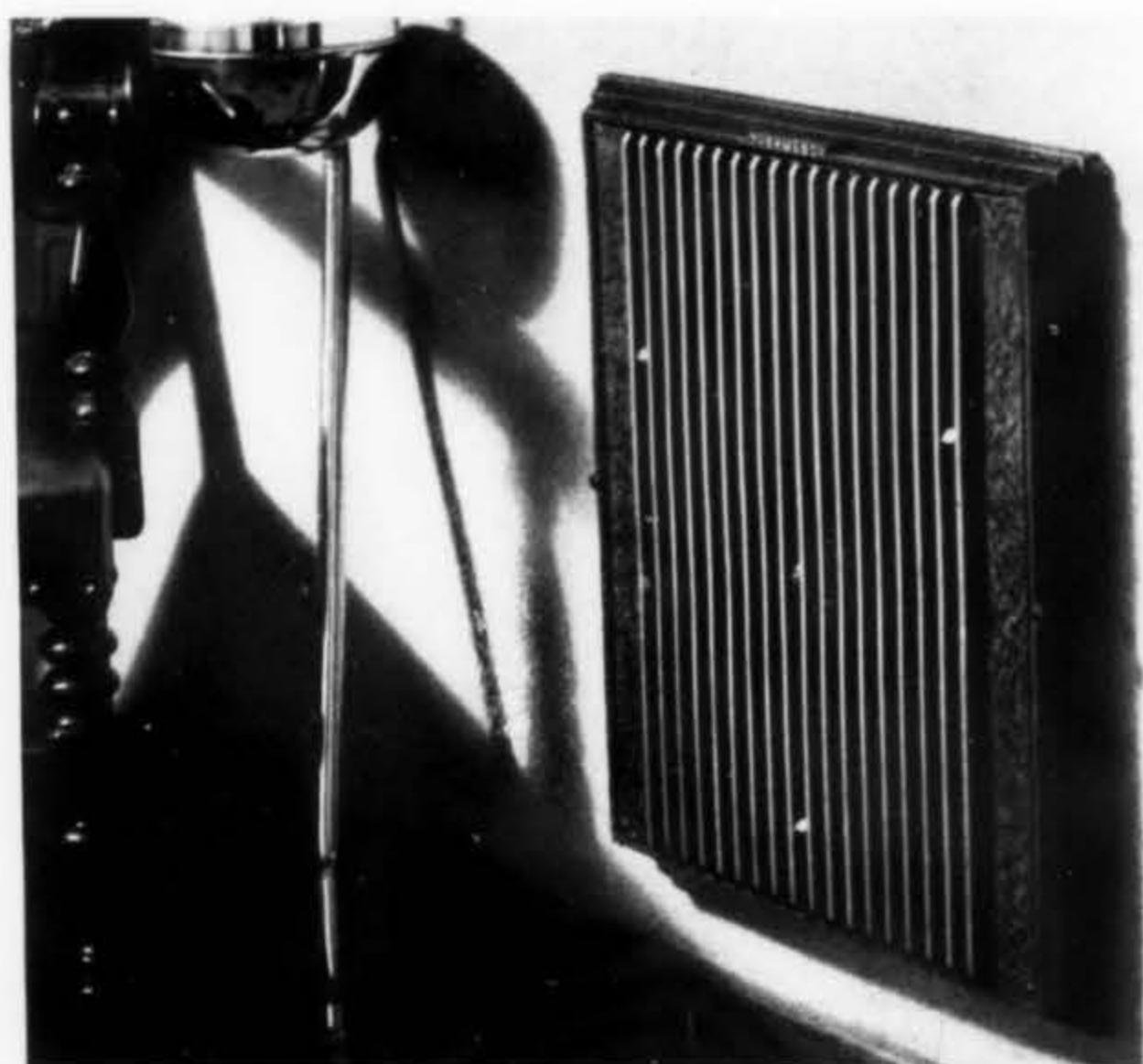
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# ANTIQUES

By ALICE R. ROLLINS

## THE GOLDEN AGE OF EUROPEAN PORCELAIN

**E**XCELLENCE of quality in the selection of the subject matter and a pleasing format characterize this beautiful little volume by Dudley Leavitt Pickman. There are 118 illustrations, twenty-two of which are in color, after water color paintings by Miss Suzanne C. Chapman. The form and coloring of the examples which illustrate the book are of inestimable value to the collector who does not always have the benefit of museum collections nearby for reference.

There are careful drawings of marks also of great value to the student who is apt to look at the mark first and not until later in his studies to the paste and decoration. The author has given a brief summary of the examples illustrated garnered from the works of well-known authors of ceramics. A check list of most of the prominent 18th Century European manufacturers of Porcelain is another helpful feature of the book. But perhaps the greatest charm of the book lies in the fine examples chosen by Mr. Pickman for illustration. Each one is a special bit of ceramic art to enjoy and that is the gift he has given to all lovers of beautiful porcelain through his book. A helpful page of definitions of pottery, soft paste, hard paste and stoneware is contributed by Philip Dana Orcutt, who also is responsible for the typographical format of this lovely book.

*The Golden Age of European Porcelain* is published by the Plimpton Press at Norwood, Mass., where it may be obtained, postpaid, for \$10.

### THE STORY OF LOWESTOFT CHINA

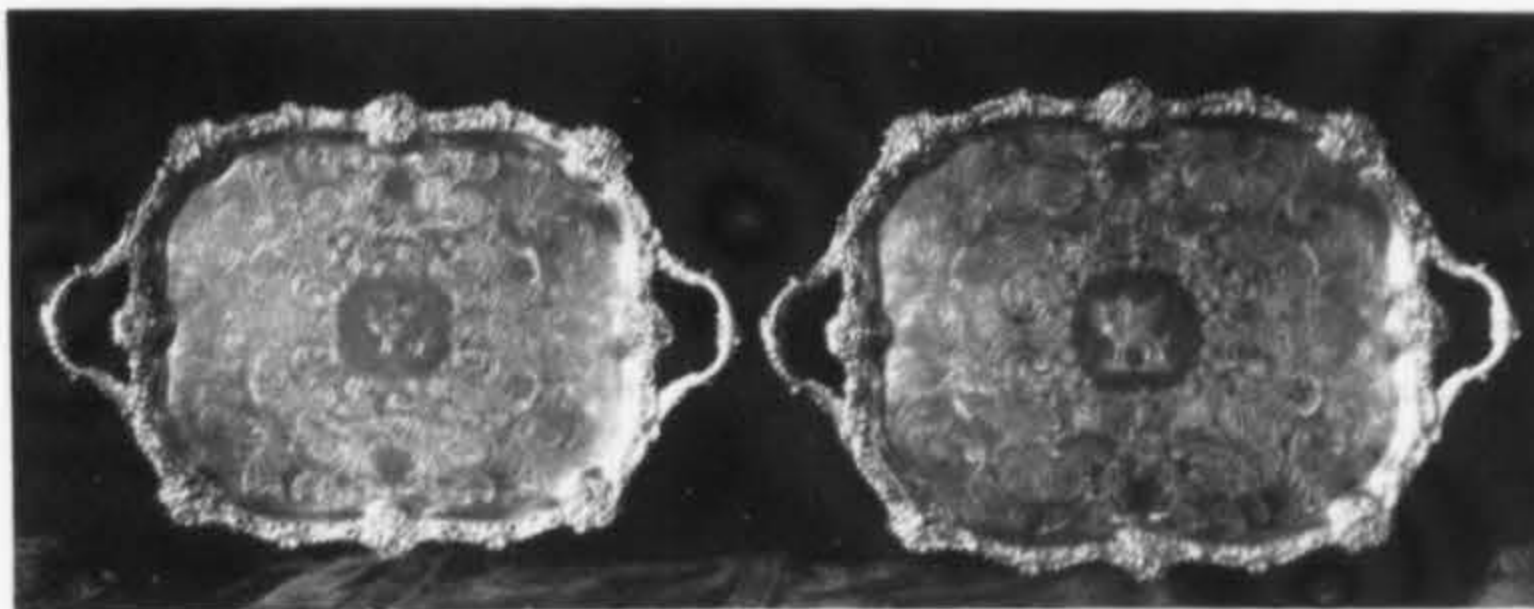
**P**ROBABLY no branch of ceramics has been the subject of so much controversy as has that of Lowestoft china. Just why it should have been is one of the unanswered questions that come up in the study of this fascinating subject. But perhaps enough of the general history of this much discussed china can be given that will help the young collector in his studies.

As one writer so aptly says, "The question of attribution would have been much simplified if all the factories had systematically used a mark." Many collectors consider the mark as definitely placing a piece of

pottery or porcelain, but the mark is the easiest part of an imitation. A mark should be considered "not the evidence of genuineness but the confirmation of other evidence." If we find a piece of china possesses all the characteristics of a certain factory—paste, glaze, color, quality, then the mark is further evidence that the piece is what our examination says it should be. But real knowledge comes with seeing, handling and studying specimens we know to be genuine. Once we have become familiar with the feel and appearance of the different kinds of china it is not hard to recognize them.

The story of Lowestoft china has two versions. There is the one of Oriental importation and the one of English production. In the latter part of the eighteenth century large quantities of porcelain made in China were supposed to have been produced in the little Suffolk fishing port of Lowestoft, situated on the southeastern coast of England. Fine potters and noted artists were said to have been engaged in making the fine table services decorated with coats-of-arms of old families and many other typically English decorations. Many people believed the ware was brought from China in an unfinished state and decorated and fired at the Lowestoft factory. In time the facts began to leak out. It was evident the small English factory could not have produced the great quantity or the high form of art work which was credited to it. The theory was advanced by another faction that the china was made at Lowestoft and sent to the Orient to be decorated. But this was also discounted by signed statements of some of the workmen. By a strange coincidence, just one hundred years after the closing of the factory in 1802, excavations were begun on the site of the old factory for another building. The workmen unearthed many pieces of china and a large number of molds, many of which still contained pieces in the making. In all some five hundred specimens were found with many broken pieces. Also some twenty pieces of Oriental china were dug up which were evidently used as patterns. The fragments discovered proved to be soft paste porcelain. This one fact established the difference between the English Lowestoft and the so-called Oriental Lowestoft which was hard paste. The discovery threw new

(Continued on Page 37)



A pair of engraved, crested Sheffield trays, dated 1780, from the collection of Mrs. George M. Millard in Pasadena.

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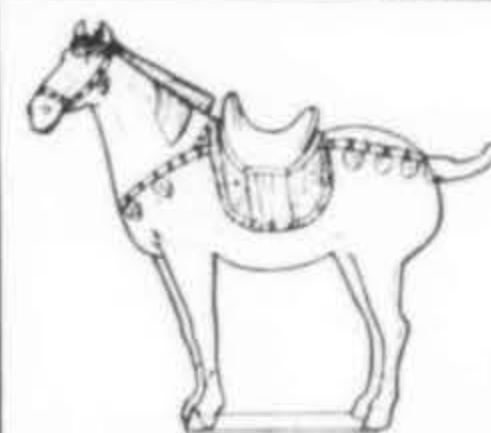
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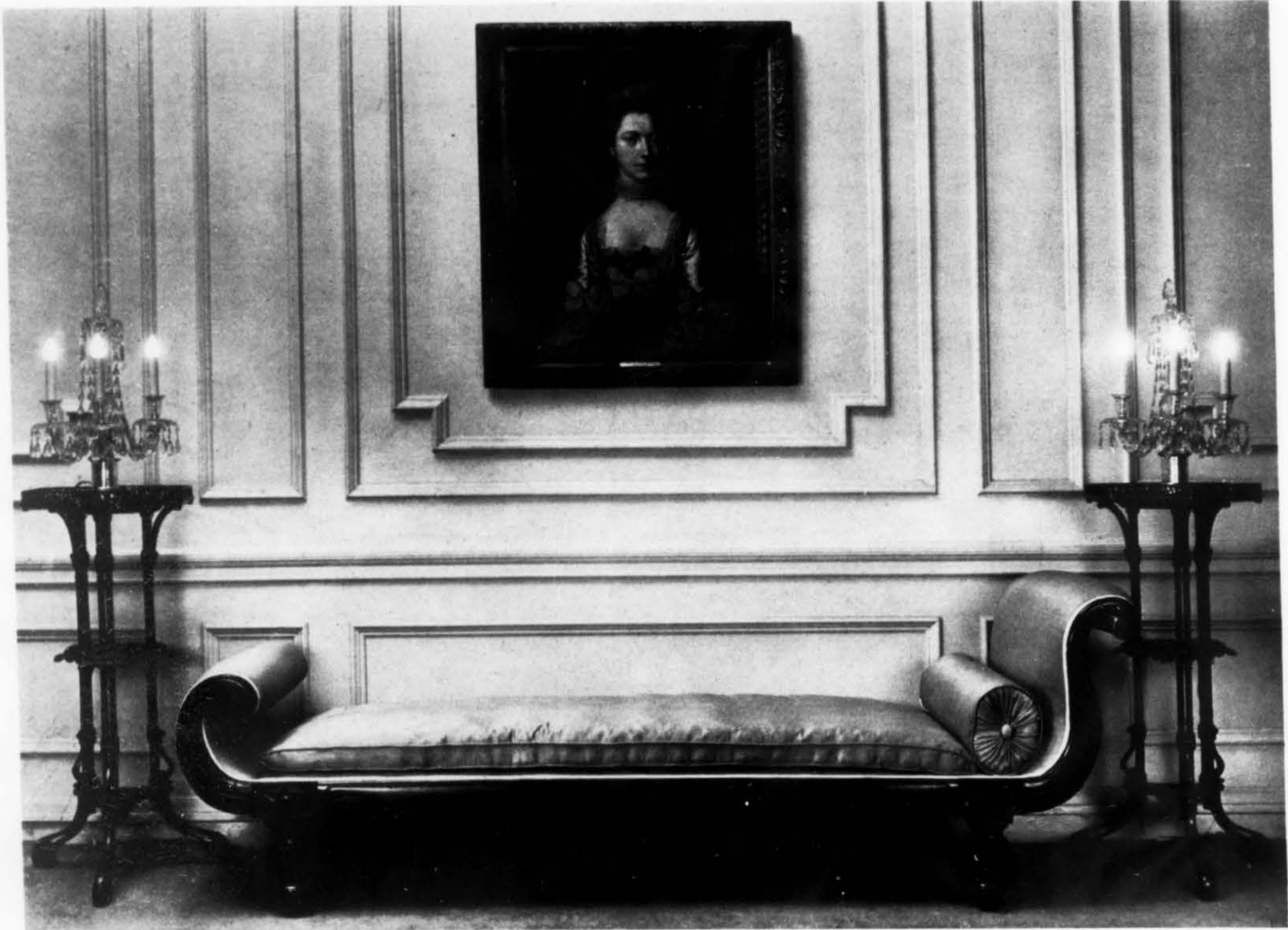
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# R U N N I N G F I R E

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By MARK DANIELS, A. I. A.

## IT COULD BE WORSE

THE tragedy of the floods in the Ohio and Mississippi valleys has momentarily driven from our western strike-tortured minds all thoughts of our own predicament. With strikes on every side, actual food shortage in some districts, some building materials prices leaping skyward, drug supplies shrinking alarmingly, a "flu" epidemic, construction on our Exposition being held up, murders and kidnaping by paroled felons, street riots, and frozen citrus crops we had about reached the ultimate limit of elasticity in our morale when news of the far greater disaster in what we call the East came pouring in. Hundreds of thousands of people homeless and losses of hundreds of million dollars. Our thoughts at once turned to the problem of helping the people of those stricken valleys. Yes, our position was bad but it could be worse.

Now comes the time for the homeless in those two great valleys to realize that their position could be worse. Possibly God, seeing that no one could, or would, stop such lawlessness, decided to create a condition where our now legalized trespassing would be impossible. It may appear to have been a bit hard on some but it was effective for there is no question of the impossibility of a "sit-down strike" in Cincinnati for some time to come. The flood is bad, but it could be worse.

## GOOSE AND GANDER

THERE are certain phases of this "sit-down" striking that are confusing. One is the relation of landlord and tenant. If a laborer can legally domicile himself in an employer's shop (which right seems to be established through refusal of authority to eject him) and remain there until his demands for higher wages are met, could a landlord move into the rooms of his tenant and remain there until his demand for increased rental is met? If the principle of legal trespass through sitting down on the property trespassed is extended it may work both ways. A day may come when the demand of the sit-downer will not be for more wages but for lower rates. Such a condition might prove annoying not only to public utilities but to city assessors and certain branches of municipal, state and federal government. It might be developed beautifully in the case of transportation. The striker could sit down on a Pullman seat and refuse to budge until the rates had been reduced. If they were not brought down to his demands before he reached his destination he could hop off and start another strike on his return trip. The more I think of it the lovelier becomes the future prospect for travel.

There is another side that seems to be hardly fair amongst these unions who boast that everything they do is on the "up and up." Certain unions are in lines of work that cannot avail themselves, to any practical extent, of this sitting-down-on-the-job business. For example, the deep sea divers would not have the same advantage in a sit-down strike that accrues to the automobile worker and it would be very difficult for unionized aviators to get far with a strike conducted in this modern manner. The cactus growers would be simply out in the cold and I doubt if the ice makers would last long. As a result of these complications it would seem that certain unions are drifting into unfair competition, a practice they claim to have been combating for many years.

## COCK-EYED JUSTICE

FOR centuries civilized races, so-called, have been striving to bring about a reconciliation between capital and labor or, as labor puts it, between the top and the bottom. They have been trying to bring the two extremes together, or at least

to find a common ground upon which they can meet. Now it begins to look as if the positions will be merely reversed with the distance between as great as ever.

Perhaps that is fair enough but one thing that is not fair, and never has been, is the utter disregard of the rights of the man between; the small tradesman, the bookkeeper, stenographer, professional man, blacksmith, knife-grinder. The worthy efforts to establish future security for the laborer on salary or wages pay little heed to that honest, patriotic and great class of humanity which has ever been the upper and nether millstone.

I know a venerable cobbler who, through many years of clean, industrious life, has maintained a helper, sometimes two. I asked him why he did not lay his help off when his business was down almost to nothing. He replied he kept them on as his contribution to the community, that by doing so there was at least one less mouth to be fed at the bread line. There were times when the helper had more bread than his boss. But I do not hear of any strenuous efforts to help the cobbler. The attention is all centered on the helper who gets his salary from the cobbler who in turn goes hungry to pay it. The same condition is not uncommon in thousands of instances amongst the doctors, engineers, architects, cabinet-makers and the general run of that long-suffering and glorious mass of middle class the economists try to flatter by calling them the backbone of the nation. Justice seems to be less blind than cockeyed.

## CIVILIZATION

IN his latest book, "Man, the Unknown," Alexis Carrel tells us that the trend of what we call civilization is headed for extinction of the white races. That is not a bad idea, nor does Dr. Carrel express any opinion as to whether it is or not, although he elaborates on the reasons why in some detail.

According to the deductions of this distinguished philosopher, the most dangerous symptom is the letting down of the moral and intellectual bars to a point where the body softens to keep apace. Here are some of his findings. "Civilization has not succeeded, thus far, in creating an environment suitable to mental activities. The low intellectual and spiritual value of most human beings is largely due to deficiencies of their psychological atmosphere. The supremacy of matter and the dogmas of industrial religion have destroyed culture, beauty, and morals as they were understood by the Christian civilization, mother of modern science. The intellectual classes have been debased by the immense spread of newspapers, cheap literature," (subscribe now to CALIFORNIA ARTS & ARCHITECTURE) "radios, and cinemas."

Attoboy, Alexis! Our intellectual plumbing certainly needs repair, and I will add that garden lovers should strive to develop a cast iron back with a hinge in the middle.

## FAIR GAME

HE was always wrong, not because he made mistakes but because he was never right. He took the news headlines for gospel truth, believed in the weather bureau forecasts, and thought that noodle soup was a brain food.

He had enough money to build a small home. He had inherited the money. Having listened to contractors and read accounts of houses that had been erected for negligible sums by virtue of eliminating the architects, he decided to build one for himself without benefit of either architect or contractor. There were eleven thousand dollars left of the fifteen he had inherited, so he planned a

house that would cost ten thousand, five hundred dollars, based upon the unit costs he had gathered from his barber, butcher, and the Jerry-builder who lived next door.

With the aid of a carpenter foreman he laid out the house and put a gang of men to work. The plumbing vents did not fit in where they could be of any service to the fixtures. The chimney stuck out into the upstairs hall some twelve inches. The main bathroom was in the middle of the living room ceiling and there was room only for his golf bag in the hall coat-closet, despite the fact that he had used four inch studding throughout. Most of the work had to be done over several times.

When he finally got the roof on, which leaked so badly that the carpenters would not work inside when it rained, the eleven thousand dollars were gone and there were still plumbing fixtures to go in, inside finish to be completed, and kitchen equipment to be installed. The banks would lend him no money. It was an impasse, so he had to stop work. That was a year ago and his monument to folly still stands unfinished, but no one to this day can convince him that a good house cannot be built for two dollars per square foot, if you will eliminate the architect.

## THE HEREAFTER

WHEN some one dies the event is mentioned in varying terms, depending upon the sect or religious cult of the person who died or that of the friends and relatives who remain living. None of us likes to come out baldly and say of our friend, "Oh, he's dead." We glide and slide around the issue by saying that he has passed on, or speak of him as the departed, that he is no longer with us or that he has passed away. Most of these expressions are products of some religious faith. Of all of them the most beautiful I have heard is that of a follower of Confucius.

At dinner not long ago I sat at the right of a Chinese lady of unusual charm, unusual even amongst the cultured of her lovable race. The subject of death arose and she explained some of the customs of her people. In one district where the almost universal belief in reincarnation is most deeply rooted, the people believe that death merely marks the beginning of a new life. On a visit there she asked of a friend what had become of Wong Fah Lee, and received the reply, "Oh, he is eight or nine years old now." That appeals to me as poetry born of an abiding faith.

## MAYBE IT'S HERE

IN one of the better neighborhoods in San Francisco is a theater that shows pictures of quality and educational value. The audiences there are distinctly above the average intelligence test. The pictures are often taken in foreign lands, sometimes merely travel and at others plays and plots in a foreign setting. The reactions of such an audience as attends these shows should be significant.

A few nights ago I went to see a picture taken in Mongolia. There was a very interesting news reel between the two major pictures. It showed conditions as they are today in most of the countries of Europe in which close-ups of most of the prominent men of today were flashed on the screen. The audience remained silent through all these with the exception of the three times when the picture of Stalin appeared. At each of these three times a burst of applause re-echoed through the house.

I cannot believe that this particular show had been packed with emissaries from Moscow, far reaching as the ominous power of that city may be. My only conclusion was that perhaps Communism is really here but we don't know it.





Photographs by George Haight

The Lord and Master  
Surveys His Domain



# THE WILSHAW RANCH

ROLAND E. COATE  
Architect



WHEN he "existed" in New York City—a hurrying business executive—the romantic fancy of a gentleman named Frank W. Cowlshaw did not rove across the Atlantic to a castle in Spain but rather Westward beyond the Allegheny to a ranch in Arizona. That was yesterday. Today the dream has come to pass. There is not a skyscraper within miles, even leagues, of the quiet Arizona hamlet of Patagonia. The only skyscrapers are Nature's shafts of rock, which have no elevators and no stenographers. In

place of the sharp whistle of traffic policemen there sounds the cheerful whistle of cowboys on a prosperous 2500 acre cattle ranch.

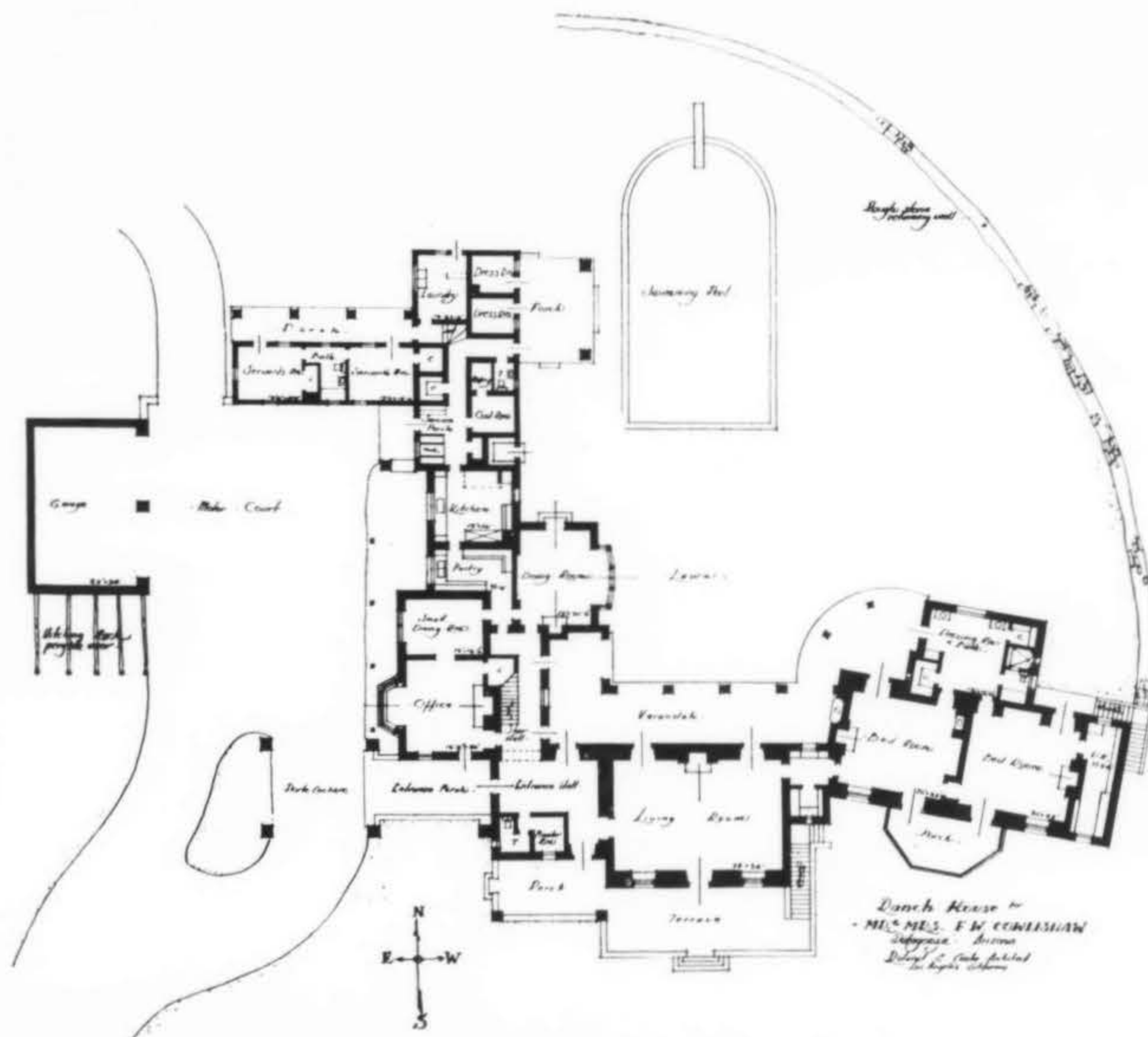
Of Western ranchhouse character, the Arizona home of Mr. and Mrs. F. W. Cowlshaw was built with adobe taken from the site. Thick walls contribute to comfortable living, a cool summer and a warm winter. A faded yellow and white, the house reposes contentedly on a broad lap of the Arizona landscape. From the balcony may be seen the mountains of Mexico. The ranch extends al-

most to the Mexican line, where there are no border patrol, except a roaming steer or two who, serenely indifferent to international demarcations finds Mexican grass tastes much like American.

An especially marked feature of life on the Cowlshaw ranch is that, while outdoors the family may thoroughly enjoy "home on the range," once they cross the front doorway they are "home on Fifth Avenue"—back into modern luxury and city comfort. Once a New Yorker, always a New Yorker. The interior of the Cowlshaw home is a Fifth Avenue mansion of metropolitan charm and culture, where one could be quite surprised to hear the sudden hum of a cowboy tune through an open window.

City and country life have on the Cowlshaw ranch been matched and balanced to a degree of which countless Americans have dreamed to enjoy some day—but never reached. The life of the country gentleman, known to England years ago and to colonial America, got lost and forgotten through the press of modern city life. The Cowlshaw ranch is one sign of an American renaissance in that art of living. And the West is the logical scene of this rebirth.

Entertaining on a cattle ranch is of a different variety, inevitably, than that furnished by a Virginia cotton planter of the 18th century. One hardly expects the stately minuet or the delicate music of the harpsichord. Instead, there is a barbecue, perhaps a square dance, and the lively melody of a harmonica. Therefore, below the richly decorated and furnished rooms of the Cowlshaw home is a large play room, whitewashed and left in the rough—containing the grille and other appurtenances useful for the entertaining that winds up the roundup and other events on a cattle ranch.







Upstairs, the living room contains, like the other main rooms, a collection of fine furniture and precious antiques. Painted Georgian green on massive adobe walls, the living room faces the spacious patio and the swimming pool on one side—and Mexico on the other.

In deep blue grained wallpaper and white trim, Mr. Cowlshaw's bedroom provides a perfect background for the choice old mahogany furniture and is essentially a man's room.

Mrs. Cowlshaw's bedroom is very feminine in pale peach and old ivory and looks both on the patio and toward the mountains.

Lord and lady over the good, green acres of this vast country estate, Mr. and Mrs. Cowlshaw have named them "The Wilshaw Ranch," as Mrs. Cowlshaw was Ruth Wilmot before her marriage—and now half of her name precedes her husband's on the letter box in this happy alliance of city and country life.



## SHADOWS CAST BEFORE

By BEN DAVIS, A. I. D.

**E**VENTS and fashion have a way of implying their mood and content long before they appear. February fashion forecasts predict what will be popular in June.

Interior decoration is definitely concerning itself with individuality in expression. A brief survey of the shops, stores, magazines, movies and fashion forecasts reveals that interior decoration is not interested so much in "styles," either of the traditional past or living present, but it is interested in individuality and good decoration no matter what form it takes. The eighteenth century dominates the mood of the day in the traditional styles. Early nineteenth century, the Regency and Empire, are not resorted to as much as they were a few seasons ago. The adoption of the nineteenth century styles into the so-called "Neo Classic" has caused their decline in popularity. However good Empire and Regency will always have a secure place in the present day scheme of decoration because of their adaptability to our present needs.

The popularity of the eighteenth century styles is a healthy indication of the upward trend of general good taste throughout the country. The long lean years flooded the market with cheap substitutes for design, craftsmanship and material. The results were shoddy imitations which have not endured and are now rejected. The eighteenth century styles presuppose good craftsmanship, good design, and the best of woods and finish. Once more it is possible to secure mahogany that gleams rich and warm beneath a surface of waxen transparency, revealing the delicate grain of the wood. The bleached wood tones which first appeared a few seasons ago are now a definite part of the decorative scheme. They are to be seen as occasional pieces in a room, as highlights to the scheme or as a complete ensemble. Their presence is both bright and refreshing and supplies a needed touch of variation.

It is apparent that decorators, designers and manufacturers are spending more time studying museum pieces and documents for inspiration in furniture and interior design. The slavish copying of unimportant details that marked the popularity of the sixteenth and seventeenth century styles of the post war era is lacking, but there is a genuine effort on the part of creative designers to incorporate the essentials of the fine eighteenth century pieces into furniture suitable to present needs. The results are refreshing, new and vital, and offer a definite contribution in the field of interior design.

After a long last dining room "suites" and bedroom "suites" have gone the way of the matching chair and davenport sets of a preced-

ing day. Pieces are assembled together that are associated by their scale, proportions and general character of design, rather than the fact that they imitate one another. A dressing table bench no longer is a miniature of the bed; and the sideboard in the dining room is not an imitation of the dining table. It is a pleasant relief to find this ideal predominating and is another definite indication of the individual interpretation of decoration. The day of matching woods, the all-mahogany or all-walnut fashion is no longer tolerated. Today dark and light woods are assembled together and by their propinquity complement each other.

Glass and mirror have now definitely entered the field of decoration to vie with wood and metal for a place in the decorative arts. A few years ago the use of glass and mirror connoted something "peculiar" in furniture design, but today they have taken a firm place in furniture and decorative design. Small mirrored tables, commodes, chests, cornices and table tops highlight the present scheme of decoration. The use of glass and mirror fills a long felt want in the field of decoration for a material that would supply brightness and sparkle to a scheme. Just as the eighteenth century decorators used splendid wall mirrors, girandoles and crystal chandeliers to give centers of glowing interest and highlights to a room, the present day decorator uses the gleaming surface of a mirrored table, or commode to pick up interest in the room.

Gesso, compo and stucco have many times been resorted to in the history of the decorative arts, but never have these materials been more capricious and inspiring than they are today. Cornices and the side walls of windows appear with this molded decoration. In keeping with the modern scale of proportion the material appears in great swirling acanthus leaves, or splendid swags and festoons. Furniture appears with gesso decorations and all of the fanciful and imaginative qualities of the baroque era are recreated into the present.

The "Purists" in the world of decoration, those brave souls who forsake all traditions and abhor the "periods" are very much in step with the present ideal of high quality. Once these so-called "Moderns" made their principal argument that of economy, but today they show a definite tendency toward the lavish use of rare woods and an attention to details which takes "Contempore" out of the field of economical manufacture. Inlays of metal, and the occasional use of fine carving appear to grace the austere outlines of the furniture. Modern decoration is still absorbed with mass in space, but there is a de-

finite interest in details which has heretofore been totally lacking. Some of these modern pieces created today are destined to become the valued antiques of tomorrow, not because of their rarity, but for their lasting beauty.

In step with the desire for better quality and individuality of expression, silk emerges from its cocoon of oblivion in the textile field again. Silk, the aristocrat of the centuries in the textile world is once more important in decoration. The subtle glow of silk, rich and unobtruding in a room, appears in a manifold of forms. In some cases it is rough in texture, and hangs in great folds of splendor. Again it appears in authentic reproductions of old designs gracefully to assume its rightful place in the modern decorative scheme. It is to be seen in modern dress, with parallel bands of contrasting color or great contrasting woven forms. The last six months have witnessed the advent of more silk fabrics among the drapery and upholstery textiles than have appeared in as many years. Cottons are still to be had as well as an infinite variety of linens; but these materials are now to be obtained in the heavier pre-shrunk variety and are excellently suited to their purpose. Rayons still hold their supremacy in the field of sheer materials by virtue of their durability, but they have lost favor in the world of better fabrics. Glass has threatened to invade the textile world, but as yet it remains only a prophetic menace.

In the realm of color it is fortunate to predict that the popularity of "Brown and Beige" as well as the "White Revolution" have "waned." The tedious use of monochromatic color schemes has given place to a more liberal palette. Color is spontaneous and refreshing and is never dull or grey in value. Here again the individual dominates the field and today it is with assurance that a favorite color scheme may be utilized in decoration without anyone labeling it as eccentric and out-of-fashion. One notable and important innovation that indicates more than any other the importance of the individual preference in color is the special dye service offered by various textile firms. It is now possible in many instances to have selected fabrics dyed to special shades and tones desired. No longer is it necessary vainly to search for a needed shade or value to use in a room, but now it is possible to attain an infinite variety of colors at will.

For those who furnish in 1937 it is important to remember that the personality of the individual must invade and permeate the house. There are few pitfalls of stumpy, or bizarre decoration to ensnare the unwary. Authentic reproductions, fine materials, good craftsmanship, and above all, good design are of primary importance. The house of 1937 will essentially remain the house of 1937 by circumstance of time, but it has a better chance of enduring in style and beauty than any house furnished for many decades.





Photographs by Stephen Willard

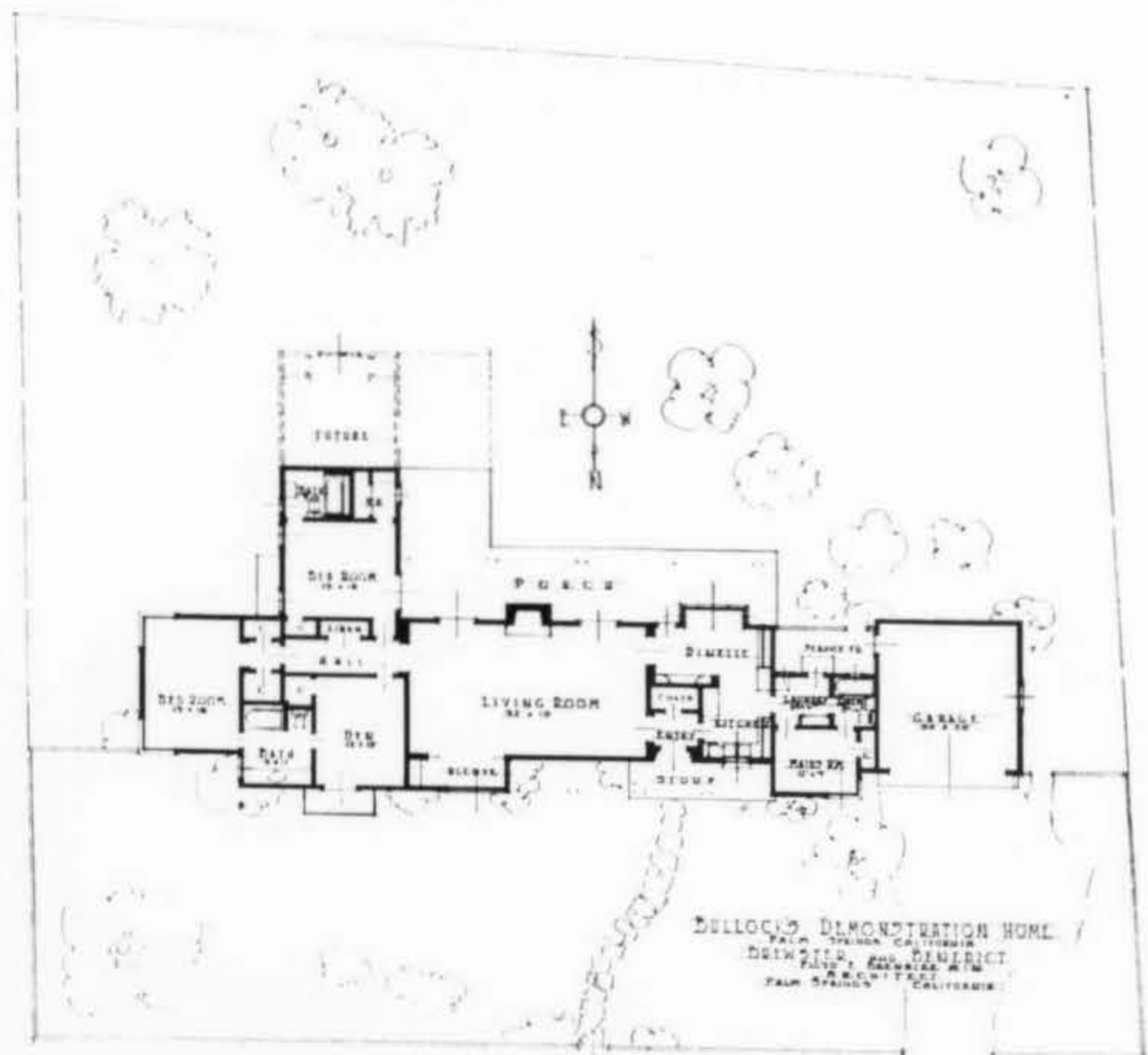
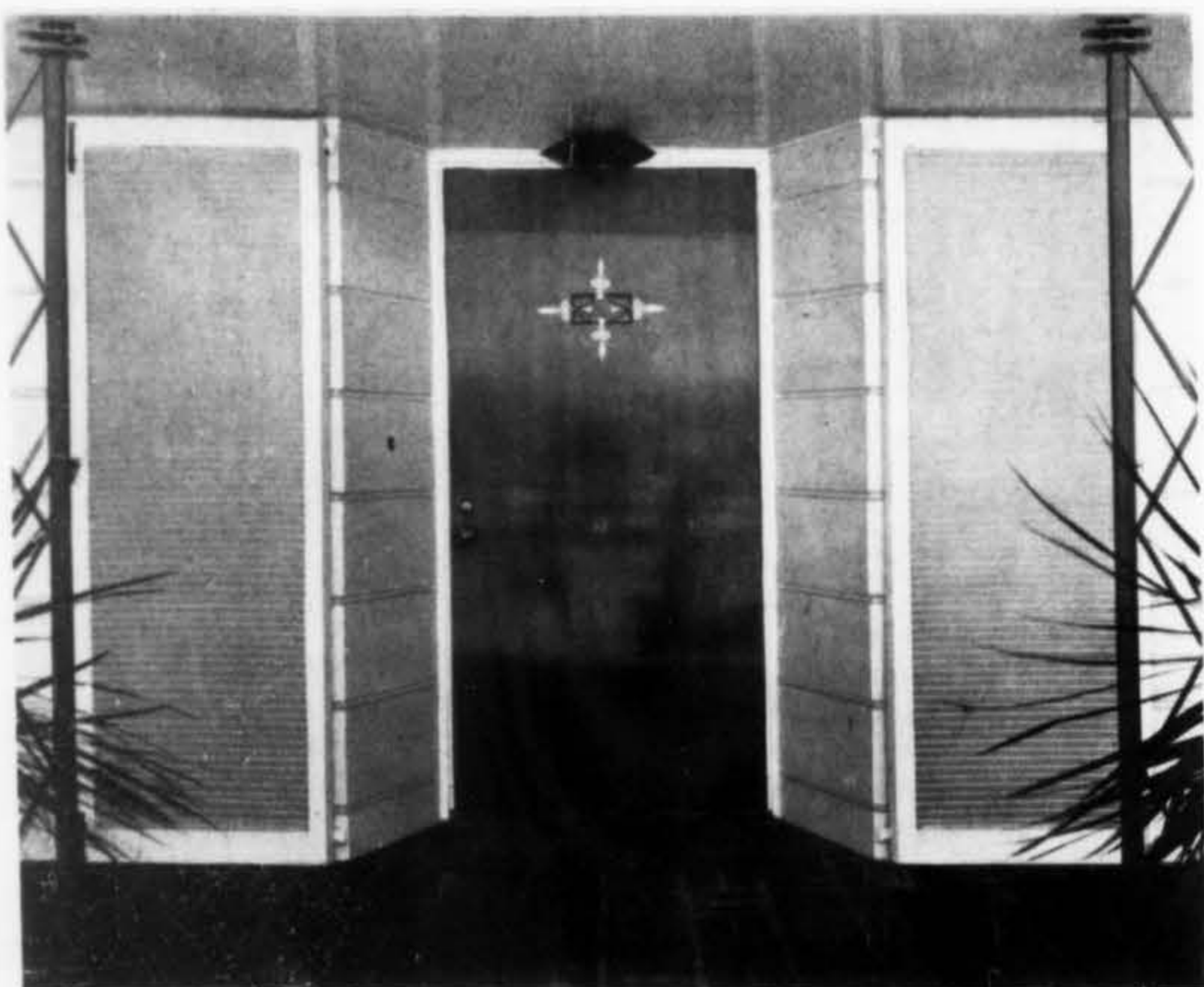
## THE ALL-ELECTRIC DEMONSTRATION HOME

at Palm Springs, California

Designed by  
Brewster and Benedict  
Floyd Brewster, A.I.A.

Interiors by  
Bullock's

Built on long low rambling lines of New Orleans French style, this all electric house is the last word in a comfortable desert home. Of frame and stucco construction the heavy shingle roof is a sandy white, the walls an off-white and light lemon yellow—the shutters and wood trim white, the dado a terra cotta color and the grille work so essential to a house of New Orleans inspiration a gray sage green. To withstand the extremes of the desert climate the house is doubly insulated and has a complete heating and air-conditioning unit in the basement. The porch is large and comfortable, another characteristic of New Orleans that is especially suited to Palm Springs, where outdoor living rooms are greatly in demand, and outdoor dining an accepted part of desert life. The porch furniture is painted a sage green to match the grille work and the seats are an unusual bamboo matting tightly woven.

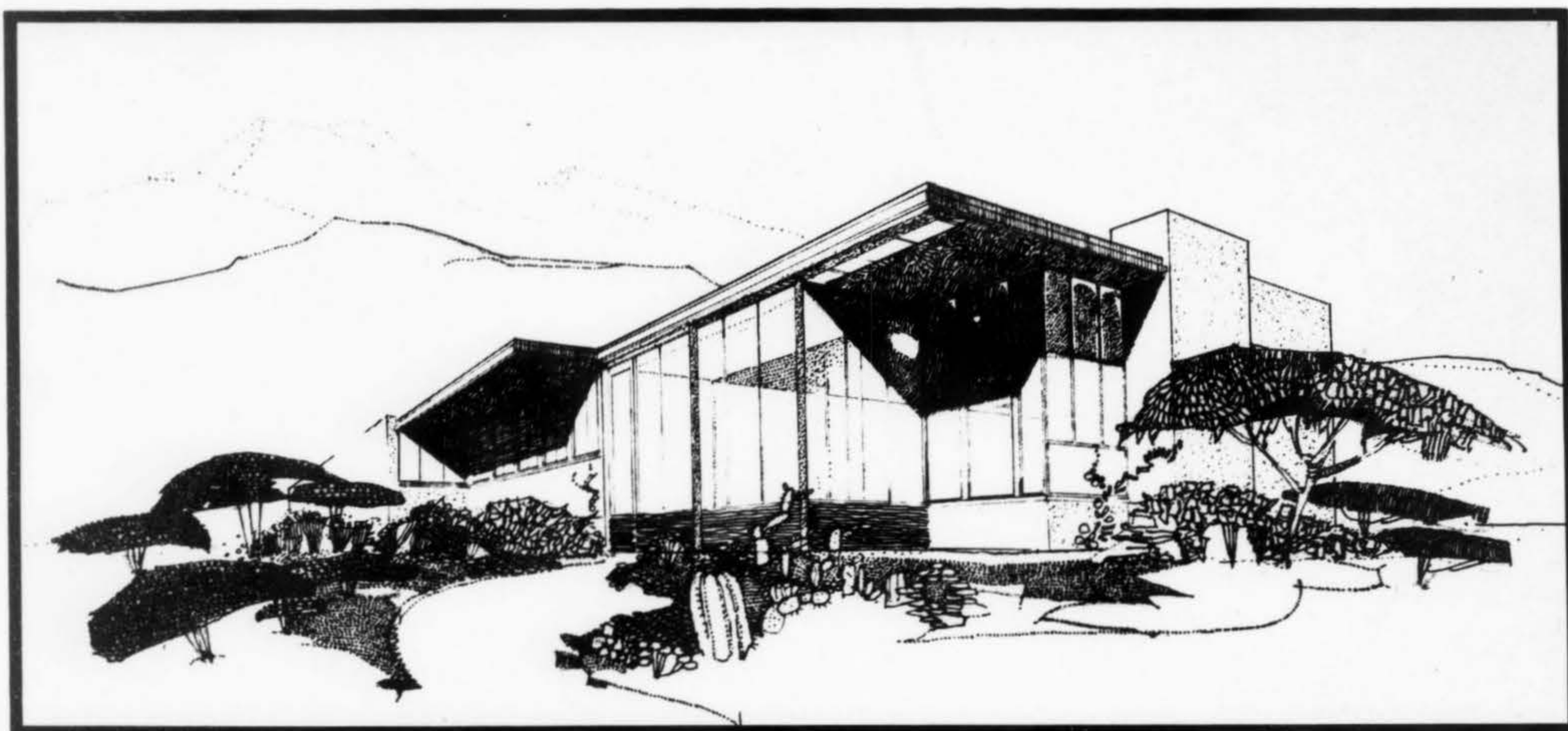




When people go to the desert, they usually go "to get away from it all," and they therefore want their desert retreat to be light, airy and restful. The colors of the desert being most appropriate have been used exclusively in the furnishing of this demonstration home. The large living room has bone white woodwork, a bone white ceiling and walls of a soft apricot. The carpet is a new broadloom weave giving the effect of homespun in beige, apricot and brown, with a suggestion of green. The drapes are white and apricot on a soft yellow background. All of the colors are light, with a southern French feeling and a simplicity that is modern but not too extreme. The furniture is almost all light fruitwood, even the piano is a very light maple. The iron table has a glass top which catches the peach tones of the room. The dinette is small and for family use only—large parties overflow into the living room where an extension table and chairs are painted a soft green repeating the green in the drapes and a wing chair in the other end of the room. The combination of dinette and kitchen have a linoleum floor of bone white, beige and yellow green. The walls are a very light yellow, the curtains white with yellow green leaves, the furniture a set of white-iron glass-topped table and chairs upholstered in a light yellow fabric. All the doors in the house are louvered, giving circulation but privacy. There are two master bedrooms with a third guest room or den. The den has a dado of real bamboo with the yellow stalks and green leaves of a bamboo wallpaper continuing the dado. The woodwork is a green antique glaze, picking up the leaves of the bamboo paper. In this room a studio couch can be made up into twin beds or a double bed. In one of the bedrooms, the corner windows have white Venetian blinds, a lime green frieze broadloom carpet, a lime green dado a little lighter than the carpet, bone white woodwork and a modern and refreshing wallpaper in horizontal stripes of five shades of white. The drapes are of cellophane—a very light pottery color. The furniture is modern. The other bedroom has gray blue wallpaper with white homespun drapes, a soft blue rug and provincial furniture painted a bone white. Bedspreads and a love-seat in peach add a note of warmth. The demonstration home has been completely planned and furnished by Bullock's Bureau of Interior Decoration at Palm Springs under the direction of Lloyd Weirick.







## MENSENDIECK HOUSE

Palm Springs, California

RICHARD J. NEUTRA, ARCHITECT

RARELY may home life and professional work be combined under the same roof and especially under so enjoyable circumstances as those which have been reached by Mrs. Grace Lewis Miller of St. Louis—at her newly finished Palm Springs home and studio. The building is referred to as the Mensendieck House, because here Mrs. Miller will teach the Mensendieck System of Functional Exercises—a subject new to Cali-

fornia, but known in the East and widely accepted for years in Europe.

The house is located on North Indian Avenue, just south of the fashionable Racquet Club, and faces south and east, overlooking broad unbroken desert vistas which stretch down into the golden Coachella Valley and to purple hills and Point Happy. To the west rises massive Mt. San Jacinto, seen through the entrance of Chino Cañon. These views

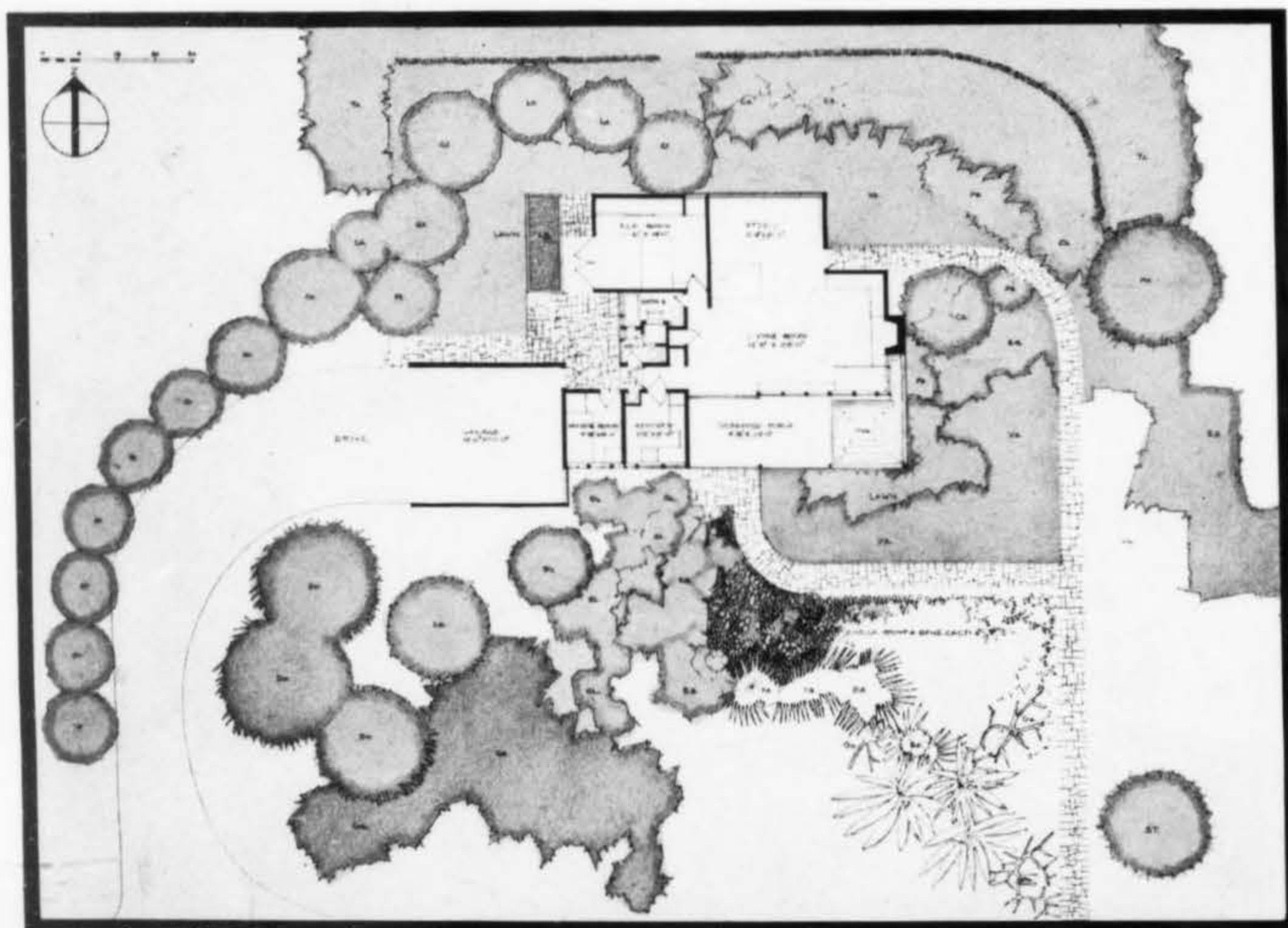
have been framed into living pictures through glass panels which make up a large portion of the wall space.

The theory for the modern house in the desert is the same as that elsewhere—*necessity*. Advances in technology permit the resident of the desert to enjoy its sunshine and scenic wonders under controlled temperature. New methods of construction and design, new systems of insulation and the use of new fabricated materials provide that desired control.

On approaching the Mensendieck House, a calm and simple outline is presented—with all the trimness of a modern product. It is strong and substantial, yet has the elasticity characteristic of the best *modern* construction and design.

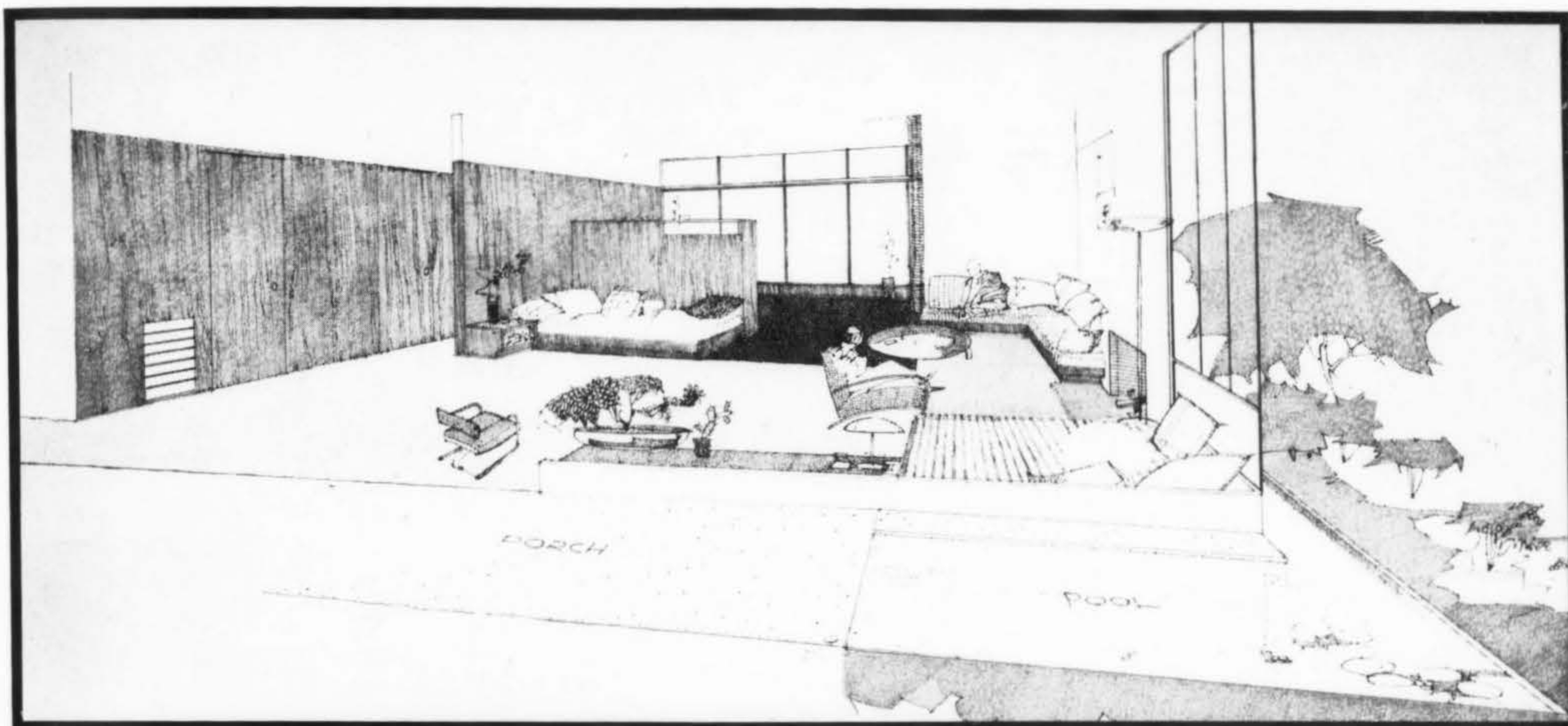
The house includes comparatively large living quarters, with a studio toward the north, a fireplace bay toward the east—and this, extended into a shallow screened porch to the south, forms the core of the floor plan. The little pool in the corner between the porch and the fireplace bay is, so to speak, a part of the living quarters. The pool is circumplanted with desert oasis plants and a patch of lawn. There is one large and one small bedroom, two bathrooms and a kitchen; its entrance from the rear patio and the two-car garage makes up the balance of the house.

Especially distinctive features of the various rooms include in the living room the great opening on the south wall, composed of more than eight panels of clear, crystal glass



The planting around Mensendieck House has been carefully planned by Mr. Neutra, the architect. It includes Encelia, Palo Verde, Parkinsonia, Grease wood, Castor bean, Tamarix, Cottonwood, Cholla cactus, Barrel cactus, Ocotillo, Desert willow, Washingtonia, White Oleander, Grapefruit, Fig, Lemon, and Orange trees, Texas umbrella, Cassia narbonensis, Bougainvillea, Maquey, Century plant, Mesquite, Poinsettia, Bajonette, Yucca, Pomegranate, Verbena, Smoke tree and trailing purple Lantana.





mounted in metal frame. Three of these wide panels form the main door, and this door slides back its full width, creating with this broad opening a living room that is *indoors and outdoors*—extended, as it were, by the screen porch. By this device of sliding doors, the dimensions of the room are carried on into the limitless spaces of the desert.

The requirements in the system of physical education to be taught here are much the same as required by a sculptor in his studio—north light. In the Mensendieck studio, for lessons, the pupil stands between mirrors, back and front. Thus, with this equipment necessary, there is good reason to make use of one of the most sought-after features in modern interior decoration. Since Mensendieck lessons are not given in classes, but privately, and with the pupil wearing a minimum of clothing, the studio is not large. Provision for privacy is made by the drawing of a curtain separating the studio space from the living room. The curtain is suspended from the ceiling, where it glides in a continuous chromium curtain-track. The north wall of this studio, in five panels of diffused glass—being translucent but not transparent—provides privacy without the use of window curtain and creates, at the same time, the effect of a fine Japanese screen.

Built-in features which provide a maximum comfort in living room and studio are the low couches, spacious dining seat, cabinets for radio and filing case, shelves for books and magazines, room for a typewriter and the storage of firewood and supplies.

The main bedroom is well appointed, with built-in bookshelves, intricate wardrobe, and shelf and drawer space at the north wall where there is also a mirrored dressing table nook—with full-length mirrors and a handy built-in cosmetics case. The most unique feature in this room is the pair of glass doors

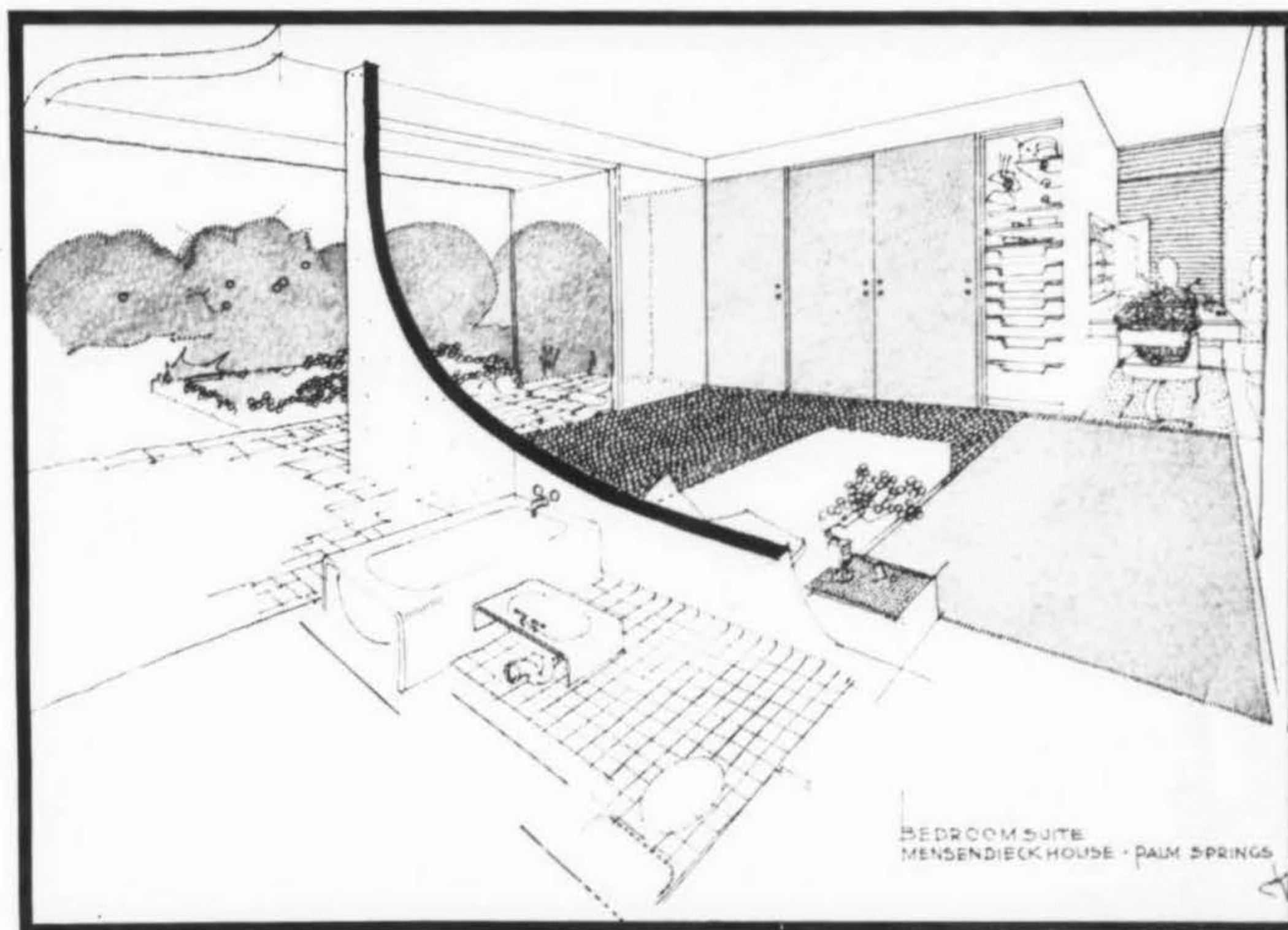
which extend from floor to ceiling and provide not only a view to the west and the snow-laden peak of San Jacinto but, when open, transform the room into an outdoor sleeping compartment. When swung outward the doors form the sides of a screened porch—the screen being a stationary partition with which the opened doors connect. This room, and all the others, are protected against excessive radiation by substantial roof overhang.

The small bedroom and the kitchen, with their south wall largely composed of silvered, steel frame windows, are each made a beautiful compartment, with desert and mountain views. All doors are of flush-panel type, here as well as throughout the house. Other fea-

tures include a built-in refuse container, resilient drainboard, and indirect lighting effects—with bulbs in recessed ceiling space covered with translucent glass.

After opportunity for full enjoyment of the desert had been provided, primary consideration was that of *heat insulation*. Under wide, shading overhang of roof is a continuous soffit of screen which allows access for over-ceiling air circulation. Aluminum foil is built into all the walls and this serves as a heat mirror. Caloriferic panels form the lath of ceiling plaster, and a heavy stratum of light-reflecting gravel adds insulation in the roof. A maximum of cross ventilation is provided, and

(Continued on Page 39)

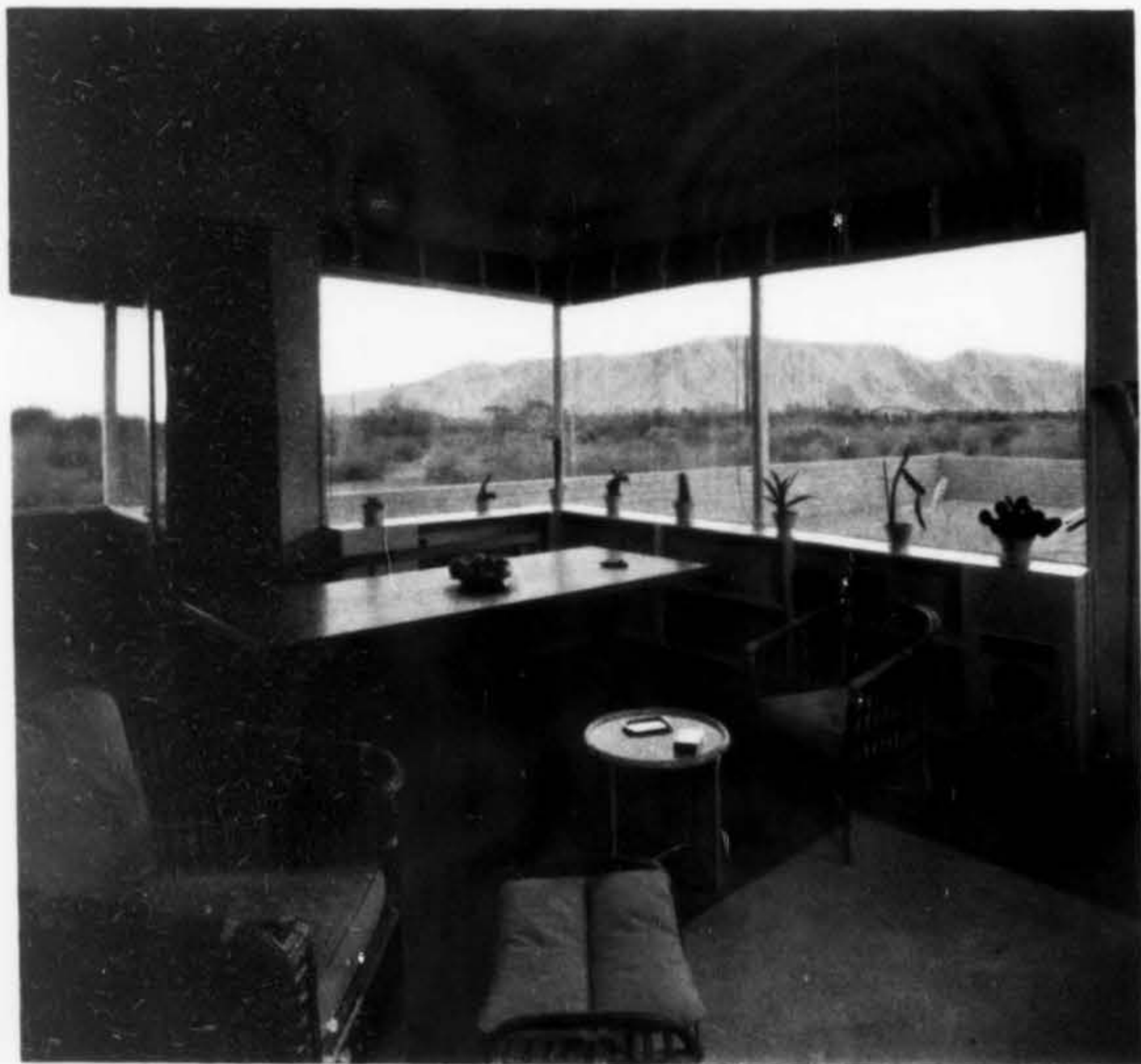




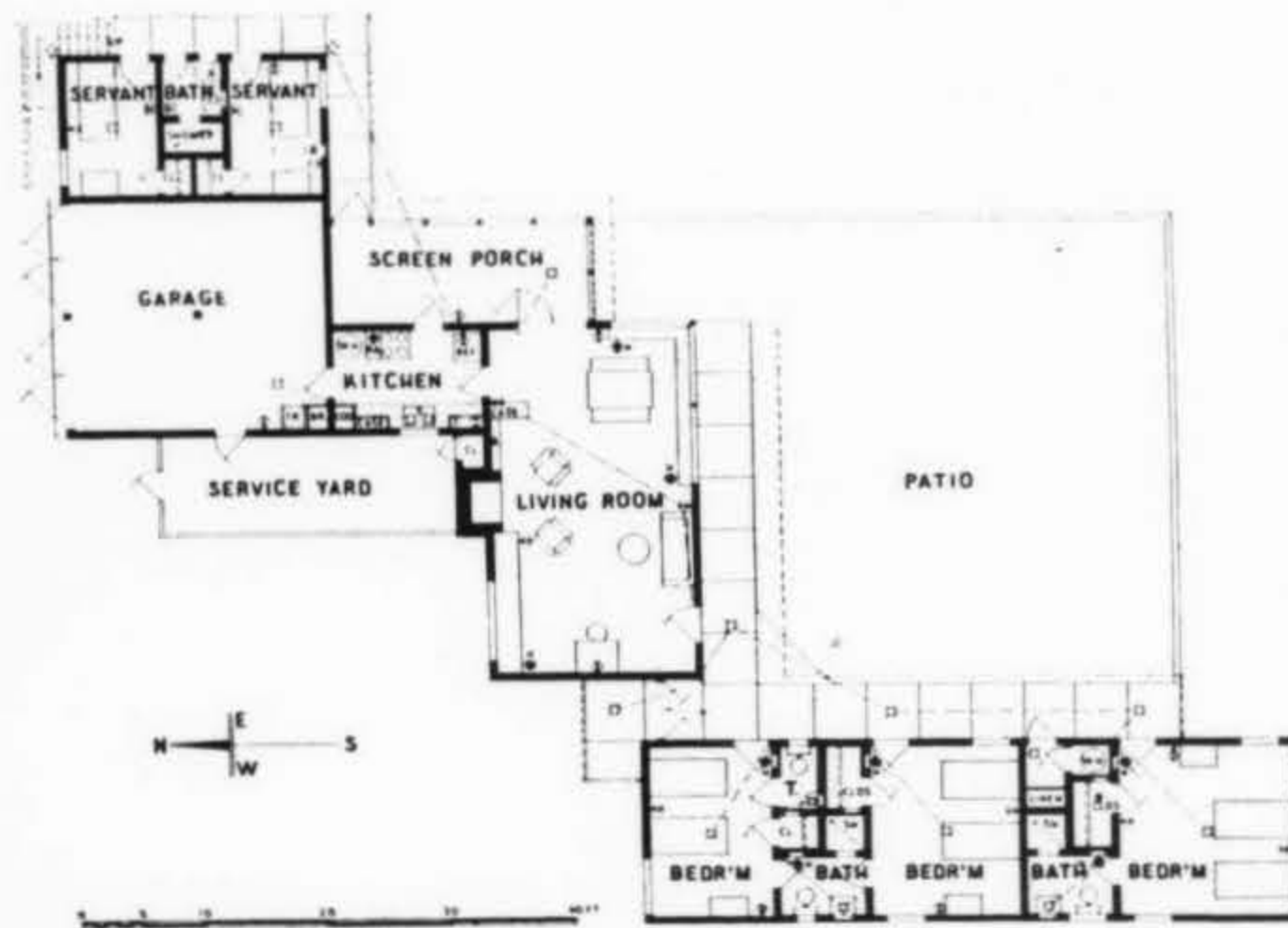


THE PALM SPRINGS HOME OF  
MR. AND MRS. H. U. BRANDENSTEIN

Van Pelt and Lind, Architects



Spread out like a flower to the sun, the Brandenstein home has settled itself to enjoy Palm Springs to the fullest extent. The footings and floor slabs are of concrete with floor finish of stained cement topping. The walls of wood frame are plastered on both sides, while the ceilings and roofs are built of two separate layers of joists with a ventilated three foot deep air space between to keep the house cool in hot weather. The flat roof is water-proofed with a gravel covered composition roof. The casement windows are steel and the entire house is electrically heated with circulating type recessed electric wall heaters.



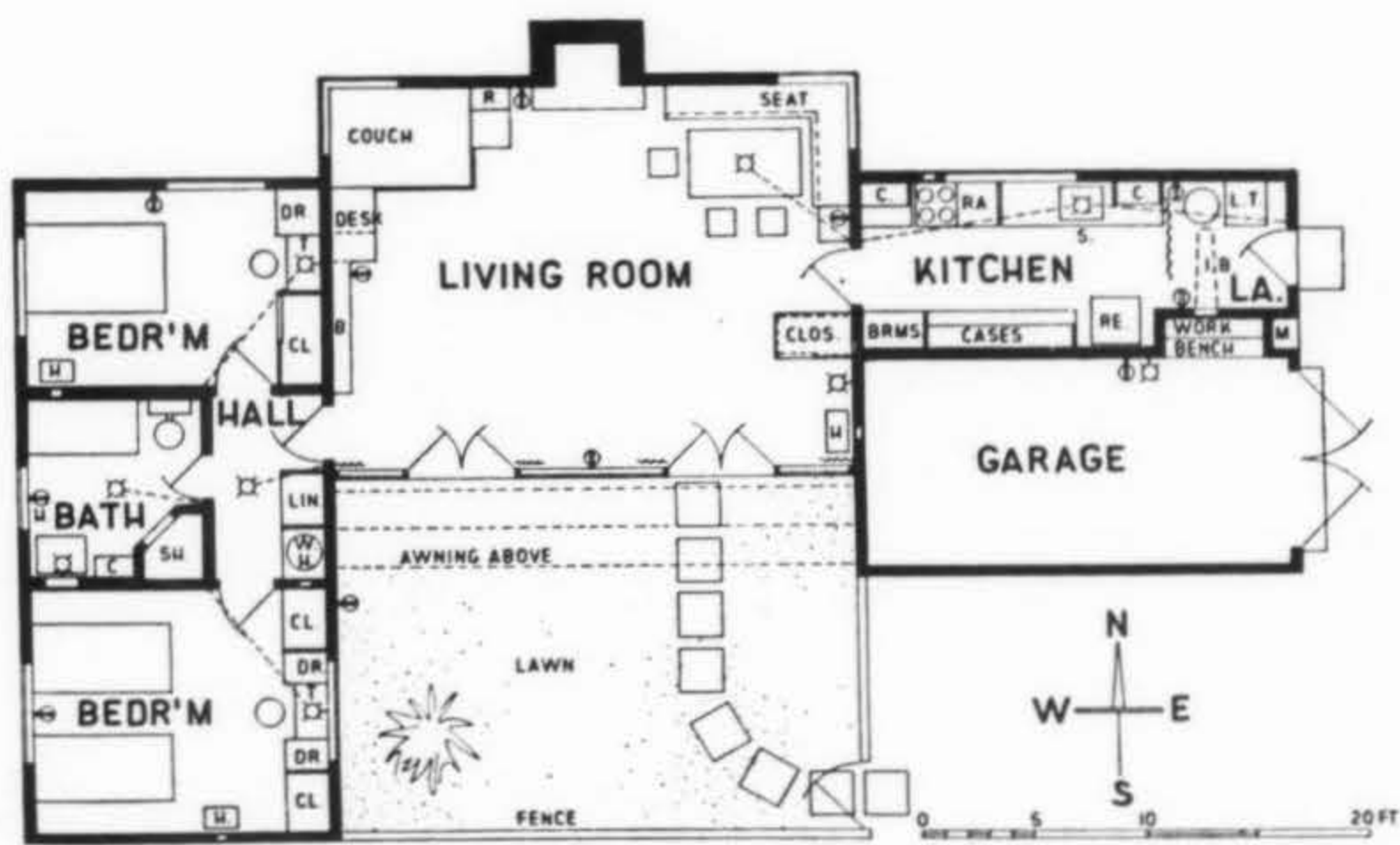
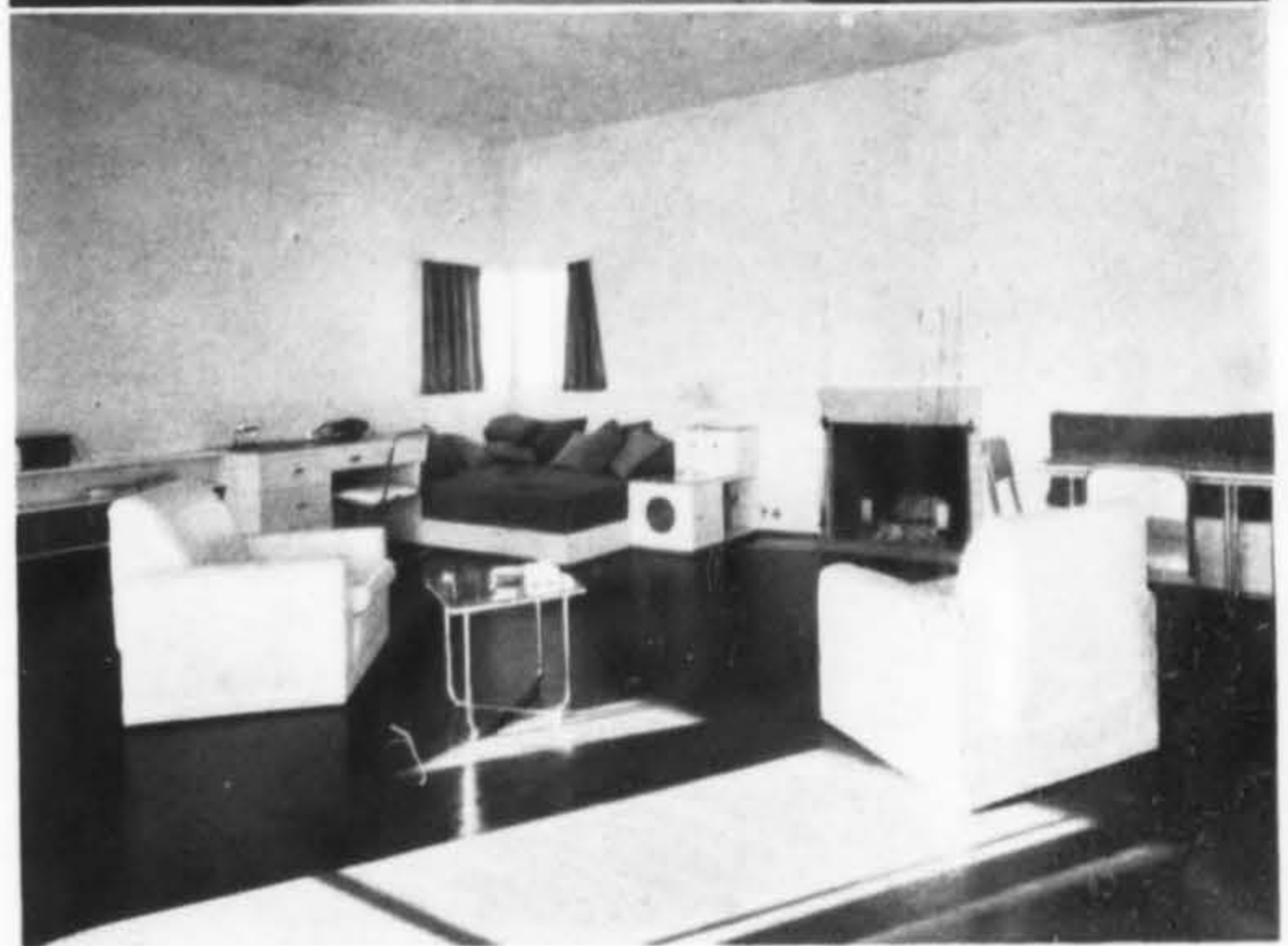




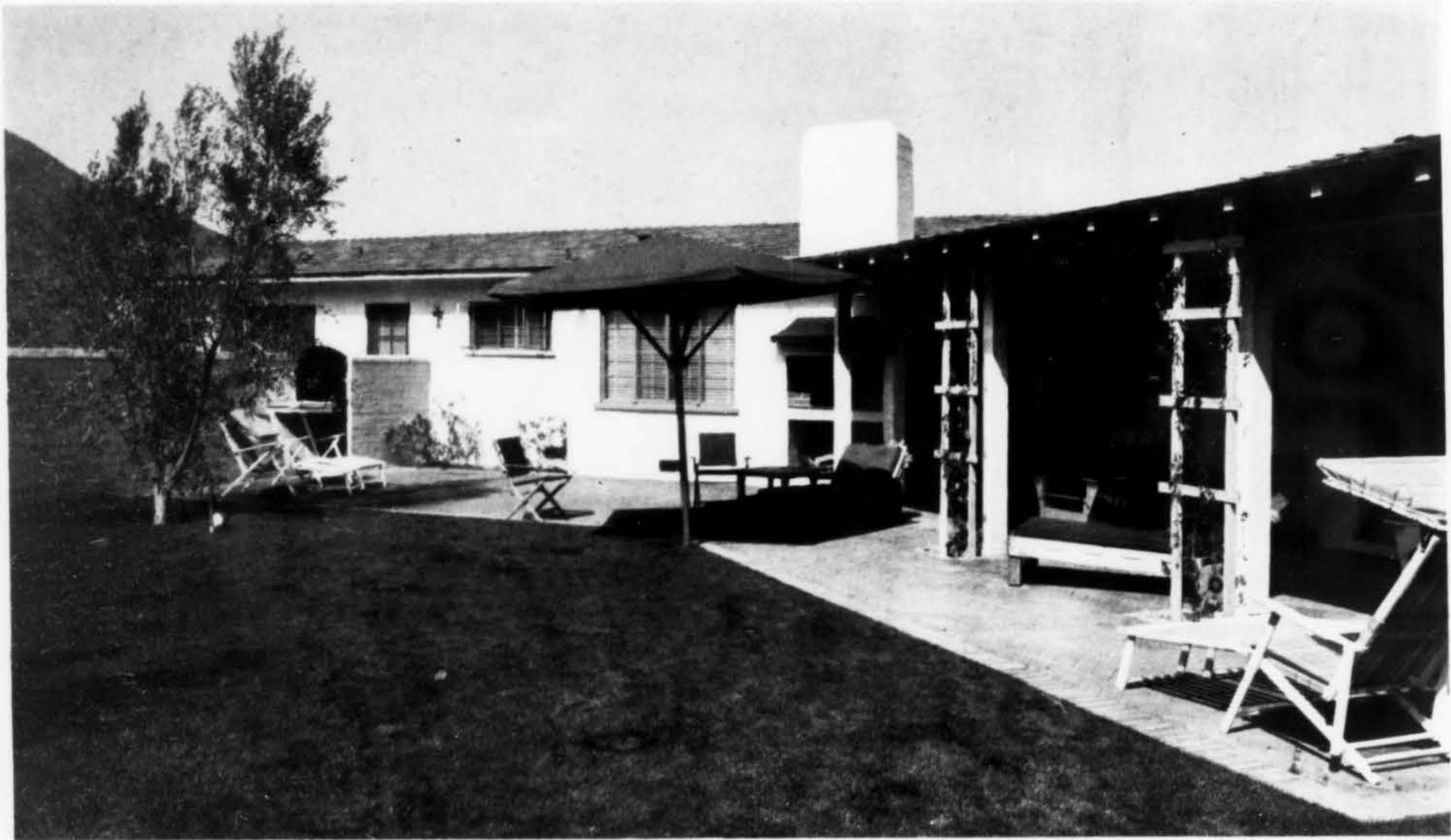
THE PALM SPRINGS HOME OF  
MR. AND MRS. JAMES V. GUTHRIE

Van Pelt and Lind, Architects

A desert house with all the comforts of home and all the joys of the desert. The footings and floors of the Guthrie home are also of concrete with the floors in the living room, kitchen and hall covered with linoleum and in the bedrooms with broadfelt. The walls are of wood frame covered with stucco and the roof is of composition covered with gravel. Windows are steel casements with crank operators and bronze screens. Heating for chill nights is provided for every room through vented gas console heaters. Who would mind living in the desert, if they could have such a cool, modern, livable living room?







Photographs by Mott Studios

THE PALM SPRINGS RESIDENCE OF  
MR. AND MRS. JAMES W. McALISTER

Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

The light of the desert sun and the blue of the desert sky are reflected on the white walls and deep blue shutters and trim of this home at Palm Canyon Estates. The house rests half way up the hill—a typical desert dwelling, of frame and plaster, insulated, and wearing a shingle chapeau. The owner's bedroom wing, built at an unusual angle enlarges and protects the patio where in all probability championship games of croquet are often intense and feverish.







Photographs by W. P. Woodcock

RESIDENCE OF  
JUDGE AND MRS. RALPH CLOCK

Palm Springs, California

Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

From Bermuda to Palm Springs may be a long distance geographically, but not architecturally—since a kinship exists between Bermuda design and the landscape of the desert. This modern Palm Springs home of Judge Ralph Clock is of Bermuda inspiration, with characteristic simplicity of line and detail. A cream roof, remindful of Bermuda limestone roofs, is of shingle tile, white glazed slip over natural red clay. Steel casement windows are framed with yellow shutters, and yellow trim decorates the white walls. Of frame and

stucco, the house is insulated to be comfortable whether the day blows hot or cold. The loggia protected on both sides by bedroom wings is attractively furnished with colorful and comfortable rattan furniture. In the lower left corner can be seen a glimpse of the outdoor fireplace, another excuse to stay outdoors a little longer. Interior decorations by Bullock's in Palm Springs.







Photographs by Mott Studios

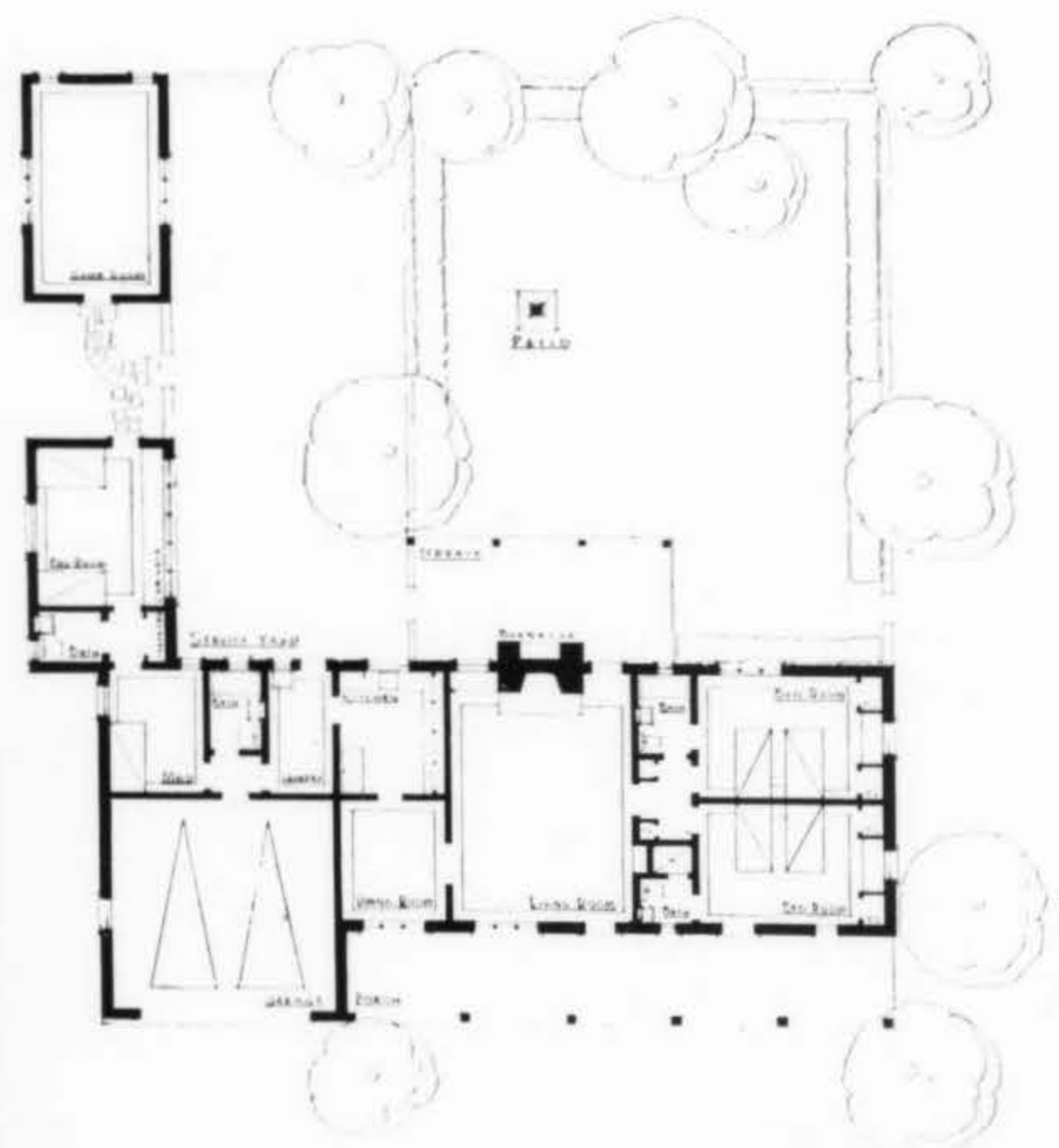
Nature seems to have raised not only the palm tree but the Matcham home itself. At any rate, the building expresses the wisdom of Nature—at adapting her work to the landscape. Architecturally and materially, this Palm Springs residence is "at home" on the desert like a grain of sand. A typical desert ranch house, the building was remodeled and redecorated, with a nursery and playroom added. The playroom is conveniently located well away from the house so that good times may be enjoyed to the fullest and still not conflict with the routine of the rest of the household. An outdoor fireplace and an enclosed patio are easily recognized as Palm Springs necessities. The house is built of a frame construction with hollow cement tile veneer, with white walls and blue shutters and trim. Inside the furnishings are comfortable, colorful and very appropriate.

RESIDENCE OF  
MR. AND MRS. CHARLES O. MATCHAM

Palm Springs, California

Charles O. Matcham, Architect

Offices of  
Earl Heitschmidt, Charles O. Matcham and  
Paul O. Davis







## THE DECORATION OF THE DESERT HOUSE

By BEN DAVIS, A. I. D.

THE house on the desert offers an opportunity to exercise one of the most important principles of present day interior decoration, that of appropriateness. The days of the rugged frontier are gone, and many desert homes boast of conveniences and luxuries formerly considered the particular property of the urban dweller. Once a house on the desert meant a haphazard arrangement of furniture cast out of the town house and placed without reason in the house of the great open spaces.

Period decoration and modernistic variations have been left behind in costuming the desert home. Environment and purpose dictate the style of decoration. Furniture must be comfortable and convenient and devoid of affectations of style or fashion. Large, low couches, comfortable chairs, convenient tables

are the order of the day. The house is more closely allied to life out-of-doors and for that reason it must be suited to entertaining and an infinite variety of amusements. The furniture has to be serviceable and equipped to "take it", for it leads a strenuous existence.

On the desert man's effort to create color effects become rather puny in contrast to rocks, sand, desert foliage and the brilliant display of sunrise and sunset. The great unbroken spaces of the landscape and the brilliant sunlight would pale delicate color schemes into insignificance. Garish color cannot be resorted to in an effort to achieve an effect. Good, strong, vibrant color in pleasing contrasts are suited to the scheme of decoration. The subtle color of the desert itself is too powerful to allow the decorative scheme to

be dominant.

Realistic design fades into insignificance when it comes into contact with the broad expanse of the desert country. The Indians utilized simple geometric combinations, varied with conventionalized animal and plant forms and this same technique is a good one to incorporate into the plan of decoration.

The desert house can be as individual in its decoration as the desire of the owner dictates, but it must essentially remain a house on the desert, subordinated to the climate, the broad expanse of the country and the great bowl of the sky. For this reason it can retain its identity only when it becomes an integral part of the desert itself, a little mysterious, always ample, never over-crowded and entirely devoid of affectation.

A desert dining room with bleached oak for the furniture. The simple oblong forms are repeated in sideboard, table and benches. The carving on the sideboard utilizes motives as old as the desert itself. The armchair at the head of the table has a leather back and seat and the brand of the "Rancho" is embossed in the back. From S. & G. Gump Company, San Francisco and Honolulu.





## THE RACQUET CLUB

at Palm Springs

Spencer and Landon  
Architects

Davis Company, Inc.  
Builders

A STUDIO biography records that "Ralph Bellamy's career has been up and down and up and down. He admits he once got so low, broke, hungry and jobless that with a copy of 'Crime and Punishment' under his arm he contemplated jumping off a roof . . ." But that dark hour was, to quote a popular song, "long ago and far away." Now Ralph Bellamy is "up and up"—wealthy enough to buy a first edition of "Crime and Punishment" as a stage prop for a more dramatic "Steve Brodie." And even if he wanted to

jump off a roof again, he has the choice of several magnificent ones of his own—the roof of a farm in Connecticut, a home in Beverly Hills, a ranch house in Imperial Valley, and the Racquet Club at Palm Springs. He owns the Racquet Club jointly with Charles Farrell, now making a picture, "Moonlight Sonata," in England.

Meanwhile Ralph Bellamy is before the cameras at the Columbia studio on a picture likewise related to meteorological effects. He portrays a weather man in "Weather or No," with Ida Lupino causing a rise in temperature, and Walter Connolly—her father—portraying a frosty wind.

After completing "Weather or No," Mr. Bellamy could undoubtedly set up shop as weather man of Palm Springs—with a conning tower at the Racquet Club—were not the job a monotonous one of singing "Fair Tomorrow," "Delightful Tomorrow," or "Just Too, Too Divine Tomorrow."

Until rather lately, tourists to the desert outdid the lizards at sleeping in the sun. There wasn't much else to do. The only exercise, after a day long siesta, was emptying an expanse of desert out of one's tennis shoes, admiring the sunset, and going to bed.

But Palm Springs today is a desert metropolis of life and play—and the Racquet Club is a center of the modern order on the sands. There you can get your back tanned on the edge of a swimming pool, your arms tanned holding a tennis racket, and your legs tanned kicking about having to go home sometime. At the end of the day a dinner dance or a game further fosters forgetfulness of health, which is most necessary to health.







Above is a view of the *raison d'être* of the Racquet Club—a tennis court. Perhaps the game in the exhilarating air of the desert and in sight of such mountains furthered the embryonic idea of developing a sports center and the next view is a glimpse of the swimming pool with lazy chairs and tables for bridge—tea—a tall drink—and a chat. If another drink is wanted the bamboo bar is just inside. And below the sleek floor for dining and dancing beneath that great inverted umbrella they call the ceiling—which by the way is not only very effective but extraordinarily practical even though it may move as impotently as you or I.





The Palm Springs home of Mr. and Mrs. Alger Shelden is built of cement block walls painted an Indian red, with white wood sash, and a wood shingle roof left natural. The living room and patio are on the opposite side to the approach, thereby assuring privacy from the road and lookout over the desert. Van Pelt and Lind, architects.

## PALM SPRINGS GARDENS

By FRED BARLOW, JR., A. S. L. A.

**R**OOMS for outdoor living—this phrase best describes the successful Palm Springs garden and transposes the well-worn phrase that gardens are "outdoor living rooms."

A garden in Palm Springs is a different problem from one in any other part of the state. Not because of the difference in plant material which may be used but primarily because of the setting and environment.

An underlying principle of garden design is that the garden should relate to its situation and topography; not simply be forced on the ground because of its owner's desire for that particular type of garden. With this in mind, consider the problem of designing a garden that will not seem out-of-place in this desert playground.

On the edge of hundreds of square miles of sand and sagebrush, sprawling so close to the foot of 10,000 foot, snow-capped Mt. San Jacinto that it is in shadow by mid-afternoon, are the collection of de luxe hotels, smart shops, real estate offices and residences that comprise Palm Springs, so close to the mountain that already the newer homes are creeping up its rocky reddish-brown slopes.

With this as a setting it is inevitable that any garden will be dwarfed by the immensity of its surroundings and could not compete with the endless vistas and everchanging colors of the desert and mountains.

How, then, to treat a garden so that it will not be an incongruous note in such a picture? Simply by relating the garden to the house, making of it a purely architectural feature and as such limiting its extent by clearly functional considerations.

The usual principles of good design still apply. The garden to be convincing must satisfy the fundamental requirements of function, unity, simplicity and scale. And the application of these tenets must here be made more carefully and with an even greater consideration of the house and site than usual.

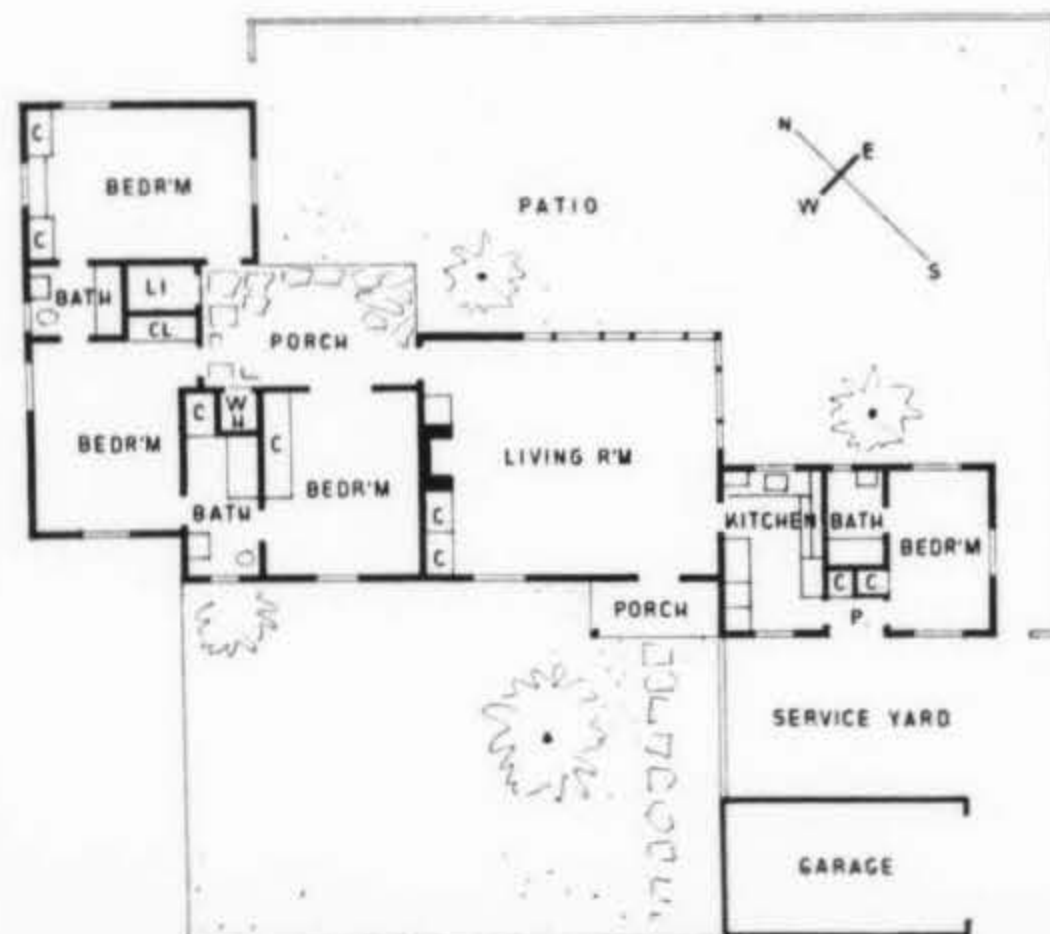
Covering a half-acre or so of desert land with a heterogeneous mass of planting encircling an open lawn area doesn't make for a good garden, although it may be a small tri-

umph for the gardener who made it grow under adverse conditions. True, it is cool and green because of the planting but it does not belong, it could be anywhere. Such a planting does not tie into the desert surroundings and has no particular relation to the house which it serves.

It is better to accept the fact that any natural or desert type planting will prove unconvincing and most uninteresting. Better to bend every effort toward projecting the spirit of the architecture into the garden in such manner that its various parts function as outdoor rooms. As such they will belong in their setting—as much, at least, as the house they complement. Unfortunately there are some residents who insist on living in Colonial houses even in the desert.

Practically everything may be—and is—done out-of-doors in Palm Springs. It is an entirely different type of living. For this reason paved areas, terraces both covered and open, small lawn areas for sun bathing, areas for badminton and table-tennis, swimming pools and tennis courts are the parts from which a desert garden is created. The correlation of these to the house and each other and the enclosure of the whole with a definite boundary, whether this be a fence, wall, hedge or row of trees, make up the garden picture.

This type garden will be satisfying because



it fulfills the four previously mentioned principles of garden design. Function is evidenced by the fact that the garden has been planned to satisfy the needs and demands of the owners and the uses to which it will be put. Unity is achieved through its relation to the house and the tying together of the various parts by a well-defined architecturally handled enclosure. Simplicity will be its greatest charm for it could never compete in interest with the desert panorama. Simplicity in design alone is not enough, it should include plant material. Fussiness and a too great variety of plants will spoil the best of plans. Scale is most important in this affiliation of garden and house as the garden can not successfully imitate its desert surroundings. Here also the use to which it will be put is a determining factor as well as the orientation, extent of the house and limitations of the site.

Outdoor rooms should receive the same careful thought in planning as those of the house itself. Areas for sun-bathing and sports should be made accessible from halls and porches without the necessity of always passing through the living rooms. Paved areas and covered terraces for outdoor dining and refreshment should be convenient to the service portion of the house. Lawns, flower borders and other usual garden features should be reduced to a minimum and placed in such manner that they complement and enhance the desert vistas rather than compete for the center of interest.

Just as windows in a house are often placed to frame particular views, the garden should be made a spot for quiet contemplation of the beauties of the desert, a cool and restful place for relaxation and play.

Palm Springs offers an entirely different kind of life. People come to get away from their everyday mode of living, to play and relax in the warm desert sun. Their clothes are completely different, a new field of desert fashion design has been evolved, and the houses are as much a change from the usual as the lives they lead.

There is every reason for a distinctly different type of garden for these houses and their owners. A garden that will lend itself to this desert life successfully will be planned simply and straightforwardly as a room for outdoor living.



The ranch house of Mrs. M. J. Harrison at Palm Springs has two diagonal wings which form a large patio with a separate house for the complete comfort of guests. The living room opens into the patio through a large sliding glass door. Mrs. Harrison has furnished the house with furniture collected in the Philippines. Van Pelt and Lind, architects.



WHILE on an enforced visit to Palm Springs last July I came upon one of the regular winter residents still apparently enjoying the desert. I asked him if his wife had sent him back to see if she had turned off the electric iron and was told that he enjoyed the desert so much that he was spending time there both summer and winter. He went on to say that Palm Springs was no longer the dry parched desert of the story books but that it was now an oasis to be visited throughout the year.

Plants have done a great deal toward making it possible to endure the summers when temperatures often stand at 120 degrees or more. Plants which are able to survive such heat through the summer and at the same time bloom for several months during the winter are eagerly sought by those who have learned to love the desert for itself as well as for the health-giving warmth which it provides at a time most of the country is shivering.

The season of activity starts about the first of November and extends to April or May. A spirit of gayety prevails and colors flash in the brilliant sunlight. To me most effective plants must match the color and spirit of the situation. Trees must produce some shade, however, the sharp cut patterns made by the shadows which they cast on nearby walls and on the sand have aesthetic value which is hard to measure in a material sense.

Trees best adapted by nature to the production of artistic effects seem also to be able to survive the rigid requirements of the desert. They include such varieties as the Olive with its interesting trunk structures and slowly quaking leaves which flash gray and green in the bright light. The Olive will withstand long periods of comparative drought but will develop more rapidly if given some care. The sharp cut shadows cast on walls and sand by Olive leaves will always hold a great fascination for me.

While on the subject of fruit-bearing plants, let us mention the Orange, Lemon and Grapefruit trees with their lush green leaves and colorful fruits. They require attention throughout the year but offer compensation in fruit as well as in fragrance of flower and beauty of foliage. Other fruits that possess double values are the Fig and the

## AN OASIS MUST HAVE PLANTS

By J. A. GOOCH, Landscape Architect

Pomegranate.

The native Palo Verde (Green Pole) of the Palm Springs area is unique in its ability to thrive on an average yearly rainfall of two inches. In favorable spots it produces a presentable tree and in the spring it is a mass of small yellow flowers.

A more tree-like plant of the same family is the Jerusalem Thorn. It is also known as the Palo Verde because of its bright green trunk and stems. In the spring it is a mass of yellow flowers giving much the effect of a dainty member of the Broom family which has become a tree. The sun filters through the Palo Verde to produce a feeling of half shade such as that which might be produced by a light film of smoke passing in front of the sun. Its ability to thrive on neglect has endeared the Palo Verde to those who own property on the desert.

Probably the most typical tree of California is the Pepper. It thrives from the most northern tips of the interior valleys to the hottest bottom land of the Colorado Desert. Like many of our most beloved plants it was introduced by the Mission Fathers from seed given them by sailors who had stopped in South America. No shade is cooler or color more refreshing than that afforded by the Pepper tree. At the slightest suggestion of a breeze its long graceful branches and dainty leaves fan the earth beneath the tree to a greater coolness than is to be found under any

other shelter. On a desert it is beloved for its shade and revered for its ability to grow where few plants can find even a foot hold.

For stately background effects there are few trees that excel the Eucalyptus. There are none that will attain its height and at the same time withstand the torturing blasts of the desert sun in summer. The Desert Gum (*Eucalyptus rudis*) and the Grey Gum (*Eucalyptus rostrata*) are the best equipped for the rigor of the desert. The New Zealand Beech (*Eucalyptus polyanthemos*) and Manna Gum (*Eucalyptus viminalis*) also do well with a small amount of care.

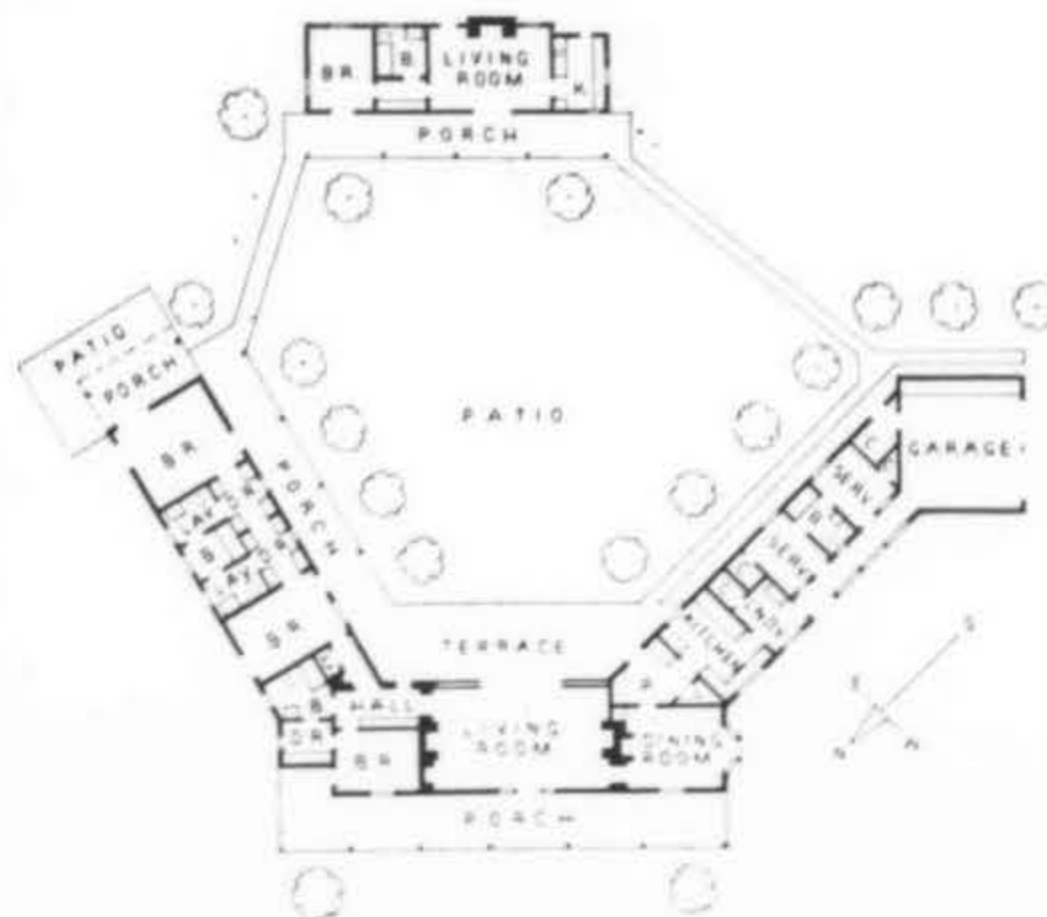
Land owners whose property is exposed to the wind will have use for the Tamarix and the Arizona Cypress. They offer dense wind resistant plants that survive unbelievable punishment after they have become well established.

The trees that lose their leaves for a short period in mid-winter are valuable for some purposes. They permit the sun to reach spots which may need it during the few colder days of January. The remainder of the year they cast a cooling shade. The most popular and probably the best of these are the Thornber Cottonless Cottonwood and the Chinese Elm. Both thrive in the heat and produce large trees more rapidly than any other plants that I can name for desert use.

While speaking of trees we must not forget those which give Palm Springs its name. The native palm is the California Fan Palm (*Washingtonia filifera*). The ancient shore line of the once gigantic Salton Sea can be traced by the remaining groups of wild palms that cling to the meager water supply in what were once the shore line canyons. The native Fan Palm is identified by its heavy trunk and large fan-like leaves which seem to have fine threads clinging to their broken tips.

They differ from the Sonora Fan Palm which grows taller and more slender. Other Fan Palms found at Palm Springs are the Blue Palm of Lower California and the Guadalupe Palm from the Guadalupe Islands.

(Continued on Page 39)





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AS THE winter passes so wanes our interest in winter-flowering plants. It is to be hoped that not many of the readers of this column did much planting of material outlined during the past two or three months for there was not a single variety mentioned which could have withstood the low temperatures of the past month and many of them would have frozen in the so-called steam-heated apartments. So, let us sponge the slate and start with a few spring flowering shrubs and plants.

**Cestrum aurantiacum**

Although this cestrum is sensitive to heavy frost it is well worth taking the chance in most districts of central and southern California. The rich orange color of the flowers, backed with the dark green foliage, makes it one of the most striking plants in the garden. It can be produced from cuttings. The nocturnum is of value principally for its delicate nightly odor. Although in shape it is like the *Cestrum aurantiacum*, the flowers are greenish in color and it is equally as tender.

**Berberis Darwinii**

Few shrubs of a hardy nature that will withstand considerable extremes of heat and cold are as lovely as this *Berberis*. Its one drawback is that it does not handle easily in transplanting. The leaves are holly-like and of a dark green. The flowers are orange yellow and hang upon the plant in showy clusters. In the southern part of the state it thrives best in a shady location but seems to do very well in any situation in the San Francisco Bay region.

**Buddleia veitchii magnifica**

The summer lilac, as this plant is called, is growing in popularity throughout the entire state. It is quite hardy and fairly drought resistant. For certain forms of cut flower decoration it is very well adapted, for it can be cut with stems 4 feet long carrying considerable heavy grayish green foliage. The long pointed heliotrope colored flowers are beautiful in any landscape. It is such a rapid grower that it requires heavy pruning yearly or it becomes woody and ragged.

**Cotoneasters**

This family embraces a large number of plants adapted to almost every condition of soil and climate. Perhaps the hardiest of all is the *pannosa*. It seems to be able to thrive in any soil or exposure, in dry land or perpetually wet ground. Its flowers are not particularly important but in the winter the heavy crop of red berries is very attractive. Like many plants, cutting back will improve the crop.

**Franchettii**

The *Franchettii* is that semi-deciduous type of the stiff habit which bears a sort of reddish yellow color of berries.

**Frigida**

The *Frigida* has never become popular because it is deciduous. Of the prostrate and semi-prostrate types there are the *Simonii* and *Schneiderii*. They are semi-prostrate and cover wide areas. The *horizontalis* usually lies close to the ground and constitutes an excellent ground cover but the *microphylla* and *prostrata* are the ground covers par excellence and are surpassed only for this purpose by the creeping Junipers.

**Thymifolia**

*Thymifolia* is a bit cranky and seems to like only a very well-drained soil. All species of *Cotoneasters* reproduce readily from seed.

**Crataegus**

Many people confuse the *Cotoneasters* with certain varieties of the *Crataegus* family. The *Crataegus augustifolia* is the one that bears the yellow colored berries and has more thorns than a porcupine. Unhappily it is subject to fungus. The variety commonly called *pyracantha* is probably the most commonly used and also bears an orange colored berry. The *crenulata* is the variety that produces the bright red fruit and has the narrow toothed foliage. The foliage is also attractive with its deep rich green. This variety does not respond kindly to transplanting. The *yunnanensis* has become of recent years quite the most popular of the *Crataegus* family. The leaves are glossy and the berries are bright red. It has a spreading habit and is particularly adaptable to covering for sloping ground. When an occasional shoot grows up straight it should be cut back.

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SMART CLOTHES FOR THE DESERT

(Continued from Page 11)

new beauty to win the heart. They are eyelet embroidered, appliqued with tiny flowers, cobbler stitched and gaily plaided. Pique too is smarter than ever, and there is a new nubby broadcloth with big conventional flowers.

The knits go everywhere. In this field many women provide their own styles, creating lovely combinations, but if this is not feasible the shops offer delectable selections. There is a lovely thing in a two piece knit of soft lustre chenille, with wild flowers embroidered into the waist, and a swirling, flared skirt. An import from Austria brings new lines in two-piece, hand-knitted dresses, emphasized by the chenille touch, with a new feeling for color. Colors are not only better but are combined with greater boldness, the lines are freer, the coats are not afraid to flare.

Swimming always seems the most unorthodox sport to accompany the desert but there it is and the proper swim suit must be provided. The choice may include a Kleinert maillot of rubber with a crepey surface, giving the effect of fabric; a sheath of white satin lastex, a sleek suit in electric blue, trimmed with wool, or any of a dozen different styles. A sun coat is a necessity, to be used with the swim suit or the sun suit. One of the best styles and the newest is a gaily printed glazed chintz, cut on simple peasant lines. The skirt is full, shirred into a tight fitting belt line, the bodice is plain with short sleeves. A knee length coat of black taffeta is the outer element of a smart short and halter outfit. The shorts being of a novelty printed taffeta. Shorts are longer and fuller than last season, and are pleated front and back.

With parties at the new Rendezvous Roof, dinner dances at the Racquet Club, at the hotels, as well as in the many handsome homes of the district the gowns for the evening demand a wise selection. These may be chosen from a wide range of prints, also in drifts of fine spun lace, and in combinations of diverse materials. A challenge is a gaily flowered poplin skirt, gathered very full, and a little tight fitting velvet bodice, provocative in every sense. A delightfully fresh costume is a white net with tiny red patent leather pipings, an austere tailored top, and a ballet full skirt of three layers of white net over silk. Then there is the Little Dinner dress, street length, comes in black net with white or beige embroidery, also cable net over print.

Not only does California design clothes for all occasions but has provided new names for most of the shades introduced this Spring into accessories, hats, bags and shoes. Saddle is just what you expect, a rich, reddish copper tone; Sombrero, a soft, rosy beige; Tumbleweed, the real backbone of beige; Tokay, easily visualized, a deep, pinkish wine, and Lupin, that deep, rich blue, known to all Californians who know wild flowers.

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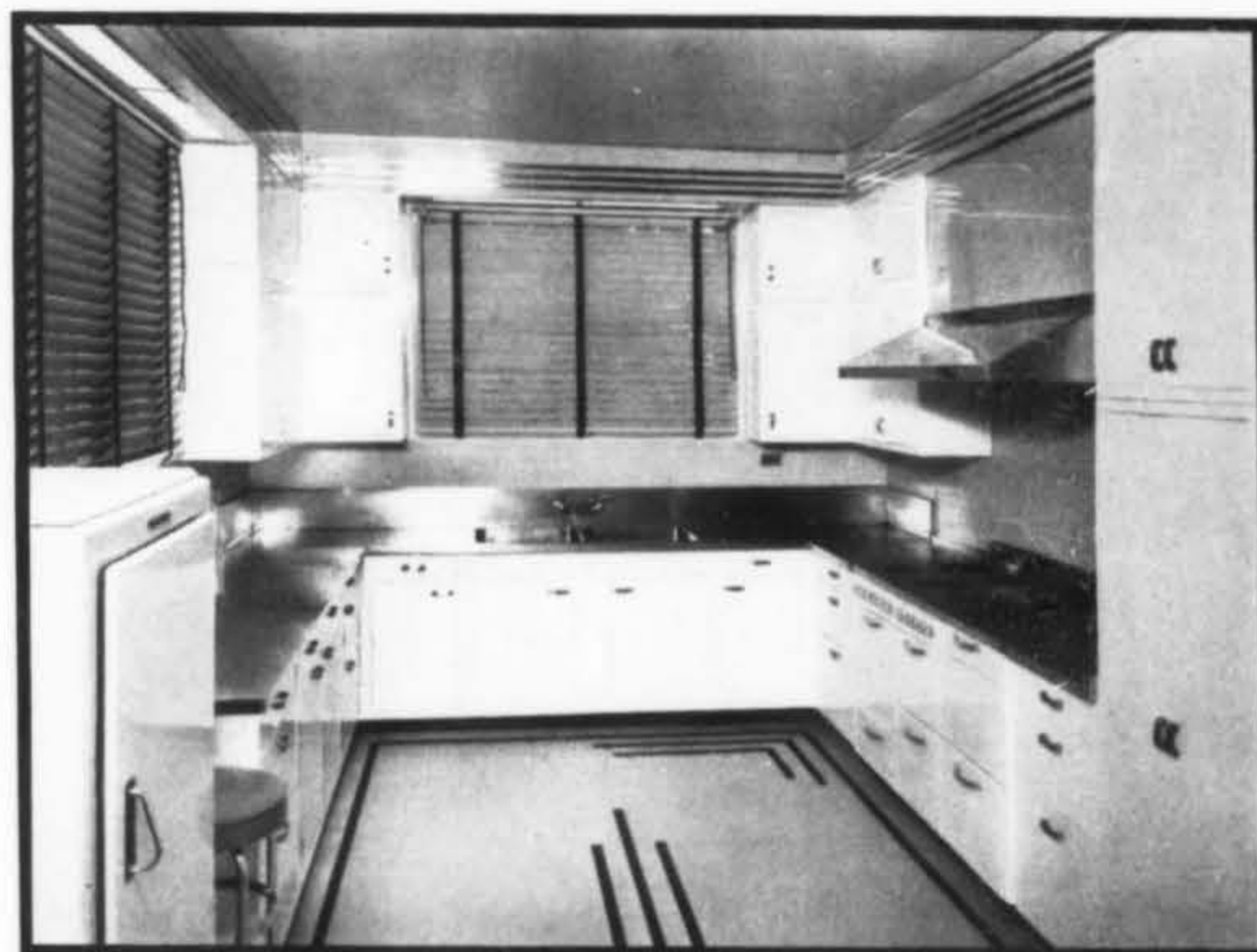
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ANTIQUES

(Continued from Page 13)

light on the subject and revived interest in both Oriental and the English Lowestoft china.

Some of the characteristics of the English Lowestoft are small pin-points of black or bubbles on the surface. There is a slight greenish-blue tinge to the glaze which settles under the rim of a cup or basin and teapot. The color varies, sometimes a creamy tint and again a pearly gray. Also to be noted is that the glaze covers the flange of the lids of teapots. The shapes and handles of the teacups are similar to the Oriental ware. The decorations usually consist of sprigs and wreaths of flowers united by fine lines and dots. Colors in Indian red and black, or brown and gold. Other decorations consist of narrow blue bands, dots, black penciling, coats-of-arms, initials of the owner and flowers in the English manner. One of the decorators was a man named Rose and he marked his pieces with a small rose. There is a peculiar Lowestoft red that is typical of this ware often found on tea-sets.

One of the rarities known to have been a product of the English factory were birth tablets. These are small disks of porcelain two and one-half inches in diameter with a hole for a string. The name and date of birth of the child was painted on one side and a small simple decoration of some kind on the other. Examples rarely appear but when they do they command high prices in the auction rooms.

AN APPRECIATION

THE gift of selecting fine works of art is given to some individuals who in turn enhance the cultural assets of a community by sharing them with the public. This was brought home to the writer very vividly during a recent visit to the home of Mrs. George M. Millard, of Pasadena. Mrs. Millard has collected treasures from many places in many lands. Each piece is a special bit of art in its proper setting—whether it is a rare book, a master's canvas, a priceless tapestry, silver of exquisite craftsmanship, beautiful glass or lovely porcelain. There is so much beauty expressed in the house that shelters these treasures—a beauty that is so natural an accompaniment of the furnishings that it is all blended into one harmonious picture. House, furnishings and garden seem always to have been there. It is connoisseurship of selection and setting carried to a high degree and is an inspiration to all who love beauty. That Mrs. Millard graciously shares this beauty is of inestimable value to student and collector alike.

BRIEF MENTION

A WELCOMED visitor to Los Angeles over the holidays was Mr. Harry Simmons, of London, England. Mr. Simmons, a past-president of the British Antique Dealers Association, gave an interesting talk at the Ebell Club as did Mr. Bernard Callingham of Cannell & Chaffin. Such talks help to give the public a better understanding of what antiques mean in furnishing the home.

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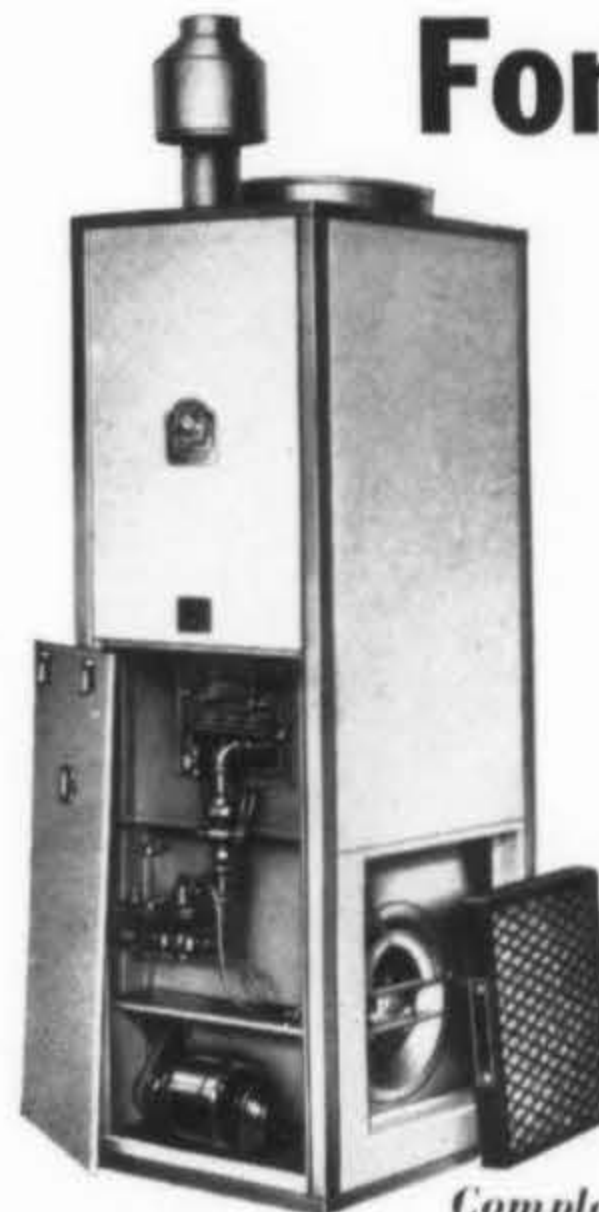
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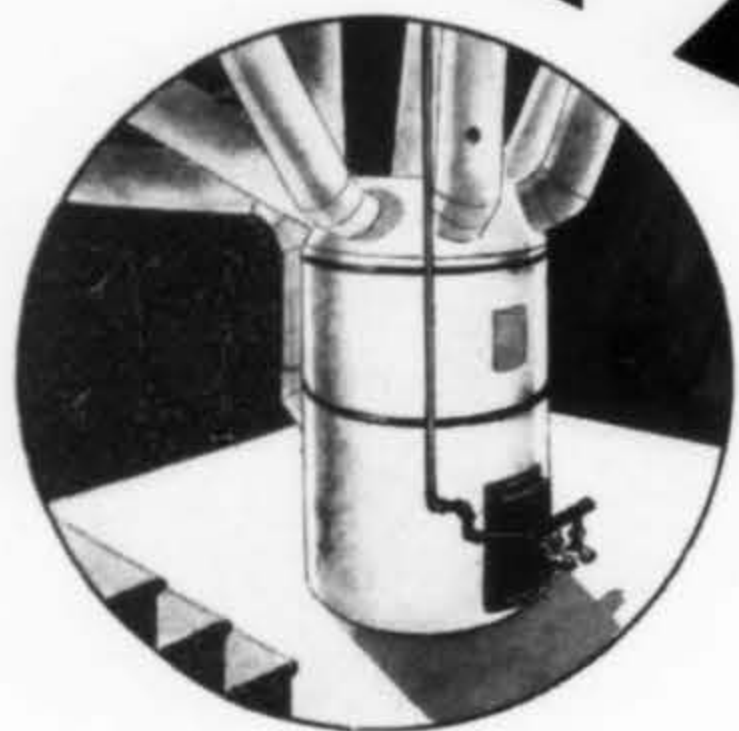




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**AN OASIS MUST  
HAVE PLANTS**

*(Continued from Page 33)*

The Date Palm of Commerce and the Ornamental Date Palm from the Canary Islands are being planted more extensively at the present time and when Palm Springs has mellowed with maturity these trees will do much to give the impression of an old world oasis.

There are many more trees of merit but I will mention only the Carob, the Bottle Tree, the Beaf Wood, the Arizona Ash and the Hackberry as varieties well worth planting.

It is with a slight stammer that I begin to comment on shrubs suited to desert use for the recent cold spell extended into the desert and has raised havoc with many of the most colorful flowering shrubs. The Hibiscus with its incessant succession of giant flowers in red, pink, yellow and orange, are now practically a total loss, but they have given color for from 3 to 5 years since they were last badly damaged. The same is true of the colorful Lantana and a few of the winter blooming forms of Cassia or Senna as they are sometimes called. The berry producing shrubs have proven the hardiest of the colorful group. Cotoneaster parneyi and Cotoneaster pannosa are flawless for desert planting. The large berry clusters and dark foliage of the Cotoneaster parneyi will recommend it highly. Pyracantha lalandii with its upright growth and thousands of bright orange berries can be grown in sun or shade. Pyracantha yunnanensis with its low spreading habit is the best of the firethorn group for use in covering banks or large areas. The Bottle brushes in several forms are useful and colorful, and the Dwarf Flowering Pomegranate produces winter table decorations. Oleanders revel in the sun and postpone their bloom till late in the fall in order to give early arrivals at Palm Springs a thrill.

Other winter and spring flowering shrubs include the Buddleia, Desert Willow, Eucalyptus, Brooms, Tea Tree, Privet Myrtle, Bush Tecoma and Laurustinus.

Vines have taken a hard blow from the frost. The colorful Bougainvilleas that were the pride of Palm Springs now sadly hang their heads in anticipation of the opprobrium that will be heaped upon them for their failure just as Aunt Susan was due to arrive from Chicago. Honeysuckles and Jasmynes have held their own and the faithful Wisteria will respond when spring calls forth its panicles of blue and purple.

The usual riot of annual flowers have been damaged to some degree but give promise of a rapid recovery and plenty of color. Calendulas, Pansies, Violas, Petunias, Verbenas, Larkspur, Lobelia, Nasturtiums, Marigolds, Painted Daisies, Primroses, Corcopsis, Mexican Evening Primrose, and native wild flowers add color to the ground and a quick floral effect in patio gardens.

Roses thrive on the desert if given plenty of water and food. Beautiful flowers may be

cut at Christmas. A brief rest about January with a severe pruning will bring startling results during late February and all through March.

There are other things that might be said about desert plantings and other plants that are equal to many of those mentioned. However, when this list has been exhausted I have many more that may be added.

**MENSENDIECK HOUSE**

*(Continued from Page 23)*

ventilators under the ceiling prevent air from forming in an immovable hot-air cushion there.

Provisions for heating include a large fireplace and built-in fan-type electric heaters. There are several forms of indirect lighting and one of these is the continuous light-soffit underneath the south front roof. This serves to illuminate the house interior from the outside through the windows and acts, at the same time, as an optical curtain if interior lights are switched off.

The exterior displays three materials—plates of glass shaded by overhangs—metal columns and eaves, aluminum coated—and almost white, waterproof brush coat on the cement plaster. This color accord is set off by the dainty green of the Palo Verde, the blossoming of the Nerium oleander, the pink verbena and fresh green lawn around the pool, and the copper colored bougainvillea.

The planting plan is self-explanatory, but is one that should be studied carefully to appreciate its full meaning. It combines the common and the rare desert flowers, herbs, shrubs, and trees—as well as cultivated citrus. The tamarix forms a protective background, and Mt. San Jacinto rises beyond.

Altogether the Mensendieck House expresses the wisdom of architectural design, where the beauty of Nature may be completely enjoyed and her tempers and temperatures gently curbed.

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DEMANDS  
WIRING  
ADEQUACY**

Streamlined automobiles of 1937 type would be of little use on roads adequate for the horse and buggy. No one questions the wisdom of highway development's keeping pace with automobile development.

Yet many expect the electrical highway in commercial buildings to accommodate 1937 traffic with wiring barely adequate ten or fifteen years ago.

Tremendous increase in use of electrically driven office machinery, beauty parlor equipment and scores of other devices, together with the growing demand for better light, is bringing many building owners to shocked realization that their comparatively new buildings fail to attract tenants because of electrical inadequacy.

The architect may not feel that the responsibility is his, but unless he has suggested, in fact strongly urged, liberal wiring provision at the time of building, some criticism is sure to fall upon him.

Include wiring adequacy in your recommendations.

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LOS ANGELES



# TOMORROW

"In today already walks tomorrow"

WE have just developed a grand idea which we feel confident will make Tomorrow a day worthwhile. There is altogether too much looseness in the method of electing statesmen and tolerating politicians. The people still have too much to say about who shall be seated in the halls of legislature and on the benches of our courts. We do not see how we can tolerate this freedom of choice on the part of the people much longer, little as that may be. So, we have conceived the idea of a political hiring hall, from which we shall send all office holders when as, and if needed or demanded by the people.

When the situation is entirely under control we may go further than the awaiting of requests for office holders and shove them in at our own discretion. This will put us in a glorious situation. When all offices are filled by persons whose traits and characteristics are of our choosing and from a political hiring hall, we will be in a position to trade with foreign countries on a basis that cannot fail to be remunerative. Should Russia make a bid for legislation or even revolution that is worth consideration, all we will have to do is get on the radio and tell our office holders and jurists to turn communist as soon as they have turned off the radio.

As soon as it appears that nothing will satisfy the American people except revolution, let's have it quick and fast. If it is found that this method is too bloodless to be amusing, sanguinary actions can be easily introduced.

It is a grand idea, and by the way things seem to be going now, it will not be long before we will be able to introduce it.

## THE FEDERAL THEATER PROJECT

THE comment that the Federal Government is getting interested in too many activities is open to debate. One that has been discussed more or less freely in San Francisco is the Federal Theater Project. The trouble with most of the commentators is that they do not discriminate between the merits of the Project and the quality of work they have put out to-date.

We have attended the last two performances, one a marionette show at the Federal Theater in Bush Street, and the other "The Devil Passes", a play by Benn W. Levy, at the Columbia Theater in O'Farrell Street. Both performances brought out distinctly the contrast between the merit of the Federal Theater Project and the quality of performance.

The marionette show was "The Crock of Gold", by James Stevens. Obviously, any criticism of this glorious whimsy would be unjustified, but the way in which it was presented and interpreted as a marionette show is quite another matter. We did not expect to see a production of any such quality as the Yale Puppeteers gave some years ago in Los Angeles, but there were some glaring discrepancies, and failures in the interpretation of the spirit of the Leprachaun, and the Philosophers were disappointing. Nevertheless, the merit of the project was more than demonstrated and it is our prayer that the Works Progress Administration will continue the development of their Marionette Theater. As to "The Devil Passes", here again the vehicle was superior to the performance. The play is unquestionably good, well articulated and interesting, although in spots it could be made more logical and more like something that human beings might do, but the interpretations were ragged in spots and the entire production lacked unity. But whether the quality of presentation of the first few Federal Theater Project dramas and marionette shows meets with our complete satisfaction or not, it is evident that a continuation of the work justifies our belief that it should go on, and will eventually result in raising the standard of theatrical entertainment to a higher level.

## SCENIC RESOURCES

WE in California are the glowing evidence of the truth that blacksmith's mares and shoemaker's sons have no shoes. Surrounded with the diversity of natural beauty and landscape charm that cannot be surpassed, we still ignore and neglect a great many of our possibilities. It has only been in recent years that we have done much to call public attention to the possibilities for winter sports.

Now comes a most worthy project in the vicinity of Soda Springs. At that particular spot in the State of California are ideal conditions for both summer and winter sports, within easy striking distance from all points in central California. Here it is proposed to establish summer golf, swimming, fishing, hunting and water sports on lakes that will be frozen for skating in winter. Over the hills and mountains that furnish ideal hiking and hunting areas, each winter affords deep blankets of snow on terrain that is almost ideal for skiing. It is much the same as is the condition of the Central California health springs which until recently have been allowed to grow much in the same way as the proverbial Topsy. It seems now that Tomorrow will see many operators industriously active at last in developing the resources for summer and winter sports that nature has dropped in our laps.

## TOMORROW'S TUBE

DESERT goers who saw the movie, "Transatlantic Tunnel," are hoping that Tomorrow will bring a subway from Los Angeles to Palm Springs. How much more modern to step into the "tube" in a big downtown building and a few minutes later emerge in the basement arcade of a fashionable hostelry in the middle of the desert. Another whisk in the elevator and they can enter a superbly furnished apartment to prepare for a sortie against Nature.

A subway would also help to solve the Sunday evening traffic problem. As it is, motorists often have to proceed homeward at the pace of a boy on the way to Sunday School. They watch the sun descend and wonder if they'll still be on the road when it comes up again. Games to pass the time away have been considered—such as racing with tortoises, or broad-jump events from the roof of one car to the next one. It has been suggested that funds be raised for the subway by fining each driver ten cents for every cuss word at the drivers ahead—back-seat drivers to do the collecting.

## TODAY'S BEST BUY FOR TOMORROW

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## ART ON THE RUN

(Continued from Page 7)

artists are sufficiently insistent. Though yet two years hence we must start working, planning and creating for a display of our native art which will bring universal recognition of our abilities.

\* \* \* \*

Let us be more specific in our suggestions. Sales of art have been notoriously poor in the last few years, nevertheless, one cannot gainsay that there could be no greater stimulus to our younger artists than the merry ring of silver on the till for the purchase of his efforts be he even an uncommercial esthete; no praise or compliment can be as sincere as payment of money for his work. The WPA has given him, more than any other benefit, the opportunity to study and develop. Let us now give him that further encouragement he needs. I propose periodic outdoor sales of such tyro efforts, limiting the values so as not to conflict with the established art dealers. In San Francisco, the top of Telegraph Hill is a mecca for tourists and citizenry alike, overlooks the bay and the forthcoming exposition site and has ample space for a Sunday exhibit. In Los Angeles, Pershing Square is ideally located, in Portland the Park Blocks, in Seattle Olympia Square. Maintenance and advertising could be managed by retention of a small percentage of each sale. Here is an opportunity for our established art associations to sponsor a movement which will give the local artist what he needs most: confidence.

\* \* \* \*

The California Society of Etchers 1937 Annual show is not startling. It is not startling because we are used to seeing excellence from its members. Gene Kloss, particularly in her dry point and aquatint of "The Night Mass," was the high spot, though not a prize winner. Nicolai Fechin's two lithographs are remarkable for their draftsmanship (in these days of crudities and malformations). John Kelley's Hawaiian portrait studies are vital and strong, Ray Bether's wood engraving is a masterpiece of design and the small portrait by Hutton Webster is particularly delightful. Incidentally, Mr. Webster, whose work is new to the coast, is the 1933 Pulitzer painting prize winner, and is currently being exhibited in a solo show at Stanford Art Gallery. The balance of the annual is composed of traditional well executed prints, lacking in artistic merit or worthy subject matter.

\* \* \* \*

The Chicago Annual is a dull and uninspiring event judging from the few examples being currently shown in the West. Containing little of the feeling of middle Western existence, most of its works could have been done in Arkansas, Alaska or Afghanistan. Alan Tompkin's "Hitch-Hiker" is the exceptional attempt to portray contemporary America, but unfortunately gives evidence in the artist's technical deficiencies of his having thumbed his way through art school.

\* \* \* \*

As this is being written the fifth annual brawl of the San Francisco Art Association is merely a speculative bacchanalia, but as it is being read I fear it shall be a memorable headache. If the Parilia is offered as a reward of gratitude for the public indulgence during the year, it may limp through with this excuse. But if it pretends to be the spontaneous effluence of esthetic enthusiasm it is a gross misrepresentation. It is the most publicized local event of the year in which art is the motif and many people derive their only impression of art from its sordid details. If it were customary for patients to carouse yearly in the name of Medicine, the Medical Association would quickly hush it with wrinkled brows, or if clients annually cavorted in blasphemy of Law, the Bar would quickly revolt. But both doctors and lawyers, bar-keepers and brothel keepers will unite in licentiousness and send the bill to art. It is unbelievable that an organization capable of such benefits to art, as is the San Francisco Art Association, can do much good in one evening of profligacy. If you must get drunk do it in spite of the fact that your interest is in art, not because of it!