



one of the finest private collections of modern paintings west of Chicago. Their English home in Beverly Hills is an outstanding example of period interiors decorated with modern paintings. The color schemes carefully chosen as suitable backgrounds for paintings of varied colors and moods have been intelligently handled. The living room has repose although it contains eight different paintings.

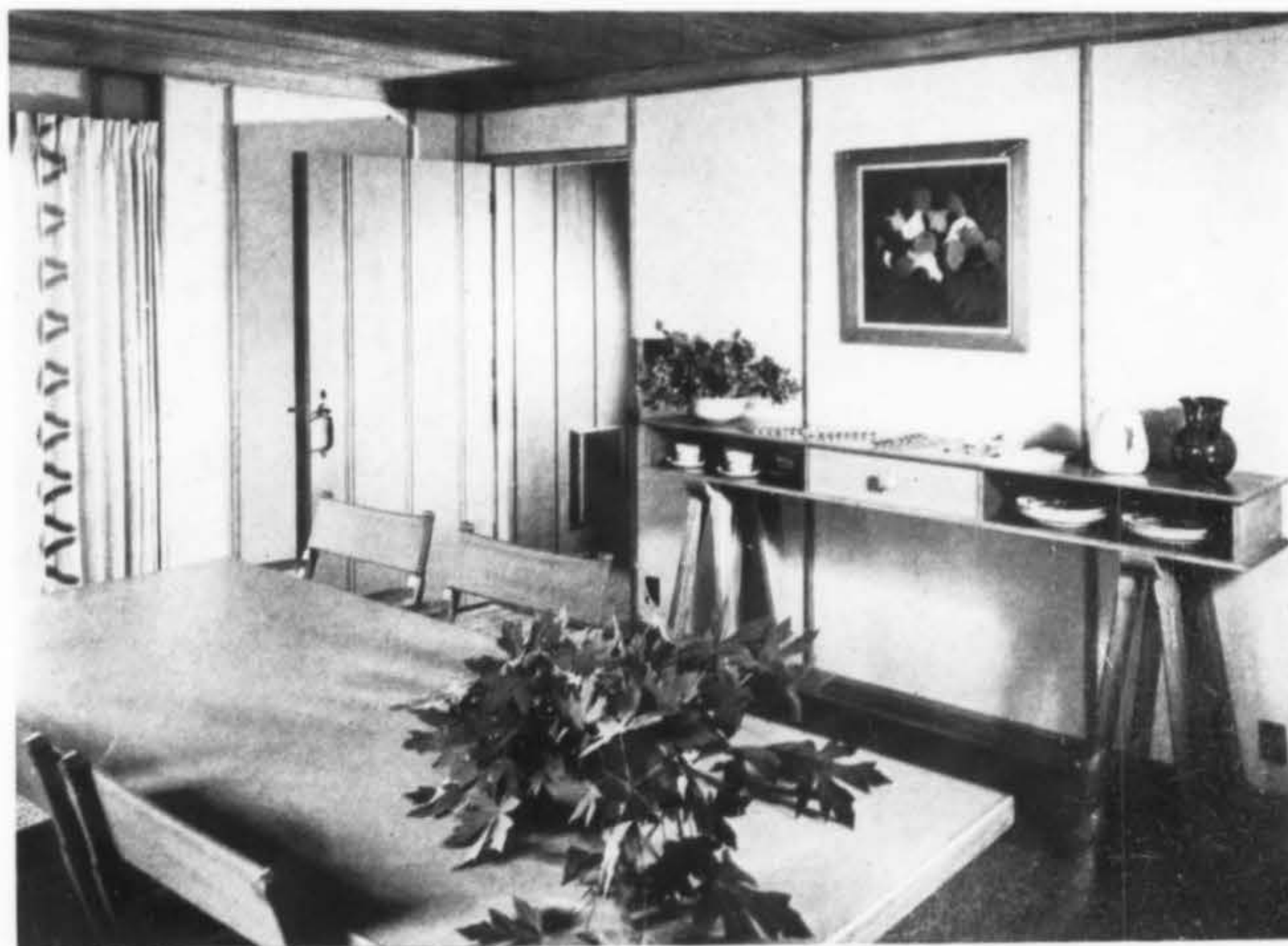
There are some very good unknown young artists who paint worthwhile pictures. However, if you are Scotch, a painting by a recognized and established name such as Robert Strong Woodward might not only suit your decorative scheme, but increase in value and be a good investment. After a while it gets to be like collecting first editions. Read Ambrose Vollard's book, "Recollections of a Picture Dealer." There are many fine paintings today, just waiting to be found. In the last ten years the George Bellows lithographs started at thirty-five dollars and are now ten times that amount. But money should not be mixed up with art. Buy the pictures you enjoy the most and then build your rooms

around them.

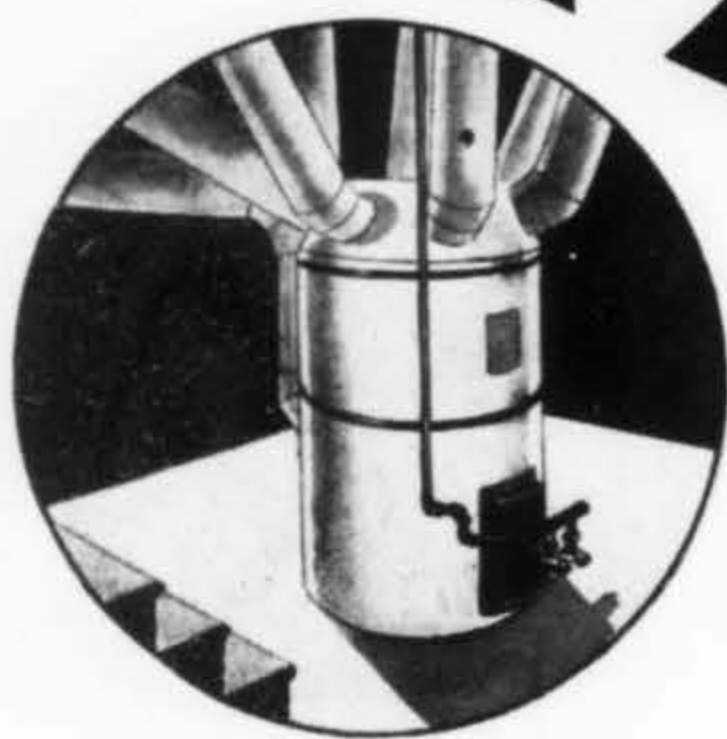
Some good paintings, sculpture worthy of mention by Djey, all have their place in decoration, be it home or office. The importance of the paintings as decoration has increased with the simplified modern treatment of period rooms. The architectural background has been brought more in accord with present day feeling for simplicity and in period decoration an interpretation is used rather than a faithful copy of style and period. The simple direct style of modern paintings seems to fit this character of decoration.

Hitherto the typical California landscape, mountains, sycamore, and arroyo, has done much to condemn the use of painting as decoration in California. They have been hung with no regard to the decoration of the room.

Though there is war in Spain and war in the Orient, at least we may have peace in the parlor—no clashes of color or decorative design. Perhaps your interior decorator may help to preserve peace and goodwill between pictures, walls, and furniture. He is the professional mediator among those warring elements.



In the dining room of the Moyer Stephens' mile-high ranch a fruit painting by Trow Stephens was the starting point for an unsophisticated, charmingly crude dining room. The warm colors of the painting are an accent to the cool greens of the room. In the dining room of Mr. and Mrs. Ernest Lubitsch a Mexican flower girl by Alfredo Ramos Martinez dominates the scene. The heavy beams, the cedar and antique silver of the chandelier are in the Mexican manner which is heightened by an unusual and highly decorative use of tiles. The light cedar furniture catches the background of the painting, the plaid of the chairs repeats the color of the flowers on the muchacha's head.



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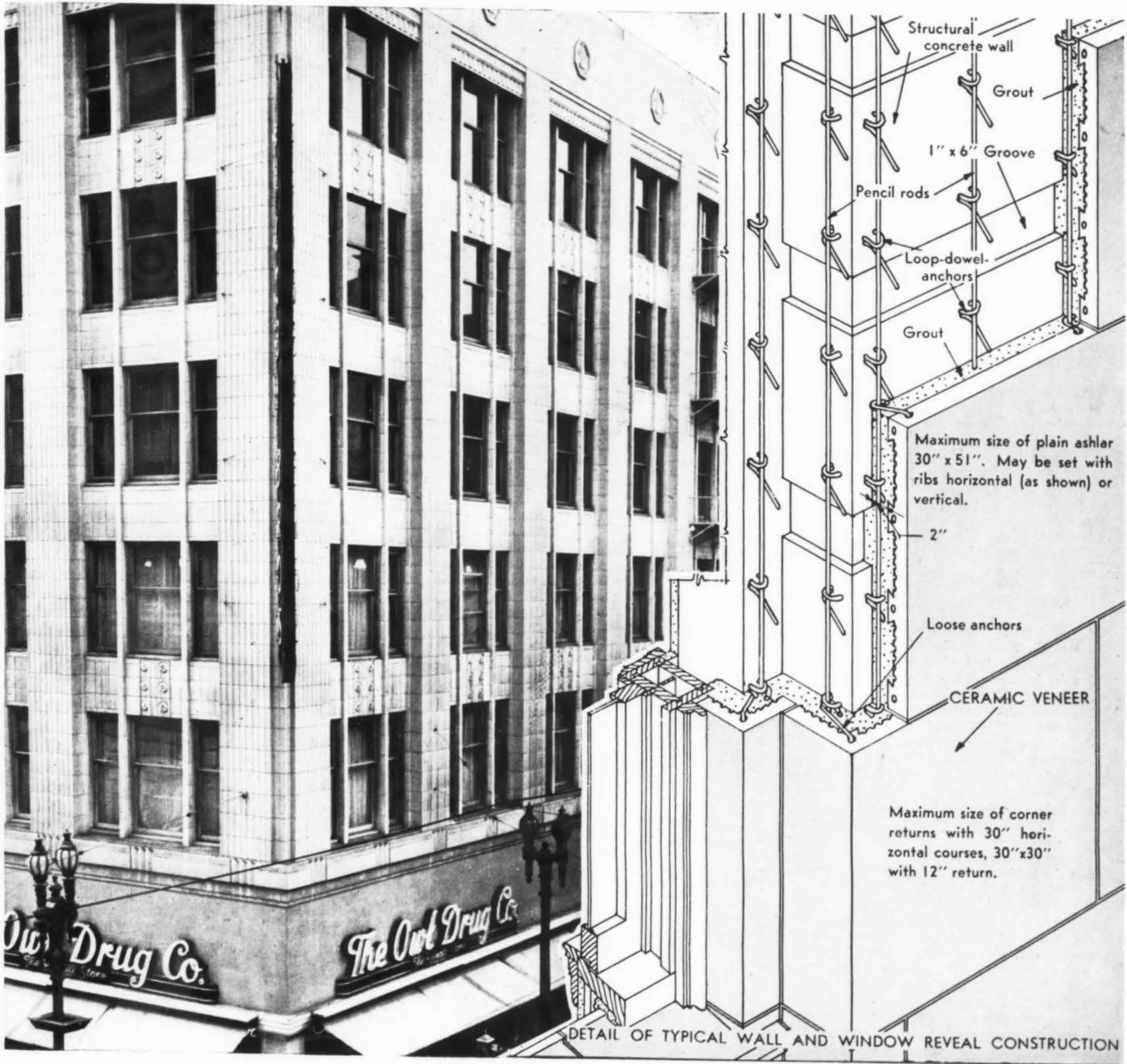
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Editorial

P. T. BARNUM said a "sucker" was born every minute. This inspires one to analyze just what does happen every minute in these United States. In 1934 the birth-rate was about four per minute. The death-rate was one every one and one-half minutes. Moving into the sociological angle we find that every minute and a half there is a robbery, burglary, hold-up, theft, or an embezzlement in America.

A complex world faces the new-born child. Federal statistics indicate that man has one chance in four of going through 60 years of life without being the victim of a serious crime. The perpetrator, or lawbreaker has only one chance in five of being arrested—and but one criminal out of three who finally face trial will be convicted.

In these disturbing days it is gratifying to know of care and attention being given babies, children and youths by our public and private agencies. The 88 welfare, relief and health agencies of the Los Angeles Community Chest include 28 agencies engaged in character-training, including delinquency prevention service to youth. Of the 223,500 children cared for by the Chest agencies last year, 75,000 youngsters came under the protective wing of the character-training agencies. This included guidance in 3,000 organized groups.

With this splendid work maintained by the Chest, a work that complements but does not duplicate governmental aid, we should give generous reception to the Los Angeles Community Chest's fourteenth annual appeal which will be launched next month.

LUMBER

SENATOR McNARY and the lumber interests of the northwest have become so hot and hie-cupy over the lack of recognition by the British Empire in connection with concessions to American lumber that either the senator or the lumber interests have sent out reports of the senator's speech condemning the reciprocal trade agreement with Canada and sent it out *airmail*. Of course it is an excellent example for senators to patronize the postal department and encourage airmail, but it is a little difficult to understand just why the report of a senatorial speech should be sent to the people by such means.

Nevertheless, Senator McNary does bring out some rather astonishing statistical data. He shows that the lumber exports from the United States decreased 2½% and the importing to the United States 50% during the first year of the Canadian reciprocity agreement. With the vast forest lands that are in the northwestern part of the United States, this importing of lumber to that district is a good deal like a man who owns the Caribbean sea buying salt water from the man in the gulf of Mexico. Our western lumber industry is having enough troubles of its own and while it is not exactly within the purview of this journal to investigate the economic phases of so vast an industry as the American lumber industry, we take the liberty of making a few comments on a form of reciprocal trade agreement that results in our importing lumber from a foreign country when that kind of lumber is native to our own states.

A NEW HOME

AT LAST the grand old firm of Gladding-McBean & Company are moving into their own building surrounded by the products of their own manufacture. For many years the architects of San Francisco have been hindered in the selection of tile and clay products by finding it necessary to go to the office and then to take their clients out to the yards for better display. Now the company is moving to their yards where they have built one of the sweetest and loveliest buildings in the city. Here all of the wares manufactured by the company will be on display and displayed in such a manner and on such a scale that they can really be appreciated.

CALIFORNIA ARTS & ARCHITECTURE

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PUBLISHER: JERE B. JOHNSON

EDITOR: MARK DANIELS, A.I.A.

ASSOCIATE EDITOR: EDWIN TURNBLADH

Editorial Staff: Ellen Leech, Mira Maclay, Nelson H. Partridge, Jr., Alice R. Rollins.

Editorial Advisory Board: David C. Allison, F.A.I.A., Merle Armitage, Edgar Bissantz, A.I.A., Arthur Brown, F.A.I.A., John Byers, Harold C. Chambers, A.I.A., Reginald D. Johnson, F.A.I.A., Gordon B. Kaufmann, A.I.A., H. Roy Kelley, A.I.A., Irving F. Morrow, Sumner M. Spaulding, A.I.A.

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The building, designed by Stanton Willard, is quite restrained in style and employs every form of clay products produced by Gladding, McBean. The first floor is devoted almost entirely to display rooms and a few major offices. All ceilings on the three floors are done in acoustical plaster. The entire effect is restrained modern, with cabinet work in display booths in walnut and oak. The last word in office development is that of Athol McBean which is paneled entirely in walnut with invisible doors where such essentials intrude themselves. But to our eyes, the outstanding accomplishment of the building is the exquisite shade of color used on the walls.

Jess Stanton is responsible for the color scheme throughout. The major wall color defies any description that will convey its quality. It is neither

gray nor white nor flesh-colored nor pearl, but is something of each of these, just slightly off-white. The San Francisco Exposition Company were wise in selecting Mr. Stanton to handle their color scheme and each time he does another piece of work, he justifies their selection.

It now is up to Gladding, McBean & Company to go ahead with their entire plant and yards at Ninth and Harrison. The present step includes only the building and the display room but it is to be hoped that they will develop their yards in the form of landscape gardens in which their garden pottery and ornaments can be displayed to good advantage without having to take a motor trip twenty miles to the country to see it. When this is done, they will have one of the most beautiful plants in the west.

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

CALIFORNIA STATE FAIR, the 83rd exposition of the State's resources, is held at Sacramento, September 3-12. Each year a new interest is added but the popular old ones are never discarded. The finest livestock may be seen, as well as all kinds of farming machinery. Art has its place. The Horse Show is a nightly affair, and the racing program is never neglected.

LOS ANGELES COUNTY FAIR, the sixteenth annual, opens at Pomona September 17 and continues through October 3. The fairgrounds are extensive, well planned and landscaped, and the buildings perfectly designed for use. The cash and trophy awards are large and well distributed throughout the major divisions of the fair. The art department is a recognized vital part of the fair, including the work of many craftsmen.

ADMISSION DAY, September 9, is celebrated throughout California in various ways by various communities.

FIESTA DE SAN GABRIEL is held September 11-12 and vividly recalls manners and customs of other years. San Gabriel is rich in associations and memories. A pre-fiesta bazaar may be visited September 8-10 at the San Gabriel Mission.

SAN MATEO COUNTY PRODUCTS AND FLORAL FIESTA is announced for September 23-26 at Redwood City. The fruits of agriculture as well as the flowers are featured in the various programs, and building materials and home appliances are emphasized.

THE GRAPE is honored by a Festival, September 17-19, at Lodi.



A corner at the AmyMay Studio in Pasadena, exemplifies decoration endowed with character. The old chest, the Austrian toys, gay and amusing, the clear print. Art contributed the essentials, but nature supplied Lord Kitchener, the cat to you. Photograph by Robt. Humphreys.

SEASONABLE ACCESSORIES

THE mobile things of the home provide novelty. A spirit of adventure may have its only outcropping in the assembling of the accessories. It is true the furnishings may be moved as the seasons progress, a couch or table and an arrangement of chairs may be made to follow the sun in its course but it is simpler to vary the incidentals. These may be made to conform with the season both in line and color. Spring should be mindful of willow shoots, daffodils and apple blossoms and as an aid to this glass is most effective. Summer is more lusty but requires cool suggestions, the shade of vine and tree, the ripple of water over rocks, for this, ceramics and the art of the potter brings a restful charm. For fall the indulgence may be strong in the vivid mediums, the burning reds and yellow gold, and that purple brown, long associated with Flemish landscapes. To achieve this old bronze bowls, the Shensi Chinese lacquer boxes, glowing in gold, dull reds and brown, and the Japanese gold lacquer of the 18th Century are useful.

It is no longer possible to divide accessories into two classes, aesthetic and utilitarian, as they clearly overlap, frequently service and beauty marks one object, due to the introduction of art into industry. But the accessories do provide a field in which the imagination may roam at will, provided it is an imagination that may be allowed a loose rein without running away with the owner. Such appointments include under one general heading the impermanent things of the home as opposed to the heavy furnishings, and may include shifting tables, hassocks, throw rugs, as well as everything covered by the word ornament, rare and beautiful objects as well as those of historical significance. The all embracing word, trinketry, was once popular to describe articles of an evanescent nature, well designed but wrought in materials of small commercial worth.

Lamps, candelabra and candlesticks are necessities, as well as of decorative value in introducing the glint of gold, the sheen of silver, the warmth of bronze, the voice of brass and the reflective value of glass, and thus accent the heavier pieces with which they are usually in close accord. A choice in lamps is almost unlimited, ranging from white jade, gold and silver to the lowly reed and bamboo standards, and involving every conceivable combination in the base as well as the texture, metal, glass and leather, utilized for the shade. The candles in themselves give color to almost any planned effect, and from the earliest ages of craftsmanship the holders have offered prized opportunities to the gold and silversmiths.

Boxes intrigue all women, valued both for use and decorative possibilities. Just as a house rarely has enough closets, so one more box is always welcomed by a hostess. These boxes may range from the small lacquered variety

(Continued on Page 36)

BULLOCK'S is presenting an exhibit, September 3-25, commemorating the Sesquicentennial of the Constitution of the United States, fifth floor, Hill Street, Los Angeles. The exhibition includes a photographic facsimile of the famous document, as well as a reproduction of the Declaration of Independence. These are displayed in a replica of the original Shrine of the Constitution, dedicated by President Coolidge in the Library of Congress in 1924. Included in the display are portraits of the signers, with a life history of each.

COUNTY FAIRS, which always attract crowds, and are of much value to their communities are, the Santa Clara County Fair at San Jose, September 20-26, and the Fresno County Fair at Fresno, September 21-26. Santa Paula provides a Fall Farm Festival, September 16-18.

SAN DIEGO promises much of interest: The Spanish Village Art Center and the Art Guild hold a four-day Art Fiesta, September 3-6, including drama as well as exhibits of the work of San Diego artists. Admission Day is marked by a colorful parade, and the Southern California Clay Courts Tennis Championships accent, September 9-12.

SANTA CRUZ holds week-end yacht races, aquatic and other sports events, September 4-5-6. The Casa del Rey Golf Tournament is scheduled for September 11, 12, 18, 19, at Pasatiempo Country Club, with the Golf-Mixed Foursomes at the same place, September 25. Santa Cruz also celebrates her 168th Birthday Anniversary this month.

SAN MARINO CAMERA CLUB is a recent organization of amateur photographers who plan to hold annual exhibitions of their best work. A. G. Vallek is the president. The current meeting is September 13.

ELKS open the annual State Convention, September 23, at Pasadena with a program and fireworks display at the Rose Bowl. The event includes Fanchon and Marco vaudeville, an auto polo game, a horse show, and an exhibition by the Elks' drum corp and bands.

THE WEED SHOW is again an event of importance at the AmyMay Studio, 660 North El Molino Avenue, Pasadena. The reason for the Weed Show is "To bring the great joy of finding hidden beauty in the common things" and its success has been demonstrated. The dates are October 1-2-3, Friday 12 to 19, Saturday and Sunday, 10 to 10. Entries are judged on proportion, suitability of container and distinction. Accessories are allowed in arrangements, but —"the weed's the thing."

MUSEUM of Modern Art Film Library, New York, announces a new Film Series for circulation to museums, colleges and film study groups, consisting of eight separate programs. The first program illustrates the work of two eminent Swedish directors, Victor Seastrom and Mauritz Stiller. The series includes several historically important American films.



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CALIFORNIA ASSOCIATION OF ARCHITECTS holds the annual convention at Santa Barbara, October 14-16 inclusive.

NATIONAL METAL CONGRESS and Exposition will be held at Atlantic City, October 18-22.

UNIVERSITY OF CALIFORNIA, Extension Division, 815 South Hill Street, Los Angeles, stresses the Art of Interior Decoration in a series of lecture-demonstrations, illustrated with decorative materials and lantern slides, opening September 13. Friday morning class opens September 17, 10 to 12 at Barker Bros. Auditorium. The lecturer is Edgar Harrison Wileman.

VISTA DEL ARROYO HOTEL at Pasadena is particularly equipped for all al fresco entertainment. Not only the front gardens of the hotel, nearby the fountain, are frequently in use but the dining terrace which adjoins the new swimming pool is increasingly popular for buffet parties. The terrace is in the arroyo, just below the hotel bungalows, partially shaded by old oaks and eucalyptus trees, and overlooks the plunge with its attractive turquoise trimming. Alfred Mondorf, the chef, concocts unusual and tantalizing confections for the buffet teas and luncheons.

ASSISTANCE LEAGUE of Los Angeles, through various committees, is presenting a fashion show and luncheon at the opening of the Sand and Pool Club of the Beverly Hills Hotel, September 8, to benefit the many philanthropies of the League. Mrs. Walter Perry Story is chairman of the group in charge of the fashion show. Following the show are aquatic sports, tennis, and badminton. The four junior groups are in charge of the evening entertainment, which includes dinner and dancing. Mrs. Homer Toberman is chairman of the Juniors.

TRAVELERS into the Southwest, into Arizona and New Mexico, to see the Hopi Snake Dance, and the Inter-Tribal Ceremonials at Gallup, may also enjoy September 11-12-13, at Santa Fe, New Mexico, the Fiesta commemorating the re-conquest, in 1692, of the vast province that had been lost to the Crown of Spain in the Pueblo Indian revolt of 1680. Pageantry and beautiful customs of other days are revived.

YACHTSMEN of the north and of the south are entering the Coast Regatta and Commodore's Cruise, September 4 to 12 inclusive, with the Catalina Island Isthmus as the holding grounds. Commodores George Vibert of the Pacific Coast Yachting Association and John C. Stick of the Southern California Yachting Association are responsible for the general arrangements.

TOWN FORUM HALL of San Francisco will be a center of interest in the fall and winter months. Twenty world celebrities have been secured for morning events at the Curran Theater, to be followed by "Continental" luncheons at the Cliff Hotel. Among the sponsors of these events are Mrs. Gertrude Atherton, Mrs. Otto Barkan, Mrs. Angus McDonald, Mrs. Charles G. Norris, Baroness Alice von Girsewald, Mr. and Mrs. Pierre Monteaux, Mr. and Mrs. Alfred Hertz, Mr. John D. Barry, Mr. Albert Bender, Mr. Paice Monteagle and Mr. Noel Sullivan. Preliminary events, including the discussion of new books, are held at the Hotel Cliff.

DEDICATION of the memorial to Will Rogers on Cheyenne Mountain at Colorado Springs is held September 6. Jo Davidson, sculptor, designed the bust of the beloved comedian and philosopher for the Shrine.

UNIVERSITY OF CALIFORNIA at Los Angeles, at Royce Hall, opening September 28, shows a series of film revivals, including pictures in which Sarah Bernhardt, Theda Bara, William S. Hart, Dorothy Gish, Mary Pickford, and Emil Jannings were starred.

OCEANSIDE announces the first annual "Days of San Luis Rey Fiesta and Rodeo," September 4-5-6. The popular Palomar Riders perform, troubadours sing and play, and pageantry forms a climax.

COMMUNITY DANCES, Civic Auditorium, Pasadena, always provide the best orchestras available for the week-end events. Jan

Garber and his orchestra furnish the music, September 10-11.

ORANGE COUNTY'S Flower Show is held, September 11-12, at the Valencia Ball Room, between Anaheim and Orange on Highway 101.

OUTDOOR CLUB of Mill Valley holds a Flower Show and Tea, September 20.

FEDERATION of Garden Clubs of Washington is in convention at Tacoma, September 23-24.

JUNIOR LEAGUE of Los Angeles plans a series of three fashion teas during the season, with the first occurring September 17, to feature fall and early winter styles. Each to take place at leading department stores, and all for the charities in which the League is interested.

CLASS IN PHOTOGRAPHY of the University of California Extension Course, Los Angeles, meets with Margaret Craig, beginning September 16.

MUSIC

SYMPHONY CONCERTS at the Hollywood Bowl close September 3 with an All-Wagner program under the direction of Otto Klemperer. The season has been remarkable in point of attendance, growing in response to the artists presented. The soloists, the operas, and the ballets have all been worthy of the setting.

MUSIC and musicians are more or less quiescent in September in preparation for the winter season, which always includes symphonies, chamber concerts, operas, oratorios, and recitals by the great and small. In San Francisco the Symphony Orchestra, under the direction of Pierre Monteaux, will be heard at the Memorial Opera House in a series of concerts during the winter. The Los Angeles Philharmonic Orchestra, conducted by Otto Klemperer, presents the series of symphonies at the Philharmonic Auditorium.

YEHUDI MENUHIN, violinist, is heard at the Oakland Auditorium, September 28, and at the Memorial Opera House, San Francisco, September 30 and October 3.

MUNICIPAL CONCERTS are sponsored in San Francisco by the Art Commission and given at the Civic Auditorium. J. Emmett Hayden is Chairman of the music committee.

NATIONAL SYMPHONY ORCHESTRA of Mexico appears in concert at the Hollywood Bowl, September 5. One hundred and three artists, including dancers and soloists, comprise this orchestra, sponsored by the Federal government and directed by Lerdo de Tejada. Ramon Hernandez, counted the foremost marimba player in Mexico, is among the artists.

ORATORIO SOCIETY of Los Angeles, directed by Richard Lert, begins rehearsals in September. The winter plans include a full program of Mahler's Second Symphony, the Brahms Requiem and Rhapsody Op. 52, and the December production of "The Messiah". This year marks the silver anniversary of the choir, so long under the leadership of John Smallman. Mrs. Frances Stull's Campbell is the president.

SPINET-UNIVERSITY OF REDLANDS concert series opens in November with the Kryl Symphony and Mary McCormick as soloist. Other programs include Nelson Eddy, baritone, Bartlett and Robertson, pianists, and the Rath String Quartet.

COLEMAN CHAMBERS CONCERTS will be presented on six Sunday evenings at the Community Playhouse, Pasadena, opening in November with a Brahms Festival evening presenting the Los Angeles String Quartet, and Winifred Christie, Scottish pianist. Alice Coleman Batchelder is the founder of these concerts, Mrs. Joseph M. Goss, the president, and Leon Ettinger, the manager.

ARTIST COURSE at Claremont Colleges is opened by Yehudi Menuhin, October 13. The entire series of six presentations commemorates the fiftieth anniversary of Pomona College, founded in 1887.

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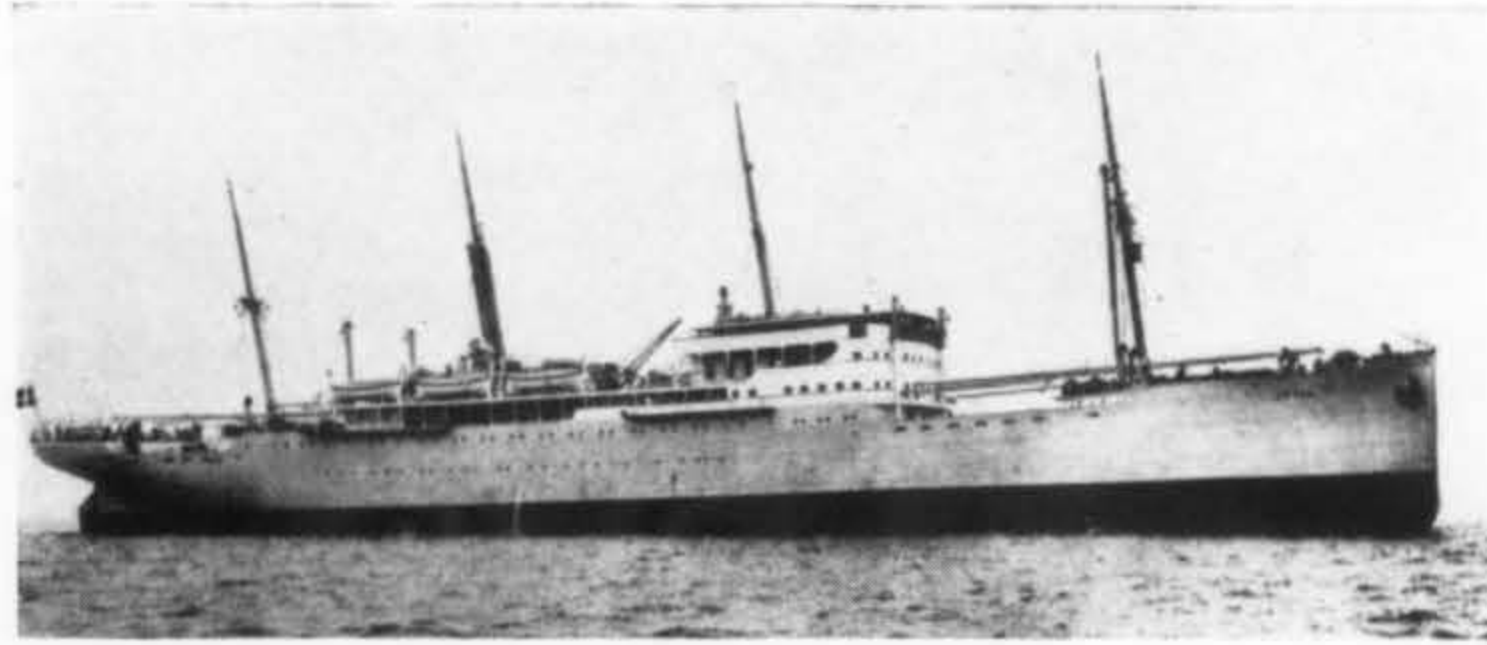


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PRO MUSICA, Los Angeles chapter, announces a series of four concerts for the season, comprising contemporary music of The Netherlands, the Scandinavian countries, and South America. John de Keyser is the newly elected president.

PETER CONLEY continues to provide good musical programs for San Francisco. This season he presents his artists in three separate series; the regular Artist Series is supplemented by a vocal series, and Sunday afternoon concerts. The series opens September 30 with Yehudi Menuhin. Following is a return engagement of the Kurt Joos European Ballet; a concert by a new pianist, Rudolf Serkin of Austria; the Salzburg Opera Guild in six seldom heard chamber operas and still later Ulday Shankar and his Hindu Ballet. The vocalists include Kirsten Flagstad, Marlan Anderson, Nelson Eddy, John Charles Thomas, and Lanny Ross, the young tenor of the radio.

THE BEHYMER ARTIST SERIES brings the finest artists of this and other countries to Los Angeles throughout the winter season. The season opens with Galli-Curci, and continues to alternate vocalists, pianists and ballets at the Philharmonic Auditorium.

MATINEE MUSICAL CLUB of Los Angeles has two real objectives for 1937-1938, to promote the increase of musical appreciation and to aid worthy students. The formal opening of the season is marked by the garden-bridge party in Chapman Park, South Alexandria Street, September 9, for the benefit of the scholarship fund. Mrs. Edgar L. Myers is in charge of the party arrangements. Mrs. Joseph W. Pierce is the president of the club, and Mrs. Edith O. Klump established the scholarship.

ELMER WILSON announces the opening of his concert Course in October, when Yehudi Menuhin is heard. Lauritz Melchior sings in November. Other artists on the course are: Bartlett and Robertson, pianists; Jose Iturbi, pianist, composer and conductor; Marian Anderson, contralto; Charles Kullmann, tenor; Helen Jepson, soprano, and the season closes with Kirsten Flagstad.

THEATER NOTES

THE PLAYHOUSE, Pasadena, following the Midsummer Drama Festival, closed for a six-weeks vacation to reopen, Monday, October 4. Improvements in scenic and staging facilities are made during the vacation period. "The Amazing Dr. Clitterhouse" by Barre Lyndon receives its Pacific Coast premiere as the first presentation of the Fall season. Victor Jory directs.

GOLD HILL PLAYERS of Monrovia hold the interest of players through Workshop meetings the first Friday of each month, beginning September 3, with two Forum speakers and a one-act play, presented by members of the group. September 17, the Juniors of the Players give a public presentation of the five plays and skits that have been in rehearsal during the summer. This group of thirty-five children is booked during the season for guest plays for various civic organizations, and is the only Junior group working with an active Little Theater. The Senior Players open the season in October with Noel Coward's "I'll Leave It to You," a three-act comedy.

MEXICAN PLAYERS at the Padua Hills Theater in the hills near Claremont add to their popularity with each new presentation of the legends and folklore of their romantic homeland. Songs and dances of Old Mexico color each production. For the warm days and evenings Juan Matute, as jamaica director, has arranged a replica of a Mexican market and street fair under the olive trees in the patio of the theater, as an added diversion. The new play, "Mexico, Mi Tierra," opens Wednesday, September 1, and is given each

Wednesday, Thursday, Friday and Saturday evening, and matinees Wednesday and Saturday afternoons, under the direction of Mrs. Bess Garner.

GEARY THEATER, San Francisco, presents "Room Service," a George Abbott production, throughout the month.

ALCAZAR THEATER, San Francisco, continues "Power," a Federal production, through September 11.

THE WAYFARERS, 1749 Clay Street, San Francisco, under the direction of Jack Thomas, staged Oscar Wilde's poem, "The Ballad of Reading Gaol" as the final summer presentation, and announce a cycle of Shakespearean plays for October. The cycle opens with "Othello," October 14-16.

COMMUNITY PLAYERS of Laguna Beach, through an agreement with the city, have the use of the theater property on Ocean Avenue, free of rent, for five years. This arrangement gives the Players the desired opportunity and under the direction of Frank Seward plans are maturing for a busy season.

STUDIO VILLAGE THEATER GUILD is offering Katherin Kavanaugh's clever comedy, "Every Saturday Night," opening September 10.

LOBERO THEATER, Santa Barbara, is presenting Walter Huston, stage and cinema actor, in a new play, "Miles of Heaven," by David Hertz. All productions at the Lobero are under the general direction of Arthur Backhard, producer.

COMMUNITY PLAYERS of Palo Alto announce a production of Maxwell Anderson's "Winterset" for September.

PLAYMAKERS of Berkeley open the fall season with a program of one-act plays, and will include the play which won the prize in last year's playwrighting contest. "Cass My Lass" by Harriet Delmas of San Jose. The play winning first prize in this year's contest will be produced early in December.

DRAMATIC GROUP of the Junior Fine Arts Group of Sierra Madre increases in membership with the attainment of a theater. A building has been secured at 26 Windsor Lane and named Little Theater Around the Corner, sets and benches have been added, and donations of various kinds include a piano from W. R. Humphreys.

GOLDEN BOUGH THEATER GUILD, located in the playhouse, 1335 Sutter Street, San Francisco, under the direction of Edward Kuster, promises a season of notable plays, opening with a new version of "By Candlelight" in September.

PAINTINGS of Mexican scenes by Marion Kavanaugh Wachtel and Orin White are shown in the lobby and dining room of the Padua Hills Theater, Claremont, through September.

FRANK M. MOORE of New York and Pasadena has an exhibition of California paintings at Tahoe Tavern, where he visited for the season. Mr. Moore returns to his studio at Hotel Huntington, Pasadena, for the winter.

ART DEPARTMENT of the Los Angeles County Fair, September 17 to October 4, is under the direction of Millard Sheets, noted painter. The display is dedicated to the late Theodore B. Modra, founder of the art section of the fair, and marks the opening of the new air-cooled art building. To the oils, water colors, prints and sculpture is added an exhibition of California's art and craft products, and photographs, assembled by Miss Leta Horlocker. The display this year also includes landscape architecture.



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ART CALENDAR

CARMEL
CARMEL ART ASSOCIATION: Various media shown in work of members.

CORONADO
GALLERIES, Hotel del Coronado: The work of California and Western artists.

CLAREMONT
SCRIPPS COLLEGE: Opening of Fall Exhibition.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: The art of Western painters.

GARDENA
GARDENA HIGH: Paintings from the permanent collection.

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Work of the members of the Fine Arts Department.

FILLMORE
ARTISTS BARN: To September 18, original drawings, paintings and layouts from the Walt Disney Studios. September 18 to 30, water colors, oils and lithographs by Lawrence Hinckley.

HOLLYWOOD
ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To September 11, the Aubusson carpet made for the Khedive of Egypt by order of Napoleon I.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: A collection of old as well as modern etchings and prints.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Sketches and designs of motion picture sets relating art to the cinema.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Color and black and white in prints.

CHELSEA GALLERY, 8643 Sunset Blvd.: Landscapes and seascapes in oil.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craftsmanship exemplified in metal, jewel settings, showing semi-precious stones.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: The work of local artists.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Continued through September, the Prize Art Exhibition, commemorating the Art Association's Nineteenth Anniversary.

LOS ANGELES
ART COMMISSION, Room 351 City Hall: An exhibition of nine flower paintings by Nell Walker Warner throughout September.

BILTMORE SALON, Biltmore Hotel: Group Show of American paintings.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art, stressing use of pictures in the home.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 N. Vermont Ave.: The work of members and invited guests.

CHOUINARD SCHOOL, 741 S. Grand View: Early fall exhibition.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: September 6-30, Fifth Annual Exhibition of California Graphic Arts.

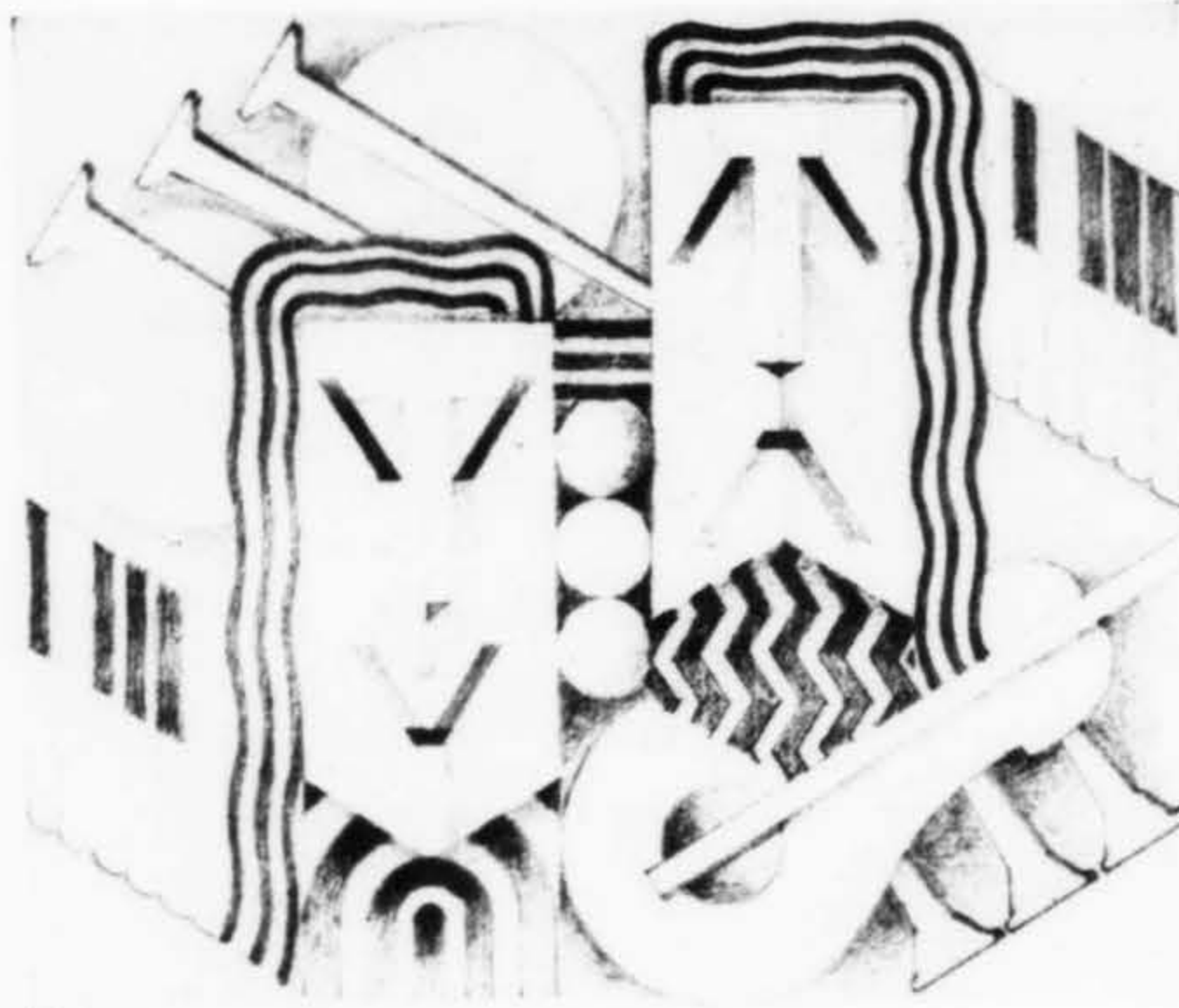
RAYMOND C. GOULD, 830 S. Figueroa St.: Art related to the home in oils and prints.

GUMPLO GALLERIES, 714 W. 7th St.: Decorative prints and paintings. Two notable oils by Rosalba from an English family collection.

LOS ANGELES MUSEUM, Exposition Park: September 1-30, "Modern Hungarian Painting," work of six contemporary Hungarian artists. September 1-15, photographs by Victor von Pribosic. Japanese prints and Rembrandt etchings from Museum collection.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Modern Advertising Art by Members of the Artists Guild.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Fall term begins September 7, ends November 27, 12 weeks. Maintained by the County of Los Angeles, as a department of the Los Angeles Museum.



"Music and Drama," a sculpture for the new auditorium of the Santa Monica High School, designed by Orlinka Hrdy and executed by the WPA Federal Art Project.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Satirical drawings by Justin Murray.

SOUTHWEST MUSEUM, Highland Park: New exhibitions of American Indian art, including extensive selection from the Caroline Boeing Collection of American Indian baskets, and from the Homer E. Sargent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To September 12, paintings, water colors and etchings by Joseph Margulies of New York.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Contemporary paintings including five water colors and one oil by Charles Russell.

U. C. L. A. CAMPUS GALLERY: Opening Fall Exhibition.

U. S. C. CAMPUS GALLERY: Oils, art craft, and architectural exhibition.

MILLS COLLEGE
MILLS COLLEGE ART GALLERY: Opening show of the Art Department.

OAKLAND
BAY REGION ART ASSOCIATION, 14th and Clay St.: Work of members.

OAKLAND ART GALLERY, Municipal Auditorium: To September 26, paintings by Clarence Hinckley, "Guest of Honor" 1937 Annual Exhibition of Oil Paintings; and sculpture by Brents Carlton, "Guest of Honor" 1937 Annual Exhibition of Sculpture.

PASADENA
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Fine collection of Chinese and Japanese prints. Priests' robes, silks and embroidery.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank M. Moore.

SACRAMENTO
CALIFORNIA STATE LIBRARY: Etchings and block prints by three Portland artists.

SAN DIEGO
FINE ARTS GALLERY, Balboa Park: California Water Color Group. Opening September 10, sculptures by Anna Hyatt Huntington. Through the month, paintings by Einar Hansen; original drawings of illustrations in "Mexico Around Me," a book by Max Miller; three panels, wood sculpture, polychrome, gilded and inlaid by Karoly Fulop. "Head of a Saint" by Morales, lent by Karl Lilienfeld of New York.

LOS SURENOS ART CENTER, 2612 San Diego Ave., Old Town: Art Craft.

SAN FRANCISCO
AMBERG HIRTH GALLERY, 165 Post St.: Contemporary applied crafts.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Exhibition of new work by members.

COURVOISIER GALLERIES, Penthouse, 133 Geary St.: September 1-11, old and modern French masters, September 13-25, water colors by John Wherb.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Display of new acquisitions.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Treasury Department Art Projects Exhibition. Old Master Paintings from the collection of E. J. Magnin, New York.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To September 19, San Francisco Art Association Exhibition of Drawings and Prints. September 1 to October 3, Paul Cezanne.

SCHAEFFER, 136 St. Anne St.: School of Design, fall term opens September 13.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 S. Mission Drive: Exhibitions changed each month, showing the work of local artists and craftsmen.

SAN MARINO
HUNTINGTON LIBRARY & ART GALLERY: Through September special exhibition commemorating one hundredth anniversary of the accession of Queen Victoria. The Art Gallery will be closed during October.

SANTA BARBARA
CHAMBER OF COMMERCE ART GALLERY: Exhibitions of oils and water colors by artists of Santa Barbara. Four definite shows are scheduled for each year.

FAULKNER MEMORIAL ART GALLERY, Santa Barbara: To September 15, old masters and prints by A. Ray Burrell and Huc M. Luquiens. September 21-28, children's art from five continents. September 28-October 28, paintings by Karl Hofer, water colors by Frederick O'Hara.

SANTA MONICA
SANTA MONICA PUBLIC LIBRARY: Santa Monica: Santa Monica Camera Club, opening night, September 1. Les Kullenberg, president.

ART ASSOCIATION, Santa Monica: The work of members.

STANFORD UNIVERSITY
STANFORD ART GALLERY: Exhibition marking fall opening.

STOCKTON
HAGGIN MEMORIAL GALLERIES, Victory Park: Selections from permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To September 26, Pennsylvania Academy Show, a selection of paintings from the 132nd Annual. Water color exhibition, a group of water colors by contemporary artists, lent by Mrs. Reginald H. Parsons. American paintings from the permanent collection. Photographs by Fritz Henle. Work by students of the School of Art, University of Washington.

THE ART ASSOCIATION of Laguna Beach announces the election of new officers and the exposition of new ideas. Wesley Wall, landscape architect, is the president, and Ted Cook, columnist and photographer, is the vice-president. These officers and a number of the members of the Association are anxious to attract the work of outside artists to the local exhibits. In the August-September show the first prize, \$100, was awarded to Tom Craig of Glendale for his picture, "Lumber Boat". The second prize, \$50, was split between Tom Lewis, once a Laguna resident but now living in San Francisco, and Karl Yens, one of the early members of the Association.

PLANS for the International Art Loan Exhibition in October at Los Angeles are progressing rapidly. A building has been secured at Wilshire and Commonwealth Avenues for the event and Museum Directors Heil of San Francisco, Reginald Poland of San Diego, Frances B. Linn of Santa Barbara and Maurice Block of the Huntington Art Gallery are being asked to serve with Harry Muir Kurtzworth, art director of the Los Angeles Art Association, as a jury of selection.

EXHIBITION of Drawings and Prints at the San Francisco Museum of Art continues through September 19, and includes drawings, etchings, lithography, block-printing, engraving and monotype, and consists of original works by living American artists not exhibited within the last six months in San Francisco. Four Parilla purchase prizes were offered, as well as an Artists' Fund prize, and a San Francisco Museum of Art purchase prize.

HUNTINGTON LIBRARY continues the Book Club of California exhibition through September. This exhibition honors the twenty-fifth anniversary of the founding of the Club, one of the principal American organizations of booklovers devoted to printing fine editions. Founded in San Francisco in 1912, the Club has promoted appreciation of literature and the arts of the books. All of the Club publications are from notable presses on the Pacific Coast and are excellent examples of the printer's art. Accompanying the books are colored reproductions issued by the Club of views of the mining towns of the gold rush period.

THEODORE BAGGLEMANN, young German-born, naturalized American, who makes his home in Sacramento, will hold a one-man show in New York in the early fall for which he is making 45 plates of Sacramento historic scenes. In what he terms a "pen and ink mural" he has depicted the growth of San Francisco from the days of clipper ships to the China Clipper. A bookplate he designed for Dr. J. R. Jones of Sacramento is included in Clare Ryan Talbot's new book on "Historic California in Bookplates."

SAN FRANCISCO MUSEUM OF ART, centrally located in the Civic Center, will conduct a course for adults planned to aid in understanding art as an integral and helpful part of daily living, beginning in October and ending in May. The approach to appreciation will be through contemporary art, because of its vitality and its immediate contact with life, but the course will include art of all periods. This course has been made possible by a grant of \$7,500 from the Carnegie Corporation of New York in support of a program of adult art education.

FIRST PRIZE and first honorable mention went to two artists of Santa Paula at the recent Art Festival held at Santa Paula. R. P. Smith's "Evening in the Canyon" was the popular choice in the count of ballots cast by visitors. "Barn in Adams County" by Cornelis Botke received first honorable mention. "Sentinels in Steckel Park" by Walter Farrington Moses of Los Angeles, was given second honorable mention, and "Main Street" by Lawrence Hinckley of Fillmore, third.

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Constitutionism, by James Mussatti. 58 pages. Spiral binding, easy-to-read type. \$1.10 prepaid.

California Arts & Architecture, 2404 W. Seventh St., Los Angeles



Photograph by Clifford Nichols

Furniture in sturdy English oak and maroon top grain leather, draperies in a vigorous English pattern in plum color and turquoise have given the men's lounge of the Y. M. C. A. in San Diego, remodeled and refurnished this season, something of the feeling of a Piccadilly club where one can sit comfortably at the windows and look out upon the world. Paintings by the late Leon Bonnet and by Alfred Mitchell bring beauty of another sort to the walls. Edith Hynes, consultant in interior decoration.

ART NOTES

A SCULPTURE job for the façade of the new Santa Monica High School auditorium, planned and designed by Marsh, Smith & Powell, would take six months by old methods, but has been done in three weeks by the WPA Federal Art Project.

About that length of time before a great reinforced concrete beam was to be cast across the façade, came the proposal to adorn it with a bas-relief. Could the Federal Art Project be ready with an original design to be cast integrally with the beam? This required some ingenuity on the part of Buckley MacGurrin, supervisor of the Project for Los Angeles County, and Miss Jason Herron, assistant supervisor.

Olinka Hrdy, Project artist, sketched a design to represent "Music and Drama," which was approved by the architects. It is composed of the two masks of comedy and tragedy, and a decorative arrangement of horns, cymbals, a stringed instrument, and the piano keyboard.

Now the time-saving stunts began. By means of a borrowed projection machine, the sketch was thrown upon the studio wall and magnified exactly to the required size, five by six. In half an hour it had been traced onto heavy paper to make a full-scale cartoon. At the same time carpenters were making an armature for the model, which was completed in clay by the sculptors, Ella Buchanan and Stefan De Vriendt, assisted by Willie Hopkins and Louis Zack.

Next a plaster cast of the plaque was incorporated into the form for the beam. The bas-relief was poured integrally with the beam, and after removal of the form only a few skilled finishing touches were needed.

Technology claims sculpture in its onward march, reducing man-hours and increasing productive capacity. The WPA Federal Art Project inevitably falls in line with this trend in its work for public buildings.

"Not since John Rogers of Civil War Days, that great sculptor of American life and the great

bronze doors of the Capitol at Washington, have we had an American with such an acute flavor of American life in his work," remarked David Edstrom, internationally famous sculptor, lecturer, and author of "The Testament of Caliban," after viewing recently the full-scale model of Preston Prescott's "Reid Family," done for the WPA Federal Art Project.

This eleven-foot monument, which is to be unveiled in September in the Santa Anita Recreation Area in Arcadia, represents Hugo Reid (1811-1852), Scottish pioneer in Los Angeles, with his Indian wife Victoria and her two children, Felipe and Maria Ygnacia. These figures are purely American types, Edstrom pointed out, adding, "The spirit of the thing is thoroughly indigenous."

Hugo Reid was the grantee, in 1941, of Rancho Santa Anita, comprising more than 13,000 acres. He was justice of the peace in San Gabriel, accountant and auxiliary administrator in closing the business of secularizing the mission property, member of the Ayuntamiento (City Council) of Los Angeles, and later of the State constitutional convention. He was master of the schooner "Esmeralda," one of the '49-ers, owner of what is said to have been the finest private library in southern California, and author of almost the only source of information on the now extinct Indians of Los Angeles County.

The monument is made of artificial stone. On the base thirty-seven inches high which stands on a sub-base sixteen inches above the water of a lily pool, Mr. Prescott has placed the design in low relief of a team of oxen drawing a *carreta*. For years the *carreta* a primitive ox cart, was the only type of vehicle used around Los Angeles. Victoria, a timid soul, would never trust herself in a carriage; so when she went to town to call on her society friends, she came in the ox cart. Other figures around the base represent Los Angeles County Indians with their horses.

Sponsoring organizations cooperating with the Federal Art Project in the creating and placing of the monument are the Women's Service Auxiliary of the Los Angeles Chamber of Commerce and the Los Angeles County Department of Recreation Camps and Playgrounds. An elaborate program is being planned for the unveiling.

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DON AMECHE

By GLADYS H. RICHARDS

SNUGGLED into a dark green background that permits a right to left view of the San Fernando Valley lives a family named Ameche. The man of the house is Don. You can hear him every Sunday on a coast-to-coast hookup, and you probably saw him in "You Can't Have Everything."

Although one of the greatest "finds" of Hollywood, Don Ameche lives modestly with his wife, two children and three dogs. He loves horse racing, poker and beach concessions. He is becomingly debonair, and the impression of nonchalance he gives is real.

Today while dividing his energies between his two loves—radio and pictures—Don Ameche at twenty-seven is a delightfully boyish husband and father. A daily swim in the small pool on his Encino estate is a ritual for the two boys. Richard at three years, and Don, Jr., at eighteen months, are already sportsmen. A daily nap slightly interferes with their games, but Mrs. Ameche is a capable referee.

While planning a new Colonial home in the same secluded district, the Ameche family will stay for the next year at their present location. Completely equipped with a tennis court, yard furniture, picturesque gardens and stately trees, the home is not easy to leave.

Privacy is afforded the family by a high iron fence which marks the property. A long driveway leads to the Spanish home. Before the loggia is a circular grass plot which affords an unusual view from the living room. Several arches grace the front of the house. The tan stucco of the exterior is blended into the beautiful garden by the dull red tile roof. One story in height, the house gives a first appearance of being designed on a slight arc.

Dogs shrilly greet visitors and their approval must be gained. There are no bodyguards on the property. Sheila and Bridget protect the Ameche's most valuable possessions—their babies.

Sheila, pictured with her master, is a thoroughbred. She is a pedigreed Irish setter bred in a Chicago kennel. She was raised by the Ameches when they lived in Chicago. With the advent of Richard, however, the dog attached herself to him and has never deserted her post.

While Sheila adopted Richard, Bridget, a thoroughbred cocker spaniel, took a fancy to Donnie. Although the youngest is not as investigative as the older boy, the same precautions are exercised.

So lives Don Ameche—in a typically American home doing typically average things. Born of Italian parents, Don uncovered a flair for the theater probably inherited from some long-forgotten bard ancestor.

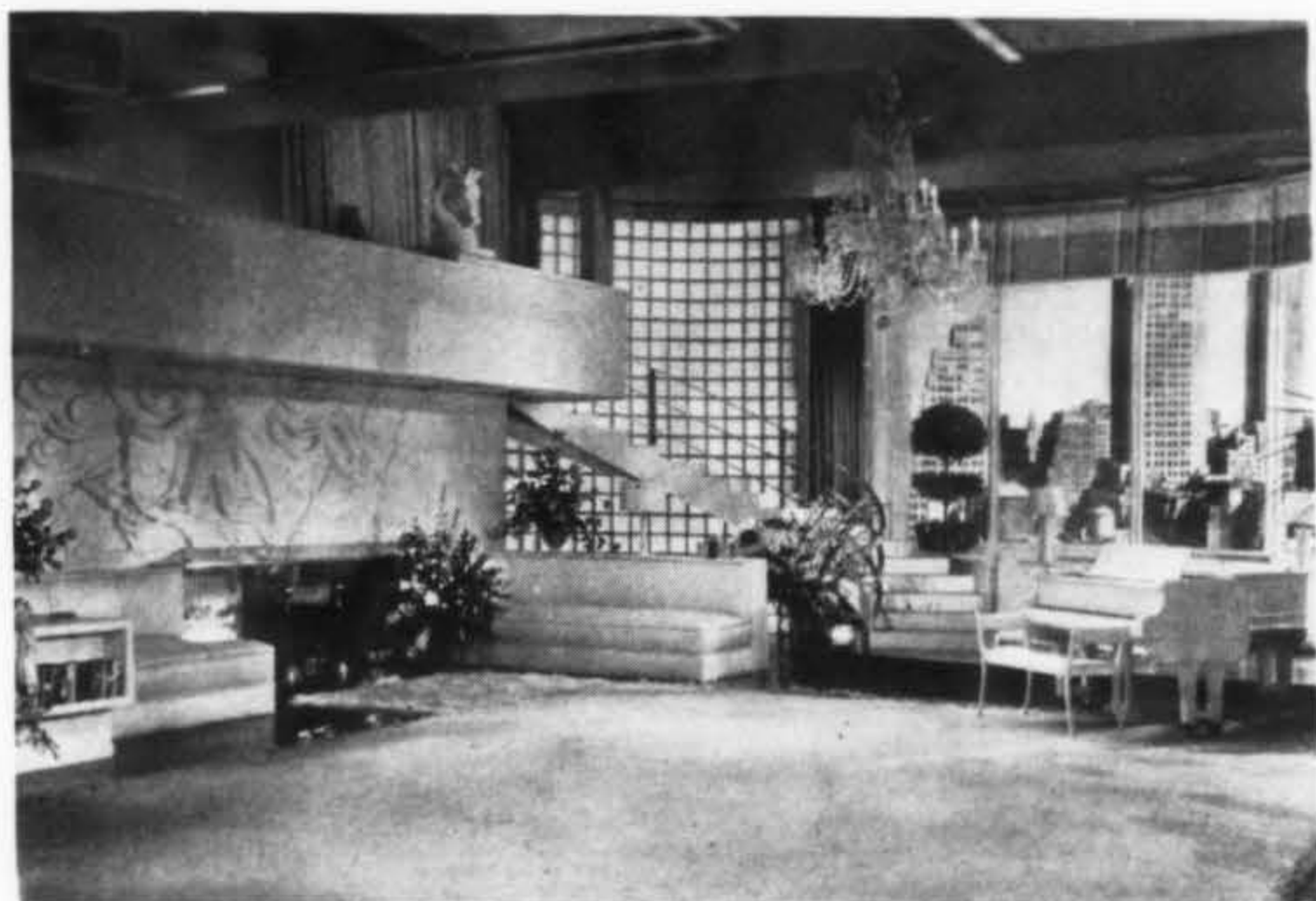
By imitating the voice of a much-admired instructor in one of the many schools he attended, he developed the same low-pitched qualities that make him a master of the spoken word.

While Don was selling tickets at a football game one Saturday afternoon, a producer who remembered his face from a college theatrical gave him a chance at the stage.

Several sketches on Broadway amounted to nothing until a long-distance call from Hollywood brought him on a hurried trip across the continent. He had taken a screen test in New York with a girl who was being considered for pictures. He was just an accessory.

Hollywood quaked and put the house detective on the job to locate "the talented young man." The rest of the story has rewritten Hollywood's formula of hard luck and sob stories.

But Don isn't going back on his luck. Although he's a star now, a few years might show that he was another comet. So as he remembers the other flashes, he resolves to be one star anchored to the ground.



WHEN A ROOM IS A STAGE

By EDWIN TURNBLADH

WERE life like a movie, where entrances and exits are scheduled, where the conversation at a bridge party is previously gone over, deleted, and censored, and where a hostess may be comfortably certain when the guests are going home, the work of interior decorating on a movie set could be more like home decoration. Instead, a chair, a hearth, a door, or an alcove becomes placed to meet a scenario—the prepared steps and gestures of the players.

A movie set is not built for "a heap o' livin'," but for hardly a day or an hour of it. Hence the studio decorator can proceed beyond the livable aspect or practicality—and he may advise cellophane drapes or glass Venetian blinds. A striking photographic suitability renders glass uniquely preferable on a studio set—plate glass doors, mirrors, and glass brick.

Films have created vogues of design for interior decoration far from Hollywood. Picturegoers request plans and details of a home or an interior they have enjoyed on the screen. It is likely that the Elizabethan decoration of the forthcoming Fred Astaire picture, "A Damsel in Distress," may cause some inquiry about that period of design.

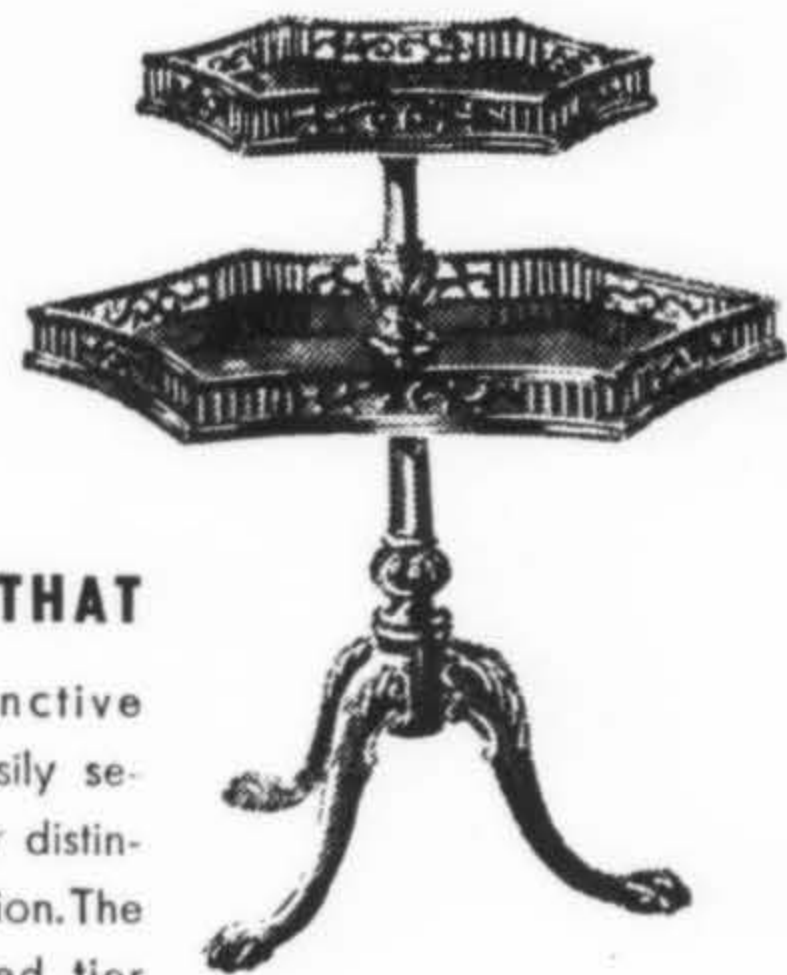
Art directors, like Van Nest Polglase of the RKO studio, may create a style or adopt some design such as Georgian or Empire and stylize it—making some accentuations and some changes of color or perhaps of upholstery. Two styles of modern are often preferred—the square straight line modern of the German school, and the stylized modern as in the Rogers and Astaire pictures.

Any personal predilection for flaming reds or other soprano colors is kept under iron control by an art director. Subdued colors are invariably advisable. The lighter tones of blue and gray, or cold gray, are mechanically wise.

Judging from the enticing penthouse designed by Van Nest Polglase for the next Ginger Rogers and Fred Astaire movie the film ought to be titled "An Interior Like That" instead of "A Love Like That." The light tans, light browns, and sepia photograph a rich soft variety of gray. In the hotel suite, below, the walls are a blue gray, the woodwork white, and the furniture of light contrasting colors.



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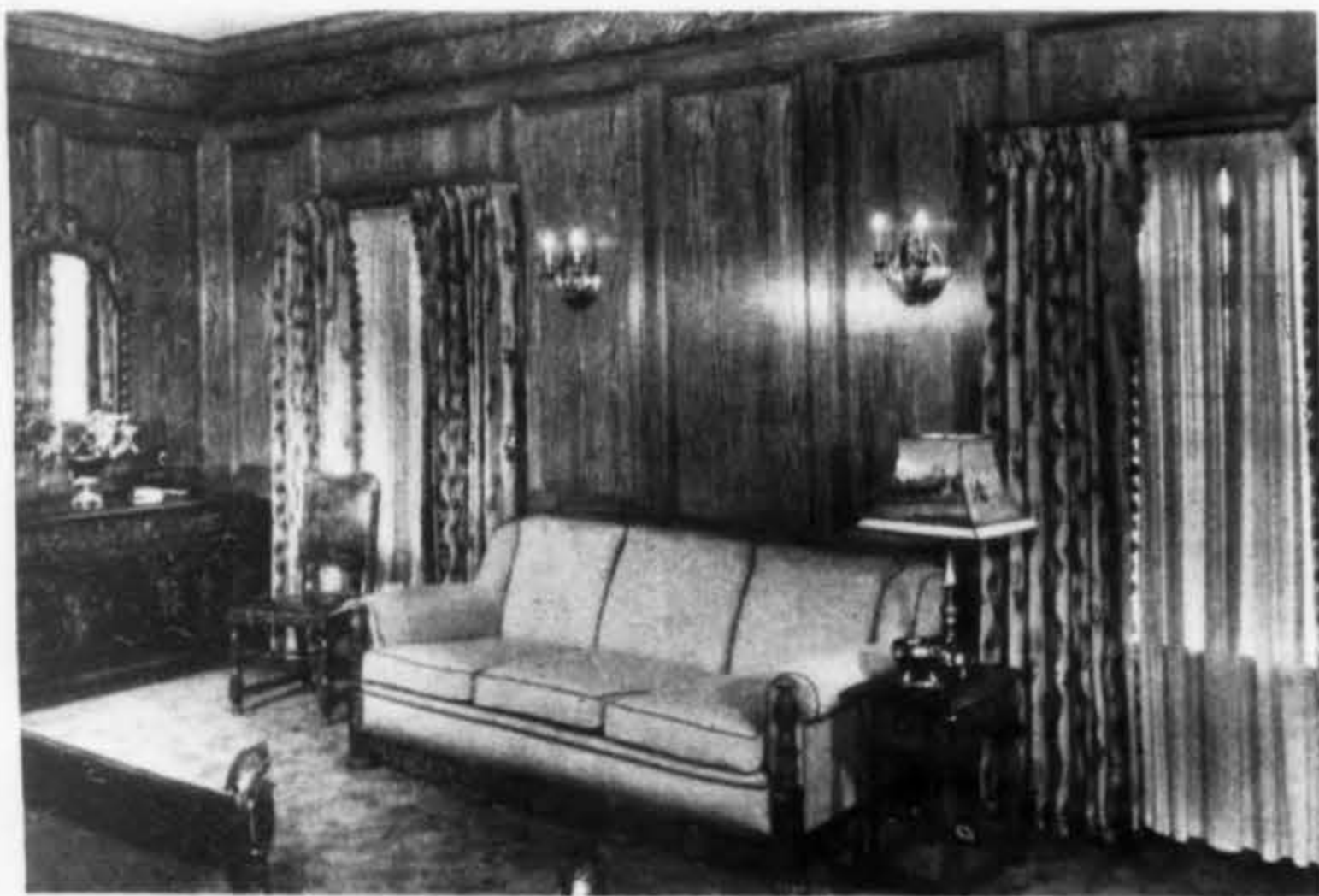
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

A Catalog of Americans

A NOVELIST is constantly engaged at describing men and women. Washington Irving whittled out Ichabod Crane, Nathaniel Hawthorne drew the sad gray lines of Hester Prynne, Mark Twain cartooned Pudd'nhead Wilson.

Because novelists, newspaper reporters, and other types of scribblers are professional photographers of the separate eccentric charm that marks each human being, I have often thought a graphic Catalog of Americans could logically be compiled—a reference guide of short but rounded descriptive paragraphs on school book American personages, observed by some contemporary writer, mostly casually, through a letter, a news story, a journal, or a diary—at the legislative chamber, the White House, a social party, or on the avenue.

I think a Catalog of this kind could cast some bright and profound light and sparkle on the procession of varied characters which files through the pages of American history. I am restless to locate more treasure like the jewel on Franklin D. Roosevelt—"as urbane as a newly laid egg."

I want to try a Catalog to bring cheer to children's homework, to add more honest and zestful knowledge than the average encyclopedia, and to be altogether good and picturesque leisure fare. Maybe I'll never get to the ambitious project, but I've launched my research, provoked to a fine fervor by the discovery of some unique sketches of Emerson, U. S. Grant, and Longfellow among letters by Oliver Wendell Holmes.

Writing to John Lothrop Motley, on April 3, 1870, "the Autocrat of the Breakfast Table" remarked that Emerson "always charms me with his delicious voice, his fine sense and wit, and the delicate way he steps about among the words of his vocabulary—if you have seen a cat picking her footsteps in wet weather, you have seen the picture of Emerson's exquisite intelligence, feeling for a phrase or epithet—sometimes I think of an ant-eater, singling out his insects, as I see him looking about and at last seizing his noun or adjective—the best, the only one which would serve the need of this thought..."

Sass for the Gander

Writers and artists collect clippings of what critics say, at least a few odd ones do, I guess—but I suppose practically no critics paste a scrapbookful of what is said, or rather, muttered about them. Most novelists, musicians, and painters concur with Destouches that "*la critique est aisée, et l'art est difficile.*" Darn *difficile.*

Mark Twain, in his *Autobiography*, phrased the opinion in classic language—of which musicians may make a neon sign and hang on their fronts at recitals, or which novelists may cause to be printed on their book covers—like a "Whooping Cough" sign to keep out critics, or painters place over their work in lieu of "Please Don't Handle!"

"I believe," said Mark Twain, "that the trade of critic, in literature, music, and the drama, is the most degraded of all trades, and that it has no real value—certainly no large value. When Charles Dudley and I were about to bring out *The Gilded Age*, the editor of the *Daily Graphic* persuaded me to let him have an advance copy, he giving me his word of honor that no notice of it should appear in his paper until after the *Atlantic Monthly* notice should have appeared. This reptile published a review of the book within three days afterward. I could not really complain, because he had only given me his word of honor as security. I ought to have required of him something more substantial . . . However, let it go . . ."

But this is Mark Twain's quotable slogan—bequeathed to all the earth's harassed writers, musicians, actors, and artists—"It is the will of God that we must have critics, missionaries, congressmen and humorists, and we must bear the burden."

Unforgettable Reading

I presume there is no specific test of greatness, whether of a life, a book, or a musical composition, except some strange and arresting characteristic beyond explaining but more real than what we are granted to see and touch with our hands. Now and then, here and there, one suddenly comes upon it, in a deed of grace, a passage of prose, or a line of verse.

At the same time I was reading through the letters by Oliver Wendell Holmes, I chanced across a comment on the life of Justice Holmes—by Walter Lippmann of the *New York Herald-Tribune*. It was written at the time of Justice Holmes' retirement from the United States Supreme Court and was recently quoted by the *Readers Digest*. A scope of wisdom and a certain outstanding lyricism about it make it, I think, a bit of genuine literature. I am pleased to quote the paragraph here:

"There are few who, reading Judge Holmes' letter of resignation, will not feel that they touch a life done in the great style. This, they will say, is how to live, and this is how to stop, with every power used to the full, like an army resting, its powder gone but with all flags flying. Here is the heroic life complete, in which nothing has been shirked and nothing denied—not battle or death, or the unfathomable mystery of the universe, or the loneliness of thought, or the humors and the beauties of the human heritage. This is the whole of it. He has had what existence has to offer: all that is real, everything of experience, of friendship and of love, and the highest company of the mind, and honor, and the profoundest influence—everything is his that remains when illusion falls away and leaves neither fear nor disappointment in its wake."



A carved walnut chest made in the Italian manner that will fit into almost any style of decoration.

CRAFTSMANSHIP IN FURNITURE

By MARSHALL LAIRD

THE history of furniture and its ornament is a fascinating study. Ever since the days of civilization there have been craftsmen creating furniture. The first piece of furniture was the box or chest in which people stored and carried all their worldly possessions. These were used also for seats and from them the bench was developed, and from the bench the chair was evolved. From this beginning a great variety of furniture has been made, as necessity and comfort dictated.

At the time of the Renaissance great strides were made in all the arts. Each country gradually developed its own style. The personality of the people, the architecture, the climate and the materials at hand all served to develop its own particular charm, such as the richness of the Italian Renaissance, the grace of the French furniture, the charm of the various peasant styles, the sturdiness and comfort of the Early English periods, and the elegance and grace of the Georgian furniture.

As the Renaissance movement progressed, artist and craftsman worked together, and produced furniture of such beauty and perfection that it still serves as a model for craftsmen today.

The craftsman of earlier days spent many years learning his trade which was often carried on from father to son for many generations. There were many craftsmen's guilds in those early days. The guilds had rules to insure the honesty of their various products. The master workman was allowed a certain number of apprentices, determined by the number of journeymen he employed. The apprentice cabinet maker was obliged to pass suitable examination, including a finished piece of cabinet work. It is unfortunate that this system is passing, for the craftsman of the older days is becoming a rarity.

With the advent of the Machine Age and quantity production, the methods of creation and distribution have changed. The machine has produced many labor saving devices. However, there can never be a substitute for hand craftsmanship.

Study a cabriole leg on an old Chippendale chair and note how the craftsman has shaped it to a leg of perfect grace and form. In your mind you can see him take it from the clamp, holding it down to the floor, turning it around, replacing it in the clamp, shaving it down here, and rounding there. Study the wood and the finish on the chair. No doubt it will be a beautiful mahogany, with the grain running on each part of the chair to obtain the maximum strength. The finish used, brought out the beauty of the wood as well as preserved it.

Look at the delicate carving on the chair, crisp yet plastic. The carver that made it was a craftsman and an artist. It is only about one thirty-second of an inch deep. He knew that a hand was to be placed there many times. Regardless of the thinness, the modeling is flowing and how superbly it is drawn. There is a spontaneity, a human touch, the result of a sharp tool in a clever hand applied directly to the wood.

The hand turner, like the carver, feels every form he creates. The turnings on hand-made furniture are always worthy of study. There is a varying delicacy in each particular turning.

Wood is a beautiful material, each kind having its own characteristic grain and texture. These should be taken into consideration when planning construction and finish.

If you are desirous of having a fine piece of furniture made, find a shop where a life study has been made of furniture. There you will find someone who can interpret your ideas and develop them to suit your own individual taste with sympathetic guidance. The best craftsmen are drawn to the shop where the best furniture is made, and they will be ready to sharpen their best loved tools to produce a piece of furniture of enduring beauty for you. Take advantage of their knowledge and study. The result will be everlasting joy.

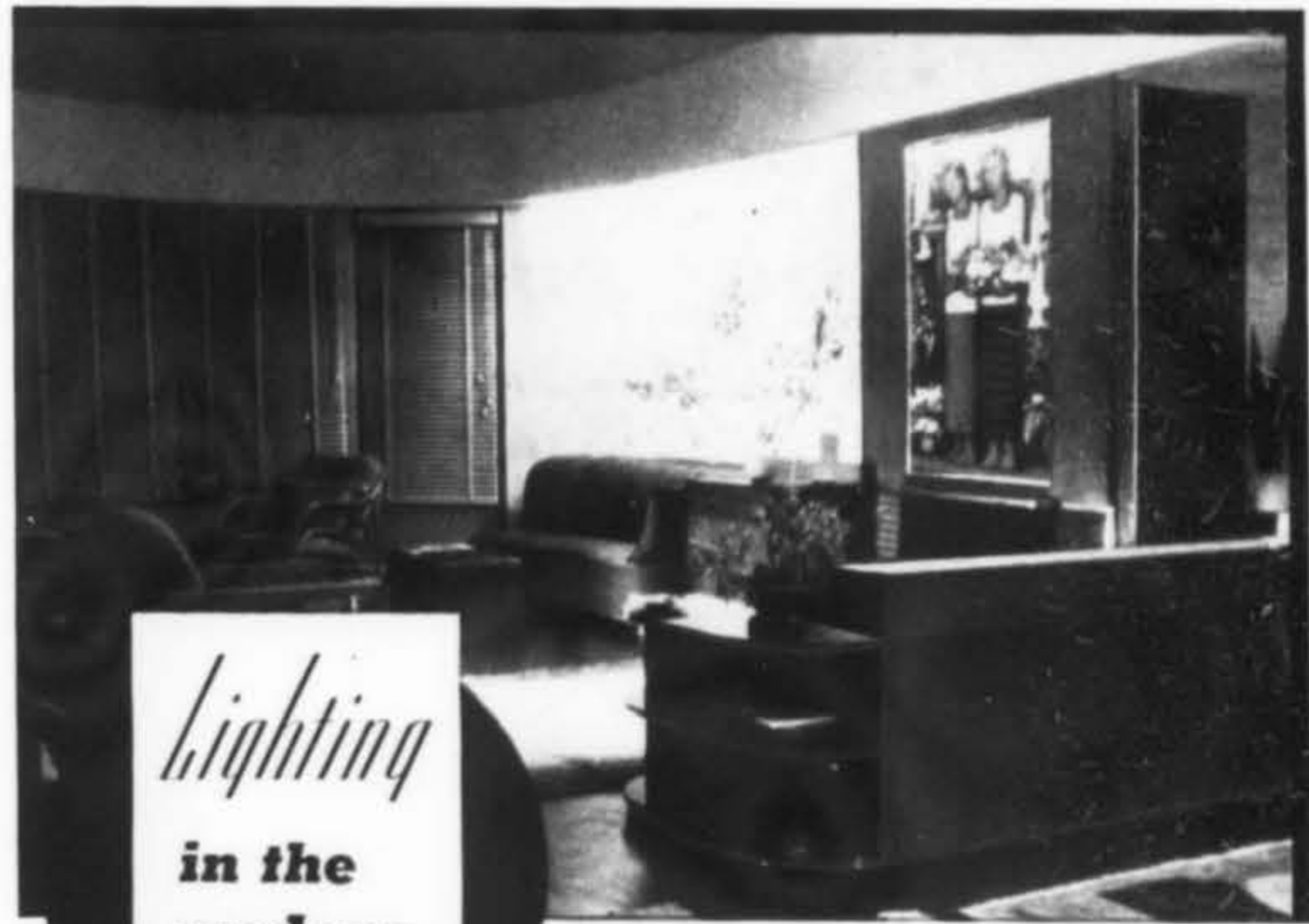


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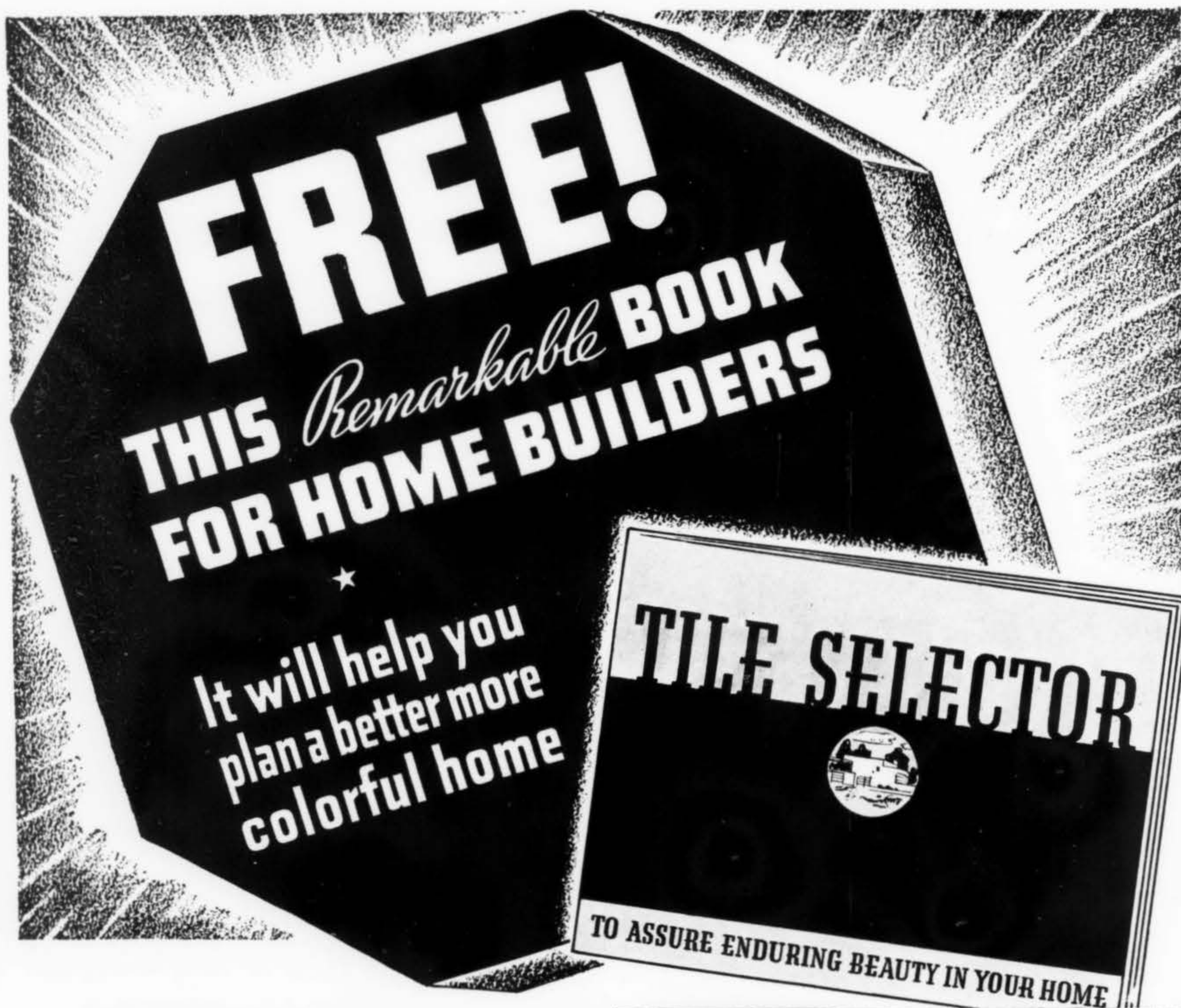


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ANTIQUES

By ALICE R. ROLLINS

THE CHARM OF OLD THINGS

IN THIS day of restlessness and desire for change, it behooves all of us to stop now and then and give some thought to what we are doing to ourselves and homes. Is this habit of continually seeking change, not only in our amusements but in our home surroundings, conducive to restfulness and stability? Are we breaking up those associations which serve to hold the family together? Destroying the memories which everyone sooner or later no matter how far he travels likes to recall of the home he once enjoyed? Do we not instead need to cultivate more of an interest in the things of the past. To become conscious of their deep serenity and repose. It is not necessary in our desire for change to discard all the old things, to which we are accustomed, in order to make room for many of the new furnishings we think progress demands. It will be found that many of these will take their place naturally with the new.

Let us consider some of these old furnishings and see how adaptable they can be. Grandfather's arm-chair and grandmother's rocker are very comfortable, and how much a part of the home life they have been as the years have slipped past. By all means give them a place in the present. Have you noticed how the members of the family as they come in from the day's activities instinctively seek these old chairs for a comfortable rest! Perhaps the chairs do need a little refurbishing, a new covering, and a good polishing, but these things will not take away their restfulness and comfort. And there is the old etching over the mantel. For many years it has been the first thing to greet us as we entered the door. How many quiet hours have been spent in an easy chair before the fire gazing at the old ruin and wondering about the story that is hidden in its ivy covered broken columns, or following the "kine" as they wended their way along the road home in the peaceful eventide. They are always going home to safe shelter from storm and cold. And there is the old clock in the hall. How often its deep striking tones have urged us to be up and doing the day's activities. It is still ready and willing to strike the hours in the years to come and seems to send us out each day with a quiet blessing. Seated in a deep armchair in the library filled with old books and maps of other days, we have been transported on a magic carpet to far away lands of exceeding interest and beauty, or we have read kindly words of wisdom by great men of other days. Life has been made fuller and richer by what they have taught us, but above all else this quiet old room has given us the privilege of thinking for ourselves—something our people today need very much to do. The old silver on the sideboard has a sparkling welcoming smile as we seat ourselves at the table. So, too, the old blue and white china picturing the fairy tale of the far away Chinese maiden and her Prince Charming. It is still our favorite childhood story. And there are grandmother's silver spoons, worn thin with much use and polishing. But how dainty they are and what a feeling of gracious living there is about them. Even the old glass on the table has a special sparkle and a resonant ring that is the heritage of the years.

All these old things and more make for home and its enduring charm and serenity. They speak of times past when leisure and dignity in thought and action were a part of the wholesome everyday living. They represent an aristocratic mode of life when permanence was an integral part of living, and not the restless and superficial life we so often find today. In our contemplation of the past and our collecting of things of the past, we are conscious of a higher standard of living which we somehow have lost in this present day. It is this we need to regain and it must come by individual effort, for it is the individual who builds and in that way the entire structure is uplifted. No matter how we regard antiques whether from the historical, the antiquarian, or the decorative standpoint, they occupy a very permanent place in our homes. We can no more take them out of our lives than we can take off the doors of our houses. They are a part of the structure built by each individual family.

Colonial lamps with frosted globes to soften the electric light inside are hung with crystal prisms. The standards are brass and are of the correct height to use on a mantel, on a console table, on a baby grand piano or in a number of other locations in the modern home. From J. W. Robinson Company in Los Angeles.

Photograph by Preston Duncan



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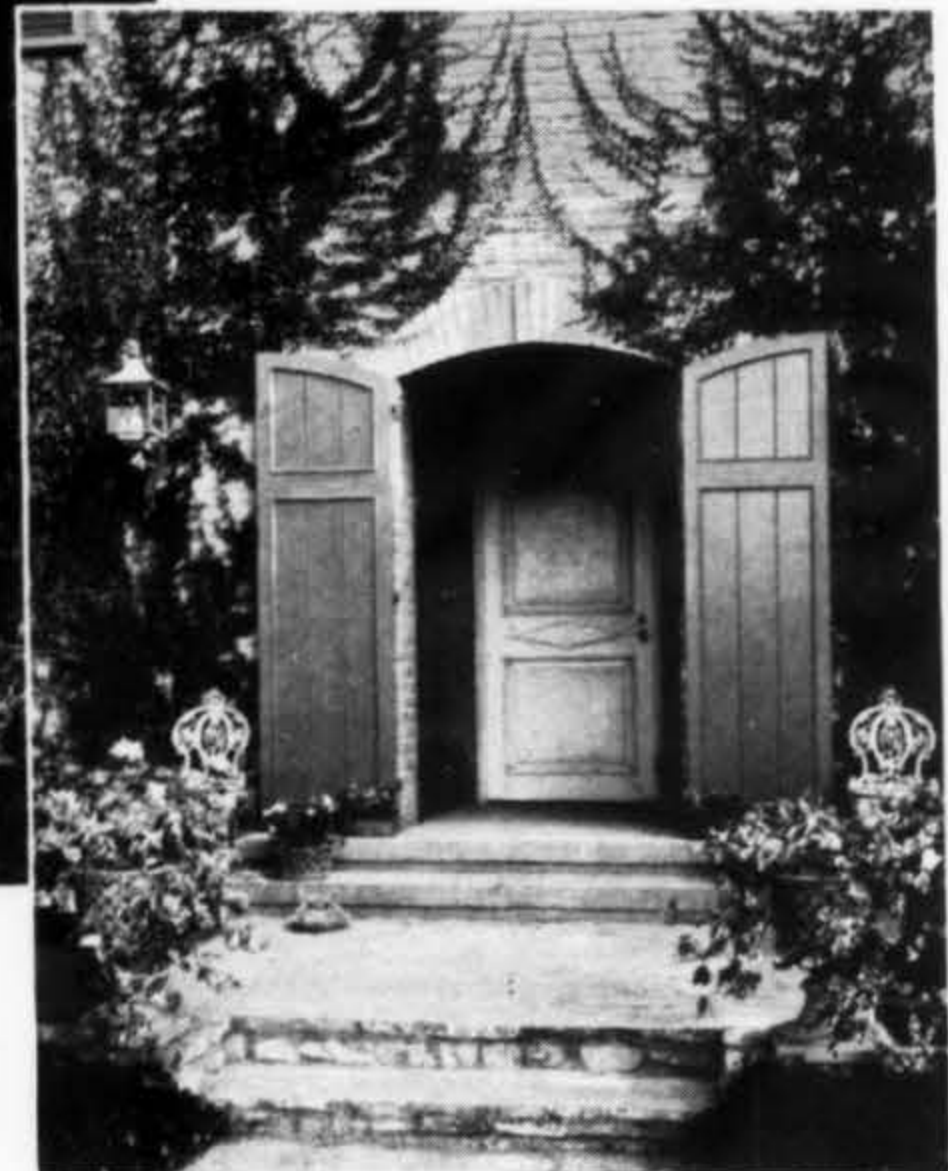
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The beautiful home of Lawrence E. Tripp, Flintridge, California. Architect, Douglas McLellan.



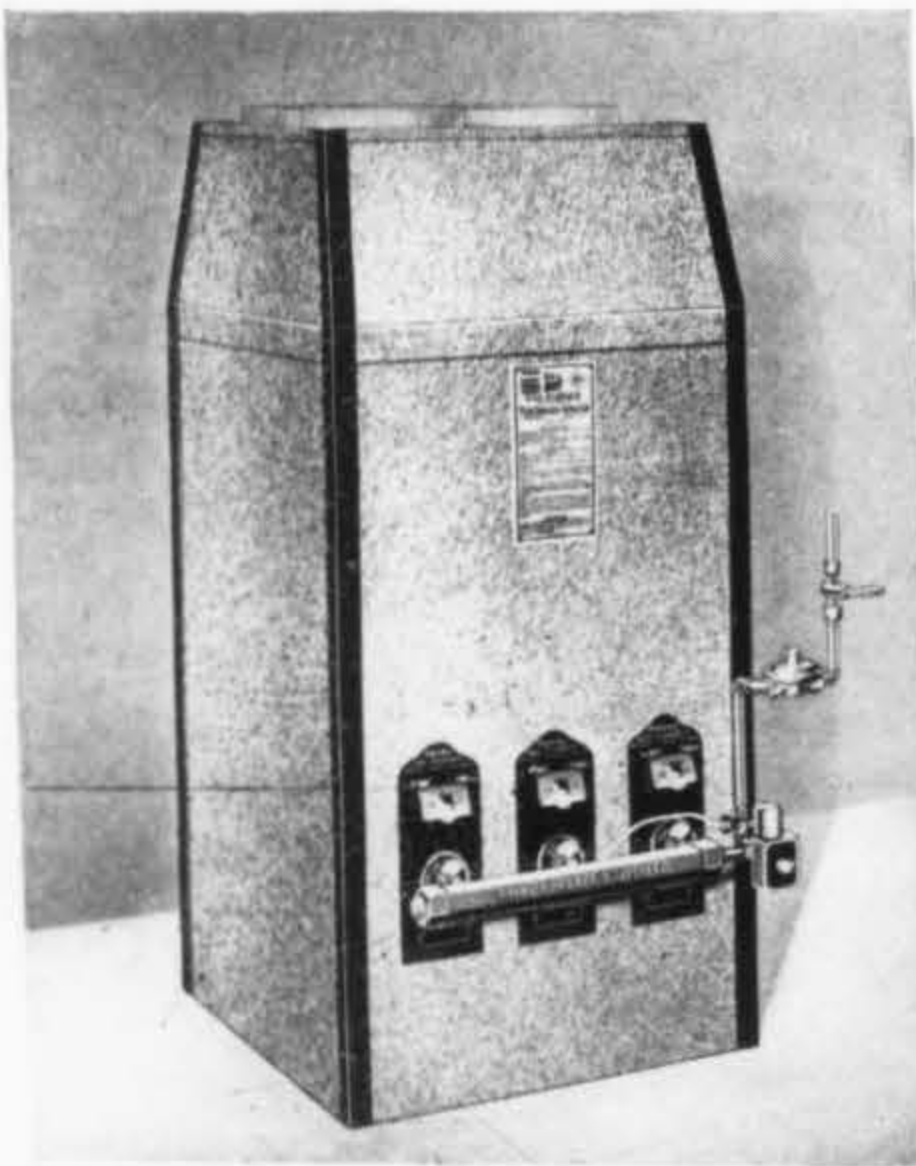
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By MARK DANIELS, A. I. A.

TITLES

SOMEWHERE I read the story of a youthful composer who was so impressionable that the nostrils of his creative soul would dilate at the sight of anything more unusual, or larger, than the family cat. On the occasion of additions to the cat's family, he would rush to his room and give birth to a dithyramb or two for each kitten. Upon the advent of a new calf he would compose a cavatina, for the spring crop of dog fennel a pastorale; four extra hoots of the old barn owl and he would have a madrigal in jig time. Some of the compositions were not bad but his titles invariably killed them.

Having yeaned some inspired composition commemorating every event in his neighborhood from the first case of mumps to the loss of grandmother's upper denture, lack of inspiration drove him to his first journey from home. He lived twelve miles from the Susquehanna River but had never seen it, so he decided to pack and go there on his way to a relative farther south, via a new bridge.

He was back before the day was ended, trembling in every hair. Ignoring all questions he dashed to his room, refusing food. The tintinnabulation of his mandolin was heard throughout the night. In the morning he appeared for breakfast, hair disheveled, waving a manuscript, his masterpiece, his musical Minerva full fledged from an inspired brain. The title was "The Tubular Bridge Across the Susquehanna Schottish."

PARKING

FOR a time we were satisfied to hire a taxi to go to our parked car, but congestion has begun to force us farther and farther from our offices and shops. It hardly seems fair. After having mortgaged the home to buy a car we are now forced to hire a taxi to get to and from it. Of course we could walk but that is no sort of a thing for a man who owns an automobile to do. We auto-owners are not like the Arizona cow puncher who will walk half a mile to saddle a horse to ride a hundred yards.

San Francisco thought she had solved her citizens' car parking problem when she built the Oakland-San Francisco Bay bridge. The idea was that if you couldn't find any place to park near your office or shop in San Francisco you could drive over to Berkeley or Alameda and park there. But it didn't work because they forgot to build a pedestrian way on the bridge whereon you could walk back.

THE DAILY DOZEN

IT ALWAYS amuses me to see the imitation health fans go through their exercises. Arms extended languidly, bending over that is little other than a nod, deep breathing that is hardly a sigh, blinking their eyelids, and a mad dash for a cigarette and a highball.

I watched one such athlete at the club. He has a home in the country where he raises a few cattle, sheep and chickens. "Great stuff, this," he said. "Keeps you fit." I asked him why he didn't do a little work on the farm and he looked at me in such blank amazement that I refrained from telling him he could get plush-handled picks. I was afraid he'd do it.

HOW TO TREAT AN ARCHITECT

THERE is no record of how Louis the Eleventh treated architects. He swung cardinals in cages, beheaded financiers, and poisoned antagonists, but history gives no detailed account of his treatment for architects, which is something that should be of interest to all.

Of course no one should ever pay an architect. Money is bad for them. When they receive a full fee they break out in a rash and run around in

circles. Never do what they tell you to do until you are out of sight. Letting an architect know that you think he is right may cause high blood pressure. Under no circumstances should you tell him his work is good. It might make him happy, or even smile, and the asylums are full of happy architects.

If an architect has designed a house for you which is admired by all your friends, never admit that he did it. Always say that you and the wife worked it out and just had a fellow draw it up on paper. When this situation is reversed, blame some architect for the whole fool thing. Any architect will do. Don't let an architect try to tell you what kind of paint, glass, tile, lumber or cement to use. When he tries to do that, give him a wise leer and he'll know you are on to him. Ask your cook or use your own judgment and when the paint peels off, you can write nasty letters to the architect. These are a few minor hints but enough to furnish inspiration for other methods of keeping architects in their places, the opinionated bums.

MODERATION

THERE is a *putsch* for moderation that is becoming so violent it is driving reformers to extremes. Some advocates are haranguing helpless audiences hours on end, until they faint in exhaustion.

No doubt moderation in all things is desirable. One should never eat more than a single shoulder of lamb at one meal, or at least not at lunch. As to the amassing of wealth, I suppose a couple of hundred millions should be enough. For sleep, some doctors say fourteen hours a day is enough, but that is a matter for the individual.

Yes, moderation is grand, but I think we should be moderate about it.

COWARDS

THERE are many kinds of coward. They are all slaves to fear in one form or another. Want, of itself, does not make cowards of us but the fear of it does. Poor Moll Flanders prayed to be delivered from want.

As Ecclesiastes wrote, "One is afraid of a height, and terror is on the road."

We fear the sea, tremble in the hurricane, are afraid of snakes, thunder, darkness, failure, poverty, loss of wealth, accident, lies and truth; while "love makes cowards of us all."

But there is one kind of coward, if he can be called such, that has me stymied. He is the man who is afraid to tell of another's good deeds.

RHETORIC IN PRAYER

THE Standard dictionary defines rhetoric as "the art of discourse used so as to influence others." We were taught to think of rhetoric in the light of that definition and to recognize it as such when the speaker began to put on the heat.

Why, then do so many preachers strain to heights of rhetoric in prayer? Do they expect to influence God or their human auditors? If it is the latter, why address prayers to God? Such procedure is like calling in Bill to hear you tell Henry what you think about Joe. Whenever I hear the professionals unlimber a rhetorical bombardment, I have a feeling that the only efficacy of such presumption is that it may arouse the Almighty's sympathy for the congregation.

Perhaps it is due to the order of oratory, which usually calls for prayer following the sermon. After a long session of those stereotyped rising and falling inflections which are so well known that the veriest tyro of mimics can reproduce them unmistakably, perhaps the preacher cannot modify or control his diction. Nevertheless, frequently one gets the impression that he is struggling for an encore.

Handsome IS As Handsome DOES

Nowhere is this perennial adage more applicable than in the work of the architect.

A beautiful house, for instance, is appreciated by those living in it, only if it provides comfort, and convenient living. And in these days of electrical equipment in every room, hall, and closet in the house, convenience and comfort are practically synonymous with adequate wiring. Adequate wiring alone can supply electric service in sufficient amounts anywhere in the house.

Modern living demands a far higher standard of electrical service than ever before, and all indications point to a rapid increase in the development and use of appliances not yet evolved.

In every home you design, be sure that the wiring plans provide for unrestricted use of electrical appliances. And add a liberal allowance to the wiring for those appliances that are sure to be acquired in the next few years.

◆

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A man's living room in tans and browns and Chinese red. The fireplace with its slightly curved chimney breast rises uninterrupted to the ceiling with a narrow niche of concealed light panel accentuating its height. The chromium plated andirons with their heavy crystal balls give a modern accent. The heavy beams are painted a subdued Chinese red lacquer. The drapes are hand-loomed in horizontal stripes of tan and brown. The quarter-circle desk of light-colored Brazil wood is supported by square metal tubing and has shelves for books and magazines. The masculine looking armchair is in black leather with a light beige lapin seat. Paul T. Frankl, A. I. D.



Photograph by Stuart O'Brien

NOTES ON FRENCH PROVINCIAL

By BETTY GILMORE, A. I. D.

In the living room of Mr. and Mrs. George Gummerson, in Beverly Hills, the colors have been taken from Van Dyke's "Cello Player"—brown, leaf green and terra cotta. The light terra cotta walls, the deeper terra cotta poplin, unlined draperies, and rough textured terra cotta floor covering form a setting for the provincial furniture. The divan, of Louis XV period in fruitwood, is covered in brown crackled chintz and the light coral in the flowers and the leaf green of the leaves make an interesting piece. The two chairs, reproductions of a chair made in Santoigne during the reign of Louis XVI, are covered in beige linen with brown and green stripes. By the use of the cotton textures a country feeling is obtained, inviting comfort and informality.

THERE are two words, *simplicity* and *adaptability*, which should govern all decoration, be the home elaborate or plain. Simplicity and dignity characterize provincial pieces of furniture, no matter in what setting they appear.

Therefore, in California, where the farmhouse type of home has become so popular, French Provincial furniture is most suitable and delightful. The great variety of design gives the decorator an opportunity to make the rooms informal and homelike. By using the finer pieces of furniture of the provinces a more refined feeling is obtained, but by using the cruder pieces a much simpler atmosphere can be created.

The term French Provincial covers a vast variety of styles and a long period of time. It is really the rural furniture of France from Louis XIII through the 18th century, its style depending upon the province in which it is made, the proximity of the province to the courts, the influence of the climate and the character of the people living in the individual provinces.

We find that the climatic conditions are really more of an influence on the type of furniture in some provinces than the influence

of the court. For example, in the northern provinces of Artois, Picardy, and Flanders, where the winters are cold, the beds are built in, sometimes being enclosed by wooden doors, sometimes by heavy draperies. Up to the 17th century they were Gothic in feeling, but with the 18th century they fell under the influence of the Parisian court and became less heavy.

In the southern provinces lighter pieces of furniture were made. Brittany and Normandy beds were separate pieces of furniture, chairs had straw seats and open ladder backs. Alsace developed its own peculiar style of painted furniture, a style especially adaptable to a home decorated in peasant manner.

The armoire or large household cupboard is the most important example of provincial furniture, its style varying with the province in which it is made. The tables range in type from heavy Gothic oak construction to the delicate curved lines of the Louis XV style.

Many French rural cabinet makers in the reign of Louis XVI used veneers and inlay. Some of the pieces were very Sheraton in feeling, which is confusing for the layman to recognize. There is a definite graceful curve, an arrangement of flowing and straight lines,

(Continued on Page 40)



Photographs by Gabriel Moulin



A BEDROOM
IN A PENTHOUSE
IN SAN FRANCISCO

GEORGE M. HYDE, A.I.D., INTERIOR DECORATOR

A modern bedroom atop a modern city. On the walls a veneer wood wallpaper has been used with a sapphire blue ceiling. On the floor a circular sapphire seamless rug in the same tone as the ceiling is laid over a carpet the same color as the wood veneer wallpaper. The furniture in a wood similar in tone to the walls has hardware of chrome and sapphire blue. From the blue glass cornice hangs a plain deep eggshell raw silk curtain trimmed in the sapphire blue. The furniture is covered in a blue corded material with contrasting trimming and the bedspread matches the curtain. The electrical fixtures, the radio by the bed, the pictures, the vases and the incidental furniture are all in colors to meet most amicably the scheme of the wood veneer and the sapphire.



Photographs by Fred R. Dapprich

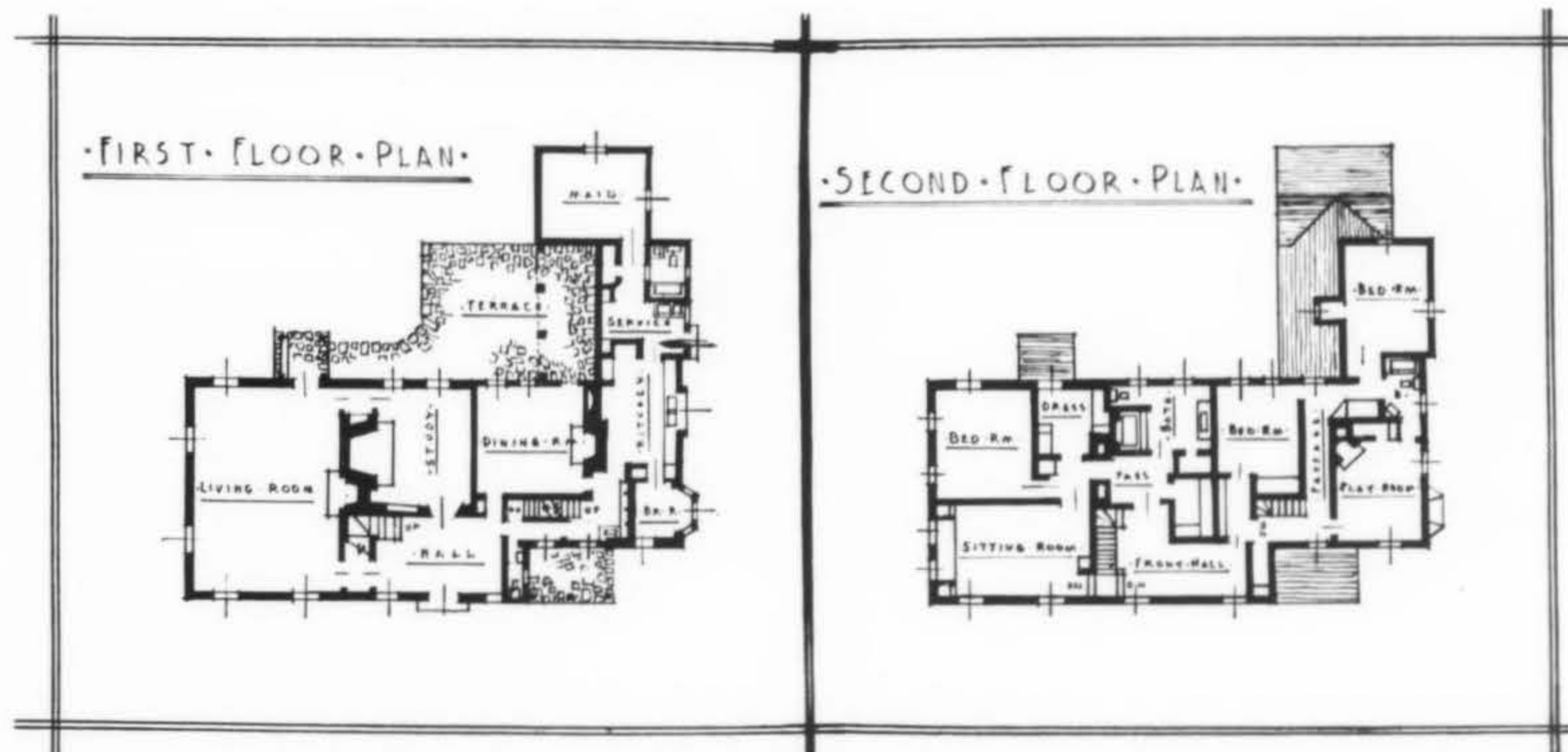
RESIDENCE OF DR. AND MRS. STANLEY O. CHAMBERS

Beverly Hills, California

GERARD COLCORD, ARCHITECT

SIMANK-SEARCY, INTERIOR DECORATORS

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A Dutch Colonial Farmhouse, reminiscent of the pre-Revolutionary homes our forefathers built so simply and so solidly in southeastern Pennsylvania, has the same qualities of comfort and hospitality when built in California.

The exterior is of wood siding and local stone of warm gray tones similar to the field stone found in Pennsylvania. The walls, incidentally, are twelve inches thick. Double hung wooden windows have the customary fifteen lights downstairs and twelve upstairs. The lower shutters are solid white panels hung on strap hinges with black hardware; the upper shutters are painted an old Colonial green. The roof of extra heavy shingles in blended shades of brown has typical box gutters set right on top.

The interior of the house is in close harmony with the sturdy simplicity of the exterior. In the entrance hall the winding stairway behind a door is typical of the period. The walls are a warm white, the fireside bench is covered in a hand-quilted calico in yellow, turkey red and green. The antique hooked rug has the diaper pattern in reds and browns on a beige background. Above the seat hangs a Baxter print in an old Hogarth frame while black and white etchings adorn the other walls. In the living room which decorates this month's cover, the old Sheraton sofa wears a blue textured wool cover with cherry red pillows. The large chair is covered with chintz of small red flowers on a beige background. The walls are painted in warm white, the woodwork and mantel are in honey pine. The drapes are turkey red background combining off-white, cream and blues. The carpet is a textured beige flecked with brown. The old square piano, the early Chippendale chest of drawers with the jigsaw mirror above, the country English wing chair covered in blue and white linen all create an atmosphere of warmth and friendliness.



The upstairs study has a friendly window seat which makes room for books and magazines on either side. The cushion and pillows are blue wool banded in red. The comfortable chair is in blue and red calico. The curtains are of yellow red chintz in an all-over pattern in blues, brown and yellow. The cream-colored wallpaper has a small flower design in yellow-red. The woods in the room are cherry.



In the library is an old stripped pine slant front desk with its pewter student lamp and old pewter ink pot. The sofa has a pine frame and is covered in a hand-loomed wool plaid in blues and white. The chairs are upholstered in pine colored wools, welted in blues. The drapes are brown linen with a small design of red and white and are bound in red. The prints framed in maple are part of a collection. Almost all the accessories are early American with the exception of the white whale oil lamp which is French. At the bottom is a view of the huge fireplace with all the appropriate and fitting paraphernalia and, believe it or not, the huge wooden beam is concrete.



It is a home where one's romantic fancy could leap like those hearthflames—where one could hardly be surprised to greet William Penn at the door or General Washington inquiring about making the home a field headquarters, or where the call "The redcoats are coming!" could almost echo down the road. But that old-fashioned clock on the mantel says "8 o'clock—1937," and the electric lights confirm the century.



MODERN PAINTINGS IN INTERIORS

By HAROLD W. GRIEVE, A. I. D.

CALIFORNIANS of a delicate artistic nature occasionally experience a faint twinge at witnessing the discordant scene of a housewife robed in a Japanese kimono, seated on the porch of a Spanish bungalow, stitching an early New England patchwork quilt, while she converses, perchance with a Middle Western accent, with her husband—

dressed in late California swimming shorts while he waters the lawn.

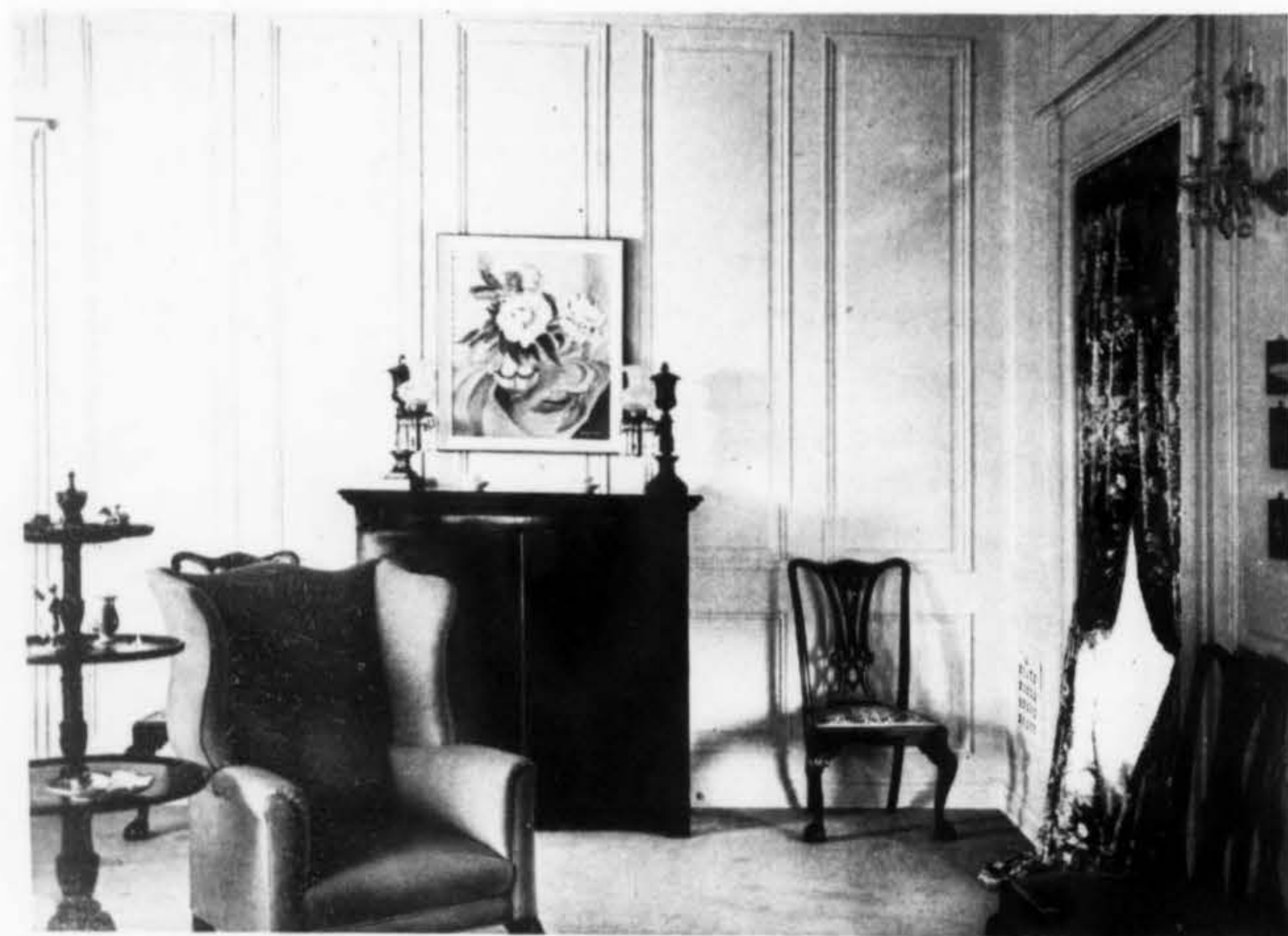
A like clash of colors, themes and geography can exist within the interior of a home—between paintings and the room. Instead, pictures may enhance the decorative style of an interior. A painting can be used as the color foundation of a room. Select some tone to

paint the walls, another for your floor color. In order that a period room will have some of the life of today and be relative to our times, use a modern painting or two—but don't buy a California landscape because you happen to have a California living room.

A California landscape on the wall of an Early American room is really an unforgivable recitation in history, for which you should be kept after school. California was unknown to the early Americans. Strange as it seems, they were not thinking of moving to California then.

Don't just buy any picture unless you have a gallery of your own. Do not feel because you have bought an expensive painting that the decorative value will balance. Be sure that the mood, color, style and subject are in harmony with your room. Consult your decorator first. How much color and life can be given to a dull hall with the proper painting!

Mr. and Mrs. Edward G. Robinson have



A winter scene by Robert Strong Woodward in the home of Norman Krasna is just the thing to give perspective and light to the dark end of this room. It is exactly as if you were looking out onto a New England countryside. In the new home of Bing Crosby a still life by Marian Olds in tones of mauve, green and off-white was the inspiration for the Georgian interior. The flowered curtains have the same form and coloring, while the tan rug repeats the tan in the painting. The dignified Chippendale chairs are covered with a green damask blending with the leaves of the peonies.



one of the finest private collections of modern paintings west of Chicago. Their English home in Beverly Hills is an outstanding example of period interiors decorated with modern paintings. The color schemes carefully chosen as suitable backgrounds for paintings of varied colors and moods have been intelligently handled. The living room has repose although it contains eight different paintings.

There are some very good unknown young artists who paint worthwhile pictures. However, if you are Scotch, a painting by a recognized and established name such as Robert Strong Woodward might not only suit your decorative scheme, but increase in value and be a good investment. After a while it gets to be like collecting first editions. Read Ambrose Vollard's book, "Recollections of a Picture Dealer." There are many fine paintings today, just waiting to be found. In the last ten years the George Bellows lithographs started at thirty-five dollars and are now ten times that amount. But money should not be mixed up with art. Buy the pictures you enjoy the most and then build your rooms

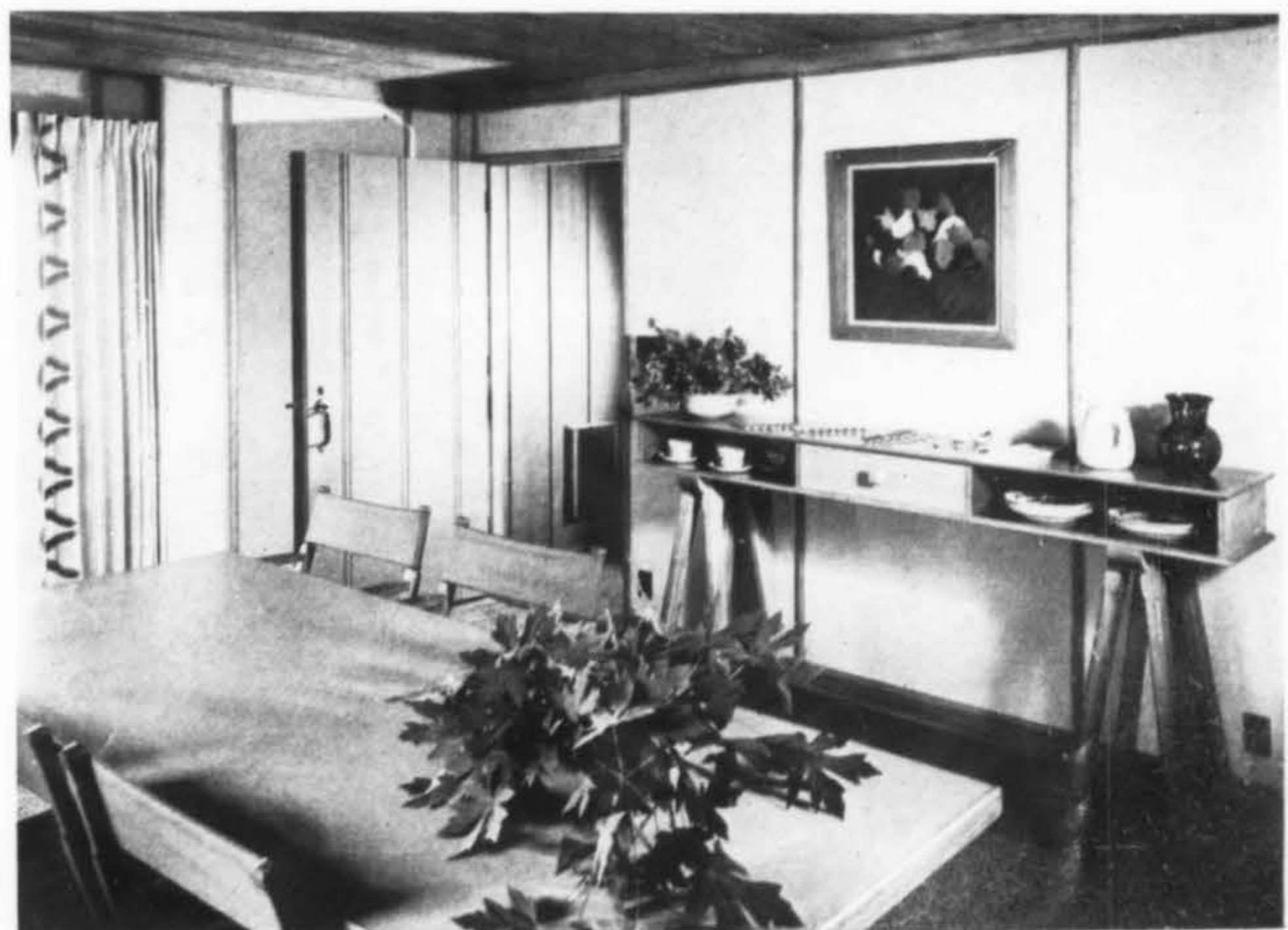
around them.

Some good paintings, sculpture worthy of mention by Djey, all have their place in decoration, be it home or office. The importance of the paintings as decoration has increased with the simplified modern treatment of period rooms. The architectural background has been brought more in accord with present day feeling for simplicity and in period decoration an interpretation is used rather than a faithful copy of style and period. The simple direct style of modern paintings seems to fit this character of decoration.

Hitherto the typical California landscape, mountains, sycamore, and arroyo, has done much to condemn the use of painting as decoration in California. They have been hung with no regard to the decoration of the room.

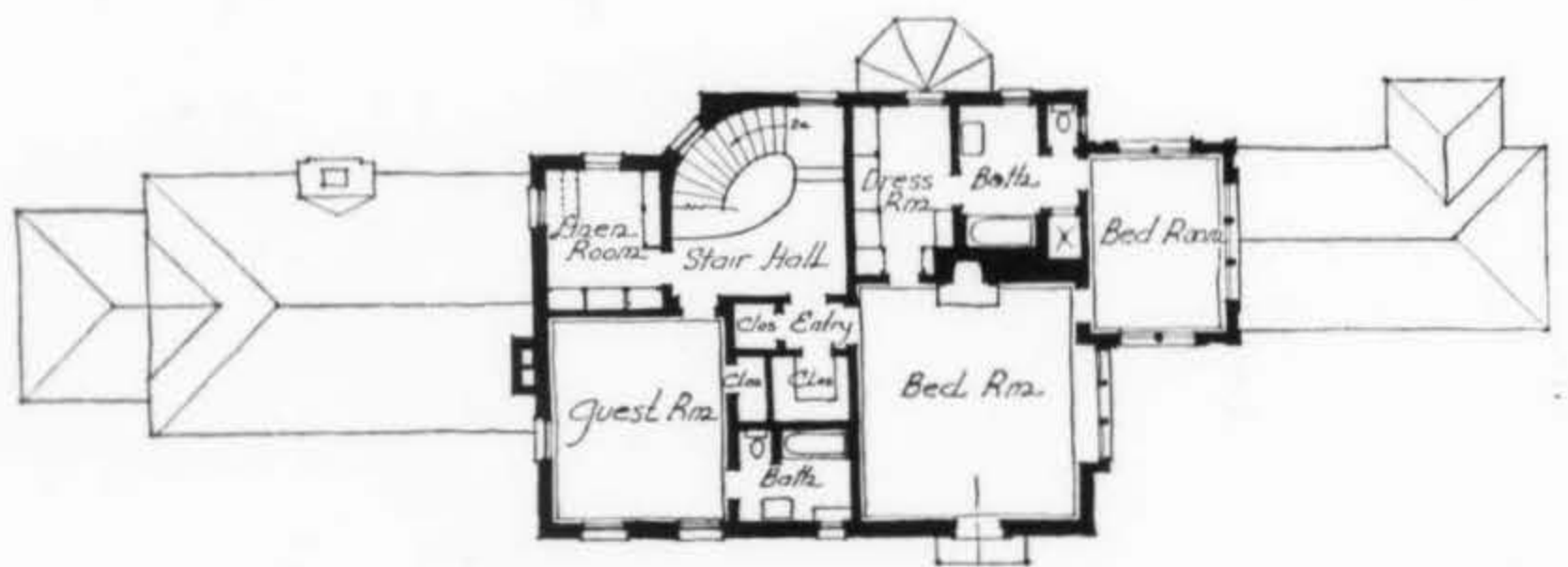
Though there is war in Spain and war in the Orient, at least we may have peace in the parlor—no clashes of color or decorative design. Perhaps your interior decorator may help to preserve peace and goodwill between pictures, walls, and furniture. He is the professional mediator among those warring elements.

In the dining room of the Moyer Stephens' mile-high ranch a fruit painting by Trow Stephens was the starting point for an unsophisticated, charmingly crude dining room. The warm colors of the painting are an accent to the cool greens of the room. In the dining room of Mr. and Mrs. Ernest Lubitsch a Mexican flower girl by Alfredo Ramos Martinez dominates the scene. The heavy beams, the cedar and antique silver of the chandelier are in the Mexican manner which is heightened by an unusual and highly decorative use of tiles. The light cedar furniture catches the background of the painting, the plaid of the chairs repeats the color of the flowers on the muchacha's head.

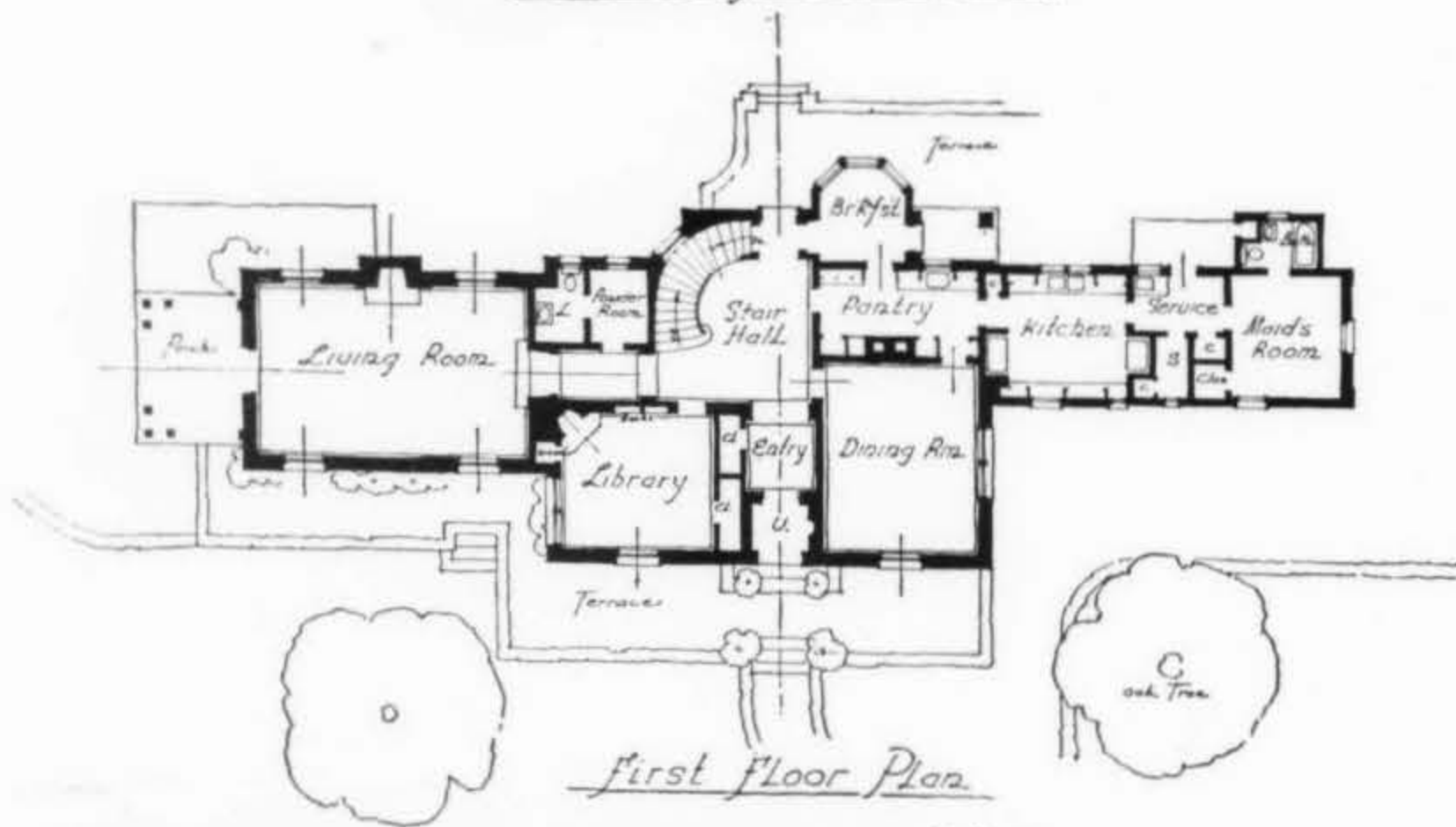




Photographs by George Haight



Second floor Plan.



first floor Plan.

THE FLINTRIDGE RESIDENCE OF MR. AND MRS. LAWRENCE TRIPP

DOUGLAS McLELLAN, A. I. A. ARCHITECT

HAROLD E. ROSSITER LANDSCAPE ARCHITECT



A French manor in a sea of ivy surrounded by beautiful trees which add to its air of informal hospitality. The roof is of heavy hand-split shakes, the brick walls have been painted a neutral gray and the trim is of a sage green so that the entire house seems to withdraw into its natural surroundings. The two one-story wings build up in an interesting manner to the central mass.

The terrace in back is paved with flagstones and has a paneled roof. Looking out upon the garden it makes an ideal spot for a chat and a cup of tea or a quiet afternoon with a good book.





The interiors of this French home are naturally carried out in the French manner with a charming sophistication that is wholly inviting in its air of studied informality. All the colors in the house are subdued, soft and faded. In the living room careful attention has been paid to the architectural details, the cornice, curtain boxes and the fireplace which is carved out of solid figured walnut with a rosetta marble facing and hearth. The firebox is laid in herringbone splits of an old gold color which ages beautifully. The colors in the room are bone-white, peach and a lovely yellow green. The rug is light green, the drapes have a green background with figures in tans and sepias. The two love seats in front of the fireplace are covered in a hand-blocked linen of off-white with blues and golds and a soft shade of rose. The simplicity of the trumeau is especially appropriate and in keeping with the simple dignity of the room.

The library is paneled in solid figured walnut with a matched stumpwood panel above the Louis XVI mantel carved out of solid walnut with facing of verde antique marble. The bookcases are recessed and recall the spacing of the panels. The cornice is carved in a leaf and rosette motif. The colors of the room are picked up from the lovely Oriental rugs—the drapes are a soft golden damask—the ceiling a faded pink. The two chairs are a deep warm salmon color.

Upstairs is Mrs. Tripp's sitting room where she directs every detail in the management of her home. A feature of the room are the three windows which overlook the gardens and the sliding doors which lead onto a balcony. The walls and ceiling of the room are of the palest dusty pink—the rug is slightly darker than the walls. The drapes are of blue handwoven French bourette shot with soft beige. The furniture is both walnut and painted pieces of the Louis period.



The dining room is finished in tones of off-white, sepia and dirty pink. Two ends of the room are paneled and scenic wallpaper covers the other two sides. The carpet is off-white, the drapes of antiqued pink satin. Of special interest is the beautiful walnut table with its thick and highly polished top. The chairs are finished in old ivory and do not match the table following the growing trend away from matched pieces. They are upholstered in turquoise with figures in self tone.

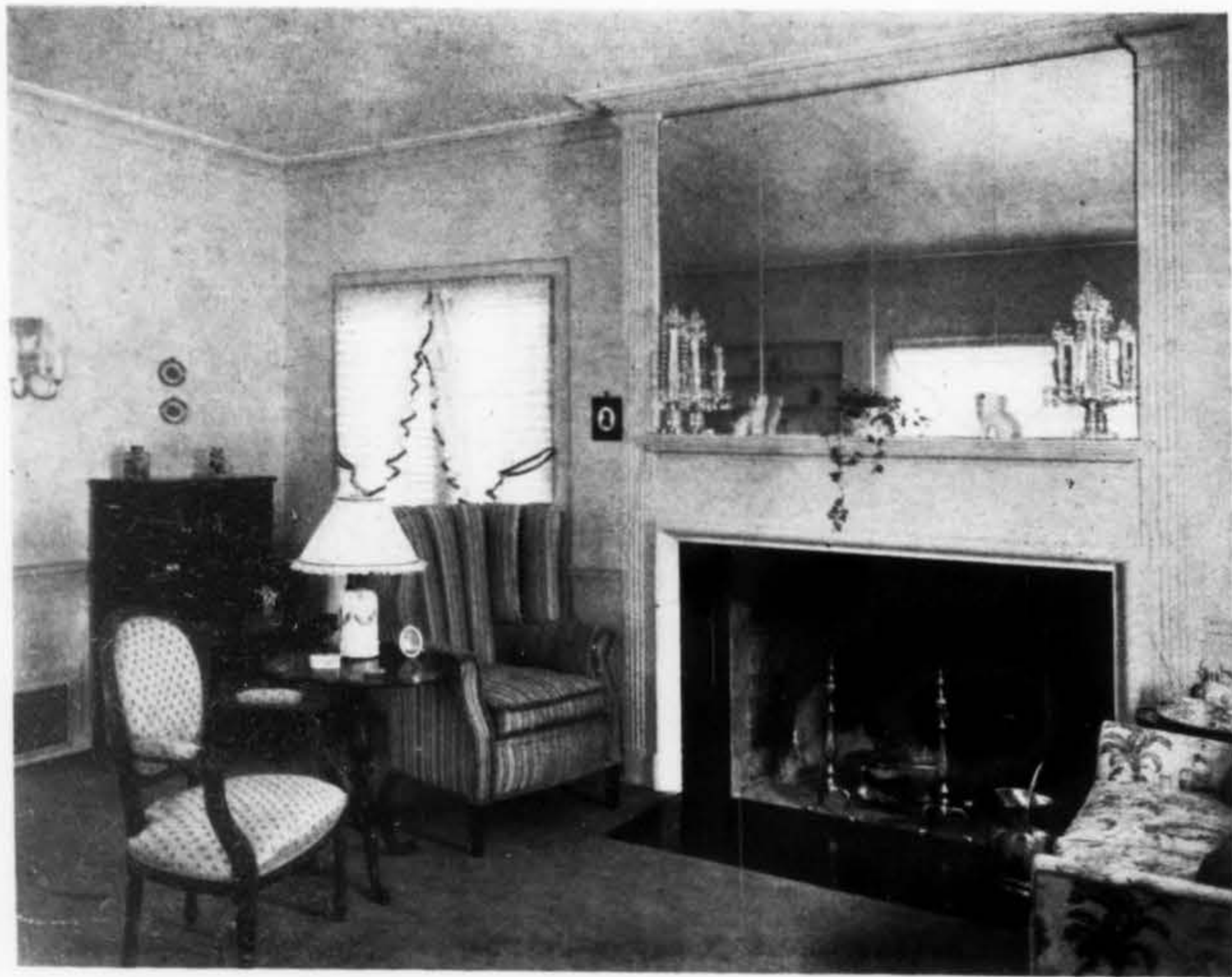
The breakfast room is bright and cheerful in blues and yellows. The walls are the palest yellow toned down. The cornice runs all around the hexagonal room and forms a box for the blue and yellow drapes. The interesting looking drum table and chairs are of cherry.

In the guest room the walls are of pale ice green and the drapes are a very lovely old toile in a pale shrimp color with figures in tans, beige and a deeper salmon. The rug is a soft green, the bedspread pale peach, the wallpaper pale green, the woodwork off-white. Simple French furniture makes a pleasantly hospitable room.





Photographs by Mott Studios



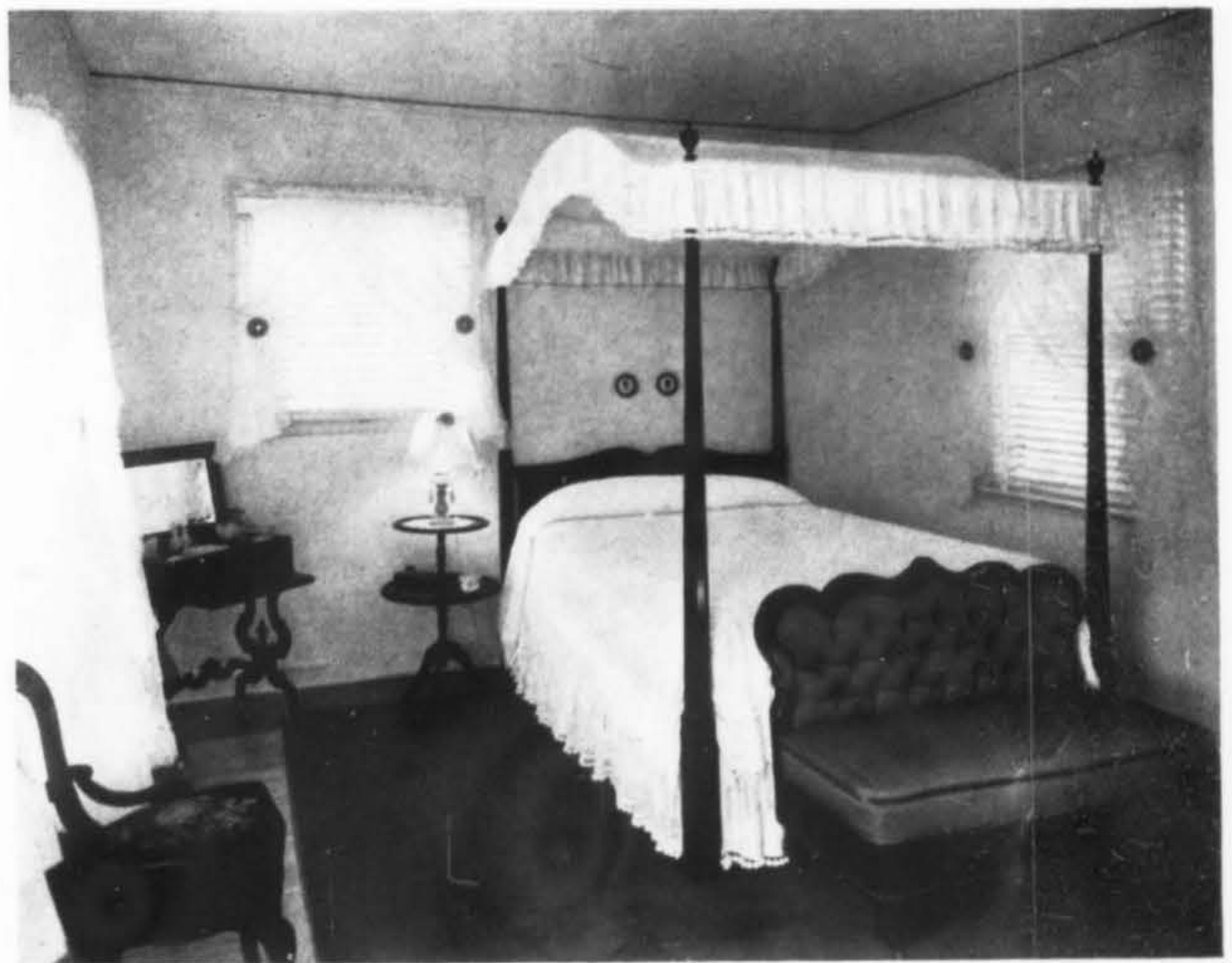
INTERIORS
 IN THE HOME OF
 MR. AND MRS. PAUL WATKINS

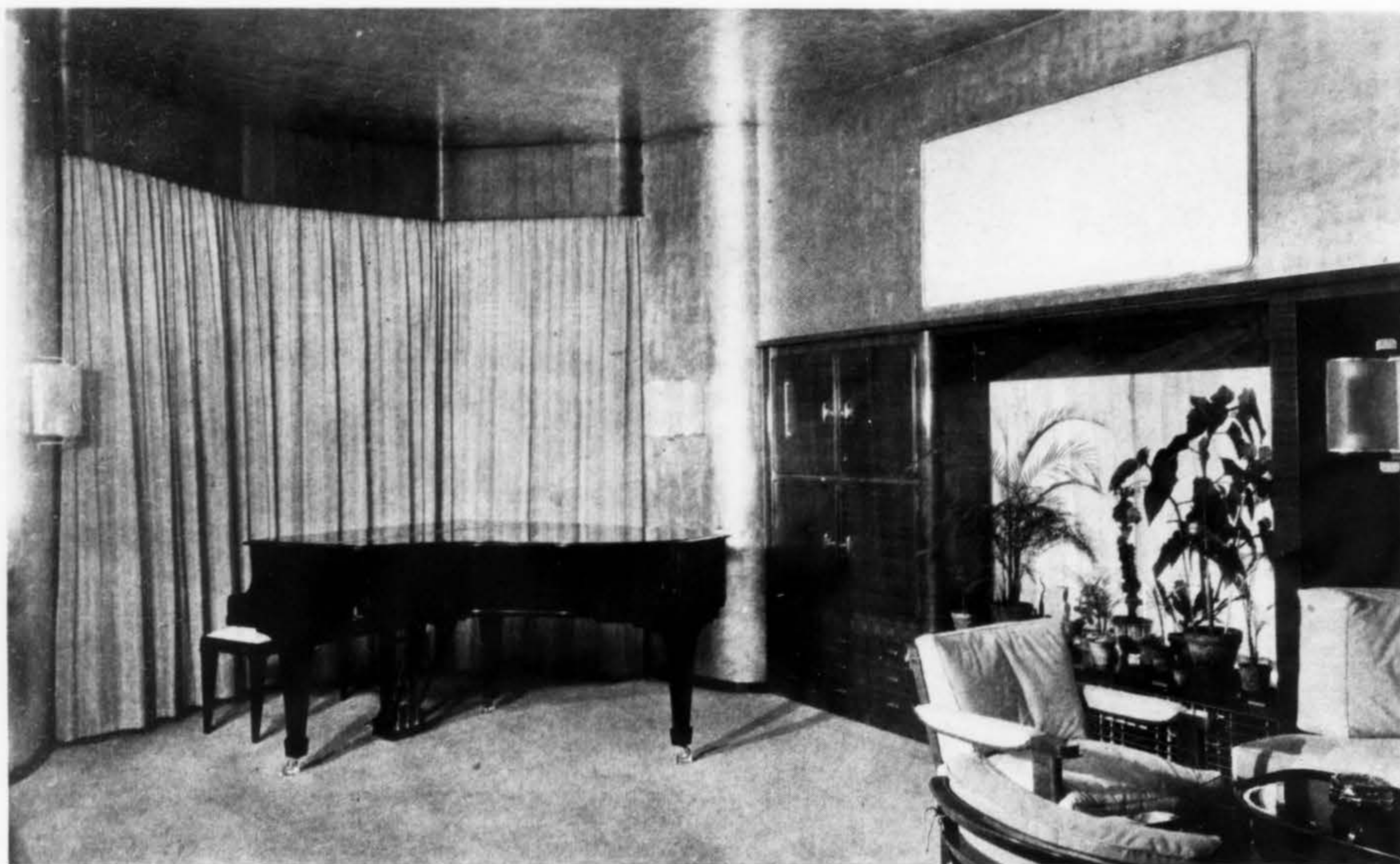
Beverly Hills, California

PHYLLIS C. KAISER
 Interior Decorator



Nondescript interiors have been made interesting and homelike in their Colonial simplicity. The hall, living room, library and dining room have all been carpeted in a soft wood rose shade. The off-white walls and ruffled bobinet curtains with their grosgrain banding of wood rose give the living room an informal and homelike feel. The colors are soft gray blues, eggshell and green. True simplicity is expressed in the quaint antique furniture, and the lovely accessories of old porcelain, glass and ivory add to the refinement and pleasure of this room. In the guest bedroom is a canopied tester bed, an old Baltimore sofa, a needlepoint side chair. The walls of this room are shell pink, the rug blue, the curtains of point d'esprit white with blue glass tie backs. Here surely is a room to invite a pleasant dream.





Above a music room with walls of gold and a carpet of brick-red velour. The lighting fixtures and metal work are of satin finish chrome. Below the cabinets of amaranth wood have ample room for music.

A LETTER TO THE PUBLISHER

By PAUL LASZLO

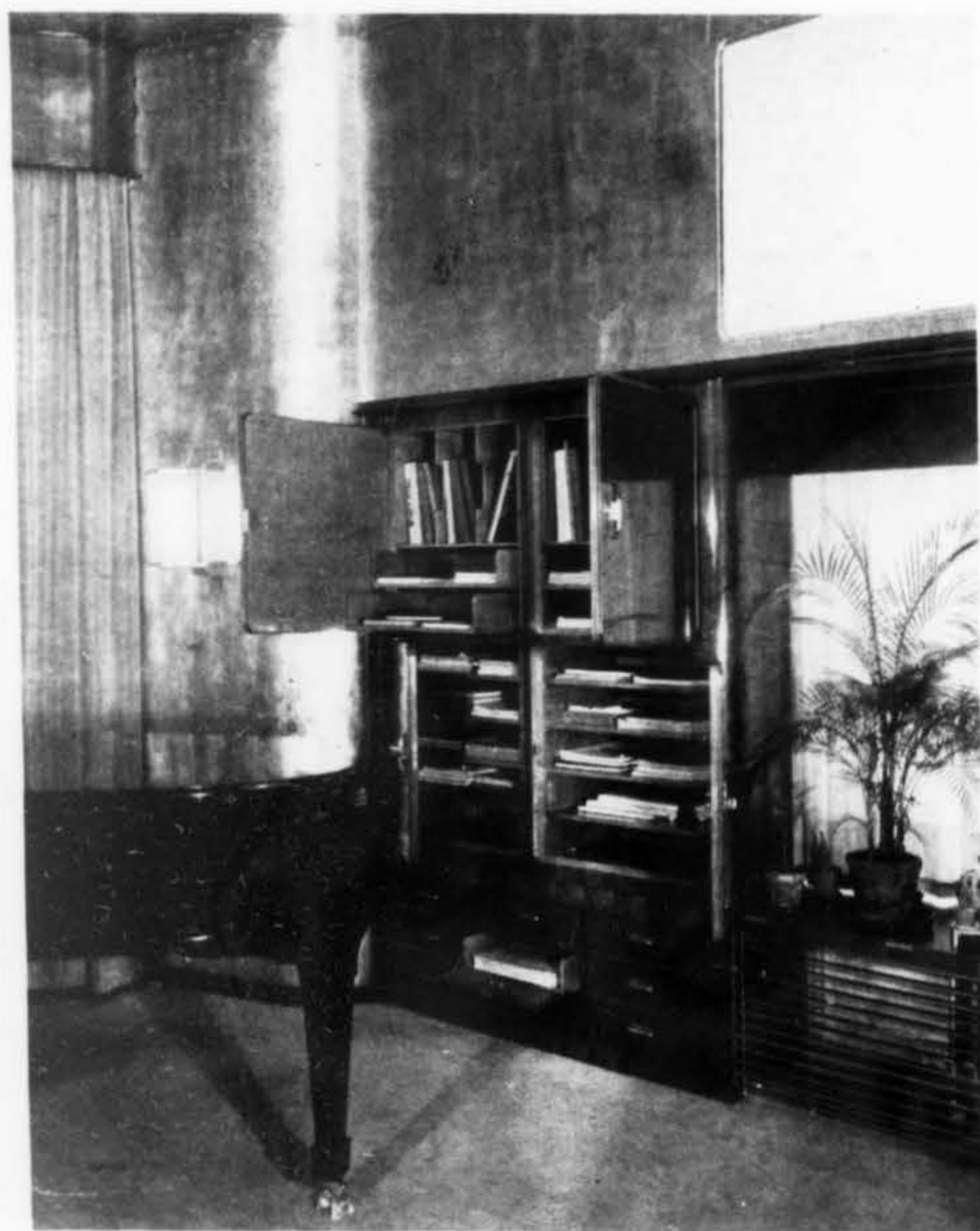
SINCE our recent interview, I have found it difficult to prepare a letter which would satisfactorily convey a Hungarian's impressions in an American manner. So, if you will bear with me, I shall endeavor to interpret my thoughts after but one year in California.

My schooling was obtained in Vienna and Paris and my professional experience throughout Europe has given me a broad international view of modern design. Perhaps, in your opinion, after reviewing the accompanying photographs, this styling may be classified as "neo-modern."

All forms of design and arrangement constitute art, and art is international, although we may find it in a different dialect. The European calls for freedom of time and space as his method of living. That is his life. But in America you have a different life; one which is difficult to understand. It is a life among the world's most energetic people and they demand a maximum result for a minimum of effort. This idea in the American commercial existence has been carried over into the home as evidenced by the compactness and efficiency of living quarters. Modern art is a product of our life and experiences. It is not casual; it is not the wish to be conspicuous; it is not snobbish; but it is the expression of our times. It is the art of the 20th century! Modern architecture, an art of today, is the formative speech of the artists of the present era.

Unfortunately, there are many who do not understand this language. Like all famous doctrines, modern art has its false prophets. In the craze to be original, the design has suffered—interpreters of building style have lost sight of the artistic requirements in architecture in many instances, and have devoted attention to "showing off." Much of our modern architecture is not chosen because of conviction, but because of fashion, and this is a detriment unto itself.

Architecture means to gauge space and thereby serves a room.





That is why the art of interior designing is just as important as the art of the structural design. But also in this field in America, it is my opinion there is misjudgment. There is a too evident desire to be conspicuous, so snobbishness is the result. Most often the art itself is lost and objects of decoration which are only secondary become of prime importance. There is no love of artistic values shown, no love of form, and no love of things. It is only natural that this false interpretation of art in building and art in the interior designs does more harm than good in furtherance of the modern movement—this because people shrink from bad taste and instinctively feel that something is radically wrong; thereby condemning the movement and not the individual interpreter.

In my photographs you will notice that the treatment and the working out of my rooms, has been designed and carried out with love . . . love of my work and love of comfort in living. For instance, the man's chiffonier has been provided with every need for a man's wardrobe; space for all the various items so that he will not have to open various drawers looking for shirts, ties, socks, and what not.

The same can be said for the music room. Ample cabinet space was provided for notes and bindings. Compartments were arranged for systematic keeping of the works of the numerous composers.

The built-in bookcase of rosewood was not made to hold books alone, but made with a few additions to enhance the little niceties of life. There is a small bar of metal and glass which can be brought forth; it is equipped with mechanical refrigeration. The bar, like art, speaks every language of the world, beginning with French cognacs and going around the world to come back to famous Scotch liquors. A smoking compartment is also arranged so that a man might enjoy his hours of leisure in this one spot without having to move about for his book, refreshments, or tobacco.

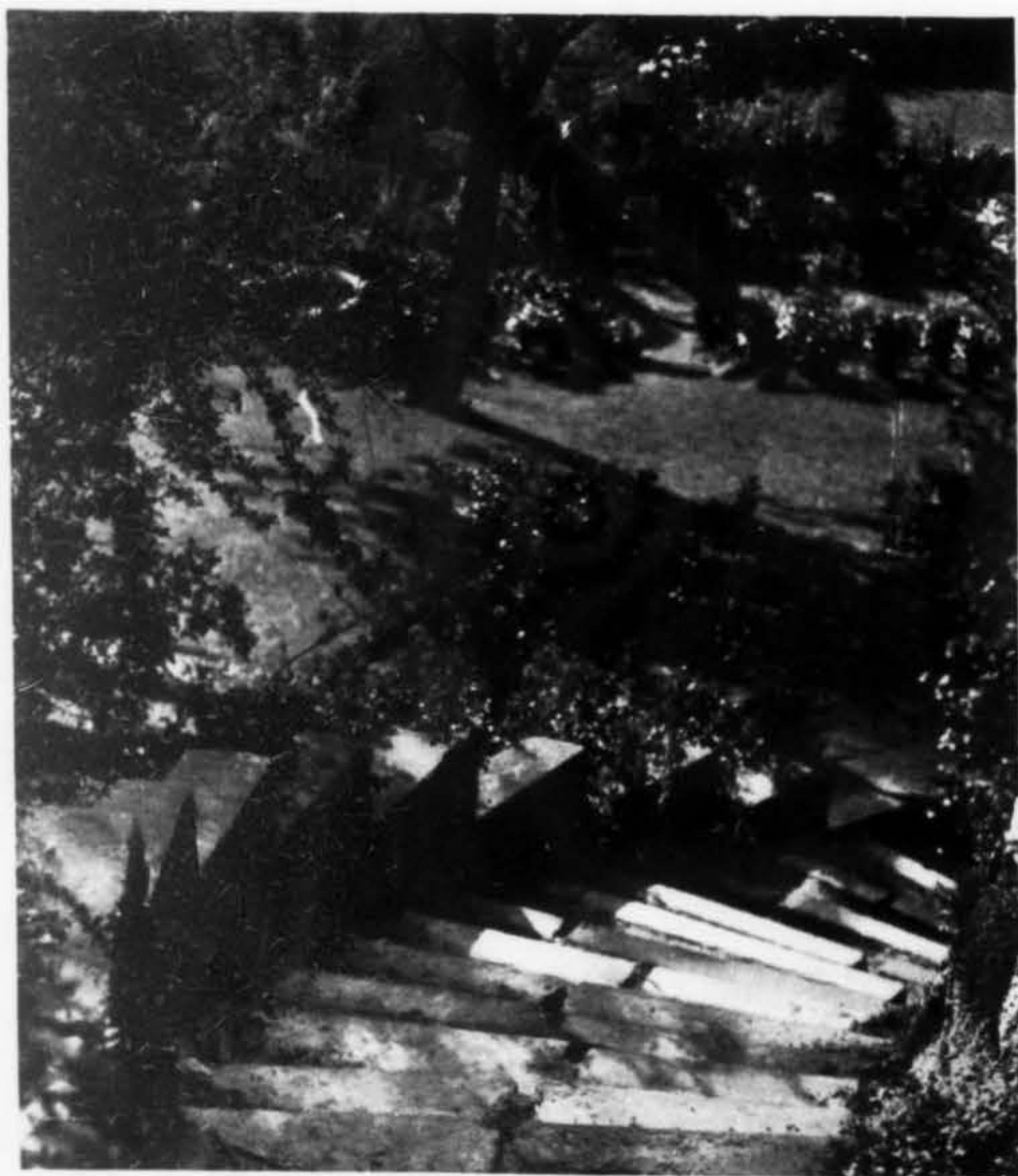
You can see that everything has been given more than considerable thought. It is not so difficult to create a complete home, but to create such a home, one must know not only one's profession, but to understand the wants of his fellow man—to be able to take care of and carry out his spoken and unspoken wishes and desires—and lastly, the artist must enjoy his ability to create.

Above a library in rosewood with a built-in bar and smoking cabinet. Below the cabinet in a man's bedroom where everything is close at hand. The chintz pattern was also designed by Paul Laszlo.





Photographs by McBride & Anderson



THE GARDEN OF
MRS. CHARLES A. PAUL
Magnolia Bluff, Seattle

J. LESTER HOLMES, A. I. A.
ARCHITECT

BUTLER STURTEVANT, A. S. L. A.
LANDSCAPE ARCHITECT

A house with Puget Sound and the Cascade Mountains in the background is of unusual interest because it was chosen for the summer residence of Eugene O'Neill.

Narcissus and daffodils with pachysandra lead into the motor court surrounded by a boxwood hedge and a brick wall.

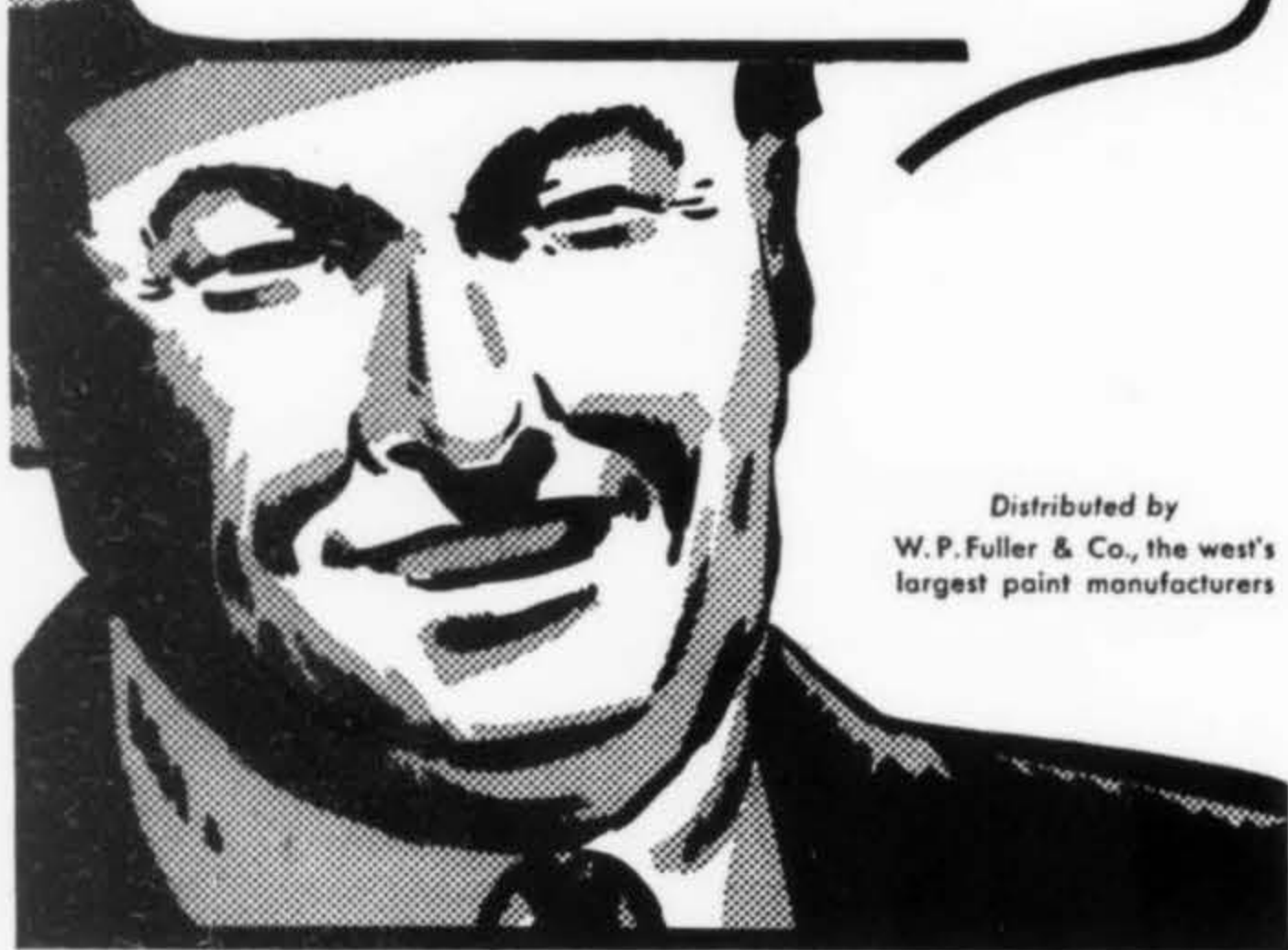
Steps of rugged sandstone lead to the water gardens on the lower levels.



A fountain of circular form has for its center an attractive lead lotus. From the more formal pool, the water cascades to a series of pools, where iris and bog plants have been grouped.



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THE AMATEUR BOTANIST

WITH the memory of the beauty of the kitchen garden at Mount Vernon comes a realization that our modern kitchen garden has developed or deteriorated to nothing more than a bed of vegetables. It has long been my intention, as mentioned in this column some time ago, to develop a line of research into the old herbals; but this takes time, not only in delving into the records of ancient tomes and locating authorities but also in understanding what the old printings really meant and more or less translating English almost like Chaucer into readable matter for a modern, high class magazine.

In the following article on the kitchen garden by Miss Bernice Ashdown, the mention of certain herbs, in that section devoted to the herb garden, revived my enthusiasm over digging out some of the herbs of the fifteenth century and trying to revive their uses. So I took down my largest herbal which is Gerard's, published in London in 1633 and started to work. One glance at that thirty pound tome was sufficient to discourage any efforts at excavating comments on many of the herbs Miss Ashdown has listed. However, I can not refrain from taking space to quote a few of the virtues of one of the herbs she mentions and which we still call Sage.

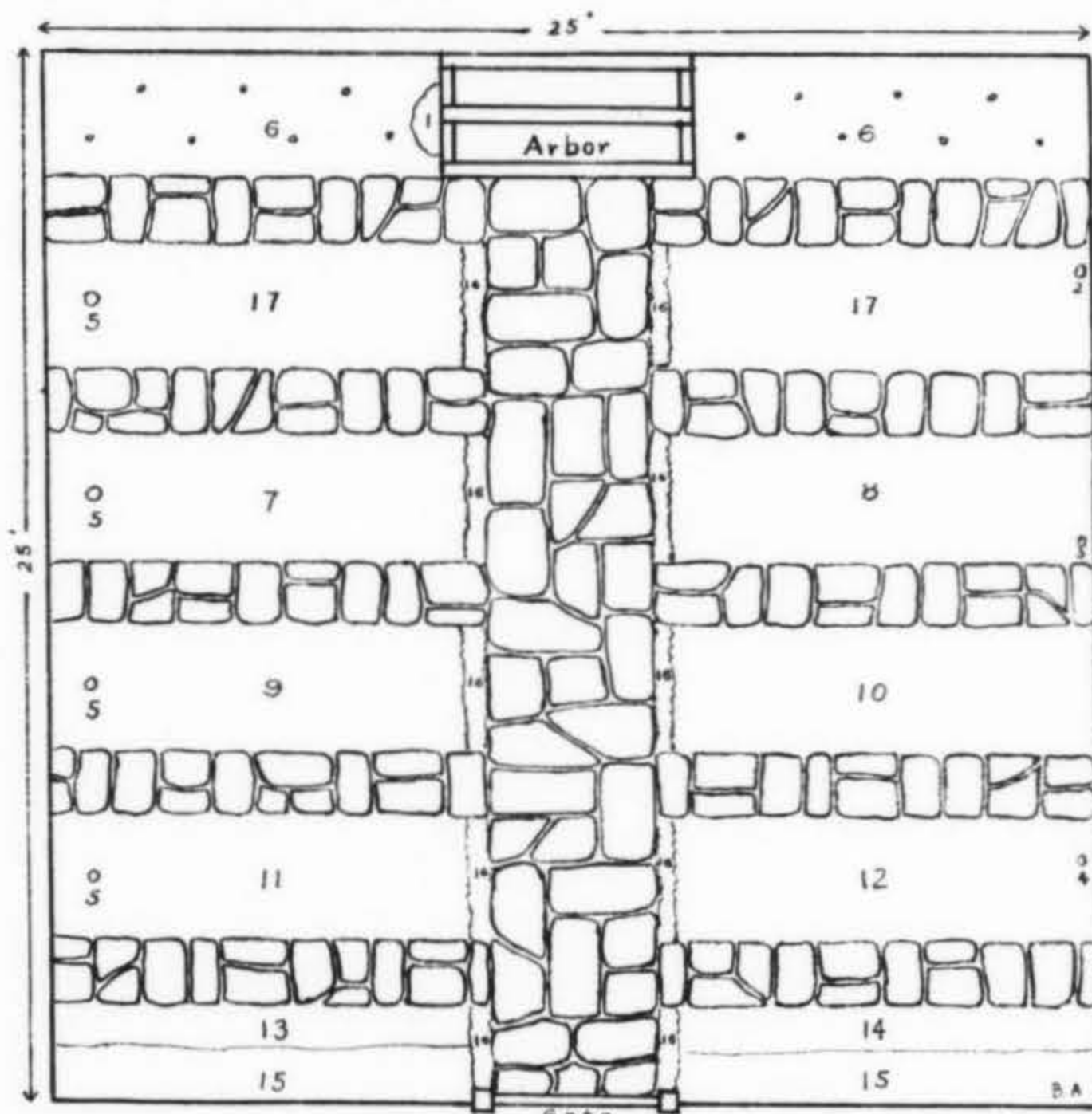
"Sage is singular good for the head and braine; it quickneth the senses and memory, strengtheneth the sinews, restoreth health to those that have the palsy upon a moist cause, takes away shaking or trembling of the members; and being put up into the nostrils, it draweth thin flegme out of the head."

A Kitchen Garden

The value and importance of the kitchen garden too often is overlooked by the owners of small home gardens. In addition to the economics of raising one's own vegetables, one is assured of their cleanliness and superior quality and flavor due to freshness. Even the smallest plots, holding only a few plants, will more than pay for their care.

For the best results the soil should be well drained, sandy loam of moderate firmness, well enriched with fertilizer. Unlike flower gardens, where plants are grown for mass effect rather than individual specimens, it is imperative to keep the ground in a kitchen garden free from weeds or any other type of ground cover which saps the moisture and food from the soil. Vegetables grown from seed planted in the open ground should be planted thick and thinned out when the plants are an inch or two high. Rotation of crops is practical within the limits of seasons if the soil is always kept well fertilized. Because of their hybridizing characteristics, special care should be taken not to plant squash, gourds, watermelons, muskmellons and cucumbers together. The same precautions should be taken with sweet and popcorn, also the yellow and white varieties.

There is no need for a kitchen garden to be unattractive from an esthetic point of view if it is painstakingly laid out and well cared for. It is of primary importance to locate it where it will always be conveniently accessible taken not to plant squash, gourds, watermelons, muskmellons and cucumbers ally and always kept in perfect order. Each garden should be made according to the size and tastes of the family, the selection of plants depending upon their likes and dislikes in food.



The plan shows a 4' flagstone walk neatly bordered by rows of parsley and joined by short walks 18" wide which divide the garden into accessible beds. The walks are raised 4" above the level of the garden, which, in addition to making them more attractive, keeps them well drained in wet weather. The espalier fruit trees are trained flat against the wall in the European fashion, giving more room and adding a note of beauty. The herbs are of easy culture and lend much to the interest of the garden as well as having many uses, including garnishing and flavoring in cooking. A grape arbor terminates the path and shelters a garden seat. Its construction should be sturdy and its rafters at least 8' from the ground.

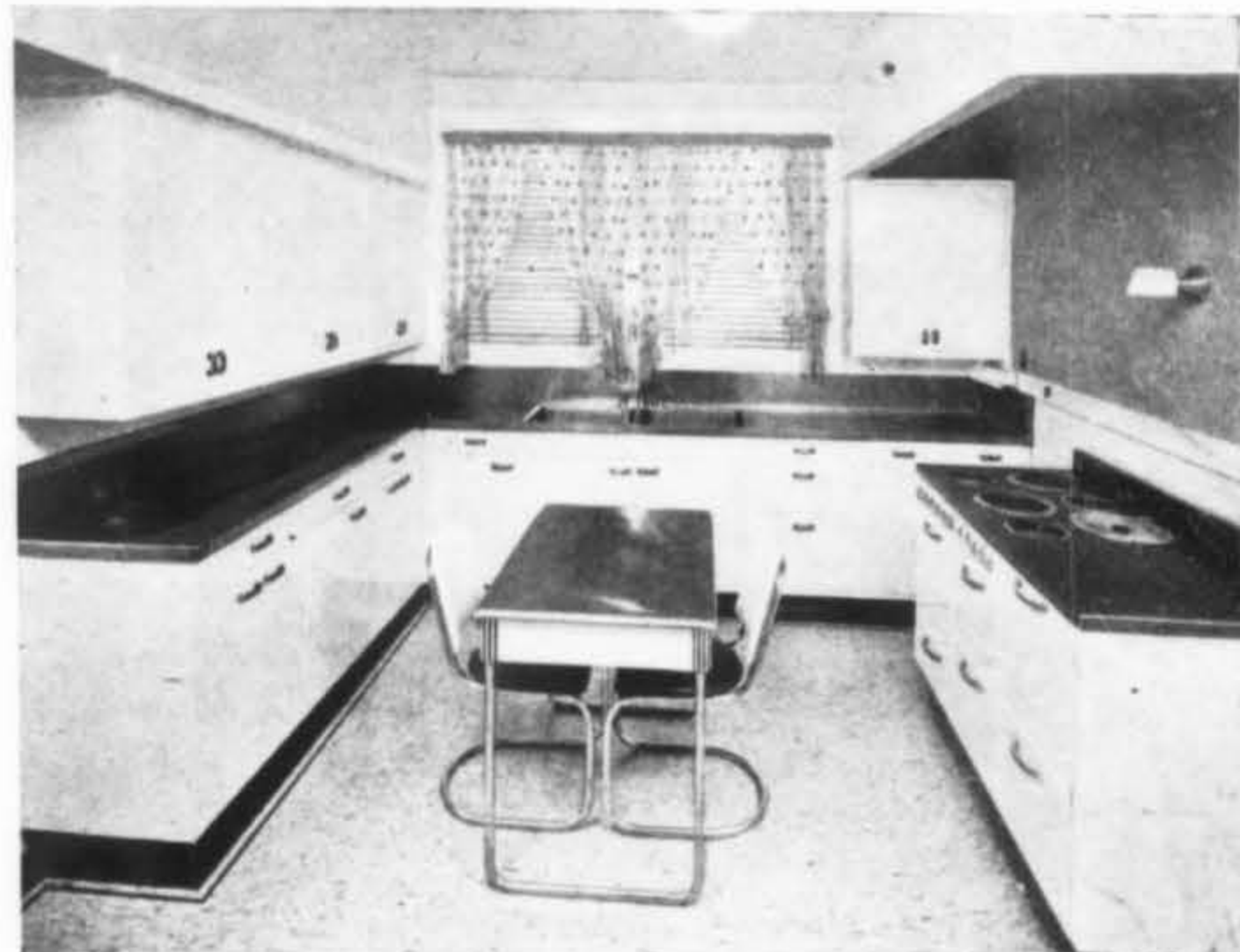
The following is the suggested planting list:

1. **Grape var. Rose of Peru (Black Prince)**
A vigorous variety bearing delicious dark fruit which ripens in September.
2. **Peach var. Elberta**
The best known and most popular of peaches. It ripens in July or August, has fine grained flesh and is a perfect free stone.
3. **Apple var. Gravenstein**
The favorite of summer ripening California apples. The fruit is yellow, overlaid with broken strips of red.
4. **Apricot var. Moorpark**
A hardy tree bearing an excellent quality of fruit.
5. **Pole bean (green pod variety)**
An attractive and heavy bearing plant. Sow seeds in hills around poles in May and keep well cultivated.
6. **Sweet, or sugar corn (one row each of early and late varieties).**
Corn should be planted in hills consisting of two or three plants each. The early corn is planted early in May and ripens in July and August. The late variety, sown in June, ripens in September.
7. **Early radishes (six rows).**
Sow in April and they will be ready to pull in May.
Tomatoes (2 rows). Transplant 3" or 4" plants into the garden late in May, after radishes are gone. One half of the plants should be an early variety and the other half late. They will bear from June until October.
8. **Spinach (1 row)**
Plant seed in April and leaves will be large enough to use in May, continuing until the last of June.
Swiss Chard (1 row). Takes the place of spinach all during the late summer and early fall months. Sow in April.
9. **Carrots (4 rows)**
One of the most satisfactory of garden vegetables. If the seed is planted in April they will be ready to pull in July. It is an excellent winter vegetable.
10. **Lettuce (2 rows)**
For earliest lettuce, transplant 3" or 4" plants into the garden as early as the weather permits. Successive sowings of seed into the open ground will give a constant supply. Interplant with egg plant or peppers.
Egg plant. Transplant into garden in late May. They bear from July to September.
Peppers. Rangey plants which require the same treatment as egg plant and bear from August to October.
11. **Early peas (2 rows)**
Peas may be sown into the open ground early in March and bear in late May and early June. Rotate with late cabbage and cauliflower.
Cabbage, late (1 row). Transplant small plants into the garden about June 30 or as soon as the peas are gone.
Cauliflower, late (1 row). Transplant at the same time as late cabbage. It will mature from August to October.
12. **Potatoes (2 rows)**
Seed potatoes planted in March may be harvested from June until August. More should be planted in May for a late yield.
13. **Leeks (1 row)**
For flavoring soups, salads, etc. Transplant in May and they will be ready to use in July.
14. **Onions (1 row)**
Plant seed in early spring. They may be used in late spring while still small or matured and stored for winter use.
15. **Asparagus (1 row)**
A perennial plant, attractive in summer with its fine lacy foliage and a popular vegetable in the spring. May be grown from seed or roots.
16. **Parsley (Petroselinum hortense)**
A low growing biennial with attractive leaves which are used for garnishing and to flavor soups, fish, etc. The roots are sometimes used as a vegetable. Sow seed in early April.
17. **The Herbs**
Angelica (Archangelica officinalis). A biennial or perennial having flat clusters of small blossoms. Seeds are sown in late summer or early fall. The leaves are used as a garnish, as greens, and in salad. The stalks are used as a vegetable and as candied angelica, the seeds for seasoning.
Basil (Ocimum basilicum). A plant growing 1' high having clove scented foliage and bluish white flowers on spikes. Its leaves are used as seasoning. It is an annual propagated by seed sown in the spring.
Caraway (Carum Carvi). The plant which bears the well known Caraway seeds used so extensively in breads, cakes and cheese. Its finely cut leaves are also eaten in salad or as greens. The root is used as a vegetable. It is annual or biennial, and has small white flowers in umbels. Sow its seed in May or early June.

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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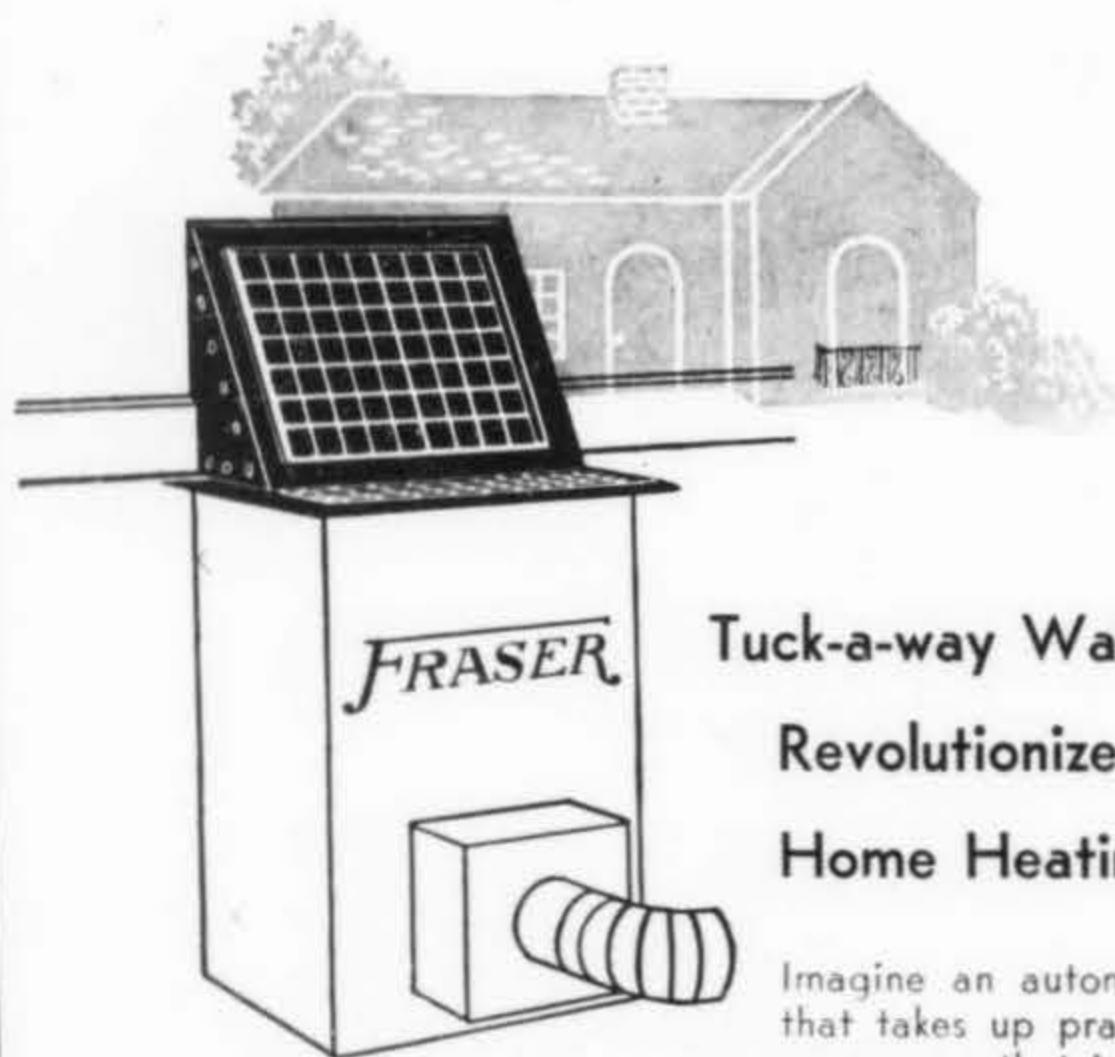
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Chervil (*Anthriscus Cerefolium*) An annual 1½' to 2' high with aromatic parsley-like leaves used as a garnish in salad and as seasoning. Seeds are sown in the spring.

Chives (*Allium Schoenoprasum*). One of the most attractive of plants growing 6" or 8" high and having narrow hollow leaves above which are borne violet colored flowers. Its leaves are used as seasoning in soups, salads and with meat. Propagated by division of clumps or individual bulbs.

Cress (*Lepidium salivum*). Similar to water cress and grows 6" to 1' high. It is used as a garnish and in salads. It grows easily from seed and should be resown often for a constant supply.

Dill (*Anethum graveolens*). An annual propagated from spring sown seed. Grows 2' to 3' tall and has finely cut leaves, smooth stems and small yellow flowers. The seeds are used extensively for pickles and in dill sauce. The young leaves are used in salads and as seasoning.

Horse-radish. The root is a popular condiment used with roast beef and oysters. It is a low growing perennial propagated from root cuttings.

Ramona. Its small gray ovate leaves have a delightful and indescribable flavor; used as seasoning in soups, salads and sauces. It is perennial, propagated by cuttings or division, and grows 1' to 1½' high. It is very popular among the Basques and Spaniards.

Sage (*Salvia officinalis*). A plant often planted for ornament. It has attractive blue blossoms on spikes. Its leaves are gray-green and used for seasoning, dressings, sausages, cheese, etc. Propagation is by seeds, layers, cuttings or divisions.

Tarragon or Estragon (*Artemisia Dracunculus*). Propagated from cuttings, layers and divisions. It is perennial and grows 2' to 3' tall. The herbage is used with meats and in salads, also as a decoction in vinegar.

Thyme (*Thymus vulgaris*). A handsome perennial of creeping or prostrate habit. Its herbage is widely used as seasoning. It is propagated by seeds sown in the spring, cuttings, layers and divisions.

SEASONABLE ACCESSORIES

(Continued from Page 3)

of the Orient, the gaily painted ones from Russia and Austria, to the intricately decorated white leather chests from China, large enough to hold treasures of silks, laces, embroideries, or a cherished group of first editions. Then there are grand old Spanish chests in stained leather or in carved wood, and for a house of peasant inclination the old Dutch and German chests are amusing, while the sea chests of New England give a fillip to the imagination. Also classed as chests are the small carriage trunks of the old South, leather covered and ornamented with brass nailheads but now mostly "gone with the wind."

Sophisticated ingenuousness may mark the selections of the clever woman and emphasize her home beyond that of any other. In ceramics the sculpture grows increasingly interesting, the artists are offering groups as well as single figures. Susi Singer, that rare, small Austrian, sends groups to incite the imagination by the pose, as well as delight the soul with the color and texture. The Jean Manley productions are amusing and are also noted for the color combinations as well as the textural quality of the glazes. Glen Lukens, acclaimed for the grace of his design, always supplies a true note of unmatched color in a bowl or vase.

Glass in its thousand tones and shapes is indispensable. Much beauty is found in the decorative novelties, in bowls and bottles, as well as in the table accessories. The glass of Sweden is unsurpassed, particularly that of Orrefors, that tiny village in Smaaland, where three artists unite to produce this distinctive glassware. Dorothy Thorp provides a glass that is strikingly original and with more than a touch of imagination.

In wood the most fascinating things come from the hands of Emmy Zweybruck of Vienna, a horse with gay trappings and a rider of high degree with a real feather in his hat; quaint children, and the most unusual pots of flowers, not posies in the usual sense but exotic things that call for special arrangements. Wood also offers trays of unusual combinations, metal, bone and leather playing a part, as well as book ends, lamp bases, magazine racks, and the popular small boxes.

The popularity of recessed shelves and wall cabinets make it possible to both conceal and reveal the various small things that are attracted to the house. Many small objects do add color and grace to a theme of decoration, such as old snuff bottles and boxes, seals, scent bottles, groups and statuettes of Staffordshire, flowers of Chelsea production, examples of Meissen porcelain, fragile trifles in an endless series of design. No matter how large the choice of artistic bits the wise woman avoids any intimation of clutter, allowing the restful charm of the interior to remain as a pleasant memory.

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THE INSULATION OF THE AGES

NEW PRODUCTS AND PRACTICES

To assist the home owner in making the kitchen more enjoyable and convenient a National Kitchen Modernizing Bureau has been established and is sponsored by the Edison Electric Institute and the National Electrical Manufacturers Association. The Bureau will advise concerning the installation of new electrical equipment, such as refrigeration, range, water heater, dish washer, ventilating fans, electrical housewares, better light and adequate wiring.

Two new products are being manufactured at the recently acquired plant of the Celotex Corporation, located at Metuchen, New Jersey. One is Celotex Cemesto, an insulation board with a fire resisting asbestos cement surface. The other is Traffic Top, a roofing board with a strong wearing surface. These are now being placed on the market. In addition, several new products are contemplated, all of which will help to round out a complete range of construction materials produced by the Celotex Corporation.

Movie comedians are perhaps the only people who really slip on a banana peel, but almost everyone has more than once skidded on a slippery floor. Now, however, a product called "Warcote" has been developed by the Warren Refining & Chemical Company of Cleveland. "Warcote" is said to have all the virtues but none of the vices of wax or varnish. It is applied like wax and looks like wax—but it's non-skid.

Prices of plumbing and heating products today are below the average for the past twelve years and 10 per cent below the average prices prevailing in 1930 and 1931, according to a report from the Plumbing and Heating Industries Bureau. These figures serve toward controverting the alleged high cost of building materials. Plumbing and heating prices seem, at any rate, to have consistently lagged behind a rising commodity market.

Looklets at Booklets

Home builders inclined toward wood interiors and paneling will be led aright by several new booklets from the National Lumber Manufacturers Association. They are titled "New Interior Ideas in Wood," "The

Soft Warm Beauty of Paneling," "Mellow Wood Interiors," and "Wood Walls." Each booklet is priced at ten cents but the plans and designs are worth very much more.

Palco Wool Insulation made from shredded Redwood bark has literally proven itself "The Insulation of the Ages" by protecting the Redwood tree through hundreds of years. Palco Wool is a California Redwood product, handled in retail yards, and its story is covered by a new 16 page, 4 color booklet, "For Comfort and Economy," published by the Pacific Lumber Company. When first introduced six years ago, Palco Wool soon won recognition in the refrigeration field where there was a need for an efficient, permanent, economical insulation that would not settle. Filling all three requirements, its use extended rapidly, and it is now a regular stock item in most California lumber yards.

News that the Griffith Observatory at Los Angeles used Douglas Fir Plywood for its concrete forms is contained in a booklet issued by the Douglas Fir Plywood Association, at Tacoma, Washington. The bulletin is titled "Reasons why—Concrete Forms of Douglas Fir Plywood." Among a variety of uses, this general product has especially in this decade been applied to the concrete industry.

Another organization is the Metal Lath Manufacturers Association of Chicago, which announces a booklet called "One Hour Plus"—No. 3 of a series of informative literature on metal lath and its uses. The title "One Hour Plus" derives from the fact that Underwriters' Laboratories tests show that wood construction with a protective finish of metal lath and plaster is safeguarded against the attack of destructive fires for well upwards of an hour.

"Less Water—Yet More Placability" is the title of a booklet from the Master Builders Company, Cleveland, Ohio. Pozzolite is a water-reducing agent in a concrete mix. It builds more dense, more durable concrete and permits faster placing, according to its manufacturers.

Tuck-Way Juvenile Beds—Now the baby's bed can be folded up and carried almost in father's vest pocket. Although the bed can be transported without any difficulty, the next problem is to make the baby more easy to take along. The Tuck-Way Juvenile Bed is announced by the Folding Metal Products Company of Fremont, Ohio.



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will pay for itself in a short time by the saving in eliminating unnecessary cleaning and re-decorating where used.

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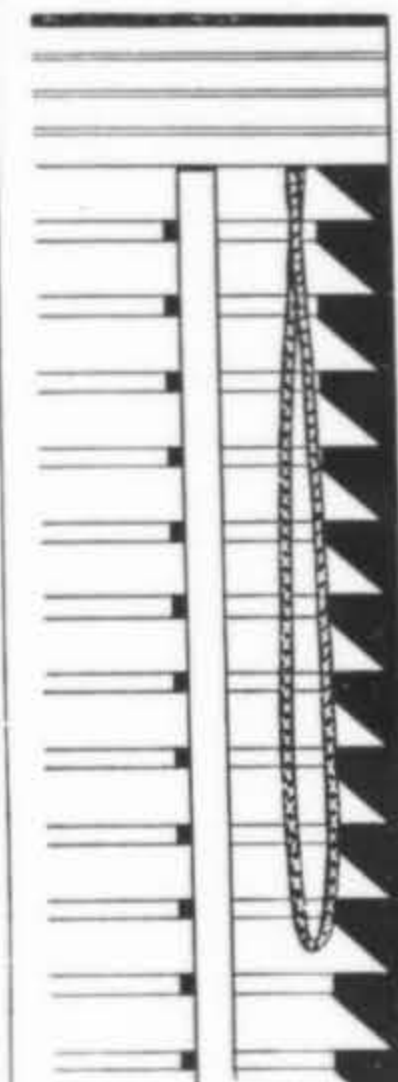
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BOOK REVIEWS

SHINE, PERISHING REPUBLIC. *By Rudolph Gilbert. Bruce Humphries, Inc., Boston \$2.50.*

ROBINSON JEFFERS will have a new book, "Such Counsels You Gave to Me" out the last of September, an event of first importance to poetry lovers and the literary world. In case you have not already seen "Shine, Perishing Republic," here is to remind you of the most comprehensive critical examination yet to appear of the work of Jeffers. Rudolph Gilbert borrowed his title from a short but significant poem in Mr. Jeffers' "Roan Stallion, Tamar and Other Poems."

Mr. Gilbert characterizes the poetry of Mr. Jeffers as "the noble expression of the tragic despair of an ignoble age." "Only," he says, "by a daring leap into the midst of the foaming, resounding storm-waves of his titanic poems can the reader become sensible of the 'divine vision in the time of trouble'". And again, "If art be life objectified, if the true function of the poet be to translate the vital into the verbal, the present into the future, then surely Robinson Jeffers must be held the most significant poet of America since Walt Whitman. His vision of our toppling civilization has apocalyptic power." Further, "It is as difficult to disassociate Dante from his fight against the corruption of medieval Italy, or Whitman from his scorn of American Puritanism, as it is to picture Jeffers other than warring against American materialism. Perhaps, as is the case with the other older two, the vision of Jeffers' poetry will be comprehended more fully in the future, when the present-day economic struggle in which the whole world is involved is ended."

Mr. Gilbert's book is designed to bring a clearer understanding to the average reader of the great California poet. In six essays that are scholarly, penetrating and sympathetic, Mr. Gilbert presents the poet, his philosophy, mysticism, symbolism, his tragedy as an approach to the Not-Self, and his attitude toward poetry, civilization and nature. An excellent bibliography and a hitherto-unpublished letter of Mr. Jeffers complete the volume, which is beautifully printed on Flemish laid paper.

M.M.

THREE HUNDRED YEARS OF FRENCH ARCHITECTURE. *By Sir Reginald Blomfield. The Macmillan Company. \$3.00.*

THE major problem in the accumulation of an architectural library is the avoidance of duplication and interlocking of texts and illustrations. Not a few writers and publishers of books on particular sections, and on periods and style in foreign countries, repeat in a new form and under a new title what is already in an early book. By a judicious examination of volumes submitted on, let us say Spanish architecture, Italian, Tyrolean, English or Gothic, it is possible to cover 98 per cent of all that may be in perhaps a hundred books, simply by securing six or eight that are not in conflict or not duplicating parts of one another. But this takes careful examination and lots of work.

In 1911, Sir Reginald Blomfield came out with his first book of a two volume history of French architecture between the years 1494 and 1661. Shortly thereafter his second two volumes, covering the period 1661 to 1774, were brought out also by Bell & Son, England. It was, therefore, with some trepidation that I picked up his latest volume "Three Hundred Years of French Architecture," fearing that this was in all probability a rehash of his four volumes that came out in 1911 and 1912.

Contrary to my fears and anticipations, I found this last volume not a rehash nor in any way a reproduction of what has been written in Blomfield's exhaustive history. His four volumes are replete with detailed sketches, drawings and photographs, and presented in a way that confines it mostly to the interest of the professional man. The "Three Hundred Years of French Architecture" is written in a less technical phraseology and is well tied in with the history of the country. It is a book that is equally interesting to the layman and the architect and contains very few duplications of work in

his four volumes of history. The photographs and reproductions are superior to the early work and much more recent in production.

If any architect is interested in French architecture, he should have both the original history and this later volume, for each complements the other and neither is a repetition. Any layman interested in either the history or the architecture of France from 1494 to 1800 will find this last volume of Sir Reginald Blomfield's enlightening both as to historical data and as to architectural development in that country.

M.D.

MAN IN A CHEMICAL WORLD. *By A. Cressy Morrison. Charles Scribner's Sons \$3.00.*

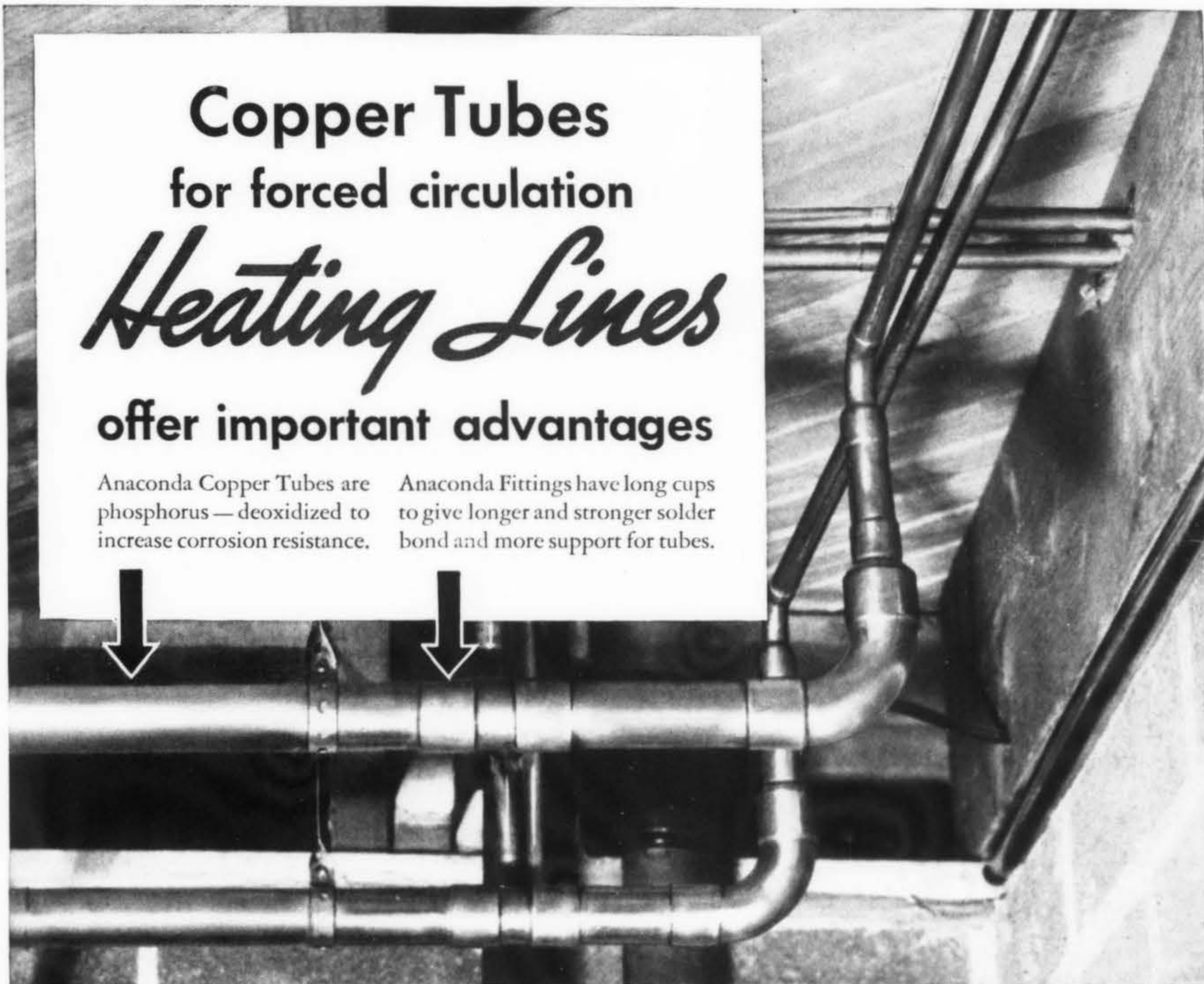
FROM alcohol to zcolythe, from papyrus to television, as he explains it in his own words—or in the words of the average American, from soup to nuts—Mr. Morrison has covered the field of industrial chemistry and tied in with it practically every other existing thing on earth. As a book of enlightenment, one which will give any semi-intelligent person a far clearer conception of what is going on in the world and much of what may be expected, this volume has had few equals in modern times.

Not the least of its important qualities is the manner in which Mr. Morrison has handled a technical subject in language that clarifies without the use of confusing similes and parables. He has written in that direct and simple manner which gives the man who has no time to carry with him a dictionary and a book of synonyms an opportunity to get a picture of a vital phase of modern civilization. The chemistry in the development of nearly every modern appliance and most modern medicines is clearly presented with the least possible use of technical terms. The book goes further and discusses the place of vitamins in modern dietetic practices. Foods and their mineral contents are discussed. Brief stories of inventors who have struggled for the solution of some problem involving chemistry are presented. The story of Baekeland and his efforts to secure a resinous material which would crystalize and harden to desired uses and how he eventually pioneered the manufacture of the synthetic resins is particularly fascinating.

Of course, if one is to discuss chemistry and embrace in the discussion everything touched by chemistry, the subject will include all existence, for, on our present theory, all things are made up of the natural elements. If the discussion of anything containing an element is necessary to a discussion of chemistry, then indeed a wide field is covered. This might be the only criticism of Mr. Morrison's book. He goes on to tell us how, for instance, copper is a natural element and must be mined and treated by a chemical process to reach a degree of usable refinement; but he does not say anything about the number of miners or their work, or the manufacturing problems, or the machines which eventually turn out the wire we seek, as being much of a factor in the product. Other than the mere problem of refining ore, it seems to me that the civil engineer, the mining engineer, and the mechanical engineer play a considerable part in designing smelting plants, handling the civil engineering problems in the mine itself and in the production, which is entirely separate and distinct from chemistry. Mr. Morrison says, "It is apparent, therefore, that the development of the radio industry—from the crude beginnings of wireless telegraphy—has been largely based on the supply of materials by chemical industries." I had always thought the mechanical inventors had a little something to do with it. Again he writes, "Among industrial users, coal now supplies about 52.2% of power; oil and gas, 7.7%; and waterfalls 10.1%." I can not be dissuaded from the conviction that in these three branches of the power industry other forms of activity than chemical research were involved.

Nevertheless, this book, "Man in a Chemical World," is one of the most enlightening and desirable publications along semi-scientific subjects that has come out in the past two decades.

M.D.



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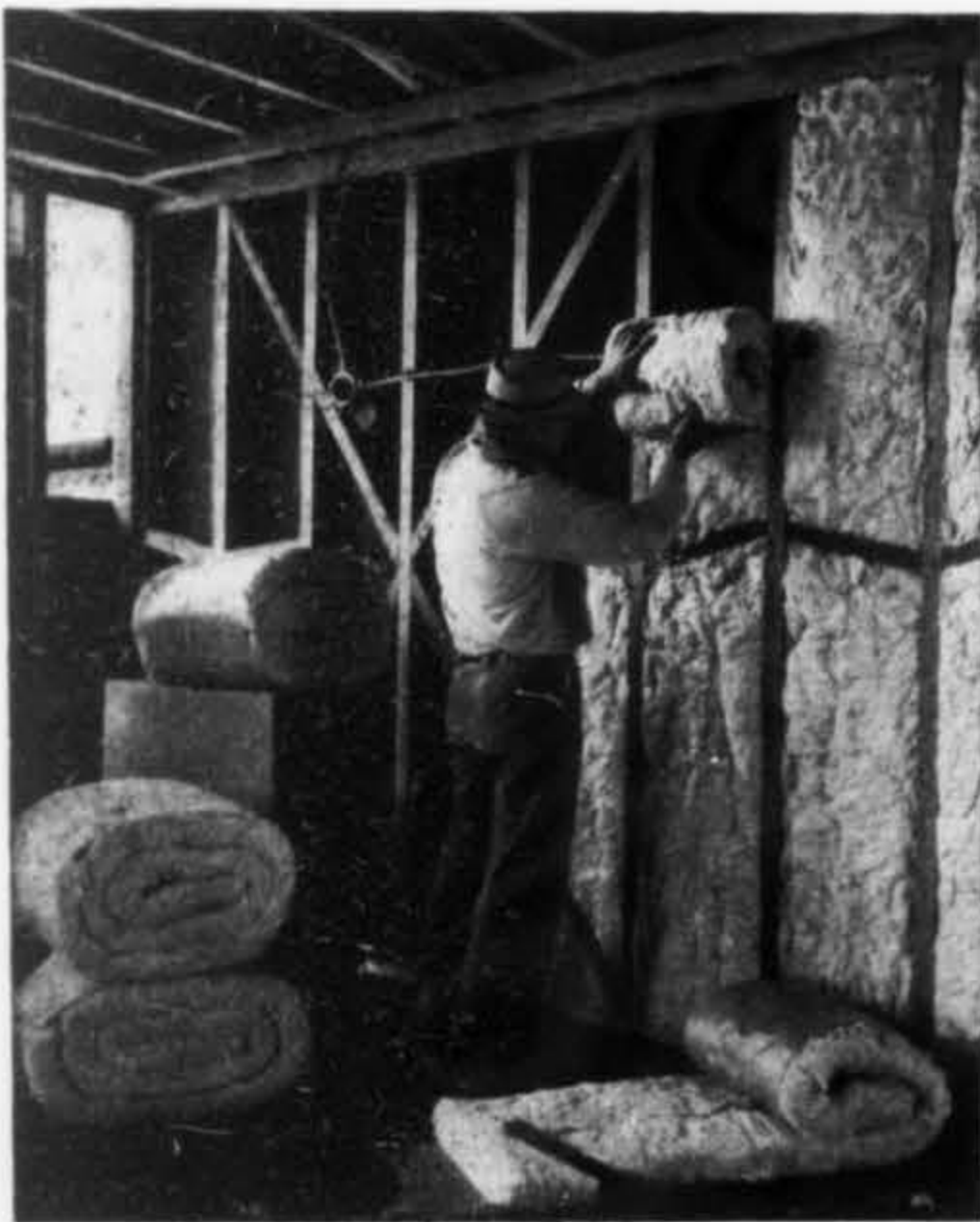


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TOMORROW

In Today Already Walks Tomorrow

IT MAY be sheer coincidence, but there is undoubtedly considerable significance in the fact that two of the best words to rhyme with tomorrow are sorrow and borrow. Most of us have been told this repeatedly, but despite the advice of our fathers, the philosophy has not penetrated very deeply. Certainly we have not ceased borrowing, either nationally or individually, for most of us have continued borrowing and are now launched on a wave of borrowing sorrow.

This matter of borrowing is not confined to money, neither amongst the professional men nor the manufacturers nor the laborers. In a recent issue of this column, comment was made upon the impending strike of the plasterers and the likelihood of their ever increasing labor cost driving manufacturers and builders to the use of substitutes for plaster. A few days ago one of the larger manufacturers in California was in this office for an hour enumerating some dozen forms of materials that had proven satisfactory as a substitute for plaster. Time is not far hence when a large percentage of interiors that nearly always were plastered will be surfaced with materials superior to plaster, more beautiful and at a price commensurate with a first class plaster finish. This does not come back on labor alone for it is going to be a considerable loss to the plaster manufacturer.

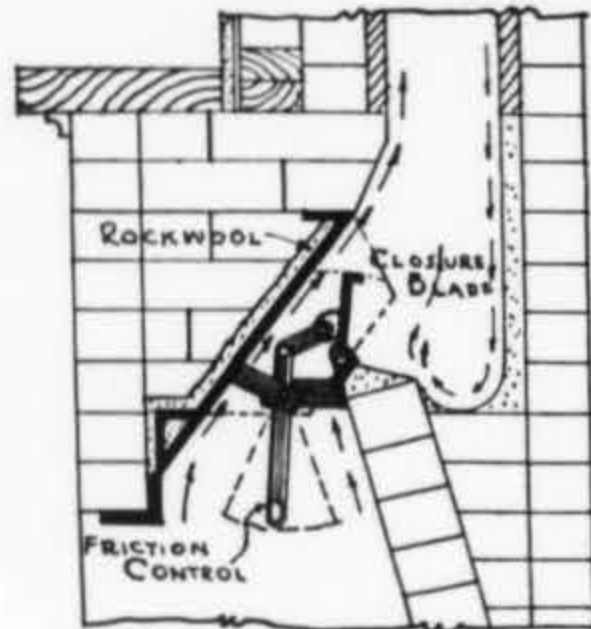
One answer to the plasterers who are striking for an increase in wages from \$12.00 to \$14.00 per day was submitted by the associated builders of Alameda and Contra Costa County. Some ninety odd per cent of them resolved at a meeting to stop all work involving plasterers if this strike proceeded. The resolution seemed to have a salutary effect on the labor disturbers for the report is now that the strike will in all probability be called off.

THE ELECTRIC FARM

WE HAVE had nearly every kind of farm in the United States during the past hundred years with the exception of the electric farm. Dairy farms, vegetable farms, mechanical farms and mortgaged farms, the latter particularly are farms that are familiar to all of us. But now the announcement is out that they are going to make the electric farm a farm of Tomorrow.

At the New York World's Fair in 1939 will be erected and operated a farm that has electric power adapted to everything from drinking soup to shoeing horses. Just how far the electrical engineers can go in the use of electricity in farm activities, no one will know until this exhibit is in operation. We know that farmers can milk with electricity, cure hams and bacons, shave sores on horses' backs and rock the baby to sleep with electricity. But here is one improvement that would be highly acceptable. All that is needed in order to sell full electrical equipment to every farm in the United States is to devise an electrical system of lifting the mortgage.

SUPERIOR FORM DAMPER SMOKEPROOF



A heavy metal form built to proper angles and dimensions with a friction poker controlled damper which forms a perfect throat and down draft shaft. It prevents wrong construction and smokey fireplaces. The damper is easily adjusted, doubling heating efficiency, and should be completely closed when fireplace is not in use, to prevent valuable heat from the furnace being drawn out the chimney and lost. Rockwool fireproof insulating material is used between masonry and the metal form to absorb expansion and prevent cracks from occurring.

**SUPERIOR
FIREPLACE CO.**
1046 South Olive St.
Dept. 2
Los Angeles, Calif.

NOTES ON FRENCH PROVINCIAL

(Continued from Page 17)

in even the most simple French rural furniture that gives it a distinct characteristic stamp. The woods used in the provinces were oak, walnut, fruitwoods (cherry and wild cherry), and in the late 18th century a small amount of mahogany.

The beauty of the antique provincial furniture is in its simplicity of line and the finish of the woods. Great care was taken in the selection of the wood to be used in a piece of furniture, even in the poorer homes, and labor being very cheap a great deal of time was spent in the finishing of the wood. Hence, the furniture of the people of Provence, of Normandy, and many provinces, originally well built for utility and polished by constant service, has a mellowness which is impossible to obtain in many pieces of furniture, although they may be classed as antiques.

The wealthy bourgeois of the provinces of Poitou and Vendee, where their lands are rich in vineyards and the climate is moderate, have more elaborate furniture. In Champagne, a country of poor soil and few forests, the furniture is simple and is made of native woods. However, the small hanging shelf, used over a commode, is a characteristic piece from this province. It was made to hold the knives and forks and pewter pieces. In Normandy, among the wealthy bourgeois, are found many commodes of the Louis XV and XVI type.

Except for a few of the northern ones, the provinces were naturally influenced by styles at court, and, contrary to the belief of many—that French Provincial furniture is heavy and very plain in style, we find many true examples of the style of Louis XV which were used in the cities. Especially is that true of the province of Santoigne. However, in the rural districts the materials used for coverings were cotton, quilted petticoats and the *toiles de Jouy* in place of damasks. Nothing was more of an event than the arrival of a new *toile de Jouy*, the design depicting some famous moment of history—a scene with which they could upholster their furniture.

Each province had its individual manner of making furniture, but as a whole the styles of Louis XIII, Louis XV and XVI were the basis of their construction—allowing simplicity to be the prevailing note and doing away with any unnecessary decoration.

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