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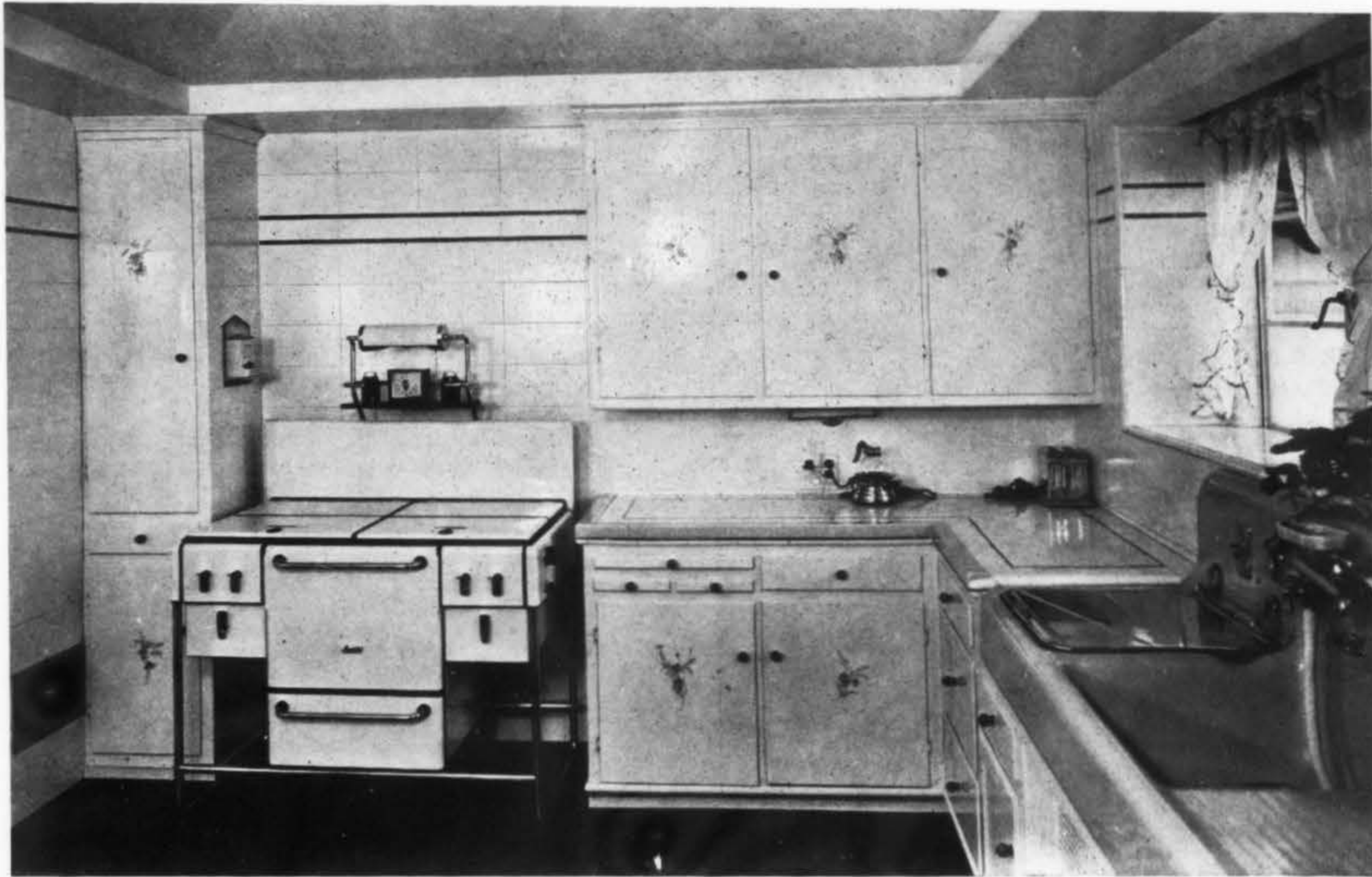
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THE CALENDAR

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

ANNOUNCEMENTS

SEMANA NAUTICA, Santa Barbara, grows more interesting each season, and the fifth annual is held July 3-4-5. This year's program includes Star Boat Races, Sir Thomas Lipton Cup Series; Moon Boat Races; "Chancellor Midget Air Races;" Outboard Motor Boat Races, and an Illuminated Marine Pageant.

SANTA CRUZ, frequently described as central California's favorite beach and mountain playground, provides a Fourth of July Celebration continuing for four days, 3-4-5. The Santa Cruz Dog Show is held, July 25, at the Pasiempo Country Club. This club also announces Golf-Mixed Four-somes, July 25.

FESTIVAL OF ARTS opens at Laguna Beach, July 30 and continues through August 7. The theme selected for this year is "The Spirit of Laguna," to be portrayed and emphasized in exhibits and pageants of artistry in various fields.

PAGEANTRY will mark the opening of the spectacular new Feather River Highway, August 13-14-15. Governor Frank Merriam of California, and Governor Richard Kirman of Nevada will participate in the dedication of the ten million dollar route.

COUNTY FAIRS punctuate the summer season and one that never fails in interest is that of Santa Barbara County, held July 21-25, at Santa Maria, noted for its flower fields and its famous Inn, and usually termed "the town midway between San Francisco and Los Angeles."

KENNEL CLUB, presents Twelfth Annual Dog Show, July 17-18, at Santa Barbara, with many important entries.

SUMMER CALENDAR at Hotel del Coronado is filled with entertainment. Annual Invitational Tennis Championship closes July 5. Formal opening of the dinner dances and floor show at the Turquoise Swimming Pool is July 2. Dinner dance in the Ballroom, following the opening of the Del Mar Race track is July 3. The Pet Show is held July 14. July 22-23-24 are the dates for the Badminton and Ping Pong Tournament. From late in June to September 18, Rainbow Fleet Sailing Races, swimming meets and aquatic sports are featured every Saturday.

JUNIOR LEAGUE of Santa Barbara gives the "Follies of 1937" on July 21 for the benefit of their special philanthropy, Sunshine Cottage, where undernourished and underprivileged children may regain their health. The theme of the show is a South American cruise and thereby much color and tropical features are introduced.

WRIGLEY FIELD, Los Angeles, is the scene of what is announced as "The World's Greatest Baseball Game" between comedians and leading men of Hollywood, July 17, for the benefit of Mt. Sinai Hospital. It is stated that Walter Winchell will umpire.

BULLOCK'S in Los Angeles announce: July 14, 21, 28, lecture by Olivera Puppeters on the Art of Puppetry, 10 and 12 o'clock. Little Theater, fifth floor, a lecture course on puppetry for children. July 15, 22, 29, Olivera Puppeters, 10, 11, 1, 2, and 3 o'clock. Little Theater, fifth floor, a puppet show for children. July 15, showing of Charles Ruggles' See-Are Kennel Dog Champions, 10:30 to 3:30 o'clock, sporting goods section below street level. July 16, 23, 30, "New Horizons" radio broadcast, 8 p.m., Station KNX, 1050 kilocycles. Featuring Felix Mills orchestra and guest stars.

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YACHTS, LARGE AND SMALL

ONCE upon a time in California yachts were as scarce as crooners but now they are even more prevalent, and less expensive. Once they were mentioned with bated breath—not lest the fish were listening—but because only men of great wealth, whether malefactors or not, might own one. Now while the sea-going monsters still cost a fortune to buy and yet more to maintain, there is a diminishing scale.

Since many of the early Angelenos came from the broad expanses of the middle west, where the prairie rather than the ocean flows to the horizon, these early pioneers had scant appreciation of the sea as a mode of entertainment. Even for swimming it seemed large and overwhelming and as for boating, well, the lakes of the two parks seemed adequate, oars being easier to handle than sails. Whatever the reason Los Angeles was not maritime minded, not even after the annexation of the harbor, as a harbor a dozen or more miles away is not exactly neighborly, not like living with the salt air in your face all day every day. But gradually, what with propaganda and publicity, yachts came into vogue and yacht clubs grew in favor. Soon the male members of the family could distinguish a ketch from a canoe and the feminine element cast around for some distinctive form of costume. This was, of course, long before culottes, shorts and overalls were a part of every woman's wardrobe.

Custom works fast and now all of California talks glibly of the flotilla marking San Francisco Bay, the Semana Nautica at Santa Barbara, and the aquatic sports of Santa Cruz, San Diego and Catalina Island. We all know now that the Star boat races do not use the Milky Way as a course, nor does the Rainbow fleet at Coronado constantly seek the pot of gold, while cabanas have easily become a part of the social life. It is all so casual that now instead of motoring to the new Bing Crosby Track at Del Mar it is easy to sail down, anchor at San Diego, dance and dine at Coronado, with a swim in the morning before visiting the track.

It has grown to be a truism that anything can happen in Hollywood but there was a time when even the most sanguine seaman would have been called screwy if he sought to sail a yacht on his swimming pool. But now, if a boat propelled by a sail is a yacht regardless of size, the fact is accomplished. Such a ship makes no claim to a world cruise, but is distinctly not a toy. Nor is it a model yacht, such as enter the Model Yacht races each year on the lakes of Golden Gate Park, San Francisco, and at Westlake, Los Angeles, but a craft to appeal to the nautical minded of whatever age.

SAN MATEO COUNTY'S annual Horse Show opens August 7 and continues through August 14, which means a gay week throughout the Peninsula, as luncheons, dinners and dances always accompany this Show. Mrs. William P. Roth is president of the Horse Show Association and, as usual, enters her prize-winning horses from "Why Worry Farm," her place at San Mateo. The Show, as in previous years, is held at the Menlo Circus Club and the proceeds go toward the upkeep of the Stanford Convalescent Home.

THE HORSE SHOW at Coronado, July 20-25, opens the Pacific Coast Circuit.

NATIONAL AMATEUR PUBLIC LINKS CHAMPIONSHIP of the United States Golf Association is held at Harding Park Golf Course, San Francisco, August 9-14. This is the 16th annual of this notable event.

MARKET WEEK is scheduled at the Furniture Mart, Los Angeles, for the week of July 26. A. V. MacDonald is managing director of the Mart and executive secretary of the Los Angeles Furniture Manufacturers' Association.

WOMEN'S PRESS CLUB of Southern California held the annual luncheon at the Women's Athletic Club last month, installing Mrs. Grace Frye as president.

CAMERA CLUB is holding the All-American Photographic Salon at 2504 West Seventh street, Los Angeles, through July 17. The show is open to the public without charge. Entries came from all sections of the United States, were chosen by a board of five judges, and on closing in Los Angeles the show will go to the Laguna Beach Art Gallery.

SANTA BARBARA'S twelfth annual National Horse Show is held, July 27-31, in the Pershing Park arena. Chief among the exhibitors is listed Mrs. William P. Roth of San Francisco with her stable of champion hackneys and saddle horses. The famous Carnation Farms stable of E. A. Stewart enters a full string of show horses competing in every division. Mrs. Chester C. Michael of Kansas City, Mo. shows a completely new stable. Miss Novich-Freeman of San Antonio, Texas; Miss Barbara Worth of Sacramento, and Mr. Harry G. Waddell of Lindsey, are all exhibitors. Captain Charles Pollissier, British Army officer and owner of the famous Yorkshire stables, shows his hunters and hounds, introducing a specialty feature. E. G. Stinson exhibits his Belgian draft horses.

CENTINELA DAYS, based on historical data relating to Centinela Springs, early Spanish and pioneer days, mark August 9-14, at Inglewood.

GARDEN TOURS of the summer season at Santa Barbara continue on Fridays to September 3, with occasional tours on Tuesdays. Information may be obtained at, and cars leave, Recreation Center, 100 East Carillo Street, morning and afternoon.



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COUNTY FAIRS scheduled for the early days of August are:

- August 2-8, Stanislaus County Fair, Turlock.
- August 6-7-8, Merced-Mariposa Counties Fair, 35th District Fair, Merced.
- August 6-7-8, 12th District Agricultural Association Fair, Ukiah.
- August 7-15, San Diego County Fair and Harness Race Meet, Del Mar.
- August 10-15, Sonoma County Fair, Santa Rosa.
- August 12-15, Contra Costa County Fair, Antioch.
- August 12-15, Monterey County Fair, Monterey.

THE TURF CLUB MEET at Del Mar opens July 3 and continues through August 7.

SKI TOURNAMENT marks the Fourth of July Celebration at Lassen Vol. National Park.

REGATTA, the annual Port Stockton event, is a feature of the July 3-4 celebration at Stockton.

INVITATIONAL TENNIS CHAMPIONSHIPS are held at La Jolla, July 13-18.

AT SALINAS may be seen the famous California Rodeo, Horse Fair and Stock Show, July 15-18.

WATER SPORTS CARNIVAL is announced for July 16-17-18 at Long Beach.

OLD SPANISH DAYS, the outstanding Fiesta of California, is held annually at Santa Barbara where, through pageantry, music and the dance, the days of old may be enjoyed, August 19-20-21.

MUSIC

THE SIXTEENTH SEASON of "Symphonies Under the Stars" at the Hollywood Bowl opens July 13, under the direction of Vladimir Golschmann of the St. Louis Symphony Orchestra. Directors for the remainder of the season include Erno Rapee of New York's General Motors, Hans Kindler of Washington, D. C., Carlos Chavez of Mexico City, Fritz Reiner of the Philadelphia and San Francisco Opera, and Otto Klemperer of the Philharmonic Orchestra of Los Angeles. An event of the second week is Ferde Grofe conducting his own compositions, among them the "Grand Canyon Suite," for which Aida Broadbent presents a ballet.

On Tuesday nights symphonies will be the rule, with the presentation of opera and ballets on Thursday nights. The first opera of the season is "Carmen," July 15. On Friday nights soloists, both vocal and instrumental, are heard. Hans Kindler conducts two of the symphony night programs, July 27 and August 10. On the latter date he presents Gerard Hekking, cellist, as a special soloist.

THE BACH FESTIVAL, the third annual at Carmel-by-the-Sea, is held July 19-25. The local orchestra and chorus composed of amateurs and professionals of the Monterey Peninsula, is under the leadership of Michel Penha. For the Bach Festival the orchestra is augmented by professional artists from California and elsewhere, who give their services because of their interest in the festival.

LIGHT OPERA GUILD of San Francisco presents three operas during the Gilbert and Sullivan Festival at the Greek Theatre of the University of California, under the auspices of the Committee on Music and Drama of the University. The season opens with "Ruddigore," July 10, and is followed by "The Mikado," and later "Princess Ida." All three are under the direction of Reginald Travers, with Don I. Barrentos as musical director.

FEDERAL MUSIC PROJECT of Santa Barbara presents a season of symphony concerts at the new County Bowl on Sunday afternoons at five.

- July 11, Symphony conducted by Usigli, Roderick White, soloist.
- July 18, "King's Henchmen," conducted by Jacques Samossoud.
- July 25, Symphony, Cook, guest conductor.
- August 1, "Aida," conducted by Usigli.
- August 8, "Hansel and Gretel," Usigli.
- August 15, Symphony, Samossoud.

PRO ARTE QUARTET presents the annual chamber music festival at Mills College. The Wednesday evening series is devoted to the quartets and quintets of Mozart, with Marcel Mass, pianist, assisting. The Sunday afternoon series will, as usual, comprise works of contrasted periods.

COMMUNITY MUSIC ASSOCIATION of Redlands opened the summer music season with two presentations of Ernest Carter's colorful opera comique, "The Blond Donna," under the direction of James Kelley Guthrie. The season will include two concerts a week, Tuesday and Friday nights, with no admission charge. Mrs. G. E. Mullen is the founder and the managing director of these concerts which are given each year at the Procellis, the Redlands Bowl.

VANCOUVER SYMPHONY ORCHESTRA, under the direction of Allard de Ridder, formerly of the Los Angeles Philharmonic Orchestra, instigated the construction of an outdoor concert bowl two years ago. In this bowl, known as the Stanley Park Shell, the Orchestra gives a three months' summer season, with guest artists including Olga Steeb, Jan Cherniacksky, Blythe Taylor Burns, Harold Samuel, Ivan Phillipowsky, Loudon Greenlees, Odette de Foras, Jean de Rimnocy and August Werner.

NEIGHBORHOOD MUSIC SCHOOL, South Boyle Street, Los Angeles, has a staff of twenty-five instructors, headed by Pearle Odell and Neil McKie, with about 250 pupils. This school is supported for the purpose of providing instruction for young musicians who can pay little or nothing for their lessons. Last season six thousand and fourteen individual lessons were given there at prices ranging from 10 to 50 cents.

HALF HOURS of Music at the Greek Theatre of the University of California, Berkeley, opened last month and continue on Sunday afternoons at 4 o'clock.

OPERAS of the Hollywood Bowl series for this summer include "Carmen," "Bartered Bride," "Il Trovatore" and "Madam Butterfly." Outdoor opera has proved very popular at the amphitheater and doubtless will continue to be a part of each season's program.

OUTDOOR SYMPHONY SEASON, Portland, Oregon, opens July 12 at the Multnomah Civic Stadium, with the Portland Symphony Orchestra, under the direction of Vladimir Bakleiniokoff, Edith Knox, pianist, soloist. July 19, John Charles Thomas is the guest artist, with Vladimir Golschmann conducting. July 26, Erno Rapee is the guest conductor, and Nancy Thielsen, soprano, is the soloist.

SUMMER SHOW SERIES at the Civic Auditorium, Pasadena, are preceded by the presentation of two operas by the Federal Music Project. "The King's Henchman" by Deems Taylor is heard July 6, and is followed by "Aida," July 16. The summer series, under the auspices of the Board of City Directors, opens July 7, offering "The Silver Thread" with a cast from the Recreation Department players. Other plays of the series, all free to the public, are: Children's operetta, "The Geewhilkens," July 14 at 2:15; the Drama Guild's play, "Seven Days," July 13 at 8:00; Meglin Kiddies Revue, July 21 at 2:15, and an indoor circus on the afternoon of July 28.

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A powder room in the Laurelwood model home in Los Angeles, designed by Randall Duell, architect, and furnished by Bullock's of Los Angeles. Done in tones of gray and peach, the woodwork is painted gray, the wall paper is silver with Chinese figures in peach and cantaloupe, the carpet is a deep shade of peach to match the little satin stool. The window is draped with cantaloupe-colored material over which is hung sheer ruffled point d'esprit. The same materials are used on the dressing table with trim and butterfly bows in a deeper shade. An enchanting spot to delight the hearts of all feminine visitors.

THEATER NOTES

PLAYHOUSE, Pasadena, now also designated as The State Theater, has dropped the word "Community" from the theater's title, merely to enlarge the educational facilities of the organization. The same policy of producing the best plays obtainable in the best manner possible will prevail. The third annual Midsummer Drama Festival, presenting the story of the great southwest is underway. Each play is given for one week, with matinees Wednesdays and Saturdays. Gilmore Brown is the supervising director, and Charles Prickett the business manager of the Playhouse.

To July 3, "Montezuma," by Gerhart Hauptmann.

July 5-10, "Miracle of the Swallows," by Ramon Romero.

July 12-17, "Night Over Taos," by Maxwell Anderson.

July 19-24, "Juarez and Maximilian," by Franz Werfel.

July 26-31, "Girl of the Golden West," by David Belasco.

August 2-7, "Rose of the Rancho," by Belasco and Tully.

August 9-14, "Miner's Gold," by Agnes Peterson.

COMMUNITY PLAYERS of Palo Alto continue their summer schedule with Bernard Shaw's "Pygmalion" as the major production of July. The Workshop will not give a play in July but has an August presentation scheduled.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, announces "Growing Up," by Jean Pro vence, opening July 15, directed by Josef Francis Hickson.

THEATER GUILD of Laguna Beach is producing "Berkeley Square," Saturday, July 3.

STUDIO VILLAGE THEATER GUILD, operated by Katherine Kavanaugh, schedules "Board and Room," to open July 5. This is the prize winning, three act play of the Southern California Festival of Allied Arts Drama Contest, written by Nan H. Burns. The production will continue for two weeks.

MEXICAN PLAYERS, at the Padua Hills Theater, near Claremont, present Emily Wardman Bell's new play, "Marina" during the entire months of July and August. Although in English "Marina" is written to carry out the unusual technique developed at Padua Hills, and offers full opportunity for pantomime and a program of dance and song.

"**BROTHER RAT**" closes the engagement at the Geary Theater, San Francisco, July 17, to open in Los Angeles at the Biltmore Theater.

THE LUNTS, Alfred Lunt and Lynn Fontanne, are seen at the Biltmore Theater, Los Angeles, in Jean Giraudoux's comedy "Amphytrion 38" for one week, opening July 5.

PILGRIMAGE PLAY ASSOCIATION presents the Pilgrimage Play in its fifteenth season and at its Playhouse in the Hollywood Hills, opening July 19. Lloyd D. Mitchell is the managing director.

LOBERO THEATER, Santa Barbara, announces the opening of a summer series, July 8, under the direction of Arthur J. Beckhard.



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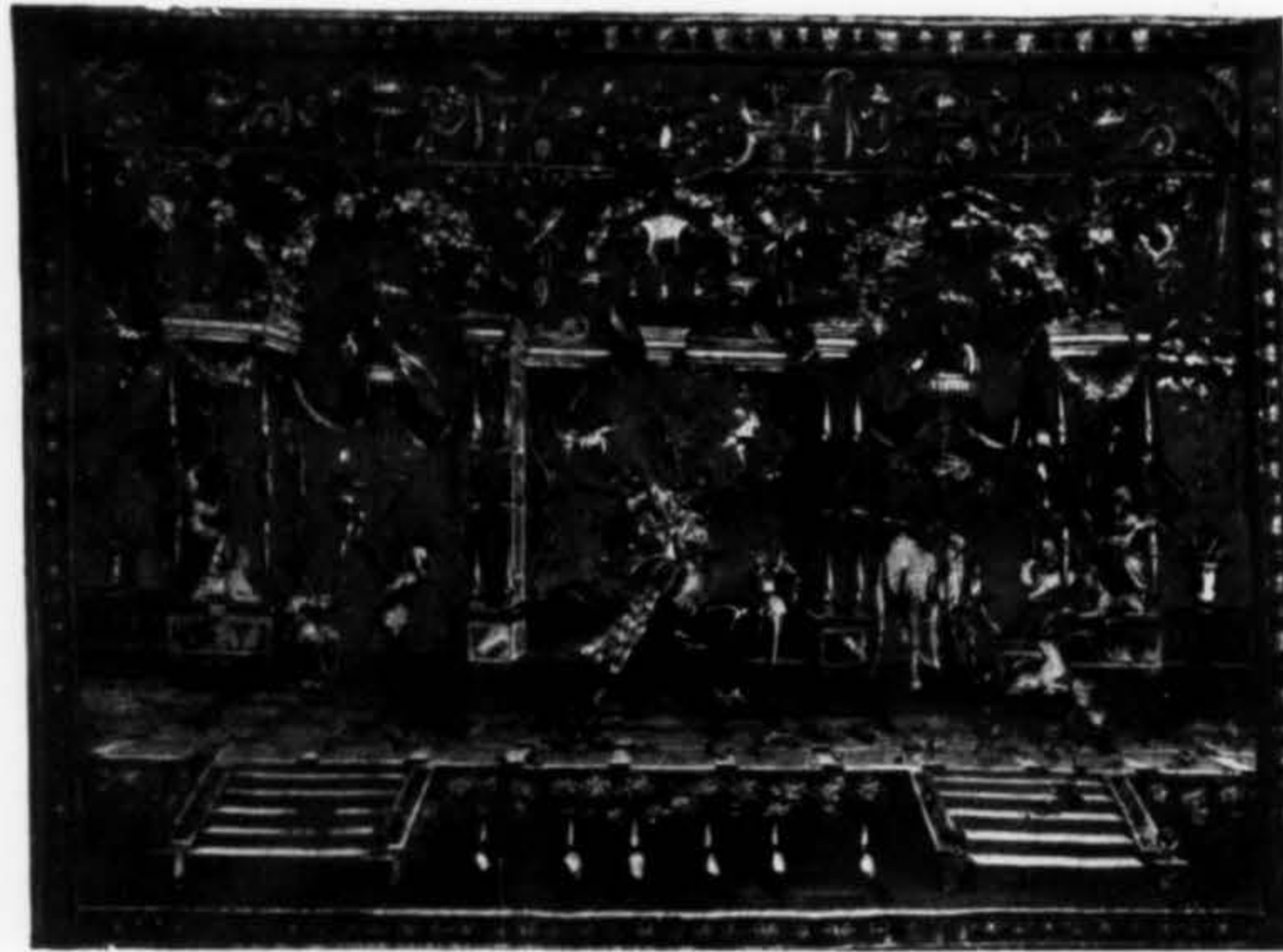
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A beautiful Beauvais tapestry by Jean Berain circa 1670 from the private collection of the Princess de Faucigny. The tapestry measuring 11' x 15' is now on exhibition at the Stendahl Galleries in Los Angeles.

ART CALENDAR
CARMEL

CARMEL ART ASSOCIATION: Members' exhibition for summer months.

CORONADO

GALLERIES, Hotel del Coronado: Landscape and figure paintings by artists of California.

CLAREMONT

SCRIPPS COLLEGE, Art Building: Exhibition designed for summer session.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Modern and conservative art, the work of western painters.

GARDENA

GARDENA HIGH: Permanent Collection.

FILLMORE

ARTISTS' BARN: Work of local artists and craftsmen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To July 10, oil paintings by Alfred Ybarra.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Lithographs by Bellows.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings by Frank Brangwyn.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Examples of art as related to the settings used in motion pictures.

F. A. R. GALLERY, 8880 Sunset Blvd.: Color Prints.

CHELSEA GALLERY, 8643 Sunset Blvd.: Marine paintings by Lundmark.

HOLLYWOOD GALLERY OF MODERN ART, 6720 Hollywood Blvd.: Modern art exemplified.

KANST GALLERIES, 6182 Mulholland Drive: Landscapes and seascapes by American artists.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craftsmanship as exemplified in designing jewelry and the setting of precious and semiprecious stones.

POLK GALLERY, 8903 Sunset Blvd.: Decorative arts. Paintings, oils and water colors.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Monthly exhibition.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Color reproductions. Toulouse-Lautrec.

SIEGAL-ANTHEIL GALLERY, 8617 Sunset Blvd.: Through July, exhibition of paintings by modern French masters.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: June-July exhibition by members of the Art Association, including William Wendt, Hanson Puthuff, Jack Wilkinson Smith, Thomas L. Hunt, Frank Tenney Johnson. The public is invited to award three cash prizes by secret vote.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Twenty Indian portraits by Kathryn W. Leighton.

BILTMORE SALON, Biltmore Hotel: To July 10, water colors, California subjects, by William S. Bagdatopulos, painter and etcher. Etchings by Richard E. Bishop. Through July, mixed contemporary show, artists of the East and West.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art as related to homes.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: Exhibition by members.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To July 17, Fourth Annual California Figure Painters. Gallery is closed, July 18 to Sept. 1.

GUMPLO GALLERIES, 714 West 7th St.: Decorative prints and paintings.

LOS ANGELES MUSEUM, Exposition Park: Sixteenth and seventeenth century paintings. Victorian Art. Leon Bonnet Memorial Exhibition. Frederick Taubes. Los Angeles County School Art Exhibition.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Progress of art.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings by French moderns. Recent work of Edward Weston, California photographer, records nature's forms in the West, Death Valley in particular.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Examples of the "School of Paris." Paintings by the Paris Russian, Kostia Terechkovich, figures, portraits and outdoor scenes. Paintings in tempera by L. B. Naomi.

U. C. L. A. CAMPUS GALLERY: Summer Session Exhibition.

U. S. C. CAMPUS GALLERY: Painting, art craft and architectural exhibits.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To August 7, the work of Lyonel Feininger. The Clarence Kennedy collection of photographs of Renaissance sculpture.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts. Work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Selections from the permanent collection.

PASADENA

JOHN C. BENTZ GALLERIES, 27 South El Molino Ave.: A notable jade collection, pieces in the Mutton-Fat White Jade, as well as the more usual green. Fine jades carved and fashioned into bowls, incense burners, libation cups and teapots.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Special art exhibition, paralleling in paintings and sculpture the Pasadena Playhouse cycle of plays relating to the Southwest. Artists represented are John Hubbard Rich, J. Duncan Gleason, Alson Clark, Conrad Buff, Orrin White, Marion Kavanagh Wachtel, J. Henry Sharp, Perry McNeely, Edgar Alwin Payne, Kathryn W. Leighton, Richard Taggart, Jean Mannheim, Burst Procter and David Tauszky.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Prairie Print Makers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: 9th Annual Southern California Art Exhibition continuing through August. Oil paintings, water colors and pastels, and sculpture.

SAN FRANCISCO

AMBERG HIRTH GALLERY, 165 Post St.: Contemporary applied arts and crafts.

THE ART CENTER, 730 Montgomery St.: Closed for summer. Will reopen in downtown section.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Members' group shows through summer.

COURVOISIER, 480 Post St.: Miscellaneous collection of paintings.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Permanent collection, art of the Orient. Arabian photographs by Hans Helfritz.

PAUL ELDER GALLERY, 239 Post St.: To July 24, oils by Jose Ramis. To August 14, water colors by Clifford Warner.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To July 12, Robineau Memorial Exhibition of Ceramics. Painters and sculptors as illustrators. Through July: Chinese Tomb statuettes. Contemporary German painting. Work of Russell Cowles, paintings by Hilaire Hilier.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Shows the recent work of contemporary California artists, changing the exhibitions each month. Local craftsmen are usually well represented. Pencil portraits by Marian Merrihew.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibition commemorating coronation of Queen Victoria. Prints, miniatures and original letters are included. Miniature paintings are by Richard Cosway and Ozias Humphrey.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibitions of paintings by the artists of Santa Barbara. Closed on Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: To July 19, Thomas Moran Memorial Exhibition.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: The Traveling California Water Color Society, secured by Mrs. Olive Barker.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: July 14 to August 15, Fifth Annual Exhibition of American Ceramics. Water Colors by Eliot O'Hara. Modern Hungarian Art. Facsimiles of paintings by modern German artists. Prints by John Butler.

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Aida Broadbent whose ballet on July 22 will be the first ballet of the season in Hollywood Bowl.

HOLLYWOOD BOWL BALLETS

By NORMAN PECK

OF the four choreographers selected by the Symphony Association for the summer series only one is new to the Bowl, this one is Lester Horton. Aida Broadbent, Michio Ito and Theodore Kosloff have created ballets for this vast theater before. Miss Broadbent in particular has mastered the Bowl requirements in its need for mass movement. Individual expression in the Bowl is not possible—mass movement, not technical proficiency. Miss Broadbent has a semi-permanent group of dancers which she used in her previous Bowl productions, the trans-continental tour of her Hollywood Ballet Company and a film recently completed for the Paramount Studios. After this, her third Bowl production. Miss Broadbent and her company start another film for the same studio and it is possible they will use this ballet. The benefits of a permanent company are many. If the dancers are to be paid, a phenomenon which occurs with not enough regularity in connection with ballets at the Bowl, a series of performances by one company will be necessary to make this possible, as it should be. Having one company of dancers does not imply using only one choreographer. If the musicians are always paid as they are at the Bowl, why not the dancers?

Aida Broadbent's ballet, to Ferde Grofe's Grand Canyon Suite, which has not been used for dance before will be the first of the summer, opening Thursday night, July twenty-second. The ballets follow on alternate Thursday nights.

Lester Horton, the one choreographer new to the Bowl, has taken Stravinsky's "Rite of Spring" for performance on August fifth. This is only the third production of the one-time shocker. This composition precipitated a near riot on the occasion of its premiere twenty-five years ago in Paris with Nijinsky creating the movement. It was with this production that Nijinsky enriched the repertoire of movement in a direction contrary to classicalism. In America here, the Composers League engaged Massine to recreate this work and he had Martha Graham dancing the leading role. Horton's version differing from its two preceding productions will not be essentially Russian in character but rather a summation of primitive thematic material. It will be interesting to see the modern dance

adapting itself and going hand in hand with symphonic music.

On August nineteenth Michio Ito who has not performed at the Bowl since 1930 will bring his Japanese ballet with music conducted by Hidemaro Konoye.

September second sees the end of the ballet series when Kosloff again offers his version of Stravinsky's "Petrouchka." This version has already been seen in two performances earlier in the year at the Shrine Auditorium. There was little enthusiasm about it. Essentially it is unsuited to mass movement concerned as it is with three solo figures which were lost in the huge Shrine Auditorium and the Bowl being so much larger will not help. The de Basil Company with Massine, Lichine and Tumanova, dancing and miming the three tragic figures have given four superb performances of this work during the recent past seasons and it is unsatisfactory seeing the roles danced less well. In all probability "Petrouchka" will be in the repertoire of the de Basil Company when they return here in January. By all means see Massine and his company present this *ballet intime*.

NO SABIEN EL CAMINO

They do not know the way

By LEO S. GOSLINER

THERE is a very sound reason for not covering paintings with glass, for the advantage of protection to the canvas is many times offset by the false lights and reflections which would thereby alter the work of the artist. So in art criticism, this reviewer has been wary of the use of the personal pronoun lest this license permit him carelessly to inject reflections and opinions which might warp or misdirect the artists' intention.

But in dealing with the work of Goya one cannot remain impersonal and speak of art as something detached from living. For above all Goya is alive and his universality is of the order of a Shakespeare or a Wagner or a Phidias. One must either pass Goya by or one must become excited by him. Personally I am excited and I neither care to pass Goya by nor to fail to drink deeply of his thought.

I have read many expert and calculating appraisals of the technical and ecstatic perfection of

CALIFORNIA POET'S CORNER

THE CASTLE OF CANOSSA

By JULIA COOLEY ALTROCCHI

Canossa, Canossa, citadel of pride,
Your tattered turrets still have tales to tell,
The folded wings of beauty still abide.
Small wonder that Matilda loved you well.
Bishops and kings and popes and satin queens
Went up your jagged slopes against the sky,
In silhouettes of splendor, spangled scenes
That did not move across the rock and die.
Azzo is there with all his armored men,
And the frail figure of Queen Adelaide
Flying for refuge to the rock, and then
Guilla and Beatrice, whose graces made
Your grim old chambers jangle with the song
Of mirth and minstrel, and at last, at last
Matilda, flower of all the petaled throng,
Rising supreme out of a pointing past.
Her splendor-streaming banners, black and white,
Flew to the breeze and signaled from their height
To all her hundred castles, out of sight,
And every window gleamed with torches' light.
Then Hildebrand and Henry wrought your fate,
And the walls shook with song and splendid deeds.
Then, then, the great of earth beat at your gate,
And the gold Apennines knelt down like weeds!

Our Poet of the Month

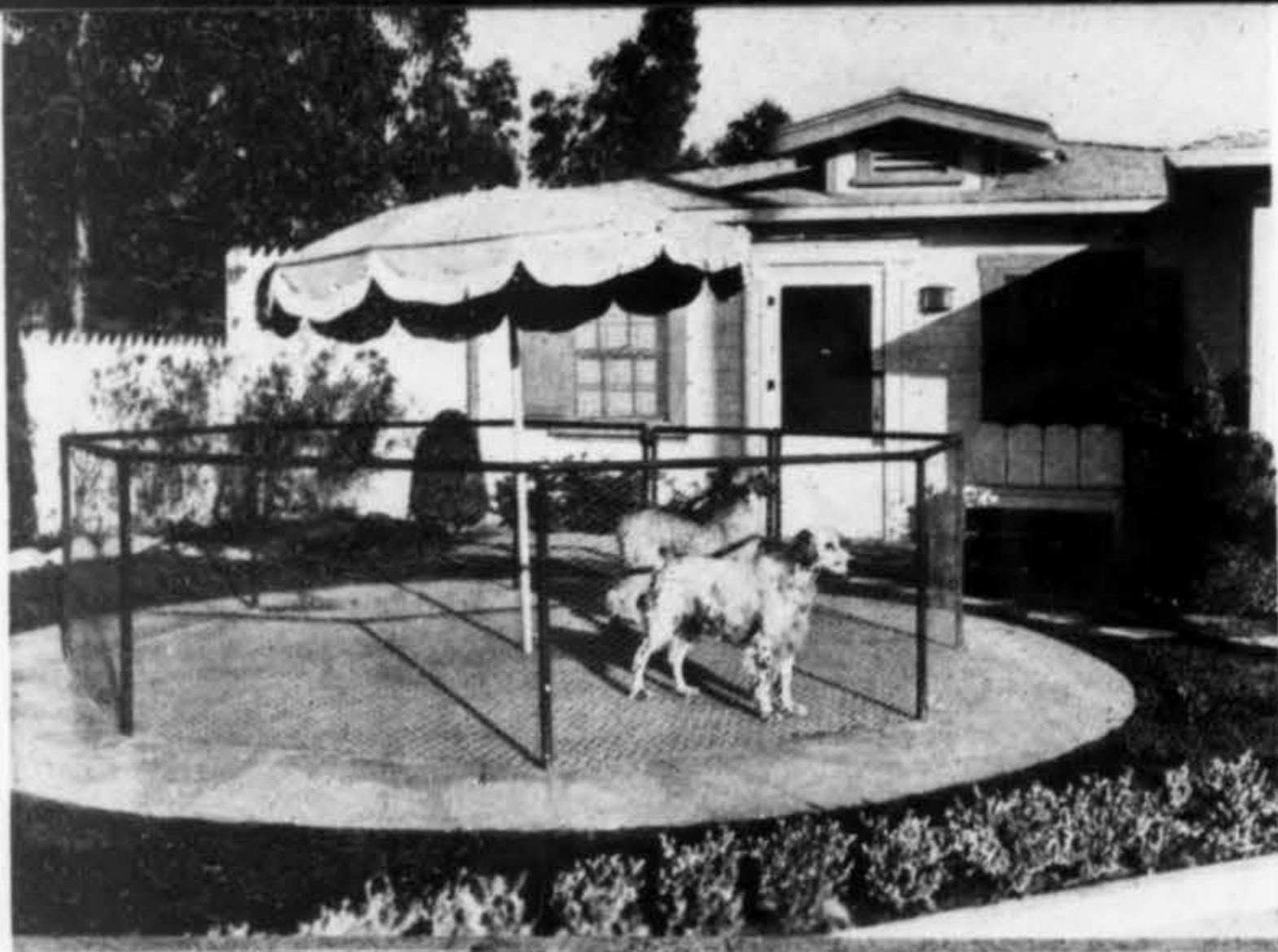
JULIA COOLEY ALTROCCHI is the author of one of the most successful of recent volumes of California poetry, "Snow Covered Wagons," an epic of the ill-starred Donner party. The book was brought out last year by the Macmillan Company and has just received the coveted distinction of a silver medal awarded by the Commonwealth Club of San Francisco in its annual distribution of honors to outstanding California books. Mrs. Altrocchi is also the author of two other volumes of verse, "Poems of a Child," with a foreword by Richard Le Gallienne and published by Harpers and "The Dance of Youth." She has written historical articles that have found publication in the *Yale Review*, *Thought* and *Classical Journal*.

Goya, the painter. I have read many accounts of the skill and dexterity of Goya, the printmaker. And I have seen endless dime-novelish accounts of the escapades of Goya, the Peck's Bad Boy of the Carlos' courts. Frankly, I am interested in Goya, the thinker, and if you please, Goya, the revolutionary,—not because the technical Goya nor the rascal Goya are the less interesting but because the daring Goya is the more vivid in this chaotic world.

Goya lived in Madrid where man clawed man with tooth and finger nail. He saw a hell in which ravaged women were sport for the street crowds. He chose to react against this viciousness by accentuating its horror, that posterity might rid itself of such appetites. He bit his copper with the tears he fiercely shed for humanity.

We of this advanced age glance at Goya's breaking heart and say "How Horrible" and are glad that we have the advantages of a higher civilization. But when we look at Goya let us not forget for one fleeting instant that in Goya's own Madrid we are today applying the canny skill of this civilization to poisoning and asphyxiating and bombing women and children descendants of the fortunate ones who escaped in 1808. When you look at the 82 prints of "Los Desastres de la Guerra", think that men and women have, in this enlightened year of 1937 in these civilized United States been shot dead in industrial strife. This is what Goya said to me. How can you prate of dexterity of line or richness of bite?

I am almost through with the personal pronoun. If the glass through which I have caused you to view the scene has caught a pinkish glow from the war-red skies—maybe Goya and I intended it should!



Photographs by Frank Prist, Jr.

Sir Woggon, a Bedlington terrier newly arrived from England, and his owner, Charles Ruggles.

MAN, HIS DOG AND HIS HEARTH

By CHARLES RUGGLES

THERE'S something akin to man's dog and his home. The possession of each might be termed a primitive instinct. Almost as far back as the history of man goes, crude pictures on stone show us man, his dog and his hearth.

For actual history, that of the dog has been traced into very ancient times. As far back as 4000 B. C. pictures of dogs were carved on tombs, and in some of the earliest parts of the Old Testament the dog is referred to. In these are mentioned a number of breeds—though there are no mentions of dog shows or kennel clubs!

Today, there is no country in the world where more thought, time and money is spent on pure bred dogs—as well as on the lowly, loyal loving mongrel pooch known as "just dog"—as in the United States.

My own interest in the dog world started when I was a youngster. A little shaggy, dirty grayish-white dog came sneaking into the yard one day, head down, just as though he knew he was being a bad fellow. I didn't think much of his looks until I stooped down and brushed the long hair from his face and looked into his eyes—big brown eyes that would have won any kid's heart. He licked my cheek and I patted his head, and we became fast friends. But I still didn't think much of his looks, and when the other boys asked me what kind of a dog he was, I told them, "Aw, just a mongrel, but I like him."

Not long after this, an enterprising older boy in the neighborhood decided to have a dog show. There were a few good dogs, some that weren't so good, and then there was to be the smart mongrel class. I entered Skeezicks, my new pet, among the mongrels because he was smart in spite of his homely, tousled little face.

The great day arrived. I tied Skeezicks with other dogs of low degree on the improvised bench, hoping he might win favorable mention. Neighbors came from far and near, and when toward the end of the day the mongrels were led into the ring, a strange woman let out a little scream at the sight of Skeezicks sitting up at my command.

"Little boy, where did you get that dog?" she demanded in such a tone of authority that I could only answer truthfully.

"He walked into my yard one day. He was lost, I guess, but now he's mine."

"He is not yours! He's mine!" Whereupon she swooped upon Skeezicks and gathered him into her arms with a lot of baby talk. The way he wriggled and licked her cheek, there wasn't any doubt about his being her dog.

"And the very idea!" she stormed. "My precious pet, my Champion West Highland Bingo, in the mongrel class! Young man," she glared at me, "do you know that this dog is a famous winner of blue ribbons, and one of the outstanding champions of this country?"

I didn't know it. I'd never even been to a real dog show in my life. But champion or no champion, I couldn't forget that little shaggy pooch, and so

later, when I began going in for dogs in a limited way as a hobby, West Highland white terriers were among the first I acquired.

And so it might be said that little runaway champion was the inspiration for all my "doggie" activities of later years.

At first I kept only a few dogs at home, but as their families grew and as I acquired others and spent more and more time caring for and enjoying them, I decided I might as well turn my hobby into a business.

That was when I began planning for my farm and kennels. In the dry healthy climate of the San Fernando Valley, I laid out what is now known as the See-Are Farms, at which I keep scores of my own pedigreed dogs and board others for owners who want their pets trained or handled for dog shows, or just given a few weeks of country life.

We have every facility at the kennels for the proper care and feeding of every type of dog from the most sensitive "toy" to the biggest, brawniest Great Dane or St. Bernard. This is because when I built the kennels, I had decided to go in more for larger breeds. The equipment has stood me in good stead, however, for dogs other than my own. First friends and then others, began urging me to take their dogs in for boarding or specialized care. Having all the facilities for this, and plenty of room to boot, I soon found myself not only raising my own pets with their ever-increasing families, but boarding, training, and grooming many others besides.

Our present staff consists of manager, handler, trainer, nurse, and a number of assistants, as well as an experienced man and wife to care for the baby turkeys which we raise by the several thousands at the farm.

One matter I spent a good deal of thought over when building the kennels was the construction of the exercise runs. Without proper exercise, all the other care given a dog amounts to very little. And so I saw to it that the runs were long, and wide enough for a dog to weave freely back and forth as well as dash from end to end when he was in the mood. I get a great kick out of taking the dogs for a walk myself, and spend a lot of happy hours with a handful of leashes on one of the country lanes near the farm, a half dozen pooches barking and cavorting about my feet.

In my opinion, there is no hobby on earth that tends more toward wholesome living, than owning dogs—from one to one hundred! For one thing, if you like dogs at all, the more you have the more you want, which means that your enthusiasm keeps growing with the number of pets you own; and an undimmed enthusiasm is one of the finest things in the world to keep a man or woman keen, alert and interested in life and in living.

And there is no better relaxation from the grind of business or professional life than a tramp in the country with your own dogs. Then back home in the early dusk—which brings us in a grand circle back to the beginning . . .

A man, his dog and his hearth!

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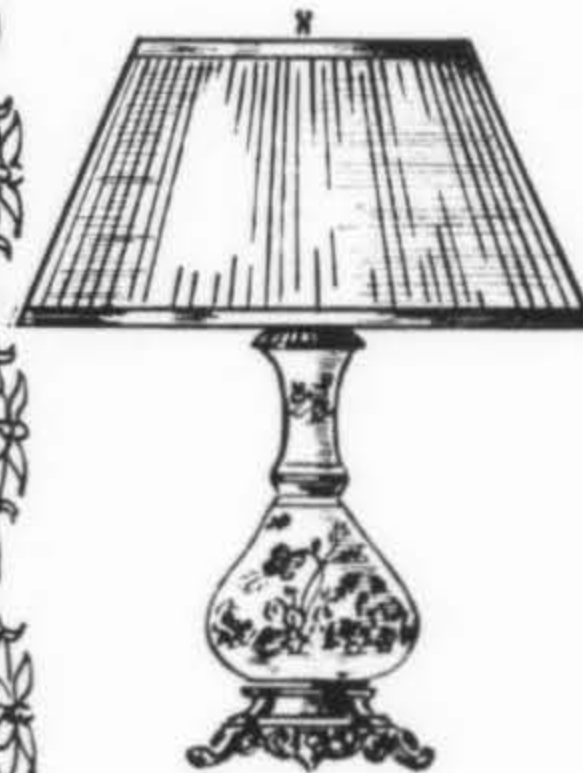
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This covered wagon traveler of the 20th century seems to be surveying the woods for some bright Indian feather poking out from beyond a bush, but he'll never see one there any more. The Indian sadly relinquished those grounds long ago.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

"...there's a long, long
trailer winding..."

EVERY invention by man produces its own educational literature—to instruct the public on how to use the new article, where to use it, and perhaps why, after all.

The development of the bicycle in nineteenth century America caused considerable writing on the care of a bicycle, mechanical problems like oiling and tires, suggested paths for scenic Sunday afternoon tours, the etiquette of the road, and proper behavior for extra passengers on the handlebars, together with various first aid hints for the particular kinds of accidents which happen to bicyclists.

Now the summer of 1937 produces a kindred literature on trailers—America's latest touring vehicle. There are books, pamphlets and maps on the subject, covering all phases.

Some of the books are "The Trailer for Pleasure and Business" by W. A. Kimball and W. L. Larned; "Trailer Ahoy" by Charles Edgar Nash; "Trailers" by Freeman Marsh; "Touring with Tent and Trailer" by W. A. Kimball and M. H. Decker; "Trailer Tracks" by H. F. Bunn; and "The Trailer Home" by Blackburn Sims.

The comprehensive nature of each book is typified by the announcement about Sims' book, "The Trailer Home." This volume is declared to offer "practical advice on every subject pertaining to trailer life and travel—with photographs and driving diagrams."

However, none of the literature which I have seen contains any advice on what books to take along, or what volumes are appropriate for a trailer library. It is to remedy that deficiency that I have compiled the following list which is more practical than cultural and more useful than practical.

"Everyday First Aid" by Walter F. Cobb. First aid in trailer travel may not be necessary every day, but if you carry a handbook you'll need it less. The material on bumps is especially useful.

"Home Treatment of Spastic Paralysis" by P. M. Girard. Physicians have no term yet for the paralysis induced by sleeping in a trailer bed, but this text on spastic paralysis suggests some general treatment of what may perhaps be tentatively defined as "paralysis traileris."

"Troubles of Electrical Equipment" by H. F. Stafford. Lighting in a trailer differs from lighting in the home. The current goes off after the bill is paid, not because it wasn't.

"Seven Kinds of Inflation" by Richard Dana Skinner. This economics book omits the topic of tire inflation, but Mr. Skinner could surely sell more of his books if he'd included it.

"The Spirit That Triumphs" by D. E. Baker. While having no reference to trailer travel, the book carries a note of dauntless courage which every motorist needs from time to time.

"1001 Outdoor Questions" by I. Dahl. Answers practically all the questions except "Why did we buy a trailer?"

"10,000 Public Enemies" by C. R. Cooper. Not about those people who travel the highways with their trailers wagging behind them.

"Pigs is Pigs" by Ellis Parker Butler. The old favorite, which may sug-

gest your writing a modern sequel, "Hogs is Hogs," an irate treatise on the road hog of America.

"We or They" by Hamilton Fish Armstrong. A discussion of a world economic problem, but certainly that one can't be any more difficult than the decision as to who is to pass on a narrow mountain road—we or they.

"Dictionary of Slang and Unconventional English" by Eric Partridge. A useful adjunct to the trailer tourist, the golfer and other people whose vocabulary often seems inadequate to a situation.

"With the West in Her Eyes" by Kathleen Strange. A novel, but from the title it may have been a narrative of Miss Strange's trip in a trailer on some of our dusty Western roads. The West does get in your eyes.

* * *

Besides the trailer literature, there are always other new books referring to summer sports, and some which don't but could and should. From some of these titles you may expect that the material constitutes good summer reading.

"Art of Make-up" by S. Strenkowski. This should talk about how to make up your mind on where to take your vacation. However, it's a book on cosmetology.

"Modern Alchemy" by Lord Rutherford. But you can't find any reference to that modern geological miracle of making mud out of coffee beans.

"It Happened at the Lake" by J. T. Shaw. This may be about a summer romance, although other things likewise always happen at a lake, like Junior falling in.

"Undercover Woman" by D. Herzog. The undercover woman of the detective story is not related to the undercar man, also engaged on a detective problem—what's stalling the motor?

"Wilderness Wanderers" by W. Chapman. Speaks of all the sundry little animals that wander about the woods, except the baby on a picnic.

"Problems of Labor Relations" by Herman Feldman. But nothing on how to preserve teamwork among members of a party assisting in laying out the picnic supper.

"Snakes and Their Ways" by C. H. Curran. The ways most tourists are probably interested in is how to keep the ways from the snakes safely long.

"Working with Tools for Fun and Profit" by A. Frederick Collins. But who says it's fun or profit when the tools are for changing a tire?

"10,000 Snacks" by C. Brown. After mother has prepared all the trailer lunches, she'll think she's fixed a good many more than 10,000 snacks.

"Cookies and More Cookies" by Lois Sumption and Marguerite Ashbrook. When the children discover the cookie jar, it's likely to become "cookies and less cookies."

"The Sign Post" by M. G. Frantz. The sign post is America's chief summer reading. It tells whither we are going.



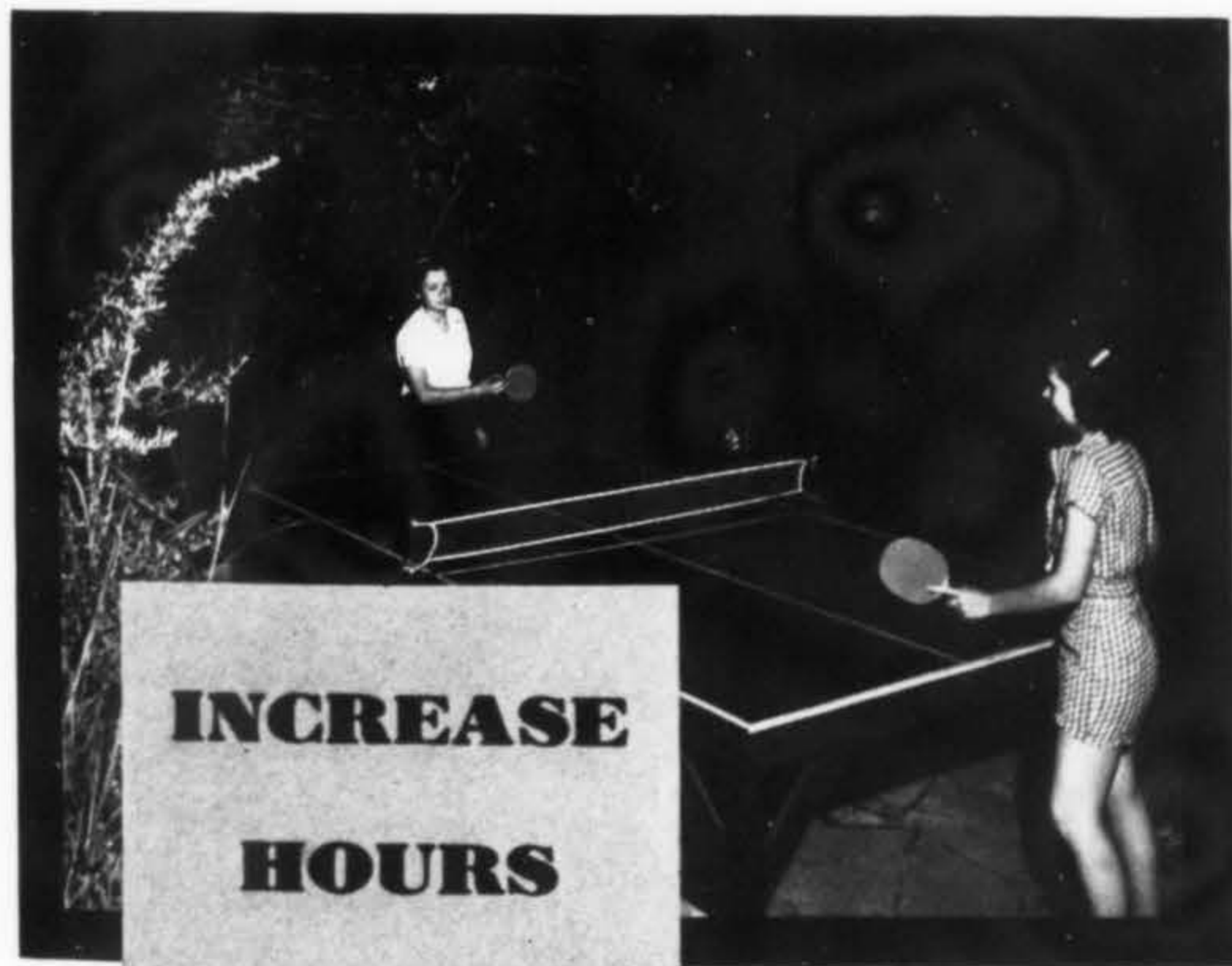
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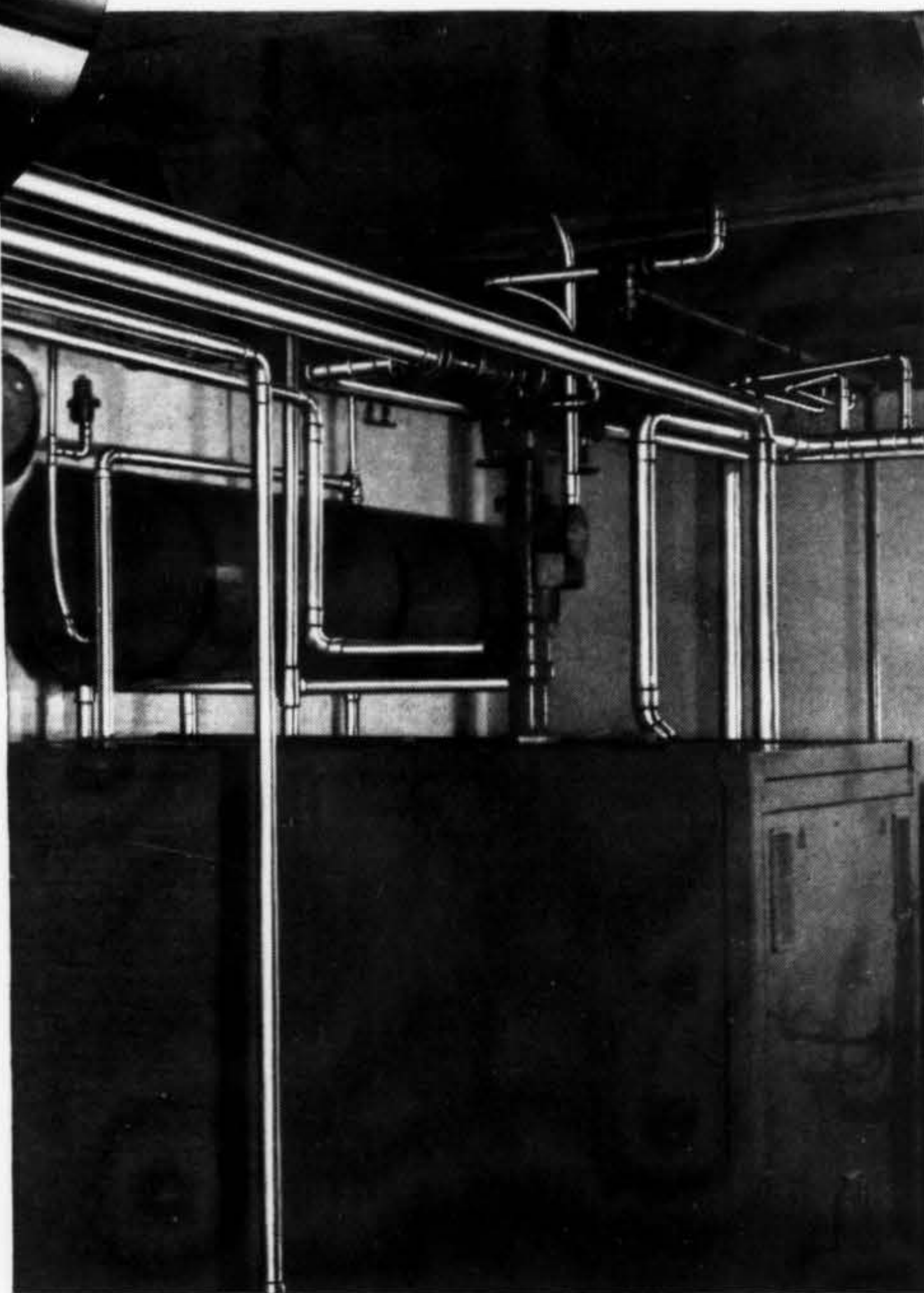
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ANTIQUES

By ALICE R. ROLLINS

PARIAN WARE

THE subject of Parian ware is so little known that it has not attracted to any great degree the attention of those who are looking for something new to collect. This ware was quite popular for about twenty-five years, coming into vogue a little after 1840. The nature of the product, its somewhat restricted use as table china and the fact that later it was cheapened by inferior factories were some of the reasons for its decline in popularity.

About 1840 Copeland & Garrett, of Stoke-on-Trent, England, introduced a porcelain body known as Parian, so-called because the substance in its biscuit condition resembled Parian marble. In this particular form it was fired in the biscuit stage so that it produced a dull sheen and was resistant to coloring fluids.

Experiments had been carried on by the Copelands to rediscover the composition of the famous Derby biscuit figures made in the eighteenth century. From these experiments a new body was discovered which they called "Parian." The Copeland factory produced in this ware large quantities of statuettes, busts, large figure groups, vases, pitchers and many other ornamental pieces. Other factories such as the Minton, Wedgwood and Worcester also manufactured this new ware. Parian was much in favor not only with those who produced it but with the public for it made it possible to reproduce in cheaper form many fine examples of sculpture which the person of ordinary means could not expect to own.

At about the same time the English factories were manufacturing Parian, the Bennington pottery, in Vermont, added to its productions the making of this newly discovered ware. Skilled potters and modelers were brought over from England and as a result a better quality of products was manufactured by the factory than had previously been attempted. One of these was the new Parian body from which they made white pieces, pitchers, mantel ornaments, statuettes, trinket boxes, match boxes, and many other articles of decorative character. It is this American product the collector is most interested in today. For a long time history has credited England as the producer of much of the ware we now know was made in our own country and the collector is proud to include it in our American-made products.

The exquisite flower pieces made up as pins and brooches are one of the most beautiful forms of the ware. Sometimes we find vases and pitchers with a white relief on a blue-pitted ground and also in plain lavender. A favorite English design was a hand holding up a lily cup. Vases in the sheaf-of-wheat design, the tobacco-leaf and ear-of-corn-with-husks are considered of American origin. Occasionally Parian ware pitchers are found with flower work instead of the more familiar grape leaves and fruit. The petal work in these flower pieces is of exquisite delicacy. When one considers that all the work had to be done bit by bit in the soft Parian clay, one has an appreciation of just how skillful these workmen were, and the care they exercised in turning out good work.

In addition to these examples Bennington also made the first American figures in pottery. Figure work was largely made in the 1850's and constituted a considerable part of the Bennington productions.

Parian ware varies in fineness of workmanship. In the cheaper pieces it is coarse and the composition crude, while in some of the more pretentious specimens it shows superior craftsmanship. The texture of the old is very lovely. There is a fineness about it—a velvety softness and a creamy color that are most pleasing.

There is this for the collector to note in collecting Parian ware. Contrary to the generally accepted belief until a short time ago, the English Parian was credited with being a much finer product than that made in the United States at Bennington, but the reverse is true. Bennington produced Parian that is now recognized as being quite equal, if not better in some respects, to that of the English ware.

It is advisable for the collector to keep this ware in mind when visiting the antique shops and to add a few good pieces to his collection. Like many other old things it is becoming scarce and because of its restricted distribution is not so easy to find as one might think. The small flower baskets and brooches are especially desirable. More often found are the swan, dolphin, child figures and flower holders.

A more detailed and extensive history of this ware may be found in *Potters and Potteries of Bennington* by John Spargo, who is the recognized authority on Parian ware.

AMERICAN SILVERSMITHS AND THEIR MARKS, II. By Stephen G. C. Ensko. Published by Robert Ensko, 682 Lexington Ave., New York.

A book that should be in the hands of every dealer and collector as a handy reference to marks and names of the early American silversmiths. The illustrations of the early silver pieces will appeal to the new collector, especially those of spoons which are helpful in a study of the different periods. Altogether a book that any lover of old silver will want to add to his collecting library.

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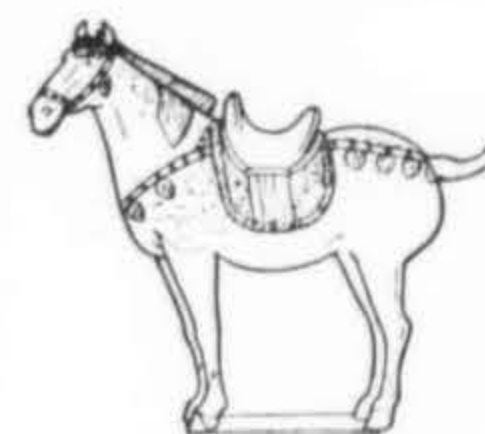
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

INTOLERANCE

YES, we had the ducking stool. Our British ancestry gave it to us. Yes, we had witches; they came over from England. Yes, we put people in stocks. Our English ancestors taught us how to do it. There isn't a nasty, cruel thing that we were not schooled in by the church that drove our progenitors out of Plymouth.

But when that same church, founded by a person who had six wives, in overlapping sequence, prevents a man from attending his brother's wedding, something ought to be done about it.

HOSPITALITY IN REVERSE

AS THIS is written the news comes in that three intrepid Russians, headed for San Francisco via the north pole, ended their flight landing their plane in Vancouver, Washington, 780 miles short of their destination.

The statements that mists, rain, exhaustion and pump trouble stopped them do not clear my mind of doubt. If I had completed 5500 miles of a 6200 mile trip, I'd keep right on going. I wouldn't let a trifle like a pump or a tired feeling set me down. No, sir, there is something behind it all.

One explanation that occurs to me is that they could not stand the thought of witnessing the horrors of our internal strife. Standing a hundred men against a wall facing a firing squad is bad enough but it is soon over. Chopping off heads and tossing decapitated bodies into rivers that grow red is pretty bad but you grow used to the sight. But to stand by and see two million men slowly starve twenty million men, women and children to death in order to keep two million other men from working was too much even for these brave Russians. This, however, does not take into account the significance of their avoiding San Francisco in particular.

So, I have come to the conclusion that it was a matter of hospitality. Probably they caught some broadcast that announced the closing of hotels in San Francisco. As soon as that city, once so famous for its hospitality, learns that three daring men are going to fly 6200 miles to be caviated in one of her famous hostels, San Francisco closes her great hotel doors. I don't blame the Russians for getting sore. How would you like to stay awake for 63 hours and then sleep in the public park?

MEANING WHAT

BILL stepped into the bank where he had done business for thirty years. He wanted to borrow a thousand dollars. Henry Stone, the cashier who had taken Bill's deposits through all these years looked up with a bright smile and cheerful greeting.

"I want to borrow \$1000.00," said Bill.

"Fine. What's the security?"

"My name, my left leg, and my right eye," replied Bill.

The smile vanished from the cashier's face. "Now, William," he said, "let me explain the financial situation. The undirected association of the monetary standards with the fundamentals of the economic units amongst the American consumers has resulted in an abatement of installment financing that has clouded the vision of an expanding purchasing power which in turn has timidified the financial operatives who have been forced by governmental generosity into a profit motive. Consumer credit has therefore taken broader directions, creating avenues of escape resulting from expansion over the limits of grooved credit. As a result the economic limit of consumer borrowing, beyond which your application is found, is measured by

your future earnings which is bounded only by the theoretical credit limit. I'm sorry."

"That's too bad," said Bill, "I'm sorry too. But how about the loan? Do I get it or don't I?"

"I have just explained to you. You see, the economic limits of financing with a profit motive—"

"Oh, you mean I don't get the loan?"

"I'm afraid not. You see, the economic limits—"

"Then why the hell didn't you say so," said Bill, rising and clapping on his hat.

You've got to hand it to that Rukeyser. He has taught even the bankers how to use the jargon.

NEW NAMES FOR OLD TROUBLES

I CAN remember when, back in northern Michigan, farmers would drop the plow, walk over to the fence and sit down for a half hour of real shaking. We called it fever and ague, or chills and fever or the shakes. Now it is known to be malaria.

During the same period an ache or pain in any or all of our joints was known as the "gol-derned rheumatiz". We have discovered that it may be neuritis, arthritis, or gout.

Some people can eat no strawberries. If they do, their skins break out with red blotches. A famous doctor in San Francisco has been forced to stop smoking because one cigarette will cause a skin rash. We used to call this "dispepsy". Now we know that those who suffer thus are allergic to the things that so upset them. Jack Sprat could eat no fat. He was allergic to fat.

Contrary to what might be expected, I have always been happy when broke. Yes, I have had few sad moments. Paradoxical as it may seem, freedom from the mad pursuit of the cartwheel of commerce seems to be a tonic to me. I have had no thorough diagnosis made, but have come to the conclusion that I am allergic to wealth. Nevertheless, I would like to give it one more thorough test.

NEWS ITEM

A FRONT page headline in a San Francisco daily read "City Business at a Standstill." Are you telling us, Mr. Publisher?

It is true that the headline was inspired by the death of a city official but the statement would have been equally true on any other day and might have been attributed to any one or more of a dozen other causes.

When business is halted in San Francisco we all get busy with our alibi bag which bulges with every conceivable word but Graft and Strike. If a fishermen's strike takes our sea food from us, we say that the wind has died down off the Faralones. If shoppers avoid the innumerable picketed stores we say the heat wave has driven the people to the country. Across the street from my office in the heart of the down town section I can read six "To Let" signs in office and loft spaces. An inquiry will bring the reply that this is the off season. So does San Francisco go on whistling through the graveyard.

TIT FOR TAT

IF LABOR UNIONS can organize to prevent people from patronizing shops that cannot pay the exactions of the unions, why can't the merchants organize to refuse sales of goods to all persons who do not belong to their union? Of course, some little complications might arise such as a man with a gullet filled with labor union food coming into a merchant's union restaurant for a small black, but he could be examined with a stomach pump before he is served.

Again, druggists might compound some sort of a medicament that would cure anything from pimples to housemaid's knee when taken by a worker but would develop immediate colic in any person who did not work eight hours per day. It's an idea.

CASH VALUE OF DEBT

I KNEW a man who capitalized a half million dollar debt and made a million dollars out of it. He didn't have a cent in the world not anything attachable that had more value than a pair of cotton socks that he had worn until they were lefts and rights. Yet some goof sued him for a half a million dollars and got judgment.

My friend always looked well dressed. Whenever he was stopped by some creditor, before he could be importuned he would flash the attachment papers and say, "By Jove, I've got to raise this half million before three this afternoon." The papers had published results of the suit and the size of the judgment awed the people who read about it. If he could owe someone a half million he must be a man with considerable credit.

Finally the reputation of being able to owe \$500,000.00 put him in the class of borrowers and he capitalized this by some real borrowing that enabled him to make a ten strike at last.

Perhaps if the governments of Europe can get their debts to us up fifty billion dollars, they will get a reputation for credit that will enable them to borrow from each other.

CONTRACTS

I MADE a contract with the Wind. Summer was coming on and everyone was wearing straw hats. Actuated as much by humanitarian as selfish motives, I wanted Wind to remain gentle through the summer lest hats be blown off and I and thousands of others suffer from sun stroke. So we signed a contract.

Wind agreed to reasonable activities and I agreed to guarantee delivery and safety of straw hats. Sun agreed to be judge and not to be harsh with occasional careless straw hat wearers. It seemed all right.

But as soon as straw hats were on nearly every head, Wind blew them all into ash cans. I tried to hold him to his contract but he only laughed up the chimney. I took it up with Sun. He got mad and blazed out for a week because I had been fool enough to expect to hold Wind to a contract. Thousands and thousands of poor people died of sun-stroke.

THOUGHTS WHILE THINKING

ABOUT the time we got the tobacco chewers to spitting in the gutter rather than on the sidewalk, we lined the curbs with automobiles.

You have to go to the mountains or the country to find a man whittling a stick.

Most people think gain is a matter of dollars and cents.

W. R.'s tap dancing and F. R.'s tax dancing.

You can cant a decanter but you can't decant a Cantor.

I'd like to be a dog in a nice family.

I wonder how many volumes in Harris and Ewing's index.

Only grown-ups can be "cleaned" without water.

Peaceful picketing, peaceful war, peaceful massacre.

Hell has gone modern. Down there, too, their horns have become claxons.

No wonder birds shun cities. Dogs, also, have their way of showing contempt.



Photograph by Mott Studios

The residence of Mrs. Lucy Burke in Montebello, California. Designed in the California Colonial manner for one person, a lover of music, the front bedroom is used as a music room. The plan was developed for a corner lot, the house facing west and the living room and bedrooms overlooking the garden. Howard G. Elwell, architect.

PLANNING AND FINANCING SMALL HOMES

By F. W. MARLOW, Director
 Southern California District
 Federal Housing Administration

FOR the last two months the Federal Housing Administration has been conducting a series of conferences throughout the United States on the design and construction of small homes. We should like to bring to your attention some of the points covered in these conferences attended by the men who will build your future home. A thorough understanding of the basic principles involved will enable you not only to secure a better home of your own, but also one which will adequately meet the needs of your family while remaining within a price range you can afford. A mutual sharing of this knowledge with your builder will result in a more satisfactory house.

The building industry is making an effort to provide small homes attractively designed and durably built, at prices which the great mass of moderate income groups can afford to pay, and today, small-homes—that is, homes under five thousand dollars in cost are now being made more readily available throughout the country. The building industry is endeavoring to supply not only homes at more reasonable cost but better and more durable homes, consequently representing sounder investment. This year several thousand of these homes are being constructed. A large portion of them are being designed in accordance with principles of design and construction formulated by the Federal Housing Administration. These principles are the result of an impartial attempt to seek a solution to the question: Is it possible to build comfortable, well-constructed homes within the price range of the average American family? In order to answer this question every angle of approach has been thoroughly explored so that standards might be maintained and better housing conditions result. A great deal of activity has been devoted to the development of minimum property standards which would meet the conditions peculiar to the various sections of the country. The establishment of these standards and the knowledge gained in the process has made it possible to determine what constitutes a decent, adequate shelter for the average family.

The result of these investigations has been given to the building industry and the public in technical bulletin number four of the Federal Housing Administration. Today, less than a year since the appearance of this bulletin, a nation-wide interest has been created, and in many states great numbers of homes are being built in conformity with these principles.

Editors Note: A transcript of a Federal Housing Administration radio broadcast devoted to a very timely subject.

What, then, are the principles to be followed in order to produce these desirable, low-priced homes?

1. Plan a square or rectangular-shaped house.
2. Avoid unnecessary exterior and interior corners.
3. Avoid complicated roof construction.
4. Plan for a minimum of hall space.
5. Use stock sizes and standard lengths in structural members.
6. Use stock millwork.
7. Plan heating, plumbing and electrical work in conjunction with framing. Avoid long runs of pipe and ducts.

To some people these principles would seem elementary, but to the architect and the engineer their application means hours of intense study and hard work to coordinate all the various elements into a harmonious mass. There can be no errors in the planning of small homes since the cost of such mistakes, however small, tends to put the home out of an attractive buying range.

Let us consider for a moment these principles of planning to see how important a factor each is in the successful development of the small home.

1. Planning a square or rectangular-shaped house to produce a simple floor plan with an arrangement of rooms assuring privacy and livability may be considered the most important principle. Adequate closet space must be provided; wall space must be studied for the placement of furniture; and doors must be carefully located to avoid wasting usable

In Mrs. Burke's home the garage is attached so that the owner may enter the house after the garage doors are closed. Any room may be reached without going through any other room, thus assuring privacy to the owner and her guests



areas within the radius of their swing. The plan must also be studied in relation to the orientation of the lot in order to obtain all possible sunlight for those rooms which are used most during the day. There is now a strong tendency to locate the living room to the rear of the house, with the kitchen at the front. This allows for the development of inexpensive terraces in the rear from which attractive gardens may extend. Through adequate planning, desirable privacy is possible.

The second principle is the avoidance of unnecessary corners. Every corner whether exterior or interior creates an expensive framing problem. Deviating from our first principle would add at least one expensive corner to the house and would make additional foundation work necessary. Interior partitions also should be as direct and free from breaks as possible.

The third principle is the avoidance of complicated roof construction. Perhaps the least expensive is the plain gable roof free from dormers and valleys. Roof breaks invite trouble from the elements and in many instances result in damaged wall surfaces.

The fourth principle is that of keeping hall space in these small homes to a minimum. If real economy is to be obtained, only enough floor area should be used for the hall as will permit circulation from one room to another without passing through an adjoining room.

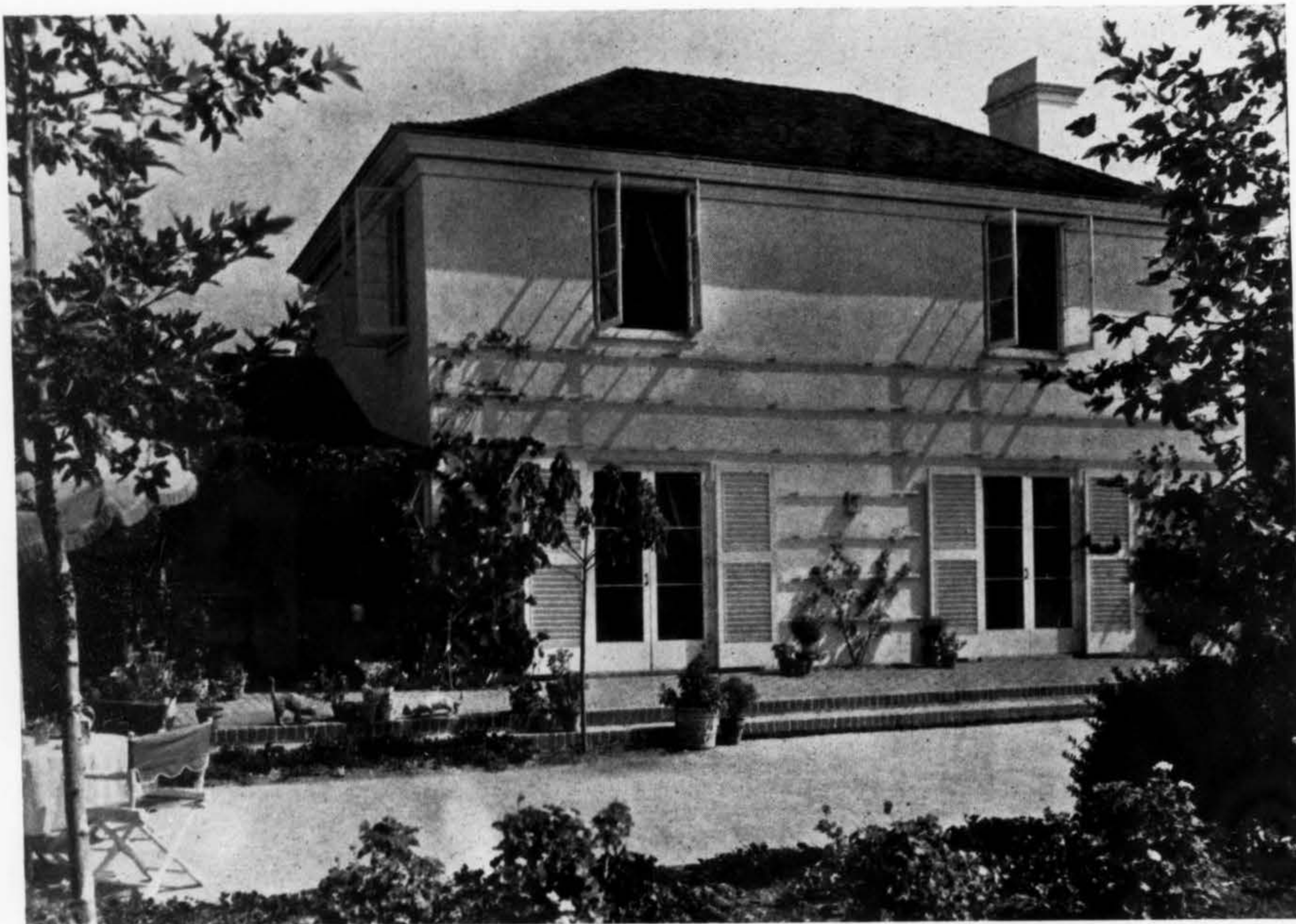
The fifth principle is in relation to the use of stock sizes and standard lengths in structural members. This principle applies to all materials and should be adhered to in order to save considerable labor and prevent waste of materials.

It is important that room sizes be determined to allow for such spans as will take standard lengths and at the same time allow for the necessary bearing areas at each end. Room heights should be studied in relation to vertical members, with the same objective in mind as that applying to the use of horizontal ones.

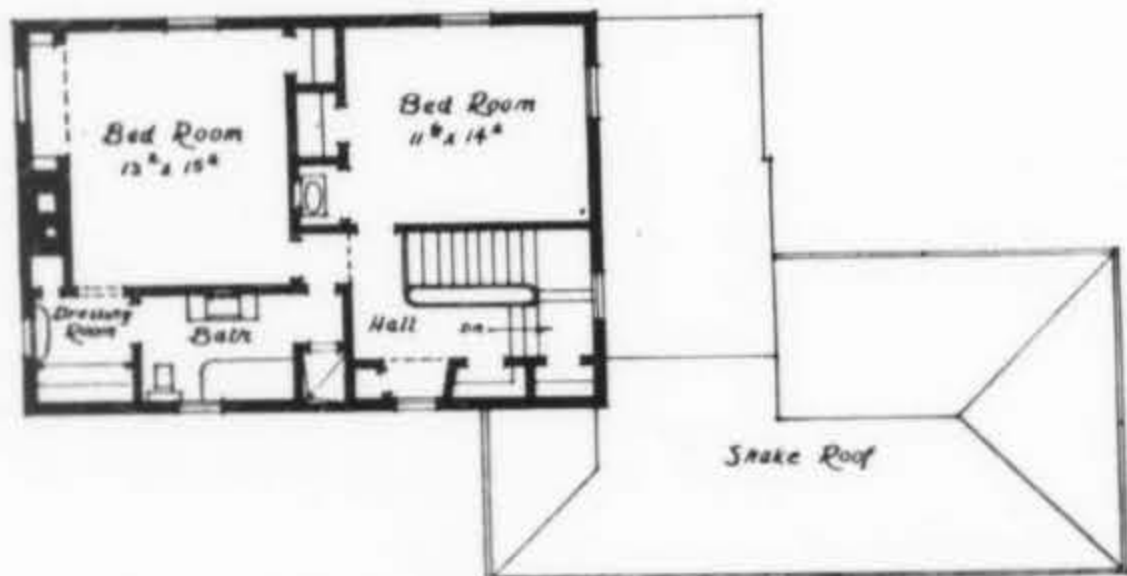
As for the sixth principle, it is generally agreed that the use of stock millwork is highly desirable. Through efficient manufacture and quantity production, good millwork may be obtained for economical use in the construction of small homes.

The seventh principle has to do with mechanical equipment. It is important that competent engineering service be obtained and that plans for this part of the work be carefully coordinated with that of the structural branch. Due to the limited space in which pipes and ducts must be installed, a great deal

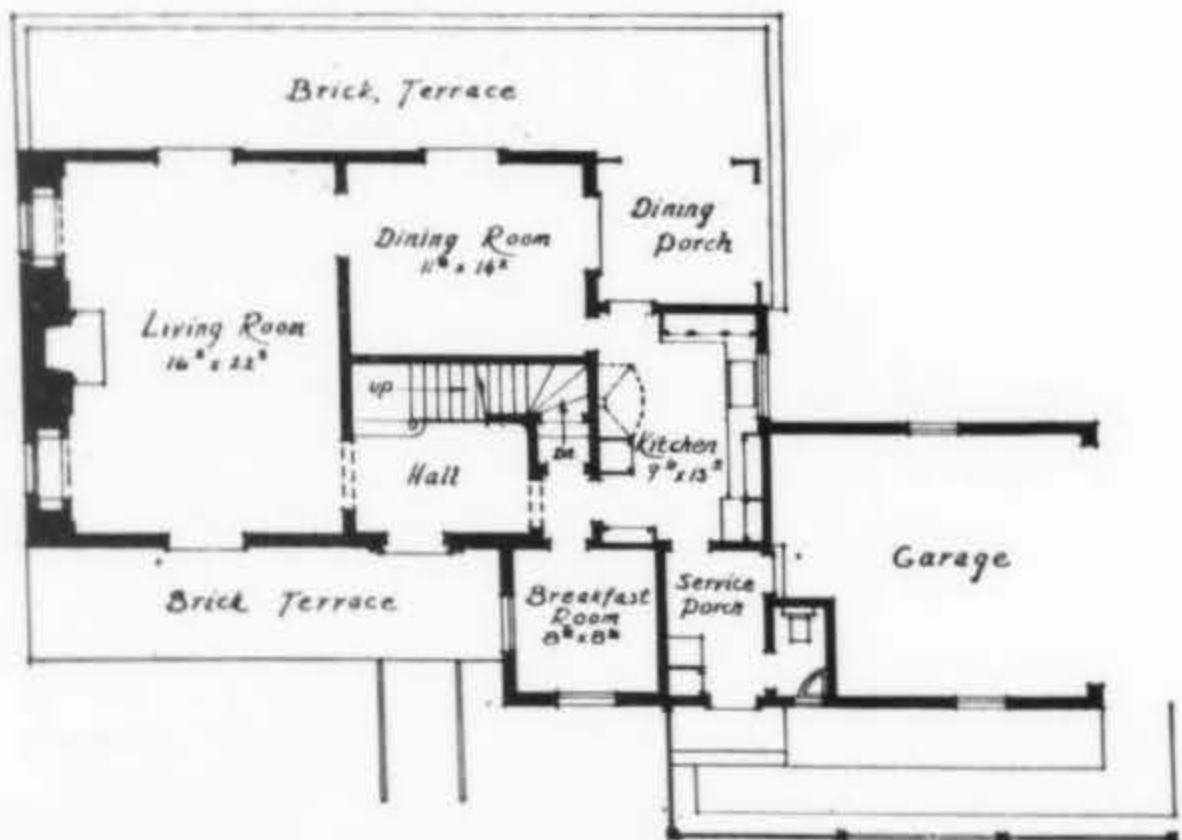
(Continued on Page 40)



Photographs by George Haight



Second Floor Plan



First Floor Plan

RESIDENCE OF
MR. AND MRS. GUY M. SEARCY
Pasadena, California

H. ROY KELLEY, ARCHITECT
KATHERINE BASHFORD, LANDSCAPE ARCHITECT
SIMANK-SEARCY, DECORATORS
STEED BROS., BUILDERS

The House on the Cover has a lovely approach through an avenue of tall poplar trees. It is painted a warm white with shutters of the same color and the door is a refreshing shade of blue.

The terrace across the back is dappled with pleasant shadows and the porch opening off of the dining room makes a small outside room which offers more than the usual protection for outdoor dining. However, there seems to be an inviting table set under the sycamore tree.

The garden designed in the French manner reflects the style of the house. Climbing vines and flowers in pots and tubs assist the sunny air of hospitality. A truly Californian house with a distinction inherited from its French predecessors.



Above is a view of the living room with walls a warm white and ceiling of delphinium blue. The fireplace facing and hearth are of pink beige marble, the furniture of fruitwood and French walnut. The hangings of raw silk are of the same delphinium blue as the ceiling, corded on the edge and bottom. The carpet is of a pink beige. One sofa is upholstered in a textured raw silk dyed to the wood color of the furniture. Two antique silver tables flank the sofa and two old blue Directoire tole lamps with shades of warm white and a deep frayed silk ruching in two tones of delphinium blue. Over the sofa hangs a rhododendron done in water color in pale pinks and rose with yellow green leaves, mounted on a large parchment and framed in fruitwood. One old swan chair is covered in a small patterned silk of yellow green; another chair in deep ashes of roses with deeper tones of pink and wine in the sofa cushions. The accessories are of pink crystal and French bronze. The same colors continue almost entirely throughout the house in varying gradations with an effect in a small house that is very pleasing without being monotonous. The stairway to the right is neat and graceful in the extreme simplicity of its painted iron rail.



HOW LARGE CAN A SMALL HOUSE BE?

By EDITH HYNES

Consultant in Interior Decoration

IF SMALL houses were built for small people only, the designing and the furnishing of a two or three bedroom house would be a much simpler problem than is actually the case. It would be fun to scale all the furnishings to the proportions of a lovely playhouse and let it go at that. The trouble is that when men and women of average stature come to occupy those perfect little Hansel and Gretel cottages which looked so promising on paper, they may find themselves looking a little out of scale with their new background. If their memories include Eastern attics and roomy cellars, the chances are that they may find it hard to tuck away the things they need for housekeeping and wardrobe and their own pet personal possessions into the cute little cubby holes which constitute the storage space of so many modern houses. It pays to list ahead of time all the things you use and all the things you may soon acquire and find a set place for these and other things you have not yet thought of. If a small house turns out to be hard to keep in order, it has lost the thing which was its best point. Every home should be planned from the inside out as well as from the outside in.

The living quarters of some of the most beautiful of our American historic houses were no larger than the rooms of homes today. If we were only more willing to copy the simplicity and the well chosen space relationships

which were common to these older houses and not crowd our little places with literally drawn ornament of the period, the homes we build today would qualify as object lessons in beauty and not as warnings to students of residential architecture. Meanwhile we could be enjoying our own compositions in form and color, and we would also be doing our part in counteracting the sad American custom of running away from home whenever there is an excuse to do so.

The size of a home and its usefulness may be expanded appreciably by making outdoor living rooms wherever there is a spot sheltered from the gaze of the envious and from the prevailing wind. Here will be all the happy potentialities of a holiday away and a place really our own for tea and lazy living. The outlook of a house, whether the view is actually interesting or not, may be wonderfully extended by having these windows set low. Twenty-two inches from the floor is not too low. A window with its sill thirty-six inches from the floor seems even to crowd the room. Kitchen and bathroom windows have, of course, to be placed wherever it is useful to have them. Eight-foot French doors will add greatly to the dignity and size of a small house. All illusion of spaciousness is lost from a room when furniture is centered against the windows, blocking them. Things which looked well there will look much better grouped near the window. The simpler window treatments

will look well longest. In fact simplicity in an interior is one quality which can never come to seem absurd. Simple things retain their charm longer than fussy things.

It is a curious thing that so few of the many appreciative people who love and understand good music and orderly gardens never bother to recognize the need of composition in the rooms in which they spend their hours indoors. Music does stop and of course nature takes a part in composing gardens; furniture, on the other hand stays just where it is put. The smaller the room, the more carefully it should be composed, down to those last details which are important because they come automatically into the foreground of the picture. When a room has been once logically arranged, it is very apt to be appreciated and kept so. The four beautiful planes of its walls with their reverse pattern of openings, combine with the floor and the ceiling and the furnishings, to make a composition in three dimensions against which our own human drama plays itself out, day after day, in another dimension. Once placed for service, furniture may be shifted a little for looks. The happiest level for pictures is lower than most people realize and very much lower than gallery or store height. Rarely do pictures look well hanging out alone, centered in a wall space. Set fairly close to a casing or to a piece of furniture, they take their place in a "balance of inequalities" which

(Continued on Page 40)



Photographs by George Haight

Within the small Colonial home of Mr. and Mrs. Vernon G. Larsen in Chapman Woods near Pasadena. To the left a view of the entrance hall. The doors and woodwork are painted an off-white, the wallpaper is a soft green with a pattern in tones of beige. On the dark polished floor are a braided and a hooked rug. To the right is a glimpse of the living room done in light, clear yellows. The wallpaper has a faint pin stripe that is hardly perceptible. The sofa is upholstered in an interesting brown pattern; the chair has a greenish tone; the rug is a nice shade of brown. Simple and refined, a house may be small and still have good detail. Edgar Bissantz, A.I.A., architect.



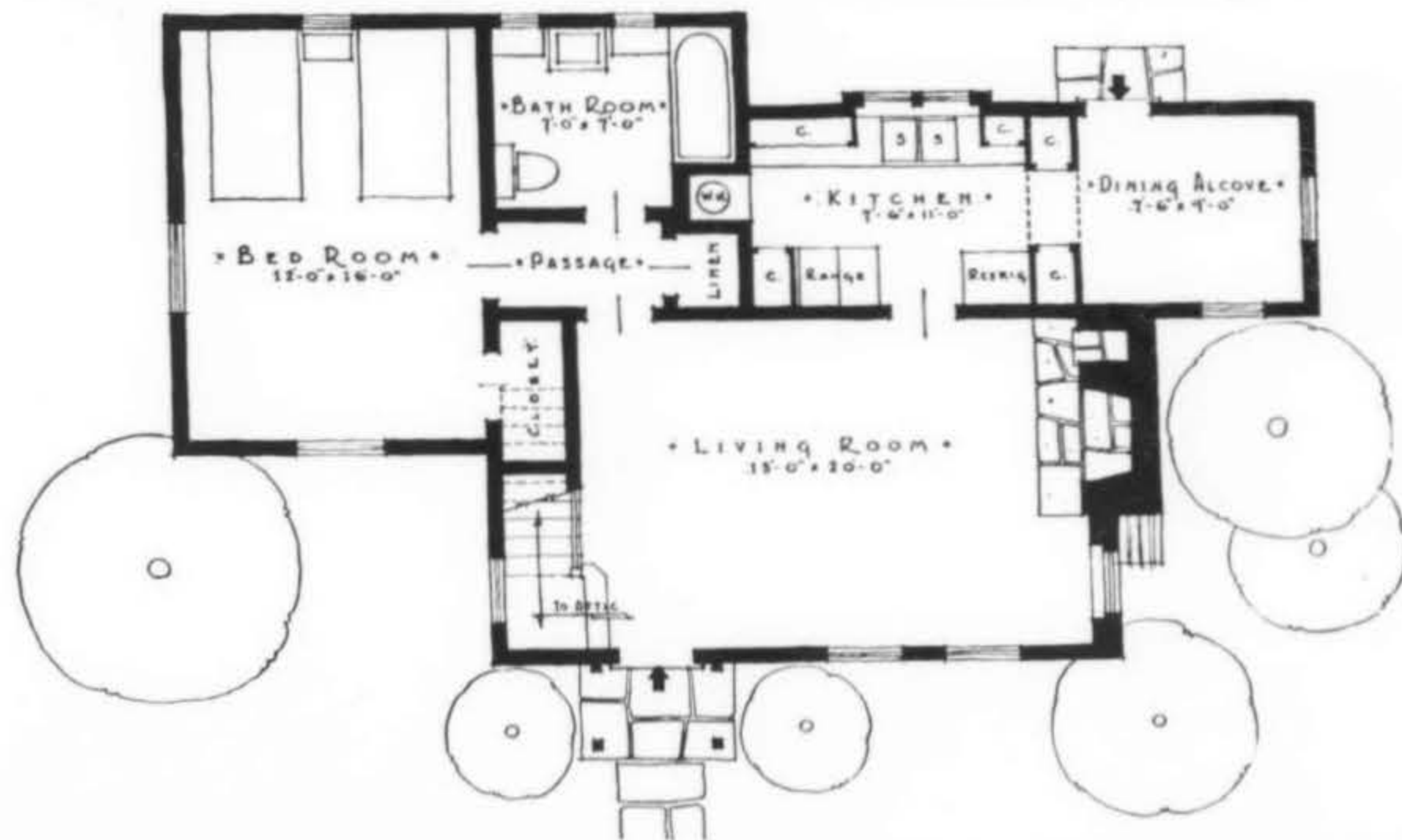


Photographs by Mott Studios

A GUEST HOUSE
ON THE ESTATE OF
MR. AND MRS. THOMAS RODGERS

North Hollywood, California

ARTHUR L. HERBERGER
Architect



It is becoming more and more popular to house your guests in a separate cottage. Perhaps guests and hosts may then part better friends. The outside of these guest quarters is redwood painted white; the fat chimney gets its weathered appearance from used brick. The roomy fireplace is made out of local Calabasas stone. Inside the house is painted throughout—the living room bone white including the pine ceiling; the bedroom a pale gray blue; the kitchen pale yellow. The floors are of pine with wood pegs. The house has been patterned after the small houses that cluster around the mansions of South Carolina. In fact, it has so much of that "old southern feeling" that Warner Brothers used it as location for a forthcoming picture featuring Joan Blondell and Errol Flynn.

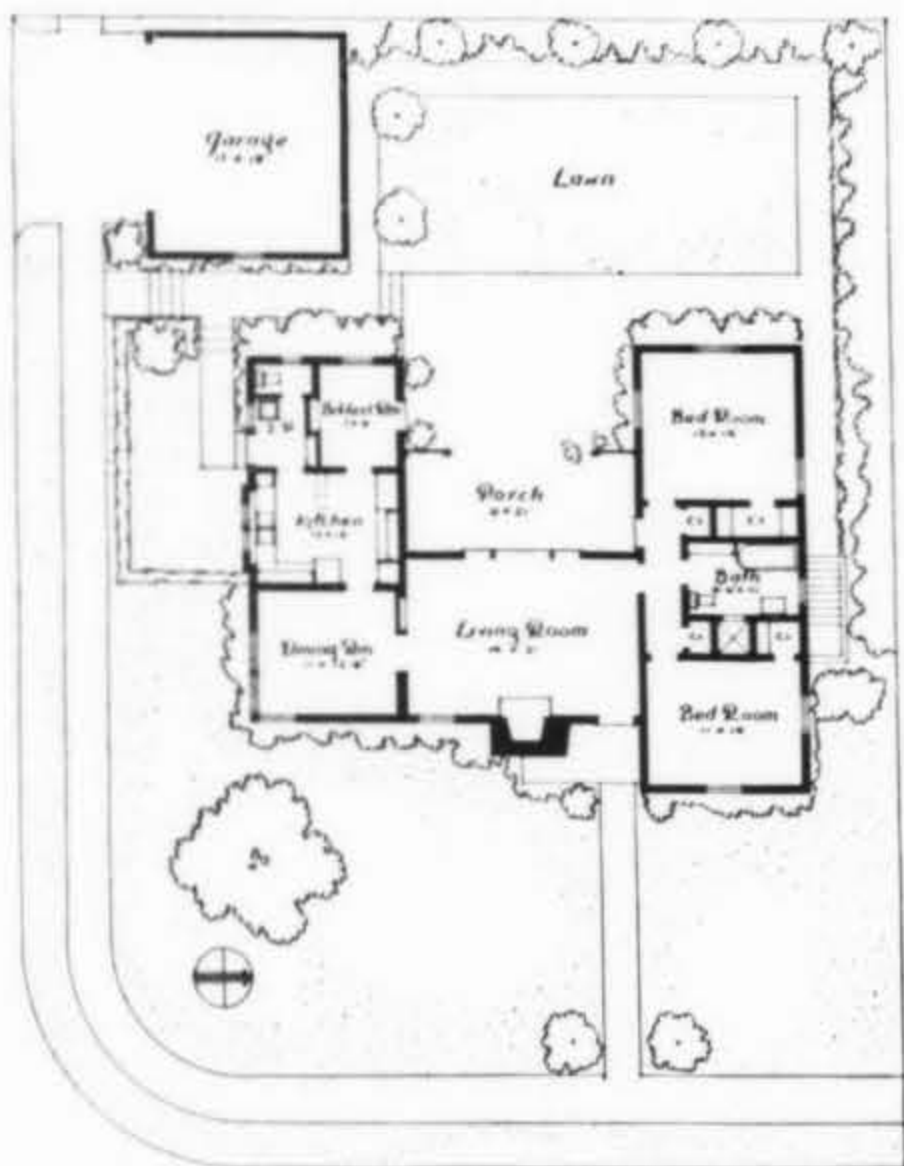




RESIDENCE OF MR. AND MRS. JOHN STANSBARGER

Glendale, California

WINCHTON L. RISLEY, ARCHITECT



A small house in a clean-cut contemporary style. Constructed of plaster on a wood frame with a shingle roof it is painted cream color with white trim and a henna colored base and front door. The plan is compact but particularly spacious. This illusion of space is further increased by the porch which makes a second living room and a very desirable place for outdoor dining. The brick paving is extended several feet enlarging the usefulness of this outdoor room. The garage opening on a side street forms a wall for one side of the garden, making it private and secluded. The finish of the interior is clean in keeping with the exterior of the house. The fireplace is of whitewashed brick with a very simple mantel. Through the doorway can be seen the corner window in the dining room. Venetian blinds complete the scheme of things in this small house that is practical, livable and quite distinctive.





Photographs by Mott Studios

RESIDENCE OF
MR. AND MRS. MARTIN BURKE

Montebello, California

HOWARD G. ELWELL, ARCHITECT

A home designed for a husband, wife and a very small boy. The breakfast and dining rooms catch the morning sun; the kitchen is on the north for coolness; the master bedroom in the rear away from street noises. The son's bedroom conveniently next to the master bedroom is paneled with a redwood wainscoting to avoid small fingers from smudging the wallpaper which extends above in pale pinks and blues. The library paneled entirely in redwood with a driftwood finish can be reached directly from the front porch so that Mr. Burke who is an attorney does not inflict an occasional business caller on his family. The small entry makes the front door accessible from the kitchen, the dining room or the living room. Designed in the California manner, the exterior walls are of redwood and stucco. Steel sash has been used throughout and the house is equipped with basement and unit system of heat. In the bedrooms the walls are papered; in the living room and dining room the walls and ceilings are painted over hardwall plaster and finished in the Colonial manner. The garage located in the front leaves a greater area for the development of a garden in the rear. When it rains, the house can be entered from the garage by means of a covered rear porch.





Photographs by R. F. McGraw

THE SAN FERNANDO RESIDENCE OF
MR. AND MRS. LYLE NELSON BARCUME

LYLE NELSON BARCUME, ARCHITECT

An architect's own home. The front of redwood siding is painted a light tone with a darker dado. The entrance is through swinging Dutch doors into a patio and thence through a larger terrace to the garden. The rear of the house is reinforced brick painted the same as the front. A covered passage connects the garage and the entrance. The two bedrooms are located in the front, the bath opening onto the hall. The living room is to the rear overlooking the gardens. The small dining room gains in space by being an ell of the living room and in turn opens onto a terrace with a barbecue oven not far away. The interior of the house has been carried out in harmony with the exterior. The exposed brick is painted to blend with the owners' collection of Navajo rugs. The rafters and heavy beams are exposed and painted, the floors are tile ranging from salmon to dark red and highly waxed. With patios and inner patios, this Mexican ranch house type of home is full of color and charm but at the same time is entirely practical and modern with its tile bathroom and kitchen electrically equipped.





Photographs by R. M. Starrett

RESIDENCE OF MR. AND MRS. HAROLD W. HOOTS

Verdugo Woodlands, California

KEMPER NOMLAND, ARCHITECT

What looks like a very small house from the front develops into a little California ranch house with a surprising amount of floor space. Painted white with green shutters and a natural shingle roof, it nestles against the hills in a truly romantic fashion. The dining room, living room and one of the bedrooms look out on the patio which in the mild and balmy climate of the woodlands makes a very acceptable and welcome outdoor living room. The outdoor fireplace is large and practical and cheerfully aids entertaining in the open. The simple charm of its Colonial antecedents is carefully preserved in this small rancho.



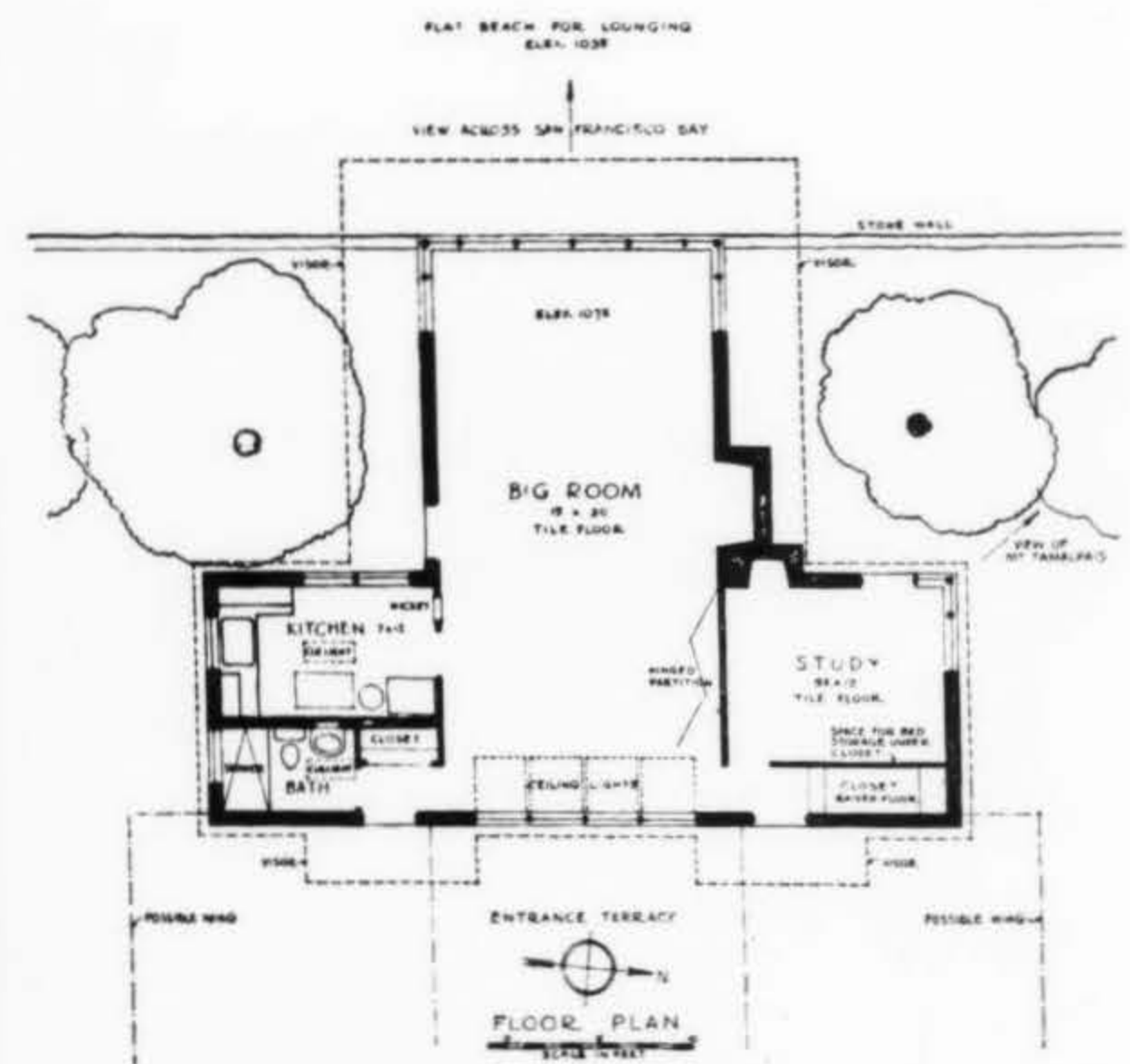


At the north end of San Francisco Bay looking toward Angel Island and Mount Tamalpais is a bit of short line available for private ownership. It lies between two industrial properties—to the south the Santa Fe Railway and to the north Standard Oil. The house is built forward on a retaining wall in order to obtain the greatest share of the water which is its reason for being there. In fact as one enters the room there is no foreground—the house might be a ship. The walls are built of aggregate units, precast concrete blocks 12" x 36" with reinforcing placed between the columns at every jamb, this space then being filled and poured as a column. The chimneys are built of the same material. The blocks vary slightly in color tones of light gray. The floors are of hollow building tile on a concrete slab. The roof is tar and crushed fire brick which has the color of the dried grass on the hillsides in the fall in this part of California. Interior partitions of plywood have been left natural. The house is heated by gas burning circulating heater, and the large open fireplace.

A HOUSE FOR
MR. AND MRS. ROBERT SHAW

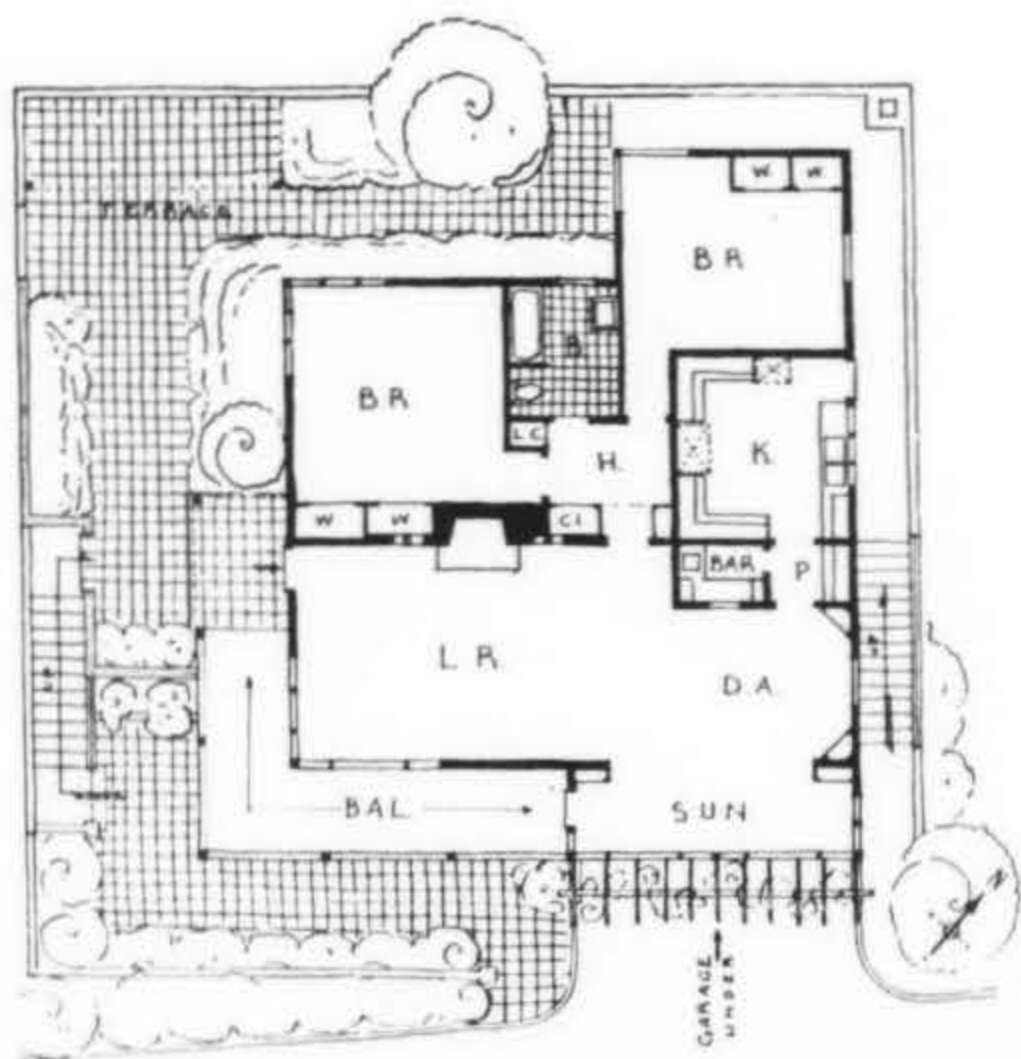
Richmond Shore, California

WILLIAM WILSON WURSTER, ARCHITECT
H. L. VAUGHAN, LANDSCAPE ARCHITECT





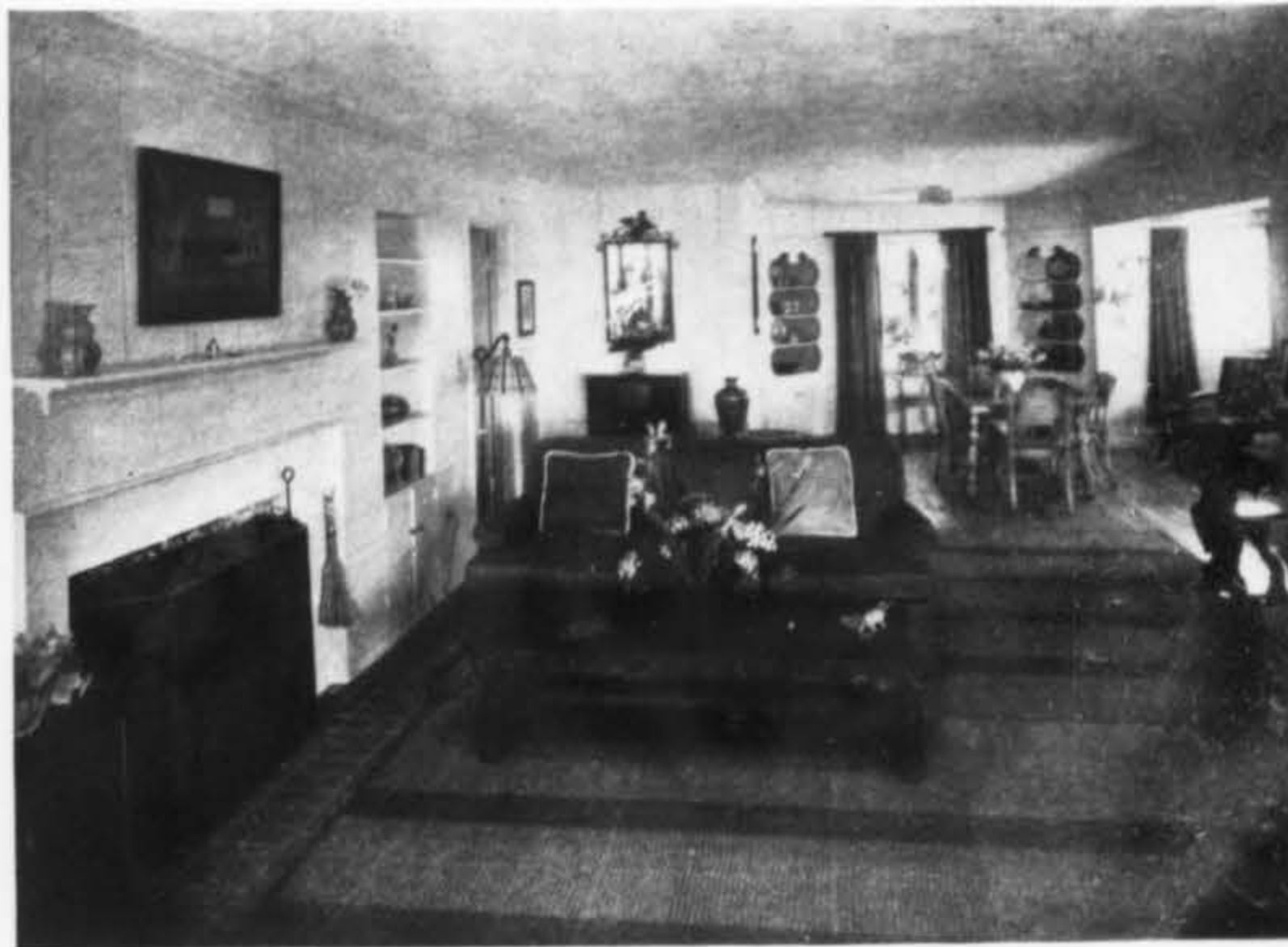
Photographs by Padilla

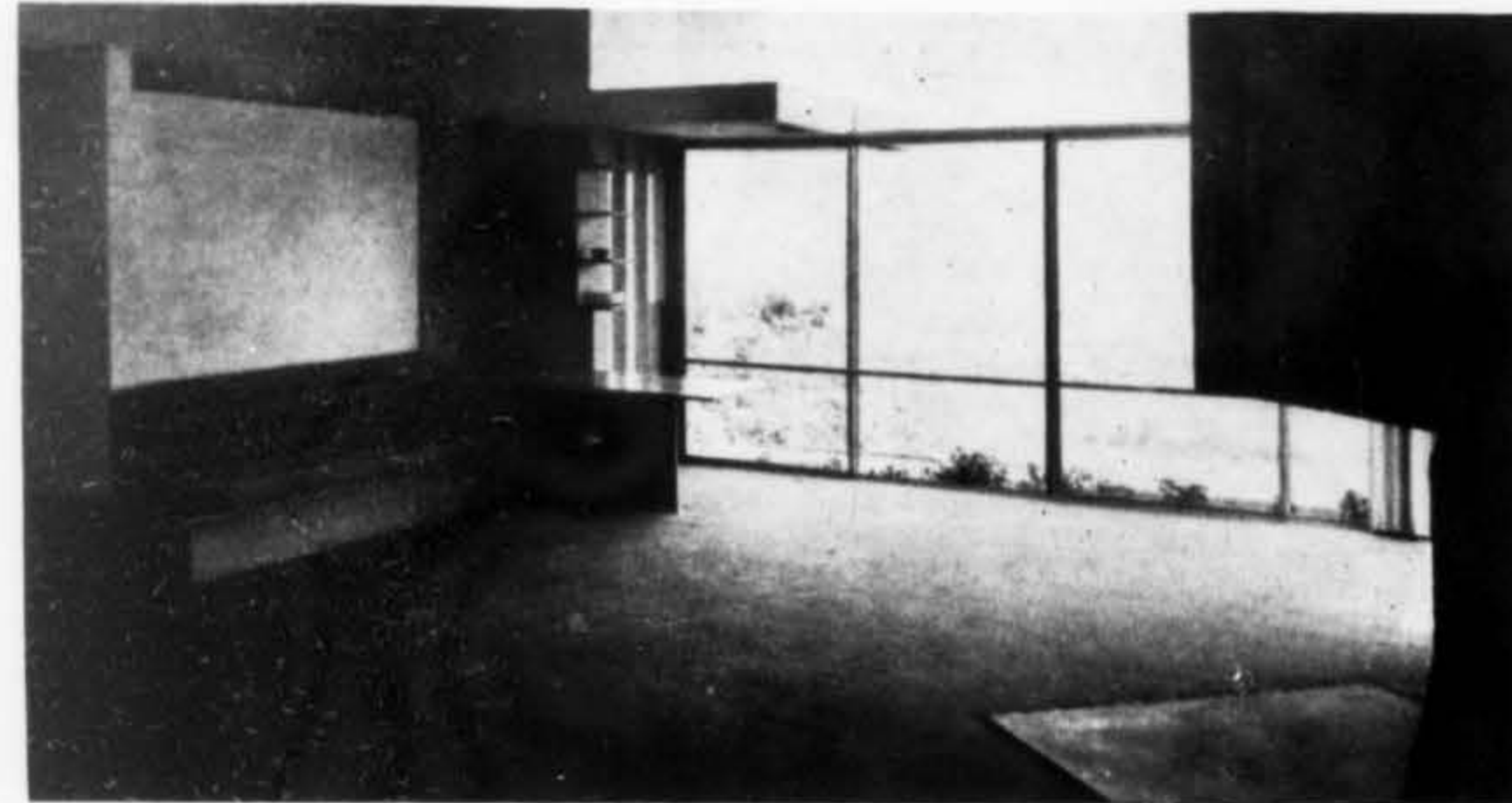


THE EMERALD BAY RESIDENCE OF
 LT. COM. AND MRS. LOUIS R. VAIL

DESIGNED BY NELLO F. ZAVA

A beach house with a Monterey influence built of stucco on a wood frame. The exterior is painted yellow with trim an off-white. On the first floor are a guest room and bath, showers for the bathers and a two-car garage. Upstairs is the house proper. The living room, dining alcove and guest room are finished in knotty pine painted. The bedrooms have wallpaper and built-in wardrobes. The sun room is all windows and looks out over the ocean. A small bar located between the kitchen and the dining alcove no doubt restores some of the energy extracted by the breakers. The view of the terrace below shows a little lean-to and comfortable couches for lazy lounging out-of-doors. All the space of a small lot has been used to full advantage.





THE ESTABLISHMENT OF
MISS VIRGINIA McALMON

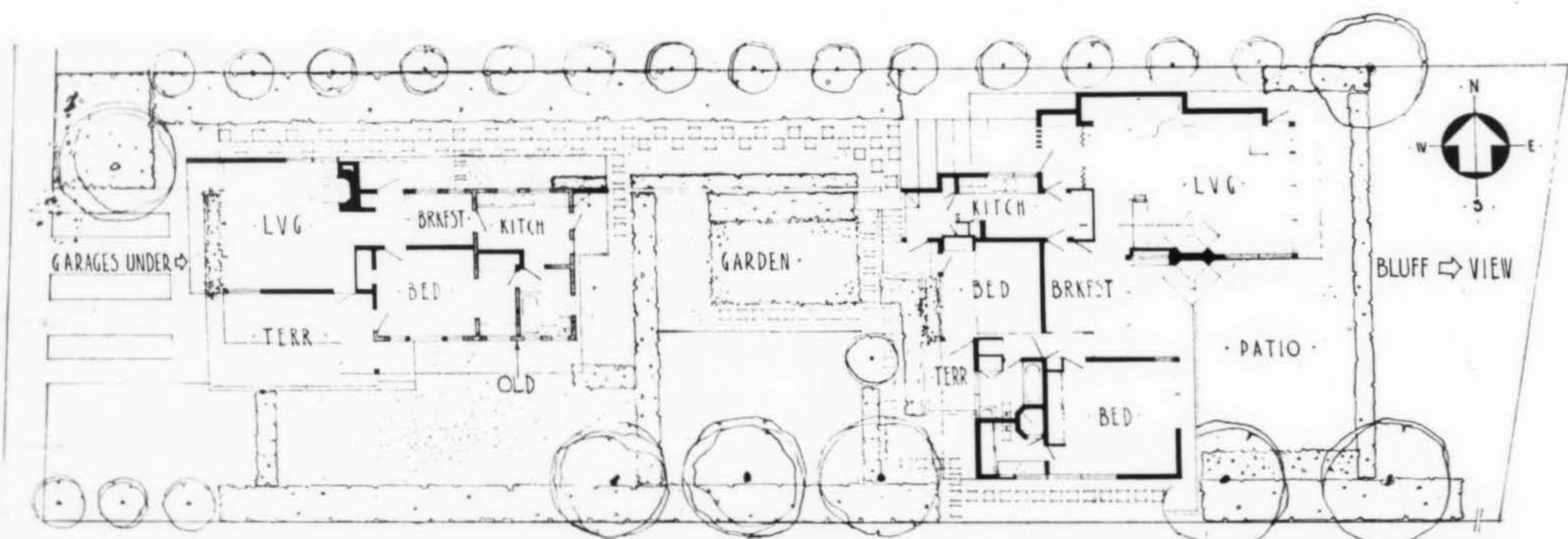
Los Angeles, California

R. M. SCHINDLER
Architect

Two houses: the old house modernized for rental purposes, the new house a residence for the owner. The garages and old house occupied the front of the lot; a new living room was added to enlarge the quarters and also mask the old front. The sloping roof of the old house was disguised by the addition of eaves which extend over the terraces and provide for outdoor living.

The new house is located at the back of the lot taking full advantage of the view toward the mountains, and is reached by a long walk protected by a hedge. Instead of a dining room, the kitchen has a pantry-like extension in which a dining table on wheels may be set and rolled to any part of the house or patio.

The lower view is of the living room in the new house. A part of the fireplace can be seen in the foreground. The walls are a pale yellow, the woodwork is stained and the rug is beige. The fourth wall is entirely of glass and looks out over the bluff. The sliding sash of sheet-metal are designed and copyrighted by the architect.





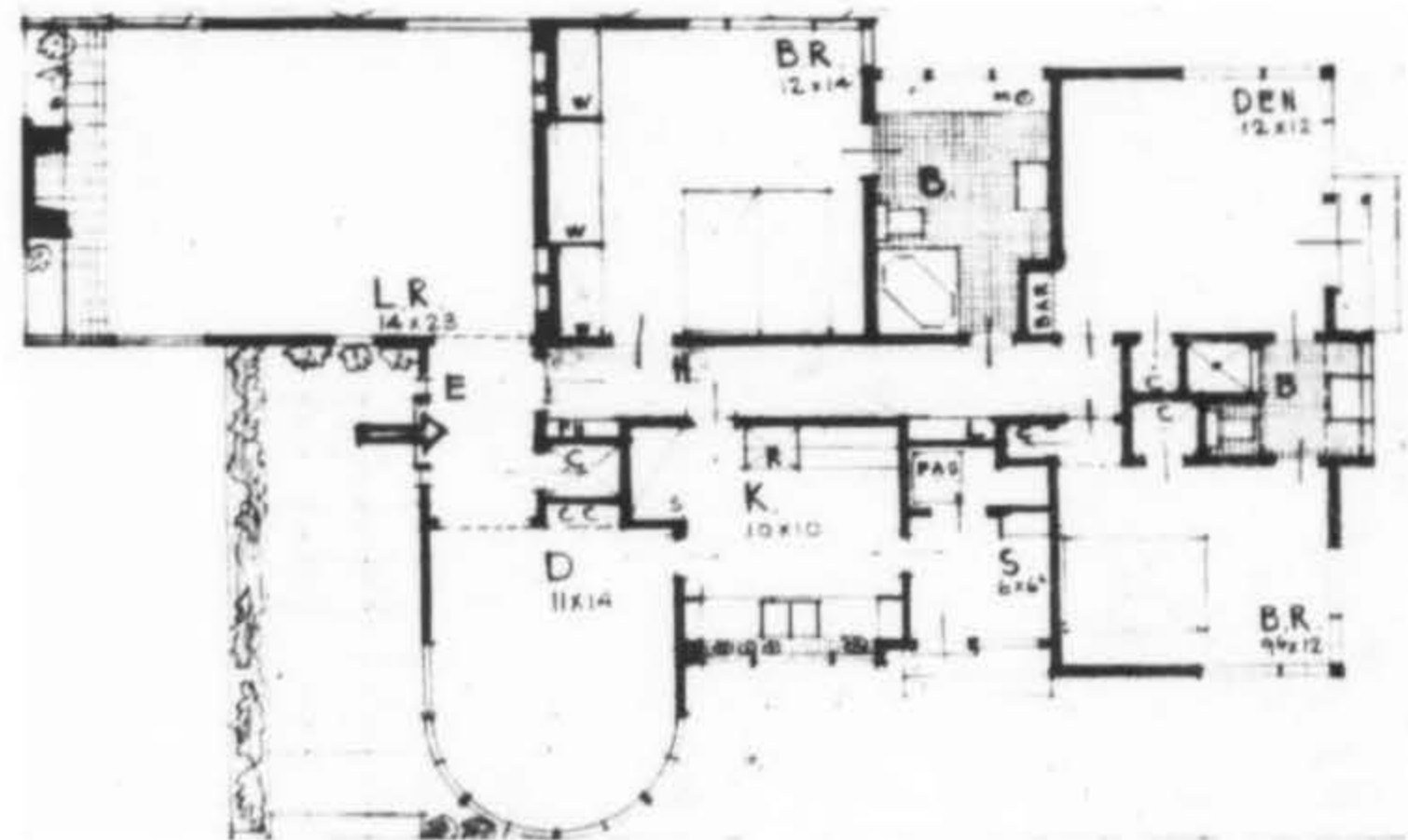
Photographs by Julius Shulman

RESIDENCE OF MRS. GENEVA STODDARD

Beverly Hills, California

MILTON J. BLACK, ARCHITECT

A modern house designed for a narrow lot. The living room and bedroom have corner windows, the dining room a huge circular window and the fourth wall in the baths and kitchen is all window, plus the glass block panels flanking the front door. Enough windows to delight any modernist. The living room finished in light Nile green, with wood wainscoting and brick fireplace painted to match, is enlarged by two great mirrors at each end. In the dining room Venetian blinds are almost required for such an expanse of glass; they are oyster colored with dark chocolate brown strips to match the chocolate wallpaper with its oyster stripe. The ceilings in both rooms are very light gray.





Photographs by George Haight

RESIDENCE OF MR. AND MRS. R. P. SELDER
San Marino, California

H. ROY KELLEY, ARCHITECT
MARGARET SEARS, LANDSCAPE ARCHITECT

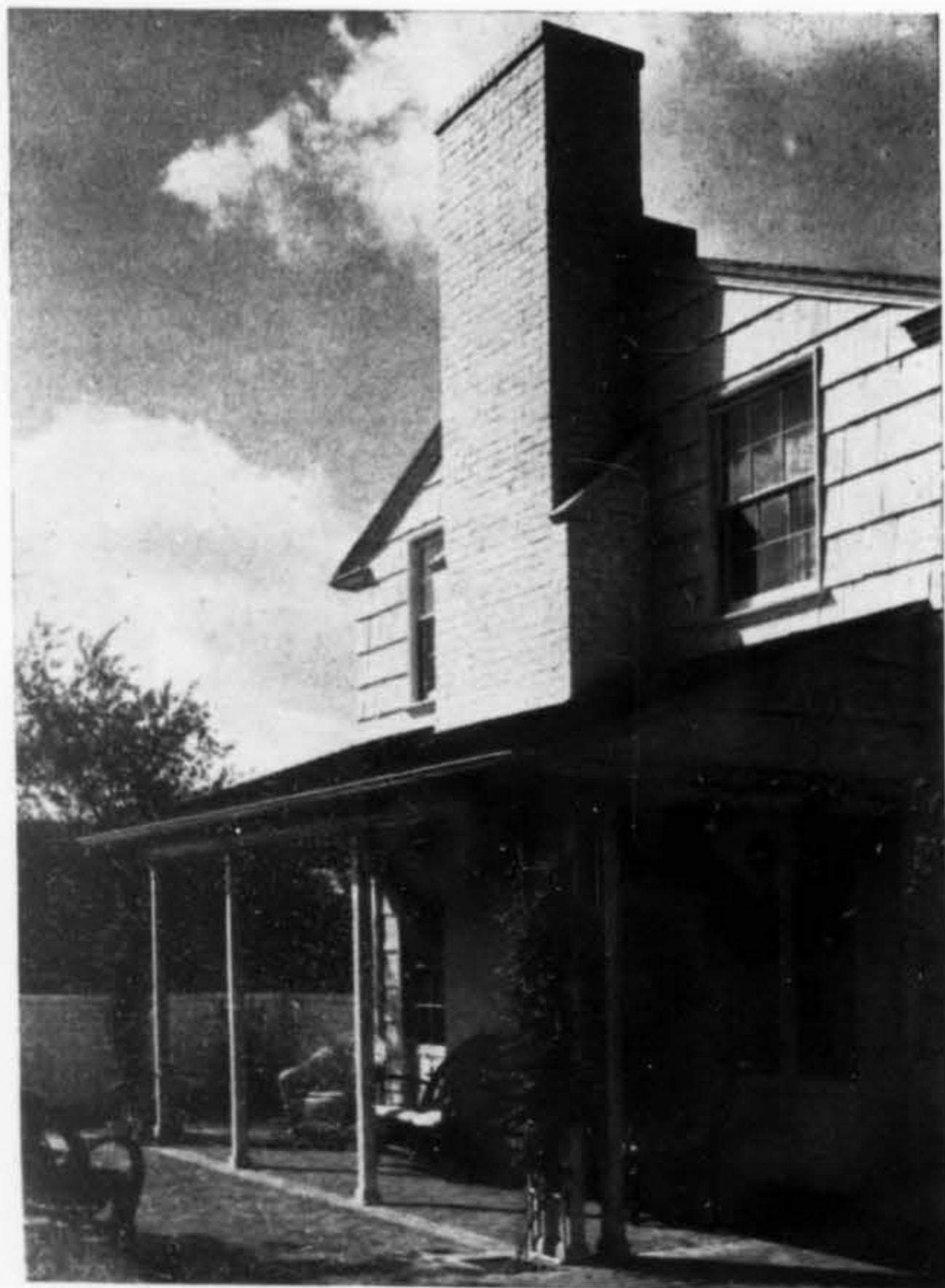
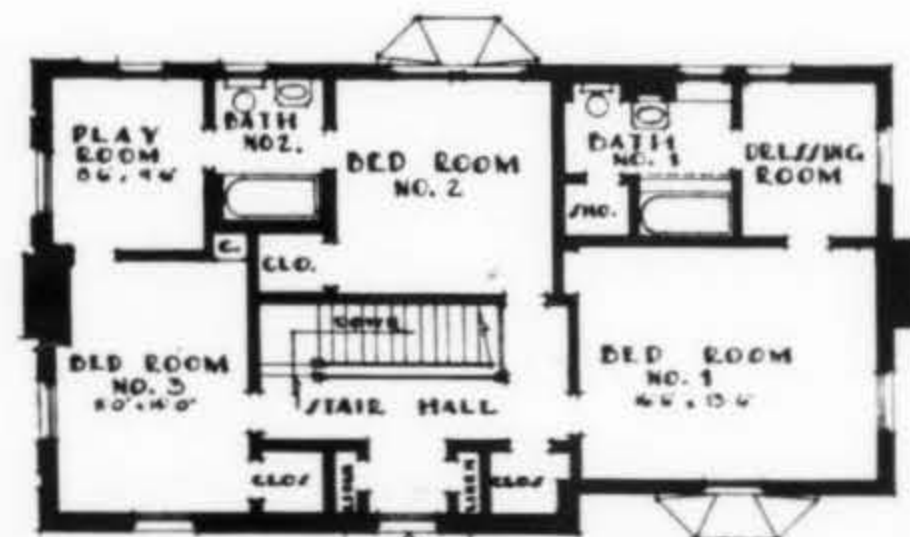


FIG. 1 FLOOR PLAN



SECOND FLOOR PLAN

Of whitewashed bricks and shakes, the front of the house presents an interesting facade, the broken roof line and balanced chimneys increasing its simple, quiet dignity. The rooms of a comfortable size are excellently arranged for convenience and hospitality, and the terrace which looks out into the garden is protected in its privacy by a brick wall.

IF I WERE TO MAKE AN OLD FASHIONED GARDEN

By CHARLES GIBBS ADAMS
Landscape Architect

A little garden with all the informality and gay abandon that could be desired. A tiny pool with a jet of water; paths that wander under protecting trees and among old fashioned flowers whose popularity makes them ever new. Charles Gibbs Adams, landscape architect.



HAVE you noticed the rush with which quaint old-fashioned things, long forgotten, are coming back into vogue?

The dresses now and the humorous little hats are so very much like those in the pictures of Grandmother in her girlhood! And the ladies are using funny old-time words like "peplum" and "basque" these days and twisting knots of hair at their necks again.

The movies have brought back sweet old songs that have not been heard for half a century and more; even the little children today are familiar with "Susannah Don't You Cry" and "The Spanish Cavalier" and "My Bonnie Lies over the Ocean" and "Clementine" and "Sweet Adeline." (I am not old enough to be sure I have those names just right.)

Girls are making formal debuts again and carrying quaint little cauliflower bouquets as they "receive."

Flower paintings adorn our walls once more; candles illuminate the dinner tables; what-nots are appearing in corners, blue and red glass in window shelves; braided mats in bathrooms and crocheted "spreads" on beds.

Horseback riding is quite the rage, to use an expression of those olden times. People are enjoying the tame old game of croquet again.

Perhaps we are coming into a more tranquil tempo at last.

Most of all is the reminiscent tendency to be felt in gardens. There is clamor for all the old-time favorites so long forgotten.

Ten years ago, not a client would allow his landscape architect to plant a Calla or a Tuberose in the garden; now the supply cannot catch up with the demand for them. Fuchsias, most graceful of flowers, were hardly thought of; now almost every one with a shady bed to fill turns first to Fuchsias. Petunias had practically disappeared ten or fifteen years ago; today they are the annuals most widely planted. And what a boon they are to gardeners, for they give the most of color and fragrance for the least of care.

For perhaps fifty years, the plantsmen have devoted their most earnest efforts to producing flowers more and more double. Now the cry is for single

ones. Double Daffodils and Hyacinths have almost "gone out," double violets are nearly extinct.

Single Astors, like the Rainbow Strain, and single Chrysanthemums, like Mensa, Anemone, Ida Katherine Skiff, and Sarah G. Veraghty, are far in the lead of the fat double ones.

Very double Roses like Magna Charta and Dame Edith Helen, so long the queens, have had to step aside for such simple, single beauties as Dainty Bess, Irish Fireflame, Isobel, Sunstar and the little fern-leaved Hugonis, and the lovely white Innocence.

In fact, if I were to have the joy of making an old-fashioned garden today, I would be tempted to let those very roses supply the dominant note, though they are old-fashioned in form rather than in history. Their very newness however means that they have been bred to a finer productivity and hardiness than the old.

First, if I were about to start that early-day garden and were not already blessed with an old-time house honestly built in honest days, I would sneak up on one and capture it. Not one of that sorry middle period when dwellings were hung with jim cracks and festooned with wooden lace, but of a sweeter, saner, earlier date.

No one can tell me there are none such left here-about, for three young couples I know have found three old houses like that, in three acceptable neighborhoods. They asked nothing but two coats of paint, without the deadly "trim" of other days, and some modern plumbing, electric wiring, a powder room apiece and extra closet space.

To return to the rose garden. No one outside the profession would dream of the quest there is now for really old, old favorites of the Rose world, especially the quaint Moss Roses that had so nearly disappeared. Now at least three California nurseries, at Mountain View, Hemet and Ontario, have found it profitable to specialize in them.

Three of the four most deliciously fragrant of all Roses of all time, the old Duchesse (Duchesse de Brabant), the age-old Damask and the almost-identical Rose of Castile, all so much sought, now are to be found in the same nurseries. The other of the fragrant quartet is the Banksia, but of climbers, more anon.

In supplying the velvet red to my old-time Rose

garden, I would "fudge" just a bit and trade the old favorite, General Jaquinet for the newer Hadley, because I thus would get four times as many buds that look like those of "Jack" as it was called.

I would forget the pretentious and purpling American Beauty but never do without the quaint little yellow Harrison nor the vivid Austrian Copper.

In climbers I could get the Chinese Banksias, both white and yellow, the rampant, beautifully formed La Marque, and, most exquisite of all, the golden Marchal Neal.

I would be very much inclined to limit my old-time Rose garden to those few treasures.

It is with the flowering shrubs that I would need restraint the most, for Grandmother did not have one twentieth of the choice that we enjoy.

There must be the fragrant Philadelphus, which the old-timers called "Mock-Orange," or (by some mistake that somehow stuck) "Syringa," which is the technical name of Lilac. For perfume there must also be her old "Sweet Shrub" or Calycanthus, and of course the French and Persian Lilacs she so loved. (I would let no one tell me that silly fib that Lilacs will not bloom in California; they will do very well if given afternoon shade, and roots kept cool and undisturbed.)

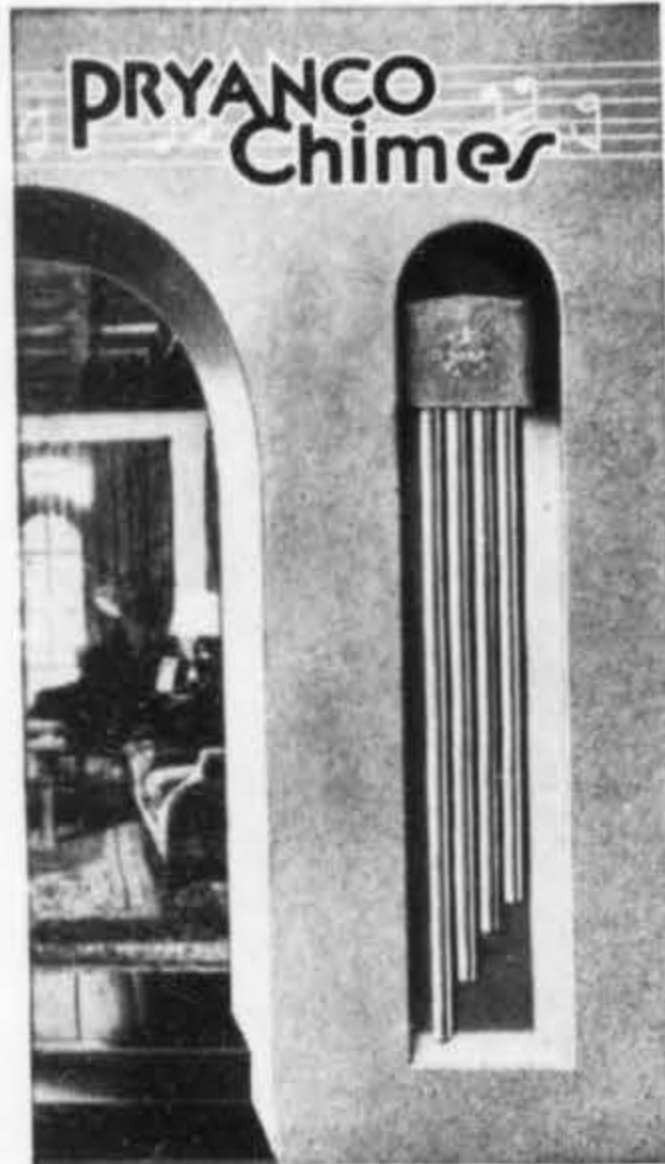
Especially must there be early Forsythias, and Flowering Almonds, both pink and white, and double Bridal Wreaths. And a row somewhere in the rear of Black Cap Raspberries and a few bushes of Red Currants.

Of course there must be a prim, geometric little herb garden, for what would the old-timers have done without the pungent plants for drinks and flavoring medicine and tonics? They lived by their Rosemary and Pine, their Basil and Thyme, their Mint and Marjoram and Nutmeg Geraniums. They had shaded corners for the Tansy that burns in the sun and dripping hydrants for Water Cress to grow the herb beds, for the making of powders and extracts and "simples." There must be bundles of dried herbs and braided garlics hanging from the rafters, a little iron stove and copper kettles for the brewing, a little shelf to hold a Gerard's Herbal and a hand-written book of old recipes.

In the flower garden there must be many gallant

(Continued on Page 40)

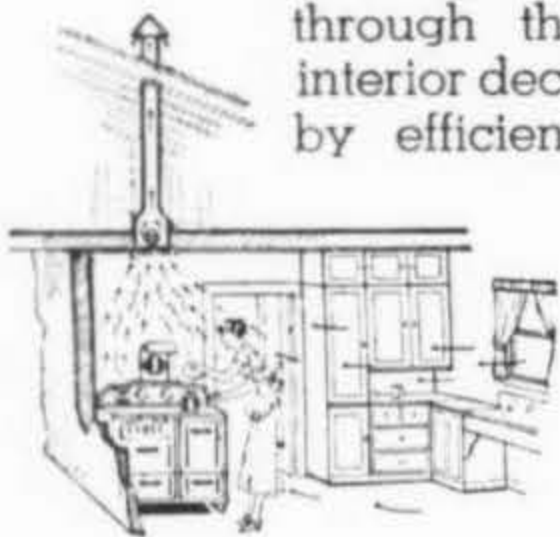
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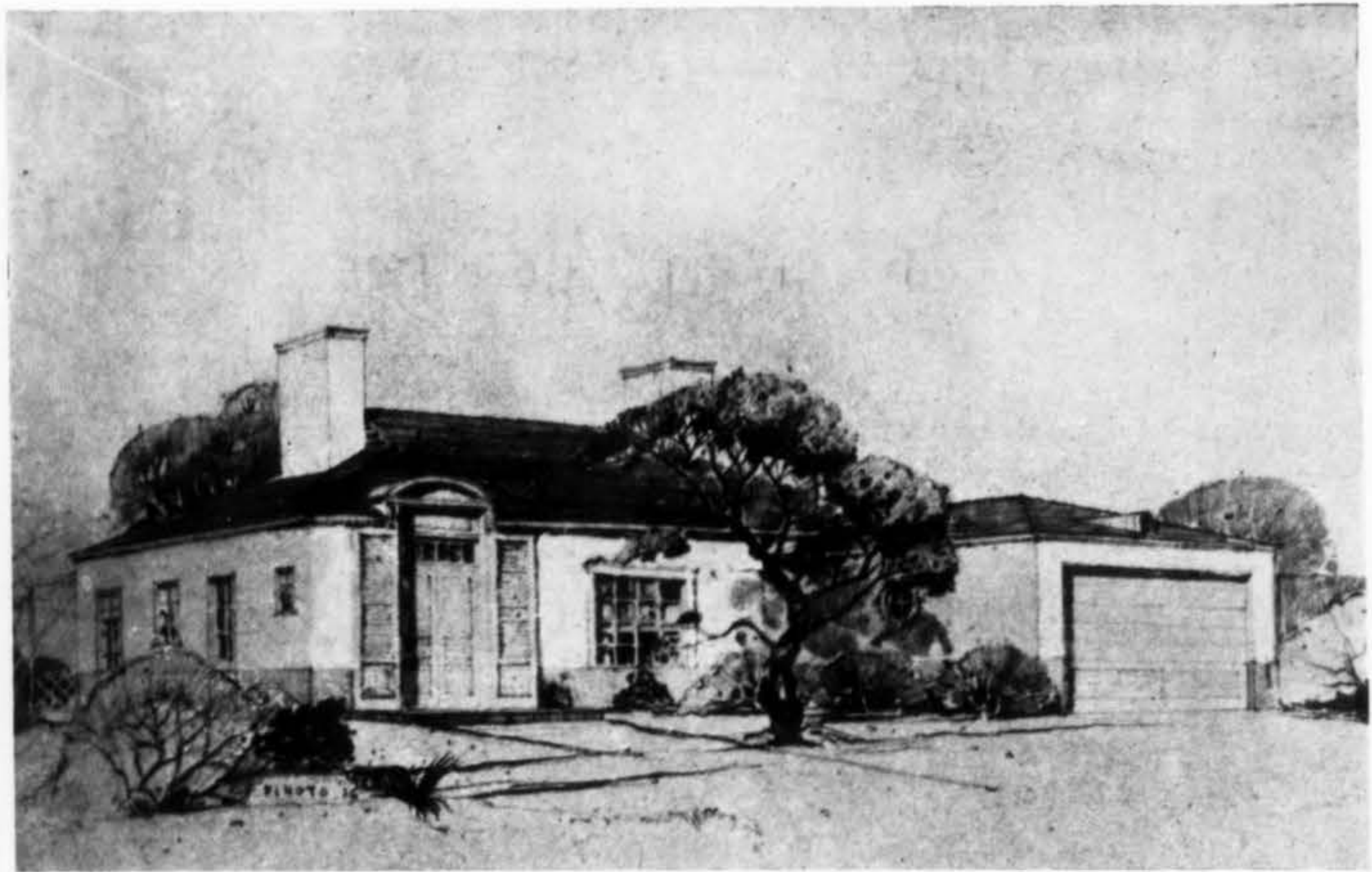
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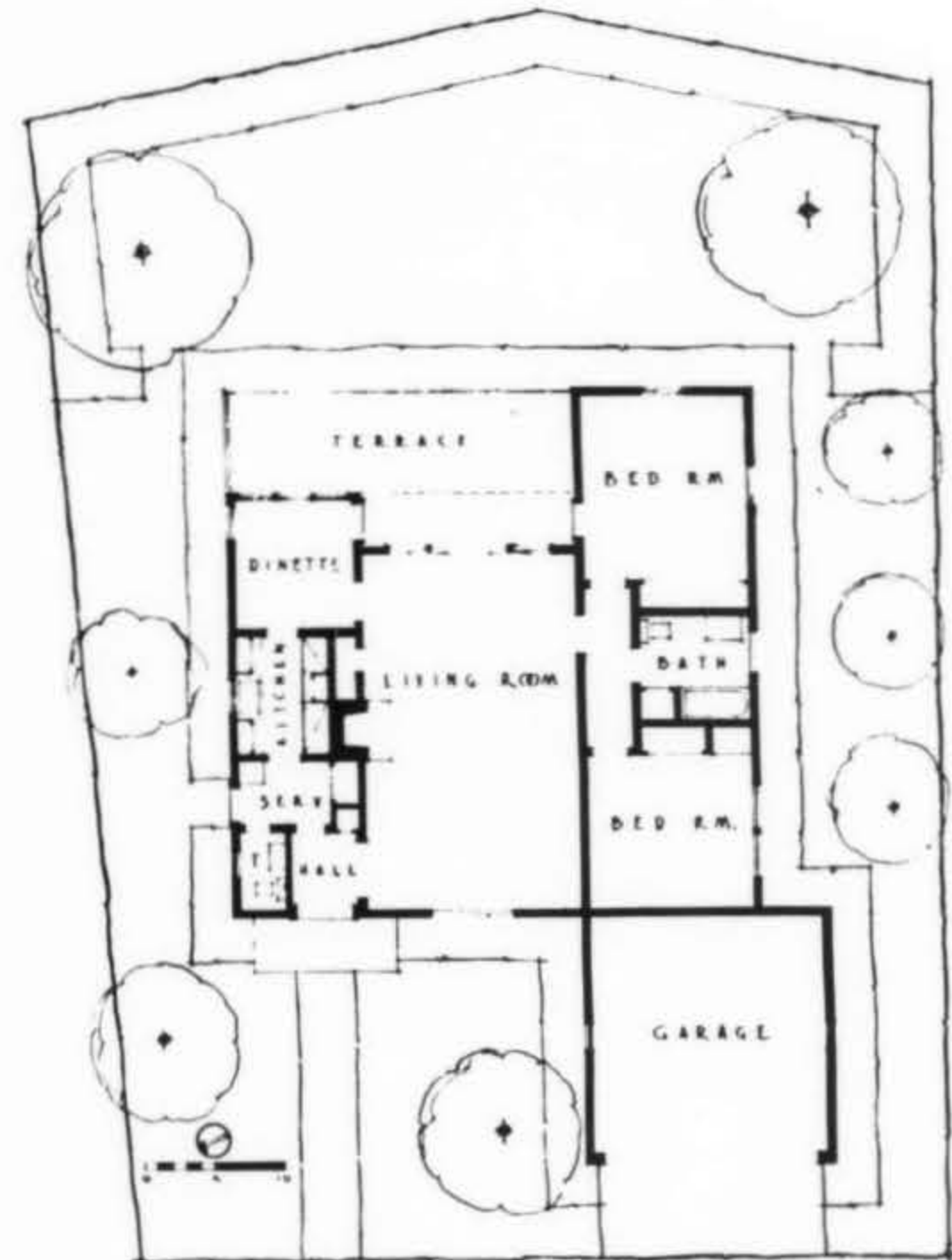
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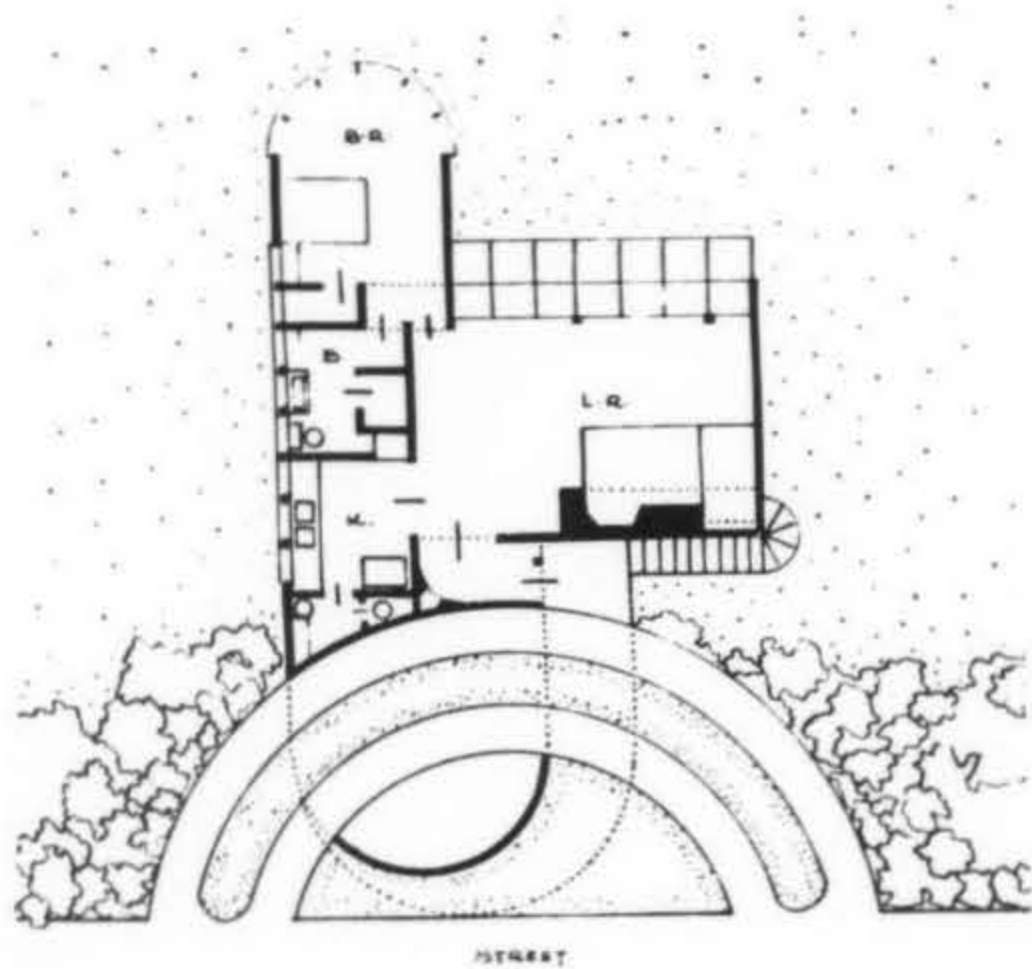
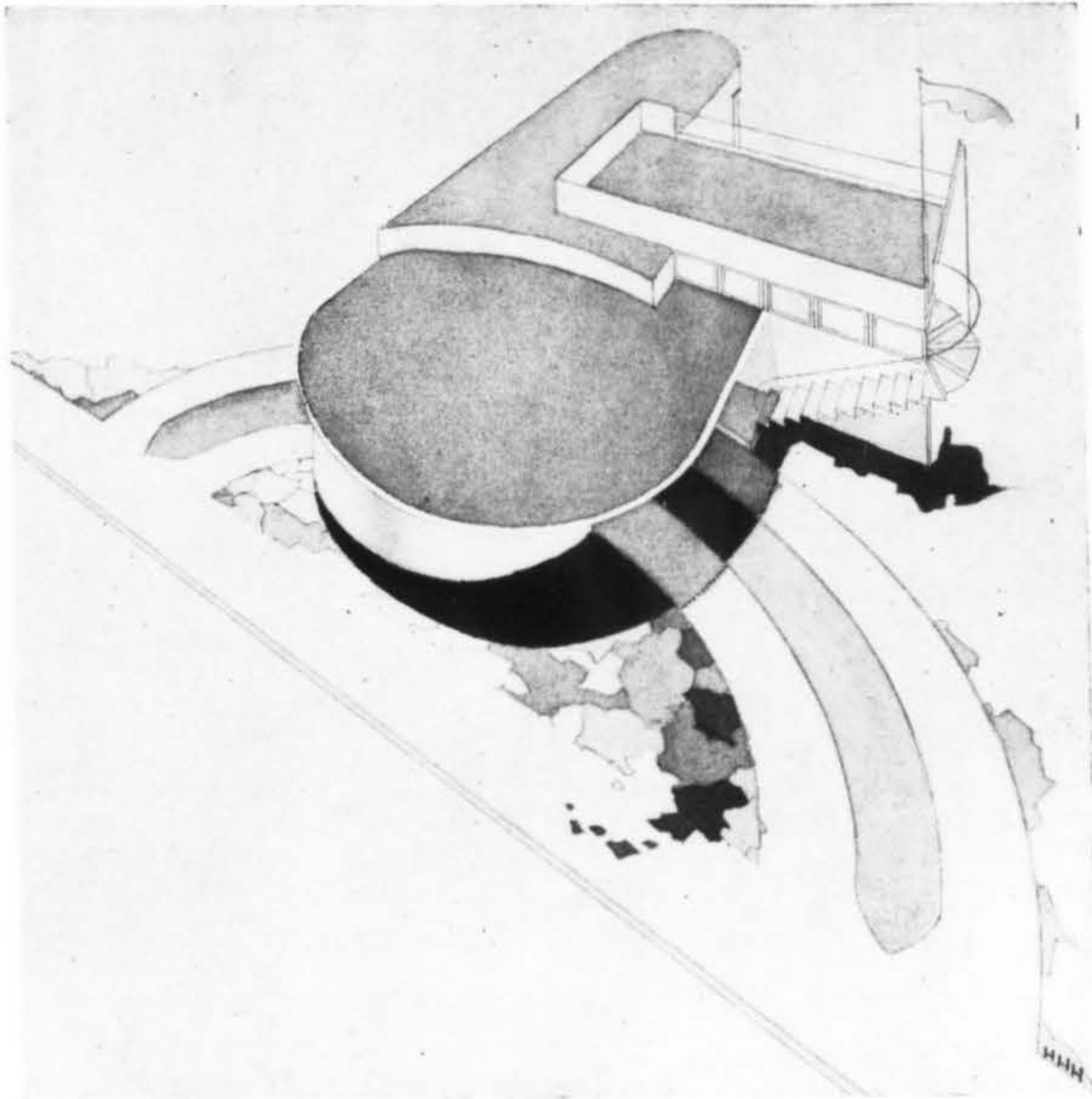
RALPH C. FLEWELLING
ARCHITECT



A small house designed as a year round home on a high bluff overlooking the ocean. It is so compactly arranged that not an inch is wasted and the total floor area is only 1475 square feet, including half the area of the terraces, porches and the garage. The two good size bedrooms are connected by a small hall onto which opens the bath. The living room is exceptionally spacious and is pleasantly located with a large front window and French windows opening onto the terrace which is partly protected and is a second outdoor living room. The terrace we presume looks out over the water. The small entrance hall is accessible from the kitchen and off the service porch is conveniently placed a lavatory.

Construction details for the house include: living room, bedrooms and hall floors of oak. The bedroom walls and ceilings will be finished in painted pine boarding. The living room will have a wood ceiling painted and a wood dado 2' 2". The bathroom will have a rubber tile floor and structural glass over the tub and in the shower enclosure. The dinette, kitchen and service porch are to have linoleum floors, and the kitchen counter shelves and sink drain will be of sheet rubber with metal edging.

The roof is of heavy butt shingles, left natural in color. The plaster water table will be painted in color and the walls in off-white using a touch of the water table color. Exterior trim will be painted white, and the platform at the front entrance and the terrace are to be paved with common brick. The tree in the front of course is needed to give the right finishing touch.



RESIDENCE FOR
JOHN ENTENZA

Santa Monica Canyon

DESIGNED BY
HARWELL HARRIS

That it be masculine and smart, were the requirements for this beach house for a bachelor playwright. So here it is, as smartly turned out as the season's new cars, and a man's house, every inch of it.

The whole place is built for informal effortless living. Two sliding glass panels, each nine feet wide, open the living room onto the terrace. A semi-circular glass bay provides study space off the bedroom. The roof deck gives play space. An extra push of the door and the kitchen is turned into a bar.

All the furniture has been designed for the place. Couch, bed and cabinets are all built in. The other furniture moves on wheels or on runners. The floors are solidly carpeted. The lighting is integral.

Ceilings and walls are plaster, the one white, the other yellow. Wood wainscots are door height, in three foot panels. The floor is sand colored.

The drive-through garage eliminates the hazard of backing the car out on the street. The projecting slab of the garage roof provides a covered passage from the car to the entrance, while the elliptical bay of the garage contains a shower and lockers for bathers. The flag indicates the state of the occupant's temper and the chance of a visitor's welcome.

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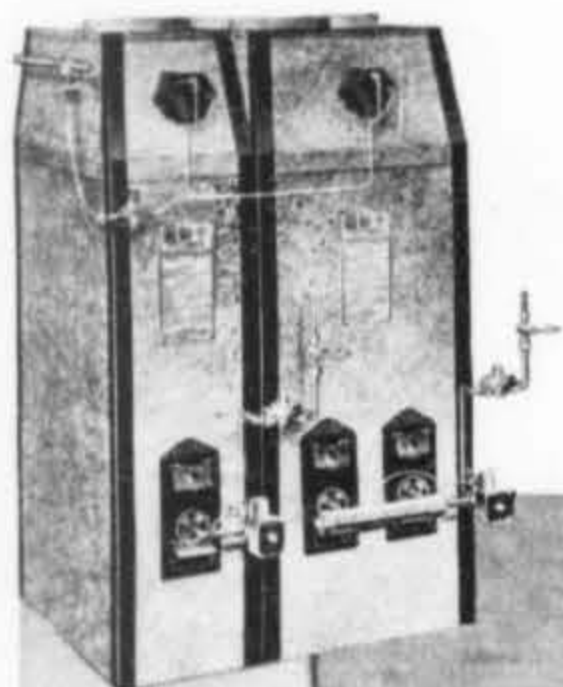


Photograph by George Haight

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Allen G. Siple, Architect

Payne

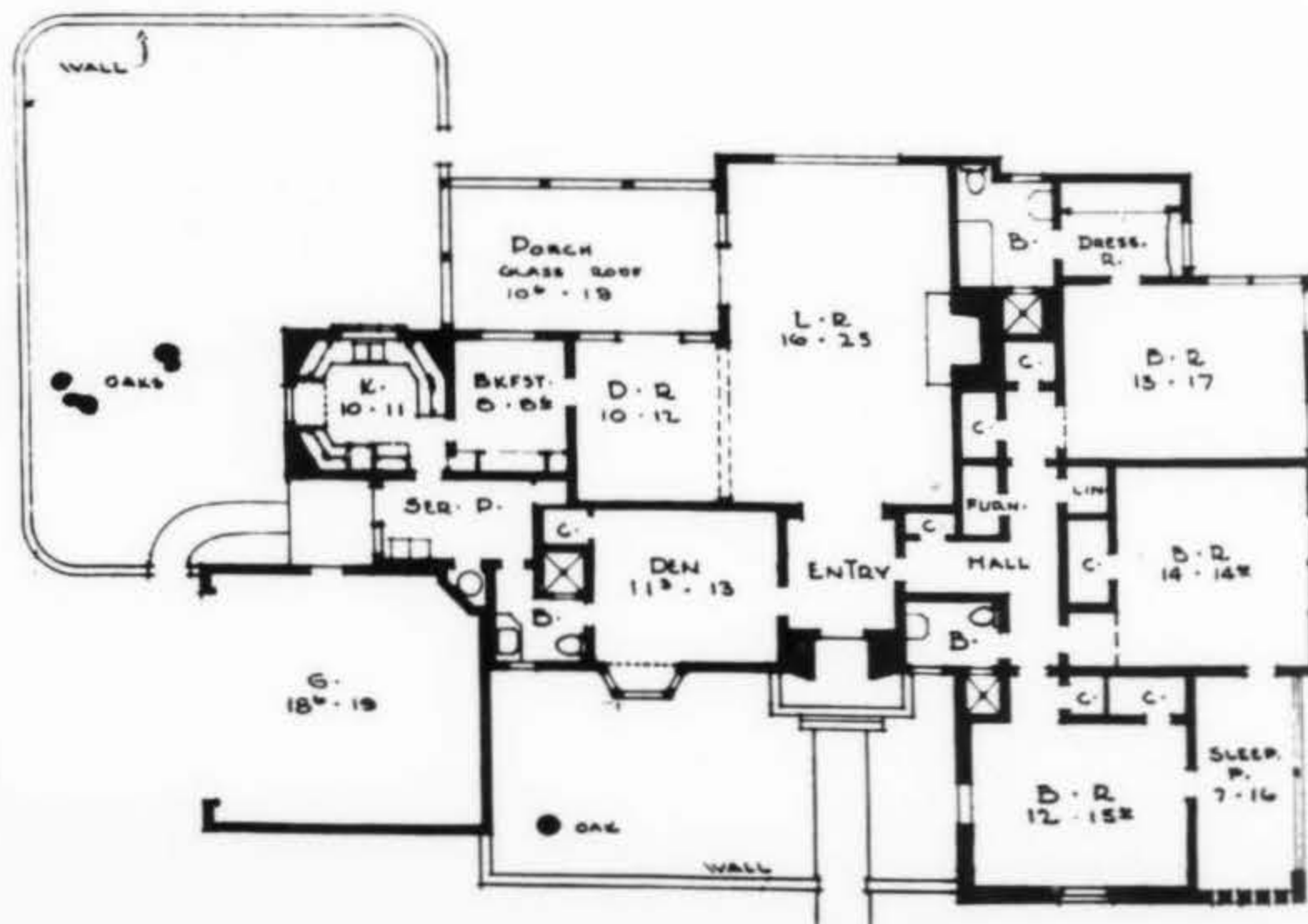
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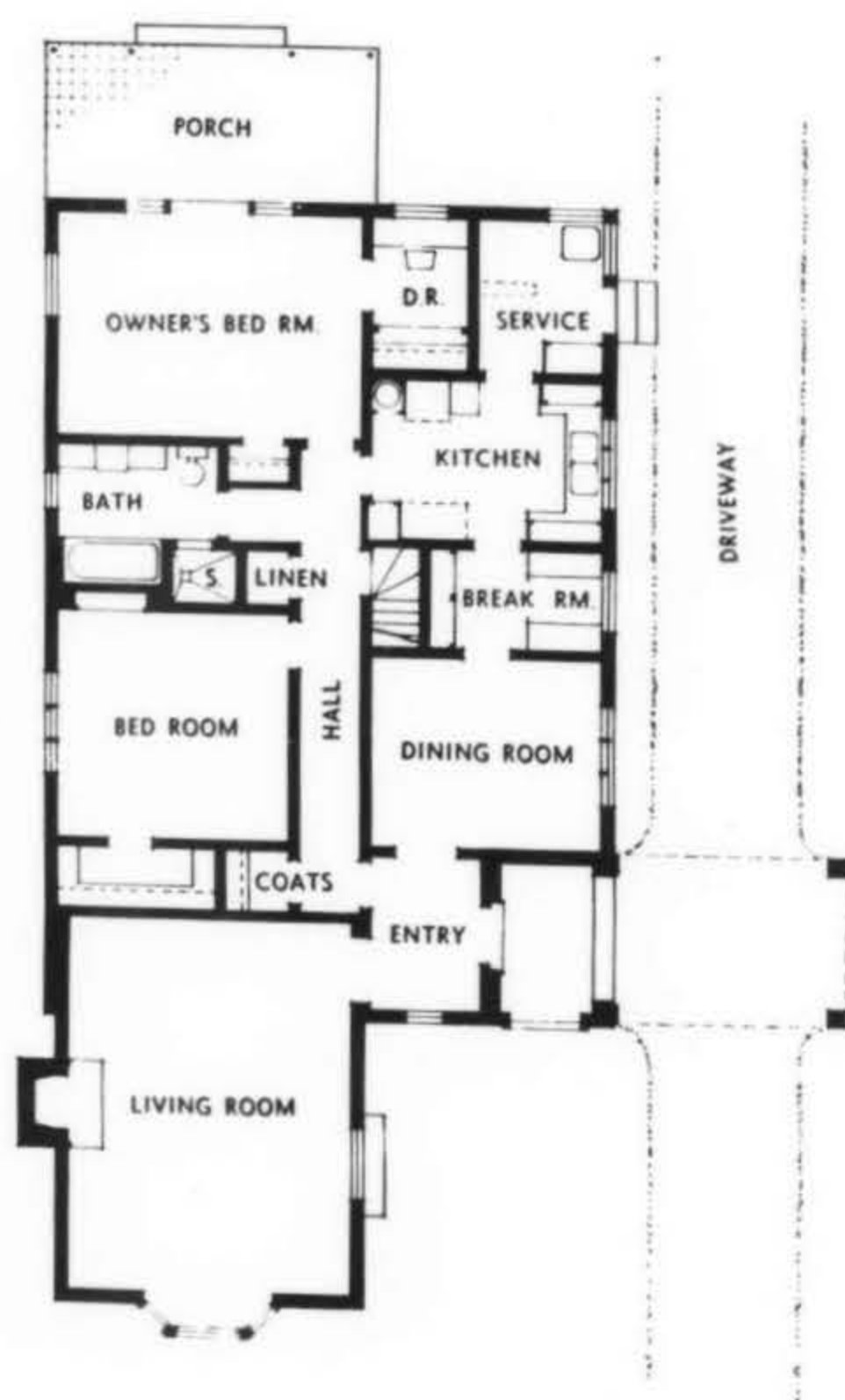
RESIDENCE OF
MR. AND MRS. HAROLD WILSON

Santa Anita Oaks, California

CURTIS CHAMBERS, ARCHITECT

One of the features of this California home is its outdoor terrace with five great oak trees onto which the main rooms of the house open. The porch is screened and has a roof of reinforced glass so that it is literally a sun room. The house built partly of brick, partly of frame and stucco has natural cedar shingles and steel casement windows. It is a comfortable country home typically Californian with suggestions of Mexican architecture but more refined than is usually considered Mexican. It is painted white with green trim and the garden wall of cement blocks is whitewashed. The flood lights, one shooting down and one shooting up, make of the terrace a veritable fairyland at night with the great leafy branches of the trees illuminated overhead.





RESIDENCE OF
MR. AND MRS. W. T. SHELFORD

Los Angeles, California

EDGAR BISSANTZ, A. I. A.
ARCHITECT

Designed for a very narrow lot, the simple outline of the plan makes for economy and simplicity of construction. One of the best features of the plan is its ease of circulation, one can go from the kitchen or from any room to any other room without going through the rest of the house. Another feature of the plan is the abundance of closet space. Opposite the breakfast nook is a cabinet conveniently located between the kitchen and the dining room. The table in the breakfast nook works on a hinge, in case a guest is a little too plump. The house is built on a concrete foundation, of a wood frame structure with plaster walls, shingle roof and oak floors. The exterior walls are painted a very light green with white trim and an olive colored dado. The windows are of wood double hung with bronze screens. The basement is small, just large enough for hot air heating equipment and hot water heater. The lighting fixtures are simple in keeping with the architecture of the house; in the main rooms they are of brass in a Colonial style and in the bath and kitchen they are chromium plated. The net area of the house is 1850 square feet, not including the garage.

THE GREEKS DIDN'T HAVE A WORD FOR IT

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SALES AND DISPLAY OFFICES



Photographs by W. P. Woodcock

THE PALM SPRINGS RESIDENCE OF MR. AND MRS. J. H. HAYWARD

CHARLES O. MATCHAM, ARCHITECT

Offices of

EARL HEITSCHMIDT, CHARLES O. MATCHAM, PAUL O. DAVIS

A living room 16' x 26', a bedroom 12' x 15', a kitchen 10' x 12', a small bath with a shower and a practical laundry constitute the inside of this little house. Outside is a terrace, a porch and the Coachella Valley. With low simple lines, neat and unpretentious, with white walls, pink roof, pink shutters and pink trim, the house fits in remarkably well with its desert surroundings.



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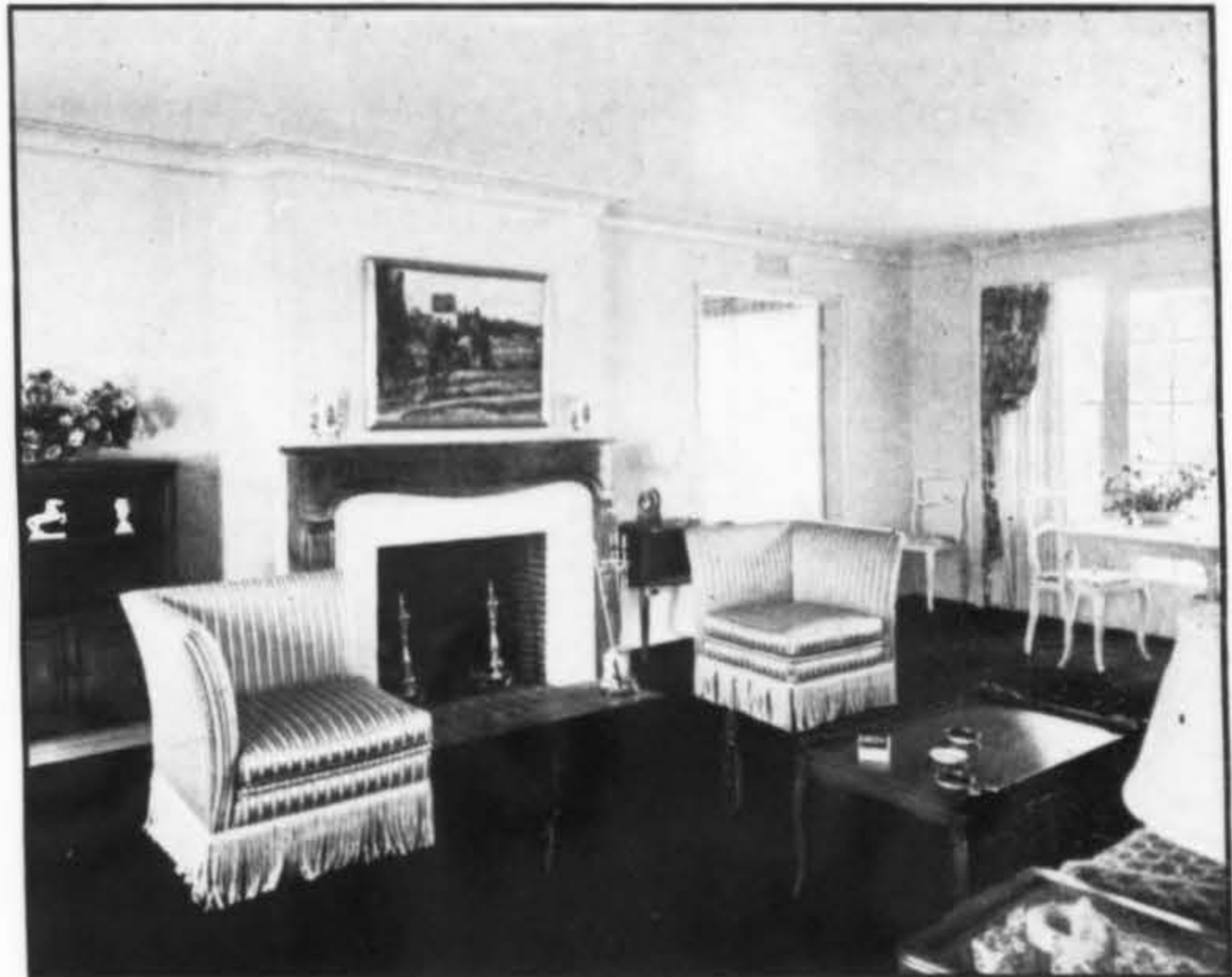
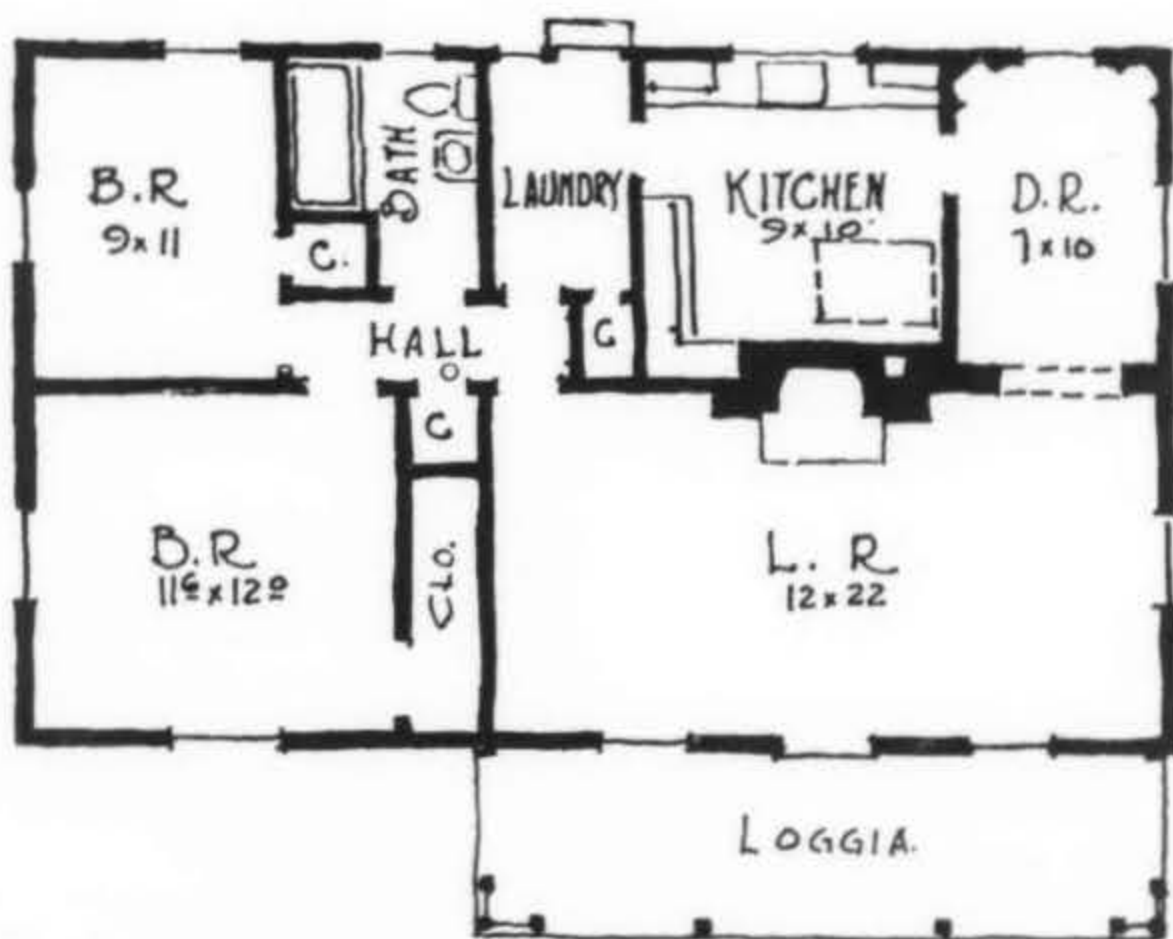


A VERY SMALL HOUSE

in Oakland, California

MILLER & WARNECKE, ARCHITECTS

A tiny home constructed of frame. The exterior siding redwood boards and battens with the battens depressed, painted white with dark green shutters. The roof split redwood shakes left natural. Inside the living room and dining nook are finished in knotty pine; the floors of plank oak; the mantel facing and hearth of simple brick. The bedrooms boast wallpaper, the bath and kitchen linoleum floors. An ideal little house for a summer place or a couple who had very little to spend.



● Laurelwood Demonstration Home, 4429 Carpenter Street, North Hollywood. Randall Duell, Architect. Kersey Kinsey, Builder.

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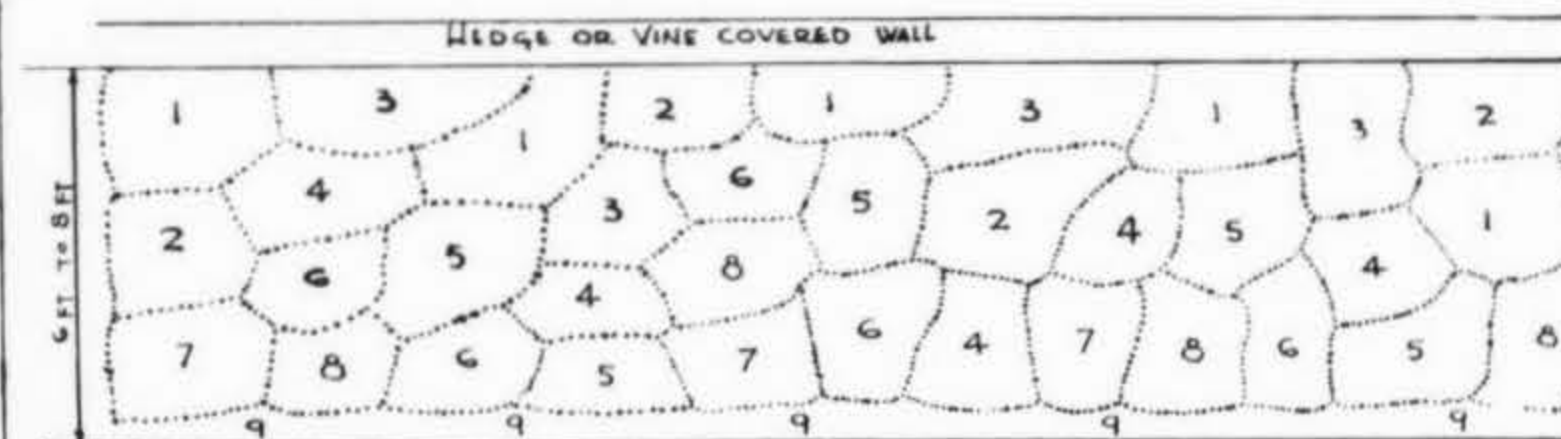
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THE AMATEUR BOTANIST

PERHAPS any discussion of garden layouts is not proper to this column but even botanists are at times fond of gardens and some are sufficiently ambitious to discuss them and try to build them. Personally, I have always had a soft spot in my heart for the summer border, not "boarder". Nothing seems to give that particular quality of character to the planting in front of a high wall or hedge that the summer border does. Spring borders are well enough, and so are fall; but the summer border is the glory of the year.

Anyhow, there is no doubt but what the readers of this column have by this time become bored with comments on botanical groupings, names, structures and taxonomy. So you can all take a short vacation, all you thousands who pore over this column each month, and look at a plan for a blue and gold summer border as submitted by Miss Bernice Ashdown. She says, "Queen Summer could have a no more suitable robe than one of herbiferous blue and gold. This border is easy to plant and maintain, and will bloom continuously for many weeks. The arrangement achieves unity through texture and color harmony and at the same time displays the charms of each group of plants.

"Except for *Lilium Tigrinum* which prefers acid soil, all the plants listed thrive in any good garden loam. For summer bloom, all the plants should be of blooming size and transplanted into the border in the spring."



A SUMMER BORDER IN BLUE AND GOLD

1. Delphinium (Hybrid perennial and belladonna)

So well known are these lovely flowers that a description is hardly necessary. The rarer *Delphinium belladonna* bears delightful loose clusters of clear blue blossoms.

2. Tiger lily (*Lilium tigrinum*)

This graceful native of China and Japan has tall straight spikes bearing nodding lilies of bright orange, spotted with dark brown.

3. Perennial snapdragon (*Antirrhinum majus*)

For this border, a tall yellow flowered variety should be chosen. Combined with the blue spiked *Delphinium* they are especially delightful.

4. Echinops rito (Globe thistle)

This attractive plant has thistle-like foliage crowned in summer with showy globular steel blue flowers.

5. Hemerocallis Kwanso (Orange day lily)

Though not a member of the lily family, its smooth round stems bear clusters of double lily-like flowers of rich orange color.

6. Statice latifolia (Sea lavender)

Its long panicles of minute purplish blue flowers borne profusely on smooth branching stems give the whole plant a veiled appearance. It is excellent for softening the harsher lines of other plant material.

7. Campanula persicifolia (Peach bell)

Bears wide open blue bells on stems two to four feet high.

8. Dimorphotheca (African golden daisy)

These bushy plants grow about one foot high and bear rich glossy orange-gold daisies three inches across.

9. Ageratum (Dwarfed variety)

One of the most attractive of edging plants, is this compact little plant, covered with soft blue flowers resembling silky balls of fluff.

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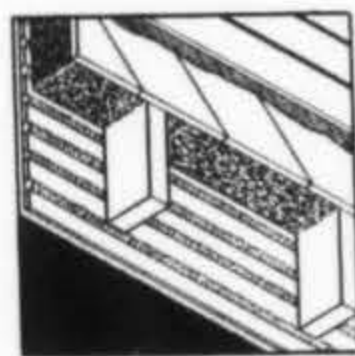


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THE INSULATION OF THE AGES

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Air-Pad Sheet Rubber Flooring—A detective doesn't need to wear rubber heels on a floor like this. It's easy on the nerves, the ears, and the feet. Some details about it are contained in a booklet from the Voorhees Rubber Manufacturing Company, Inc., New York City.

Imbuaya—another type of flooring, a wood new to the California market but used for years in Europe and South America. The tree, growing in the highlands of Brazil, is of the Laurel family, related to the camphor and cinnamon. The wood has a decided cinnamon-like fragrance and is said to be both permanent and practical because of its own natural oils. In both light and dark colors, Imbuaya requires very little finish. It is imported to Los Angeles by F. M. Torkelson, Box 65, Station D.

Sunvent Metal Awning—defined as "a ventilating awning—not merely an awning." Fulfills the role of a Venetian blind, a shutter, and a ventilator. Held together by an interlocking feature, the awning sections are rendered noiseless—no clattering or metallic flapping. The sections may be regulated to any desired vent, without opening window or screen. Produced by the Sunvent Metal Awning Company, New York.

Mercoid—an automatic control for heating, air conditioning, refrigeration and industrial applications. Incidentally helps to control that hot temper that comes from high summer temperatures. Distributed in Los Angeles by the Jensen Instrument Company, 624 East Fourth Street, and in San Francisco by the Neil H. Peterson Co., Ltd., 1129 Folsom Street.

Vent-O-Lite—a combination ceiling lighting fixture and exhaust fan that both illuminates and ventilates the rooms in which it is used. Hidden behind prismatic glass panels is the patented assembly that functions as an exhaust system. Especially recommended for kitchens, to keep the fragrance of cooking from drifting into the parlor and making dinner guests impatient. The Vent-O-Lite Corporation of Jamaica, New York, has a folder that describes this fixture.

Looklets at Booklets

The June Bulletin of the Copper & Brass Research Association describes copper as "mankind's most useful metal" and mentions the geological fact that "during the last ice age large masses of copper were torn from their beds around the Great Lakes, carried southward and deposited over an area of seventy thousand square miles." These nuggets of native copper were found by the Indians before Columbus arrived. In 1801 the first plant for rolling copper sheet was erected by Paul Revere who supplied all the copper used on the frigate Constitution. Today the uses of copper are practically countless—making pennies from the earth and roofs beneath the sky.

A beautifully colored booklet is "Walnut In the Art of Gracious Living," published by the American Walnut Manufacturers Association at Chicago. Besides pictures and points on the employment of walnut for interior decoration, the use of walnut through the various periods of furniture history is described—from the Renaissance styles to the Modern.

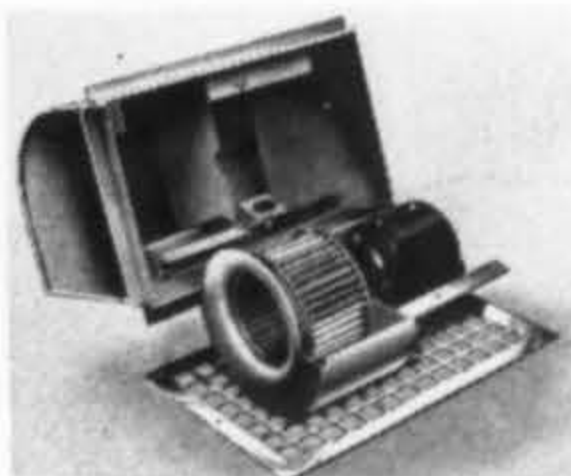
A book-sized treatise is Platte Overton's "Forced Air Heating," published by the Keeney Publishing Company, Chicago. The book explains the whole design procedure step by step and includes all the charts, tables, and formulas which must be consulted in planning the system. This second edition of the volume has been entirely rearranged and approximately sixty per cent of the material is said to be completely new.

The Cornell Iron Works have just issued a new twelve page general catalog entitled, "Modern Cornell Doors—Upward Acting." Illustrated are rolling doors and rolling grilles in various metals, and wood and steel float-over, canopy, bifold, vertical lift, and turn over doors. Actual illustrations are featured and unusual applications are shown. Cornell has been making upward acting doors and grilles since 1828.

An informative little booklet is "Bruce Every Month" which comes every month. A recent edition featured an interesting article on "The Romance of Oak"—in the castles of the age of chivalry. The E. L. Bruce Company's products are hardwood floorings, southern hardwoods, yellow pine, hardware dimension, ceda'line, Bruce preservatives, Bruce asphalt paints, Terminix, and Bruce floor finishes. Executive offices are at Memphis, Tennessee.

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TOMORROW

"In Today Already Walks Tomorrow"

OUR crystal glows with red. Nor are we the only ones who are seeing red these days. Not red politically but the sanguinary color of struggle, warfare and tragedy.

The general trend in San Francisco is downward, at about the angle of the corners of nearly every mouth to be seen on the streets. With strikes of varying magnitude in almost every department of the building industry, the members of the Home Builders Association are seriously considering shutting down work for several months. This has not entirely emptied the drafting rooms but in some of them there is room for an occasional game of ping-pong.

This condition does not prevail so strongly in other localities, particularly in Los Angeles, but unionization is progressing with giant strides throughout the coastal states.

STRIKES WHILE THE DISPOSITION IS HOT

DURING the past seven months two thousand three hundred new strikes have started in the United States. That is an average of about 314 strikes per month, or a little more than ten per day. Of course it hardly seems enough, but then we are getting there.

In California there have been 127 strikes inaugurated in the same period. Only three states in the union have been free of strikes since last October. These are North Dakota, New Mexico and Louisiana. Just what significance this may hold we do not know for there is little to choose in living conditions of these three states. Our personal inclination is New Mexico, particularly since it is closer to California than the other two states and if the strikes continue to multiply on the coast with the rapidity of the past few months, automobiles will in all probability wear a deep rut across Arizona into the heart of the strike-free state of New Mexico.

It is said recovery always breeds strikes, but that implies that recovery comes first. We would like very much to learn if the present condition is a reversal of form for we now have all the strikes that we can stomach and are still hungry for recovery.

CONFUSION

THE cost of labor in many departments, particularly. With plasterers at \$13.00 to \$14.00 per day here and as high as \$20.00 per day in some other places, it is inevitable that materials of construction will be developed that will replace plaster and may prove quite superior. Already many substitutes for plaster are on the market. With the dearth of plasterers such as we had twenty years ago, men who could do beautiful run moldings, these manufactured substitutes have a redoubled chance for success.

With carpenters at \$9.00 per day and striking for higher wages, many manufacturers are developing substitutes for lumber. If carpenter labor becomes prohibitive, which stage has been reached if the quality of workmanship is taken into consideration, the steel frame, concrete, and hollow-block house will be cheaper and better.

Painters and plumbers at \$9.00 per day, and striking for more, are forcing the development of materials that need no paint and the reduction of the number of fixtures used.

All this results in confusion twice confounded in the drafting and estimating rooms. Before a set of plans can be finished, specifications often have to be changed from one material to another where certain items of costly labor can be eliminated.

Yes, we are in a state of flux, but we may look forward to a Tomorrow when the labor of erecting and finishing a house may be one-third or one-fourth of what it is today.

HOW LARGE CAN A SMALL HOUSE BE?

(Continued from Page 20)

is the usual balance in an unsymmetrical interior. Hung centered over beds and divans, pictures and mirrors seem to be in a precarious position.

This use of a pyramidal form seems too to attract the eye too much, robbing the rest of the room of its right to interest. Decorative objects may be placed as if they are to be a still life group a good artist would enjoy painting. The shapes they cut out against the wall are as important to the picture as the things themselves. Color too, is part of our room composition. Combined either with inherent taste or with conscious scientific accuracy, right relationships of hues, values and intensities are easier to achieve than those of space and form. Light and very neutral walls are always effective backgrounds, and rooms with dark woody walls may be enlivened and enriched by adding focal masses of lovely color in glowing glass or oriental carpets or warmly colored unlined draperies through which light pours.

Successful decorators, amateur and professional, learn early to appreciate the possibilities of their keyboard of color and of dark-and-light. It is no magic which makes some homes fit for the happy pursuit of hobbies, and leaves others looking stereotyped and dull. If a house is individual and beautiful it is because many minds have contributed their part and at least one person has had the knowledge and the vision to foresee its right to beauty.

PLANNING AND FINANCING SMALL HOMES

(Continued from Page 17)

of study should be given to this problem to avoid wherever possible, unnecessary cutting which tends to weaken the structural soundness of the house. Location of bathrooms, kitchens, etc., should be planned to avoid long runs of pipes; and duct work in relation to heating should be as free as possible from turns which create resistance to the flow of air.

Most architects are familiar with these principles; but, unfortunately, the prevailing idea has been that the technical service necessary to incorporate these principles into a plan would be too costly for the builder and not profitable enough for the architect. In many cities, architects have endeavored to establish small home planning bureaus to provide more adequate service for the low income groups at nominal fees. It now appears that the best results have been obtained in those instances where both the architect and the land-planner have played an important part in the planning of whole communities. In these communities, homes are selling faster than the builders are able to erect them.

For many years past, it has been a most difficult job to achieve the distinction of really owning a home—free and clear. Up to the time the National Housing Act was passed, the methods of achieving home ownership had not improved much during the past century. Certainly no method of home financing was available which insured the prospective purchaser that he was going to receive the house he specified.

Purchasing a home is, in most cases, the largest and most important transaction ever undertaken by a family or an individual. Few people pay all cash for a home. Under the Federal Housing Administration Mortgage Plan, prospective home owners have made available for their protection at least three inspections by competent Federal Housing Administration inspectors to make sure that their original specifications are complied with. The Federal Housing Administration's appraisal offers home owners a protection they have never before enjoyed, and in addition offers a modern and efficient method of financing. Prospective home owners may finance a home under the Insured Mortgage Plan with a down payment of twenty per cent of the

total appraised value of the house and lot, and finance the balance over a period which may extend as long as twenty years.

The payments are made monthly and include payment on principal, interest, taxes, fire and hazard insurance, mortgage insurance and a small service charge. There is no costly refinancing and at the expiration of the mortgage period the house is owned free and clear. Through the Insured Mortgage System private capital is made widely available. Let me emphasize that point—it is private capital, not Government money, which is financing homes purchased through the Insured Mortgage Plan of the Federal Housing Administration.

This modern method of home financing, coupled with the efforts of the American building industry to provide adequate small homes at moderate cost, is making home-ownership a reality to thousands of Americans.

IF I WERE TO MAKE AN OLD FASHIONED GARDEN

(Continued from Page 31)

Hollyhocks for background, with yellow Four-o'clocks and Black Eyed Susans in front; then Blue Flags and White Flags, as the old-timers called their Irises; clumps of Red Hot Pokers, and of the fragrant Lemon Lily, which is I maintain to this day the very loveliest of all the Hemerocallis despite the busy hybridizers. Somewhere in the sun, a carpet of Sweet Williams and Bouncing Bets and Poor Man's Weather Glass. Somewhere in the shade—preferably under an Apple Tree—some clumps of Bleeding Heart and of Dutchman's Breeches (who would ever dream from their names that those two are brother and sister?), and then even a few pretty, humble Jewel Weeds, and some translucent stalks of the pink Impatiens that old ladies used to call "Impatient Lucy," and blue Forget-me-nots carpeting the ground beneath and perhaps some Primroses.

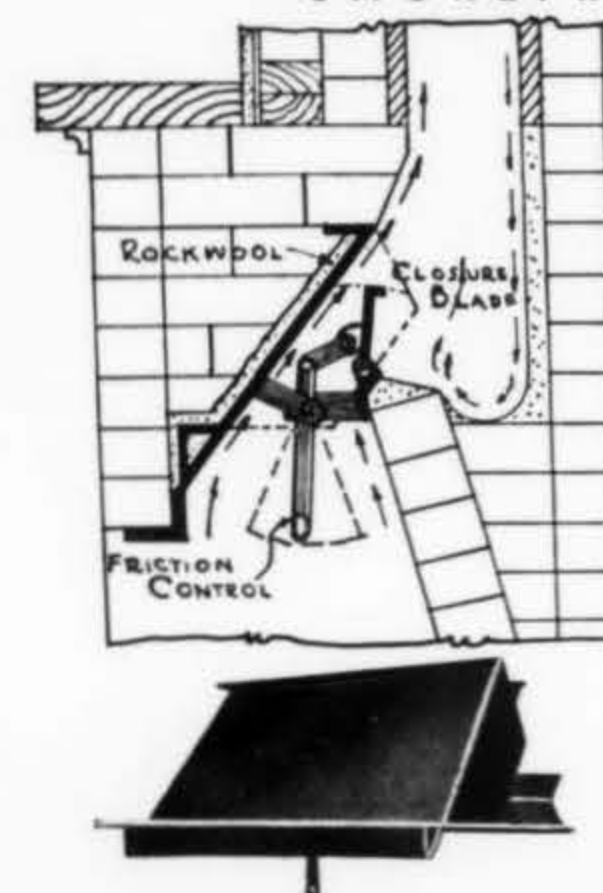
The beds must be edged with hems of little old favorites, some with May Pinks (alias Spice Pinks, alias Clove pinks), some with the silver rosettes of "Hens and Chickens" and most of all, some with little old-fashioned Violets.

But I would not make my old-time garden at all if I had not a "hand" for annuals and the time to wield it, for annuals were the very spirit of those old gardens that we would recall.

There must be Virgin's Flowers, alias Marigolds, and Nose Twisters, alias Nasturtiums; Johnnie-Jump-Ups and Sister Heartsease; Love-in-a-Mist, and Love Lies Bleeding; Painted Ladies and Gay Feathers; Bachelor Buttons and Brass Buttons, too; Blue Bonnets, Old Lady's Night Caps and Monk's Hoods; Blue Flax for harmony and Mignonette for incense.

Come over any day—won't you—and pick yourself a fragrant nosegay.

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