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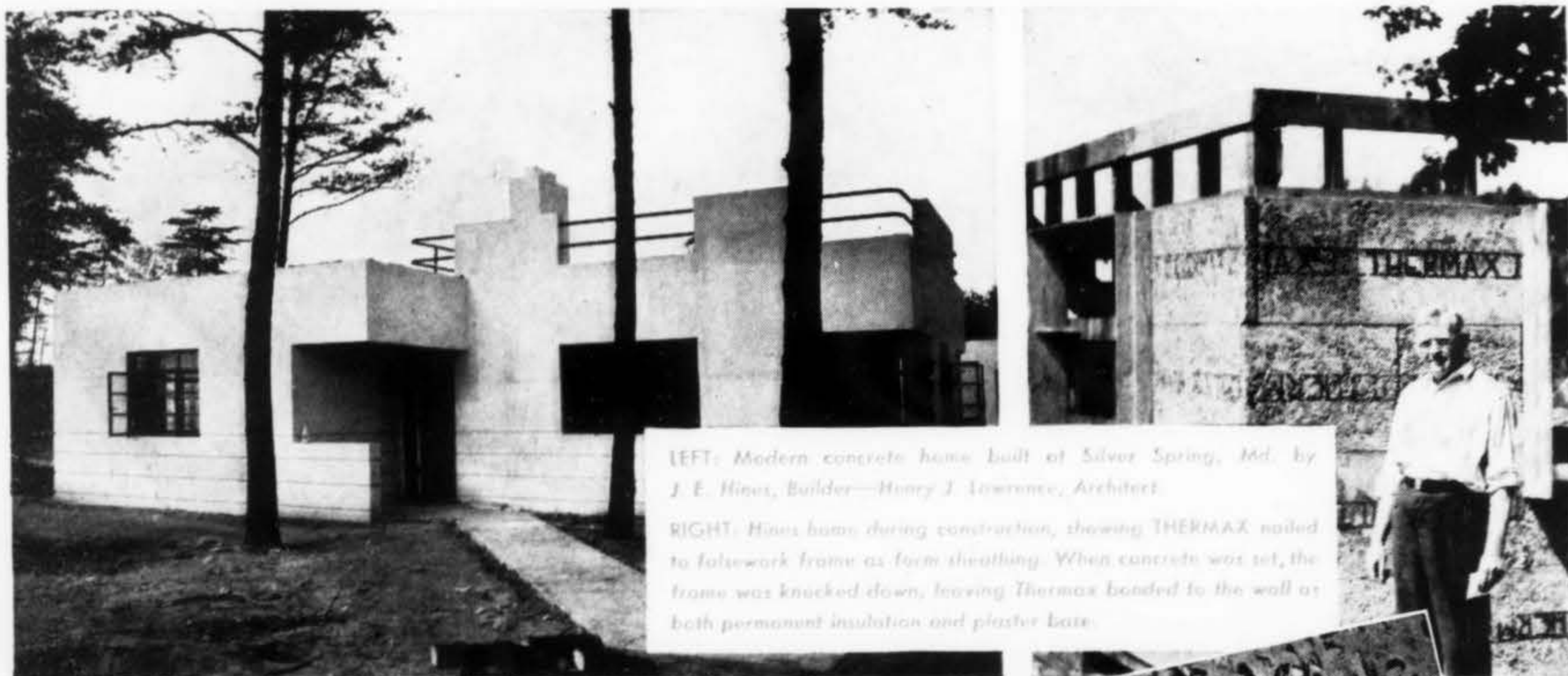


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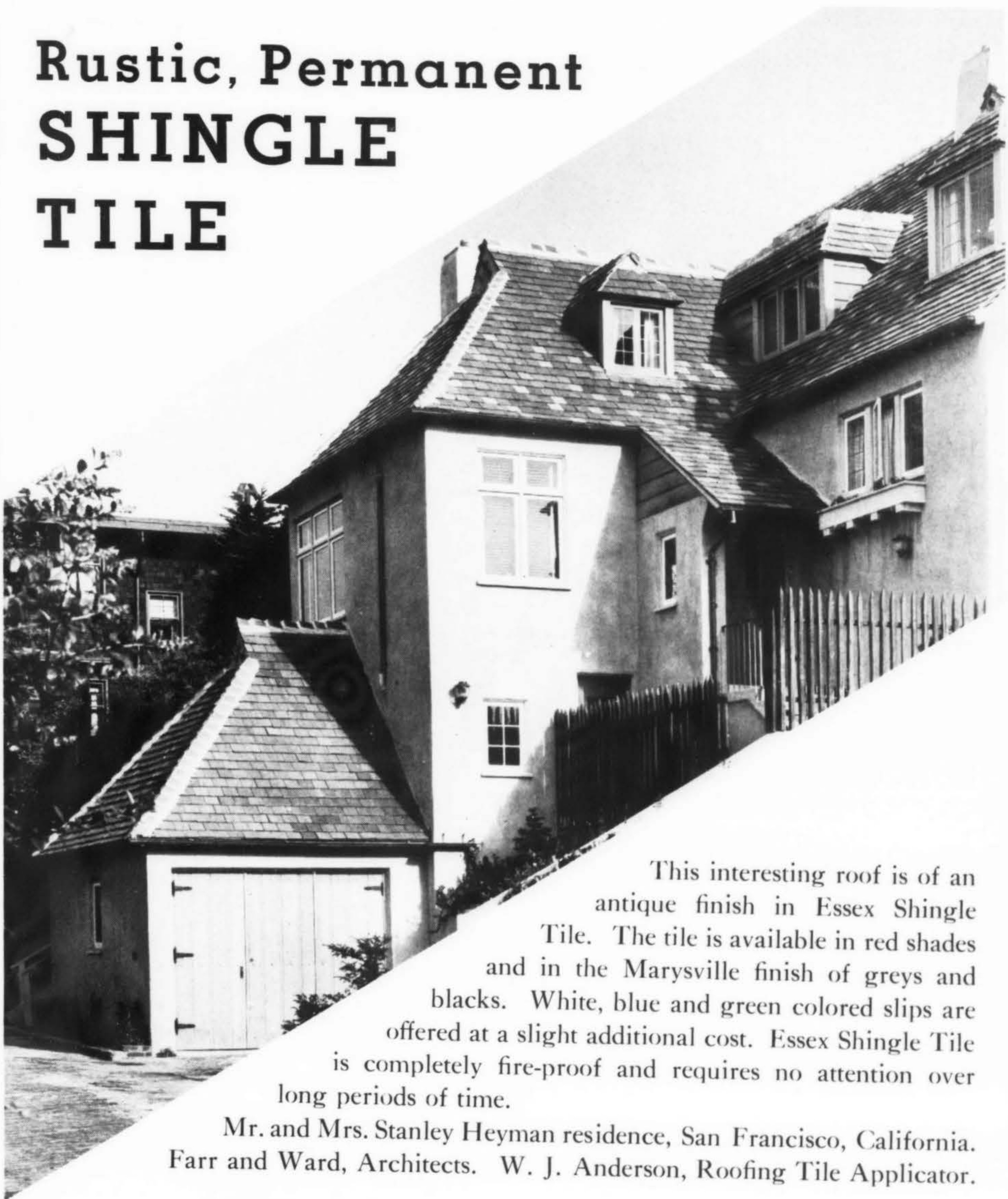
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## Editorial

WE HAVE seen and heard many queer, twisted, contradictory, not to say cockeyed things in these United States. In the name of justice, we robbed the Indians of their land. In the name of freedom, we clip the wings of genius with the shears of poverty. In the name of liberty, we confiscated the property of industry with the legalized sit-down strikes. But of all the unparalleled paradoxes of the last 10,000 years, the C. I. O. wears the jeweled diadem.

The slogan of the C. I. O. is that the right to work is the one and exclusive right that is God-given, and that the withholding of this right reduces the human animal to a stage far below that of the amoeba. Yet while five hundred of them shout and scream their slogan with all the fervor of crusading zealots, another five hundred will shut down the working place of ten thousand people who need work and are satisfied to carry it on on the terms that their employers and the government have agreed upon with them.

They are like the Janus of Roman days, facing both ways, in opposite directions. With one mouth they proclaim the right of all mankind to work for a living. With the other they issue orders to picket the places where men must go to work to earn that living. With one mouth they demand from the government that all men be protected in their unalienable right to work, and with the other mouth they curse the government measures to keep the factories open. If the right to work was granted by God to all human beings, why do the C. I. O. club and gang up on those who want to work? Why do they picket and close factories where men are working in peace, satisfaction and comfort?

Some C. I. O.'s pretend they are doing this for the good of those who do not know that they should not work under the conditions that exist. Not even the theory or philosophy of self-determination of small peoples conforms to the C. I. O. reasoning, for there have been many instances where a few C. I. O.'s have shut down a factory where several thousand men were working to their own satisfaction.

If there is any sense left in these United States, let us kick out this ridiculous sophistry. Let us get back to the sound principle in relation to mass labor to the point where majority again rules. Let us abandon this silly theory and practice of permitting a prejudiced minority to rule a tremendous majority merely because that minority has the most beef and the least principle. We have reached a point where it will no longer suffice for us to turn the other cheek or to say "forgive them, Lord, for they know not what they do."

### AT HOME WITH YOUR HOBBY

ACKNOWLEDGMENT of the forceful role of hobbies in modern America is to be made at the Golden Gate International Exposition. Hobby rooms, designed especially for the pursuit of various recreational and educational activities, promise to be one of the special features of the Home and Garden exhibit at the 1939 World's Fair.

So enthusiastic has become the interest in the "new leisure" hobbies, ranging from target practice to bowling, that the result is already evident in home design. Whereas it was once a sewing room that needed to be penciled into the plans, now it is a photographic dark room or perhaps a small-sized ski jump.

It was once the youngsters that had to be kept busy to stay out of mischief—now it's their parents.

### IS THE RENT DUE—TO END?

DOUBTLESS many of the ills of humanity, not only the current labor troubles, might be cured by a housing program where every employee could know the sense of stability and security which comes from owning one's own home.

# CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles. Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City. Advertising Staff: Edward S. Townsend, E. B. Wynne, James Gibson. Advertising Manager: Edgar H. Snow.

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

"Anchored, home-owning employees serve the best interests of industry," says a writer in a recent issue of *Printer's Ink*.

It is perhaps true that at no time of history have men lived so universally in a rented dwelling. The rented home was comparatively rare in nineteenth century America—and much more so in colonial times. In Europe, outside of tenement areas, most people owned their homes.

Thus the rented residence is a characteristic of the twentieth century, and possibly future historians will find it a contributory cause of the chaos which

they will note marked our time almost above any other period of history since the barbarian invasions of ancient Europe.

The average American home of today is superior in comfort, sanitation, and beauty to the castle of a medieval king—and the American home owner may know the triumphant heart of that monarch with no armored invaders but bill collectors, pressing not across the drawbridge but on the doorbell.

Of all the administration programs, perhaps the Federal Housing plans may contribute most toward a revival of stability in American life.



# 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

**TOWN FORUM HALL SERIES** gives to San Francisco a course of lectures by notable speakers of the day on Tuesday mornings at the Curran Theater, followed by "Continental" luncheons at the Cliff Hotel. The speakers and subjects are widely diversified, including poets, dramatists, philosophers, diplomats, authors, explorers, travellers and at least one cinema star. The series is sponsored by a long list of notables, and the business managers are Albert Rappaport and Kay McMahon.

**PASADENA FORUM** is a recent civic organization, presenting well known speakers at the Civic Auditorium. December 6, Ruth Bryan Owen, America's first woman diplomat, explains "This Business of Diplomacy." January 10, Philip Guedalla, author, is heard discussing "Fifty Years Back—Fifty Years Forward".

**PACIFIC GEOGRAPHIC SOCIETY**, Globe Trotter Division, presents the sixth annual series of illustrated lectures by internationally known speakers at the Civic Auditorium, Pasadena, and at the Philharmonic Auditorium, Los Angeles. January 4 in Pasadena, January 6 in Los Angeles, the sea rover, Amos Burg goes "Voyaging Fuegian Waters to Cape Horn."

**THE MODERN FORUM**, Herman Lissauer, director, selects speakers for an independence of mind as well as scholarship, and with varying subjects. The series is offered at the Philharmonic Auditorium, Los Angeles, and while there is no event scheduled for December there are two speakers in January, Sinclair Lewis, January 21, and Upton Close, January 31.

**INSTITUTE OF WORLD AFFAIRS** is held at the Beverly Hills Hotel, December 12 to 17, with Dr. Charles E. Martin, professor of political science of the University of Washington, as director. Dr. Ralph H. Lutz of Stanford University and Dr. Frank M. Russell of the University of California are members of the executive committee for the 15th institute session.

**PASADENA DAY NURSERY, Inc.**, sponsors the third annual dinner-dance, December 18, at Midwick Country Club. Proceeds go to the building fund of the institution, which is a first aid to working parents and is equipped to take care of sixty children. Mrs. Aubrey Bullock-Webster is president of the organization.



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## IN DEFENSE OF DRINKING

By MARK DANIELS

**I**N EARLY times men drank only to quench thirst, but even a pterodactyl could do that. How to make something palatable was the problem. One day a particularly bright and hairy fellow seated himself on a skin that covered a pile of grapes by his cave entrance and began honing his right eye-tooth to a point calculated to give him a distinct advantage in an argument with a saber-toothed tiger. When he had finished, several days later, a hollow in the rock at his feet was filled with red liquid. He thought it was blood, so he drank it. Two hours later he was seen to kick a mastodon in the shins, bite the head off a diplodocus and come home with eight new fig leaves for his wife. Such energy and generosity was unknown in those days and a commission was appointed to investigate the cause of this heroic conduct. When the truth was learned, it was no time at all before grapes were growing everywhere except under water, and the lake tribes were trying to do that. This thing called wine served all purposes. If you were cold it warmed you. It slaked your thirst or made you thirsty. If you were sleepy it wakened you or vice versa. It soothed the pangs of hunger. You could drink your food.

When the malt drink, with its unparalleled food value, poked its head over the flushed horizon, man thought the millenium had been reached. He could eat, drink and be merry all out of the same mug. Little he knew of the heights yet to be scaled, for when certain new drinks possessed not only all the virtues of the old ones but also beautiful new ideas that enabled man to see things he had never seen before, the truly brighter, broader vistas of a roseate future were opened.

It is the nature of things that science and art shall progress and, since drinking is both an art and a science, it is logical that it should rise to great heights if allowed to develop unhampered by disparagement and dyspepsia. That it has passed far beyond the wildest dream of both the Neanderthal man and his skull brother, the New England reformer, is only another testimonial to its importance as a factor in the equation of the bulging belly and the limbered lingual.

As civilization developed along with drinking, poverty, the white child of civilization, grew into manhood. When the rich man grew weary of his surroundings he packed up and went for a trip. He threw a couple of hundred strings of shells in an alligator skin, spiked a dozen saddles on his brontosaurus, chased his family up into them and dashed off through the forest to catch the two o'clock down-river hippopotamus for Steam Island where he drank ginkgo juice and ate dried lung fish until he got ptomaine poisoning. He had got all the berries and was now getting all the buns. But the poor devil who could carry his shell money under his upper lip stayed home and dodged volleys of cranium cracking crockery as best he could. Drinking was the rich man's vocation, but, with the advent of the cocktail, the highball and the gin fizz, it was to become the poor man's vacation.

(Continued on Page 38)

**AMERICAN INSTITUTE OF CINEMATOGRAPHY** sponsors the third annual Cinema Progress Forum, Science Building, University Avenue and 37th Street, Los Angeles. December 4, Hollywood Motion Picture Forum: Bruce Findley presiding. "Scientific and Educational Development in Audio-Visual Field" illustrated by sound motion pictures. December 18, Winter Session in conjunction with the Institute of World Affairs at Beverly Hills Hotel.

**CRESPI STUDY CLUB** of Pasadena sponsors a lecture by Brother Leo, professor of literature, extension division, University of California, subject, "Through an Eastern Window", December 15, at the Shakespeare Clubhouse, Pasadena.

**UNIVERSITY OF CALIFORNIA** at Los Angeles, Extension Division, presents the art of interior decoration in a series of lecture-demonstrations by Edgar Harrison Wileman. Evening classes, Monday, Morning classes, Friday, December 3, 6, 10, 13, 17, 20, 24.

**GREENWOOD REVIEWS** are an entertaining and vital part of the winter season in California. Aline Barrett Greenwood sketches current world events, outlines new books and plays in her monthly appearances. Miss Greenwood is here, December 15, 11 o'clock, at the Shakespeare Clubhouse, Pasadena, and on the third Wednesday of each month during the winter season. The San Francisco series continues at the Italian Room, Hotel St. Francis, on the second Monday of each month.

**THE PRODUCERS COUNCIL** Club of Southern California will hold their annual Christmas Hi-Jinks Party for architects and engineers on Tuesday evening, December 21, 1937, at the Cafe de Paree, 2312 West Seventh Street, Los Angeles. Invitations have been issued.

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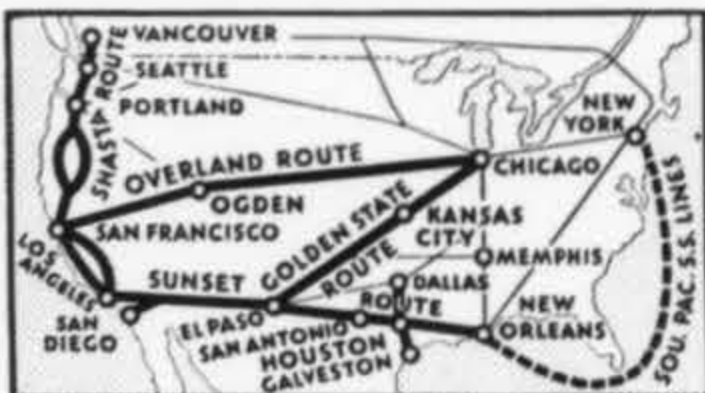


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JUNIOR LEAGUE, San Diego, Garden Club department, sponsors a Christmas decorations exhibit, December 10-11, at the home of Mr. and Mrs. Phillip Bartlett. Mrs. Charles Wincote is in charge of arrangements.

LAS MADRINAS, the Godmothers, hold the fifth annual Charity Ball, December 10, at the Biltmore Hotel, Los Angeles, for the benefit of the Children's Hospital Convalescent Home. Red and silver form the theme of the decorations, with a wooden motif prevailing, since this is the fifth, or wooden, anniversary of this charity function. Mrs. William Rose Gibbon is president of Las Madrinass.

EBELL CLUB JUNIORS, Los Angeles, announces a carnival-circus, December 3. The proceeds will aid junior and senior welfare work.

INTERNATIONAL POLO TOURNAMENT is held in Golden Gate Park, San Francisco, with Mexico's champion polo team opposing an all-star California group. The series opened Thanksgiving day.

SAN DIEGO YACHT CLUB announces the New Year's Regatta is scheduled for January 2. The club also sponsors a regatta on February 20, honoring Washington's birthday in advance.

LOS ANGELES TURF CLUB announces stakes to be run at Santa Anita, 1937-38 winter racing season, opening Christmas Day and running 56 days, until March 12. No racing Sunday or Monday. Big events are:  
Dec. 25, Christmas Handicap... \$ 5,000.00  
Dec. 29, California Breeders' Champion Stakes... 10,000.00  
Feb. 22, Santa Anita Derby... 50,000.00  
March 5, Santa Anita Handicap... 100,000.00

WOMEN'S ATHLETIC CLUB, Los Angeles, sponsors regular monthly luncheon programs in a series of lectures by Mrs. Marguerite Harrison. Current news comments on leading personalities before the world, and discussion of the "passing parade" form the talks.

CALIFORNIA REAL ESTATE ASSOCIATION announces dates for meetings at which the state president-elect, Grover T. Russell, will be present: Southwest Branch Banquet, Dec. 4; 14th District Luncheon at Palm Springs, Dec. 11; Santa Monica Luncheon, Dec. 16; Hollywood Inaugural Luncheon, Dec. 30; California Real Estate Association 33rd State Inaugural Luncheon at Whittier, Jan. 8; East Los Angeles Dinner, Jan. 11; Beverly Hills Luncheon, Jan. 12; Santa Ana Luncheon, Jan. 14; Pasadena Banquet, Jan. 19 (tentative); Los Angeles Realty Board Banquet, Jan. 22 or 29.

COMMUNITY ART CENTER for the Ojai Valley is in progress. A group of "Founders" has promised \$6,000.00 for a proposed art center on the condition that an equal amount be contributed by the community, which condition is rapidly being met. Three principal units are required: An auditorium or Little Theater, seating about 250; a combination Music-Dancing-Exhibition Hall; a Work Shop. The branches of the Center and some of their activities are: Choral Branch, Dancing Branch, Fine and Applied Arts Branch (The Arts and Crafts Association), Instrumental Music Branch, Literary Branch (poetry, short story and play writing), Theater Branch (The Players, puppets, children's theater).

### MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, opens the winter season, December 10-11. Twelve pair of Friday afternoon and Saturday night (repeat) concerts make up the eighteen weeks' season, closing April 22-23. Guest soloists appear on all concerts except the opening pair. Ruth Slencynsk, child pianist, plays December 17-18; Jascha Heifetz, violinist, January 7-8. The concerts are given at the Memorial Opera House.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles announces the appointment of James K. Guthrie as this year's conductor. Known as America's youngest symphony conductor, Mr. Guthrie has done outstanding work as conductor of the Hollywood Civic Opera Company.

PHILHARMONIC ORCHESTRA, Los Angeles, under the direction of Otto Klemperer, continues the series of concerts at the Philharmonic Auditorium. Dr. Klemperer directs the entire series of fifty-one concerts, which includes twelve bi-weekly pairs, nine Saturday night events, of which six will be a Brahms cycle, and concerts in other cities in southern California.

ART COMMISSION of San Francisco presents four municipal concerts at the Civic Auditorium, with notable soloists accompanied by the San Francisco Symphony Orchestra, directed by Pierre Monteux. The opening concert offers Tito Schipa, December 14. Charlotte Boerner, with the Municipal Chorus, is heard January 12.

CLAREMONT COLLEGES ARTIST COURSE, commemorates the fiftieth anniversary of Pomona College, the pioneer institution of the group. The concerts are given in Bridges Auditorium and the artist appearing January 4 is Jose Iturbi, conductor and pianist.

SEATTLE SYMPHONY ORCHESTRA, under the direction of Basil Cameron, announces the appearance of Isaac Stern, violinist of San Francisco, at one of the regular concerts in December.

SAN JOSE CONCERT SERIES is presenting the Jooss Ballet in an entirely new program, December 6, at the Civic Auditorium, under the management of Denny-Watrous.

THE BEHYMER New Year's Opera Course brings the Salsburg Opera Company early in January to the Philharmonic Auditorium, Los Angeles. The engagement includes Mozart's popular opera, "Così fan Tutti." The San Carlo Opera Company is heard in February.

PETER CONLEY presents Sylvia Lent, violinist, and Gunnar Johansen, pianist, in a program of Mozart, Debussy and Ernest Bloch compositions, Thursday evening, December 9, at the Veterans' Auditorium, San Francisco.

COLEMAN CHAMBER CONCERTS are presented on Sunday evenings at the Community Playhouse, Pasadena. The artist of the December concert is Raya Garbusova, violoncellist, in a sonata and solo program.

THE BEHYMER BALLET COURSE opens with the Jooss Ballet, December 8-11, and continues with the Ballet Russe in January, Shan-Kar in February, and the Trudi Schoop Comic Ballet in March. All events are at the Philharmonic Auditorium, Los Angeles.

JOSE ITURBI is heard in a Sunday matinee, January 2, at the Philharmonic Auditorium, Los Angeles.

OCCIDENTAL COLLEGE'S chapter of Sigma Alpha Iota, national music fraternity for women, announces the third concert season, given annually for the benefit of a scholarship fund in applied music. The first concert is given December 3 by Alexandra Grow, pianist. Zlatko Balokovic, Jugo-Slav violinist, will be the artist presented January 24. Charise O'Connor, tenor, will give a program of Irish traditional folk songs February 11. He will accompany himself on the Irish harp.

UNIVERSITY OF REDLANDS' third concert series includes outstanding artists. Nelson Eddy, baritone, sings January 12.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, has appointed Audre Stong, of the Pasadena Junior College, director of the three under-graduate musical organizations, the orchestra, the band and the glee club.

RIVERSIDE OPERA ASSOCIATION is entering the sixth season under the direction of Marcella Craft, and presents two operas in December. "Carmen" is heard December 2, 4 and 6, and "Haensel and Gretel," December 22 and 23, in the auditorium of Riverside Junior College.

THE SINFONIETTA SOCIETY of San Francisco opens the sixth season, December 1, with a concert at the Community Playhouse, at which Anna Young and Eva Gruninger are soloists. Later concerts of the series of three, January 18 and February 15.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, includes Jose Iturbi, pianist, December 28. The Premier Series presents December 10, The Jooss European Ballet, January 6, the Salzburg Mozart Grand Opera Company.

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PRO MUSICA, Los Angeles Chapter, continues the programs of modern music at the Biltmore Music Room. December's program will feature the music of Scandinavian countries. American compositions will mark the concert in February, and in April the music of contemporary composers of South America will be presented.

MERLE ARMITAGE offers a season of music and dramatic art at the Philharmonic Auditorium, Los Angeles, including the Wagnerian Festival, December 2 and 4; Gieseeking, pianist, December 10; Lady Precious Stream, Chinese comedy, December 27 to January 1, matinees on Wednesday and Saturday.

"COAST MUSICIANS" give three concerts at the Music Room, Biltmore Hotel, Los Angeles. The opening concert is presented by Lina Gastoni, lyric soprano, and Eloise Roesler, violinist, followed, December 6, by Mme. Rae Best, pianist, and December 13 by Clemence Gifford, tenor.

MARION KERBY, interpreter of mountain folk songs and Negro spirituals, is heard in recital Sunday evening, December 5, at the Beverly Hills Hotel.

PAUL POSZ, concert manager, is presenting a series of events at the Memorial Opera House, San Francisco. December 7, Walter Gieseeking, pianist, gives a recital. The week of January 3, the Chinese comedy, Lady Precious Stream, may be enjoyed.

### THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is celebrating the twentieth anniversary of the institution and proving that it has advanced with each year. Two plays are presented every month, each running two weeks, opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmer Brown is supervising director. December 2-3-4, Matinee 4, "Romeo and Juliet", closes the Shakespeare cycle. December 7-18, "Fresh Fields", a comedy by Ivor Novello. December 21-January 1, "The Blue Bird", Maurice Maeterlinck's delightful fantasy. The Laboratory Theater, while an integral part of the Playhouse, functions under guest directors, and last year won the award of Stage for significant progress in the production of original play scripts. Productions are staged Monday through Saturday evenings of each alternate week. Low admission prices prevail.

GOLD HILL PLAYERS of Monrovia present a timely three act play, "Rose Parade", written by a young Pasadena playwright, Robert St. Clair, December 9-10-11. The play accents the Tournament of Roses with

Betty Schermerhorn of Arcadia cast as the Queen. Thelma Laird Schultheis is the director, assisted by C. Van Holmes. December 3, monthly Workshop meeting, directed by Charles and Frances Potts, who present two Forum speakers, a one act play, and Leota Littlejohn of the San Francisco Opera Company as soloist. During Christmas week the Juniors of the Gold Hill Players present a public program of one act plays and skits. All events are staged at the Little Theater, Colorado and Shamrock Blvds., Monrovia.

MEXICAN PLAYERS in their own Padua Hills Theater, near Claremont, again present the traditional Christmas play of Old Mexico, "Las Posadas", opening December 1. No play in Padua Hills history has more devoted admirers than this Christmas story, which depicts in three scenes the deep religious fervor, the enchanting customs, and the gay fiesta-like spirit of Christmas in the romantic land below the Rio Grande. Wednesday and Saturday, both afternoon and evening performances; evening presentation only on Thursday and Friday. Mrs. Best Adams Garner directs this group with Senor Juan Matute as associate director.

LITTLE THEATER of South Pasadena produces "The Spider", mystery drama, December 9 and 10, at the senior high school auditorium, with Louise Hoover in the leading feminine role.

GATEWAY PLAYERS THEATER, 4212 Sunset Blvd., Los Angeles, stages "Beauty, Inc." by Jean Provençe to December 19, under the direction of Francis Dickson.

THEATER AMERICANA, Altadena, is presenting a new play, December 6-7-8-9, "Surrender-Value" by David Taylor. The theme has to do with the surrender value of an insurance policy and combines comedy and pathos. Mr. Taylor also directs the production.

COMMUNITY PLAYERS of Palo Alto give one major production each month, and hold the public interest through good presentations. They also advance through the well nurtured Workshop.

THE GEARY THEATER, San Francisco, announces "Yes, My Darling Daughter", a comedy by Mark Reed as a December production.

GOLDEN BOUGH PLAYERS, 1337 Sutter Street, San Francisco, under the management of Edward Kuster, present at least one play each month, and gave Maxwell Anderson's "Winterset" late in November.

"SHOW OF SHOWS", staged by Billy Rose, is seen December 15 at the Civic Auditorium, Pasadena, and is announced as the opening event of a series of road shows for this theater.



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## ART CALENDAR

## CARMEL

CARMEL ART ASSOCIATION: Members of the Association show recent work.

## CORONADO

GALLERIES, Hotel del Coronado: Carefully selected paintings by Eastern and Western artists.

## CLAREMONT

SCRIPPS COLLEGE: Paintings and artwork from the Art Department.

## DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils, water colors and prints.

## GARDENA

GARDENA HIGH: Selections from the valuable permanent collection.

## GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: The work of members of the Art Department, and invited guest artists.

## FILLMORE

ARTISTS BARN: Color facsimiles by Van Gogh, Renoir, Degas, Monet, Cezanne, Gauguin to December 15. To December 31, original lithographs by ten noted Western artists. Arranged through the courtesy of Linton Kistler.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To December 25, lithographs by Millard Sheets, S. MacDonald Wright, Ellen Carpenter. Gallery closed during the week following Christmas.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings by masters of the art.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Exhibition showing relation of art to the cinema.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Exhibits by guest artists.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color, and in black and white.

HOLLYWOOD WOMEN'S CLUB: Show arranged by the Art Department.

CHELSEA GALLERY, 8643 Sunset Blvd.: Throughout December, water colors by Alfred Ybarra.

HOLLYWOOD KNICKERBOCKER HOTEL, 1714 Ivar: To January 3, thirty recent paintings by Nell Walker Warner.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: A rotating exhibition, the work of local artists, changed each month.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To December 15, oils by Etienne Ret; to December 21, character studies in oil and abstractions in water colors by John Decker; Dec. 22 to Jan. 1, exhibition of primitives; Dec. 15 to Jan. 1, lithographs, etchings and drawings of cats, dogs and pets.

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Winter show by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd.: Etchings by Mildred Bryant Brooks.

## LOS ANGELES

ART COMMISSION, Room 351 City Hall: Through December, Memorial Exhibition of oil paintings by J. Bond Francisco.

LOS ANGELES ART ASSOCIATION, 3004 Wilshire Blvd.: Continues the Loan Exhibition of International Art. In this, the second half, are 200 pictures painted during the last 150 years, the modern era.

ART NOON CLUB of the Los Angeles Art Association holds the December luncheon meeting, Wednesday, December 15, Town House Wedgewood Room, honoring Pasadena members of the Association. Gilmor Brown, supervising director of the Playhouse, Pasadena, speaks on "Art and the Theater".

BILTMORE SALON, Biltmore Hotel: General showing of American art.

CHOUINARD SCHOOL, 741 S. Grand View: To December 20, wood engravings by Paul Landacre.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Through December, winter scenes by painters and photographers; the painters showing oils are: Benjamin C. Brown, Gardner Symons, N.A., W. Elmer Schofield, N.A., Edgar Payne, William Wendt, A.N.A., Guy Rose, Nickolas Fechin, Ernest Albert, A.N.A., John Carlson, N.A., Walter Keeniger, T. Nikolai Lukits; with a group of sixteenth century miniatures, loaned by Mrs. B. Collet Wagner of San Marino.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Fifth Annual Exhibition of California Water Colors.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Throughout December, Arizona landscapes in oil by Jessie Benton Evans; oils by the members of the Painters and Sculptors' Club; sculpture by Roger Noble Burnham; miniatures by Mrs. Beatrice Smith Clark.



A photograph taken by Roi Partridge shows Ralph Stackpole working on a fresco which was done at Mills College as an educational project in which students assisted. Each day an amount of fresh wet plaster was laid sufficient for that day's work. The students were tremendously interested and it was of immeasurable value to them actually to see the processes of fresco painting.

RAYMOND G. GOULD, 830 S. Figueroa St.: Oils, water colors and prints for small homes.

GUMPLO GALLERIES, 714 W. 7th St.: Paintings of Southern California scenes by local artists.

LOS ANGELES MUSEUM, Exposition Park: Through December, exhibition by members of the California Art Club. To December 31, sculpture by Henry Lion. Old Maps, Museum collection. To December 15, books published in California.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: To December 24, International Prints from the Chicago Art Institute.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Advertising and industrial design has been added to the regular course in sculpture, painting, oil and water colors. Classes are in session all the year, both day and evening.

SOUTHWEST MUSEUM, Highland Park: Collection of American Indian art, weaving and basketry.

STATE EXPOSITION BUILDING, Exposition Park: Paintings by Cornelis Botke, Jessie Arms Botke, Robert Clunie, Lawrence Hinckley and Douglas Shively.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Modern French paintings by Modigliani, Braque, Matisse, Picasso, Dufy, Soutine, Renoir and Rouault. Water colors by Jean

Charlot. Paintings of east India by Mrs. Sass Brunner and her daughter, Elizabeth Brunner.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Through December, annual Christmas sale.

U. C. L. A. CAMPUS GALLERY: Exhibition designed for and by students.

U. S. C. CAMPUS GALLERY: At the Architecture and Fine Arts Building, 695 W. 31st St., to December 10, may be seen the art index on the Los Angeles Museums. Open weekdays and Friday and Saturday nights. This includes original drawings made from fine old designs, discovered and restored in the form of permanent designs for art students.

## LONG BEACH

ART ASSOCIATION, Villa Rivera: Continues the Fall Exhibition.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Exhibition of Old Master Drawings continues through December 12. The exhibition is open every Wednesday, Friday and Sunday afternoons, from two to five o'clock.

## OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay St.: The work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Exhibition by local artists.

"The Four Melon Eaters," a quartette of quaint little porcelain figures from W. & J. Sloane in Beverly Hills.



## PALM SPRINGS

DESERT INN GALLERIES: Oils and water colors by western artists.

FINDLAY GALLERIES, Carnell Bldg.: Paintings by Paul Grimm.

## PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Prints by Chinese masters of the art, and a large collection of fan paintings by Chinese artists.

HUNTINGTON HOTEL GALLERIES: Landscapes, seascapes, both in oils and water colors by California artists.

LA MINIATURA, 45 Prospect Crescent: Authentic English Eighteenth Century Furniture, Georgian Silver and Sheffield Plate, Old Irish Glass, and brilliant Sporting Prints.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Selective showing of the work of European and American artists.

## POMONA

POMONA CAMPUS GALLERY: Fall exhibition.

## SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Print Makers Society of California.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Permanent Collection, includes paintings and sculpture. A nautical exhibition extends through December.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Artcraft.

## SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, metal, ceramic, wood, textiles. Unusual gifts.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Photographic exhibition.

COURVOISIER GALLERIES, 133 Geary St.: Paintings by Henry Botkin.

DE YOUNG MUSEUM, Golden Gate Park: Permanent exhibition includes oils, water colors and prints. Fine examples of period furniture. "Frontier Days" are depicted in paintings and sculptures by William Cary.

GELBERT LILIENTHAL, 336 Sutter St.: Water colors and drawings by Victor de Wilde.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December 31, drawings of American artists, from the collection of John Davis Hatch, Jr. Through December 5, a trio of Surrealists; through December 15, Pennsylvania Academy Exhibition of Oil Paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Through December 31, exhibition of Architectural decorations by Bay Region Artists. To December 7, exhibition of drawings and sculpture by Gertrude Boyle Kanno. To December 31, "Mural Conceptualism" exhibit.

## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: A new show is arranged each month to feature the work of local artists.

## SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Includes the permanent collection of fine paintings, while in the library are shown books illustrating steps in the formation of the Constitution of the United States, and the contests for its ratification in various states. Also a small exhibition of illustrated children's books.

## SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by the artists of Santa Barbara, changed monthly.

FAULKNER MEMORIAL GALLERY, Public Library: Exhibition arranged for the holidays. The work of local and visiting artists.

## SANTA MONICA

SANTA MONICA ART ASSOCIATION: The recent work of Marion Gage, Merrill Gage, Olive Barker, George Barker, Jr. Paintings made during a Mexican trip. S. Macdonald Wright, Hugo Ballin, Eugene Morahan, and Grace Storey Putnam are also showing during December.

## STANFORD UNIVERSITY

STANFORD ART GALLERY: Water colors by thirteen artists.

## STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Oils, water colors and prints from the permanent collection.

## SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Permanent collection, and invited exhibitions.





Encanto is a new artware produced by Gladding McBean & Company. Hawaiian floral and marine designs have been delicately modeled on shapes of modern simplicity and practical uses. It comes in coral, gray, Celadon, a pale green and Chinese Flambe or old ruby, and is quite inexpensive.

**MOODS AND MUD**

By LEO S. GOSLINER

WITH the approach of Christmas, art annually goes into a slump and art interest seems to concern itself with the selection of greeting cards and the purchasing of a flower print for Aunt Agatha's bedroom. This year becomes the exception, due thankfully to two current exhibitions of startling dissimilarity.

At Mills College, sheltered by waving eucalyptus trees and its extra-mundane unreality, is an art scholar of statuesque proportions. Without fanfare he arranges exhibits of gigantic import which point out contrasts and comparisons in art history. They are not essentially exhibits which will attract Van Gogh-ish multitudes—but the scholar and the artist avidly look to Mills for guidance. Dr. Alfred Neumeyer has arranged another such intellectual feast and blithely submits it with the prosaic title "Old Master Drawings". It is more than this! It is a lecture on the history of art of the sixteenth, seventeenth and eighteenth centuries. We have all seen such historical exhibits of paintings.

When an artist creates a painting he is painting for posterity—for an expression of an ego—or sadly enough, for money. When he makes a drawing, he lets down his hair. Drawings are made for the artist's own use, for the sheer joy of creation or for the chance of catching and fixing a fleeting emotion. So the current Mills exhibit reveals history of art in the terms of the men who made that history. There are Durers, Rembrandts, Michelangelos, Tiepolos—big names; but there are also Beccafumis, Schluters and Ostades—names who didn't ring the bell as often but whose drawings testify their greatness.

The Portland Art Museum has wisely arranged to display the same exhibit before its contents are returned to their owners. It is indeed unfortunate that our other coastal cities do not have the same depth of vision.

There is a delight in drawings made without necessarily having productive stimulus. There is an ethereal unreality about them which is refreshing. But this is a real world—and a definitely cruel one. The show of Spanish War posters, current at the Artists Cooperative Galleries and shown for the benefit of the Medical Bureau to Aid Spanish Democracy is a contrasting proof. Here a people—peaceful and fun-loving, beset by foreign hosts—seek for expressions of their needs. They cry out in the language of a Gov- of a Rembrandt, of a Millet: the visual language of art. The posters are vivid, their stylized reality as stark and cruel as their message. And in the mass of conflicting accounts which reach us they bring this hope. A people capable of such a complete humanitarian use of real art cannot long know the bonds of subjection. NO PASARAN! !

**ART IN SAN FRANCISCO**

By EDWYN A. HUNT

THERE needs to be a revolt in San Francisco among the more conservative artists against the hierarchy of museum control. How to bring this about has often intrigued my imagination, and I still do not have the answer, but in arriving at an understanding of the conditions in this city, I want to review a few of the more flagrant abuses that are going on at the present time.

I get positively hungry for exhibitions of fine California landscapes, but the only way to see them is to visit Carmel, Los Angeles, Santa Barbara, or Laguna Beach. The mud plasters we have the displeasure of seeing in our public galleries in San Francisco make me furious every time I am fool enough to make the rounds.

Art is a very personal matter, and the longer one studies art the more personal it becomes. I have tried to understand the so-called modern art trends by going to every exhibition available for the last twenty-five years. I have read books on the subject, and although I can understand English, and can appreciate art, I have never been able to attune myself to certain phases of painting spiritually.

The San Francisco Art Association seems to control the destinies of art in San Francisco in anything but a democratic spirit. Shows for the De Young Gallery, the Legion of Honor Palace, and the Veterans Building are all passed upon by the same judges. The judges may vary slightly from year to year, but the same intolerant clique control the shows and award the prizes. The whole situa-

A happy little songster perched lightly on your garden faucet will add charm to any garden spot. He comes in green bronze and is produced by the V. C. Morris Company of San Francisco.



**CALIFORNIA POETS' CORNER**

**FOG IMAGES**

By IRENE SUTTON

Marauding fogs sweep through the windy Gate  
Like conquerors through an undefended pass,  
Spill through the streets, lay waste the wide estate,  
Leaving white silence where the city was.  
Yet other times the fog comes softly in  
Like a sad wanderer when the moon is cold,  
Slips down deserted streets, spreading its thin  
White fingers to the street-lamps' chilly gold.

Here in this quiet room where tides and men  
Alike sound dimly from another world  
The fog is like a wraith of memory whirled  
Into the light and swiftly gone again,  
Or like a hunted man whose shadow crawls  
Flattened and still against the silent walls.

**FINIS**

By KATHERINE SHUMARD SANDERS

The winds are still, yet overhead  
Two pallid shadows slowly move  
Upon the sky's cold, ashen bed.

The shadows loom, two meeting wings—  
The last slow dying thing to prove—  
Wave faintly, each to each then clings,  
Still . . . . save for quiverings.

The sky is bleak; its moons are lead.  
The quiet shadows cease to move.  
All's hushed . . . . !The world is dead!

tion is a tie-up that needs to be untangled. A little air of tolerance toward art ideals that are different from those held by the directors is needed.

In order to understand something of the tendency in the rarified art circles of San Francisco it is only necessary to review some of the art drifts of the last fifty years. Impressionism started in France, and rapidly developed into post-impressionism, and from that into futurism, cubism, expressionism, and abstractionism, including men like Whistler, and Feininger, to mention extremes in the movement. As the movement progressed we have been engulfed with exhibitions of such men as Cézanne and Van Gogh, and Rivera, leaving behind them floods of honest and sincere studies in their manner. But slowly in San Francisco there has grown up a philosophy of art that has nothing to do with art in itself.

It is an intellectual snobbery of poor taste to dominate galleries, and determine the course of art based on the theory that representative art is poor art, and the more unreal and fantastic a picture is, the better it must be. A vase of flowers set against a muddy gray wall on a barren table, misshapen in form and with moth eaten imitations of something that grows is sometimes considered good art because no one can tell what was painted.

One of the prize pictures in a recent show was a stiff, unreal, fantastic, and very unlovely picture in tones of gray. The drawing was exceedingly stiff and cold. There was no composition to it, and the color was destitute of charm.

In another show at the Veterans Building the large galleries were devoted to some oils by a German by the name of Hoeffler, I believe, while in the gallery, a small one, was a show by Abel Warshawsky. Hoeffler's pictures were taken, evidently, from gangrenous cadavers, and I must say that he did a good job in depicting mummified and ancient corpses. Warshawsky's pictures were colorful and painted in a masterly style. His pictures have been purchased by the greatest museums in the world. The tradition he follows is that of the Renaissance. He sincerely tries to paint beautifully, and the effect is one of stimulating beauty. In the large gallery one of the attendants was trying to explain the meaning of the cadavers, but the sight-seers were looking at Warshawsky's pictures, and had to be kicked out when the gallery locked up. They were hungry for beauty, as I was, and my soul was satisfied for the time being.

(Continued on Page 38)





"santa anita" in luggage-tan calfskin, metal mountings—desk pad, inkstand, knife 25.00 set—dictionary 15.00, book ends 15.00, preference box 10.00, gift shop

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The Gingham Dog and the Calico Cat are but two of the many unusual gifts to be found in the gift shop of the Edward H. Rust Nurseries in Pasadena.

**M**ODERN to the last drip is the Mammoth Candle which takes the place of the Yule log of olden times. Lighted Christmas Eve it burns steadily through New Year's Day and may be trusted to regulate the holiday season in point of time as closely as did the Yule log, selected so carefully for lasting qualities.

**A**PPETITES need little abetting during the holiday season but aids are fairly numerous in the kitchen supply sections. Onion soup, supposed to cater strictly to the masculine palate, is like a well known magazine much sought after by the women, and in the brown earthenware French marmites, oven proof and heat retaining, it becomes food for the gods, to say nothing of mortals, male or female. A set of six with a Pompeian tray is most desirable. A luncheon or a dinner easily reaches the status of a party with the aid of a set of earthenware casseroles. A set of six in varying sizes becomes a source of inspiration. Lobster sets are now offered complete in detail, the six red ramekins, butter dish, salt, pepper, six picks and the cracker.

**C**RYSTAL table accessories are amazing in variety. To bowls and vases are added swans, pheasants, as well as small birds perched in branched crystal trees. Novel arrangements suggest themselves. An etched cornucopia spills its glittering horde of fruit onto an oval mirror, flanked by glass flowers and cupid candle holders. Fostoria now provides the Meadow Rose "Master Etched" crystal pieces in bowls, compotes, conserve and relish dishes, and an attractive console set, all especially priced in honor of Fostoria's Golden Jubilee. Then there is a glass known as "Moonlight Caprice."

What designer could resist such a title? One didn't and the results are tricky and elusive, altogether delightful.

**A** WEEKEND party may include guests of different tastes in games but now in one container is found diversion for the many. There are cards, a checker-board, chessmen, dominoes, and for the more adventurous, dice, poker chips and a roulette wheel.

**A** VERY timely and unusual gift is a folder containing a set of twelve photographs, reproductions of flower arrangements, done by the Amymay Studio, Pasadena. The pictures are perfectly clear and each one may serve as a model for an arrangement or, through suggestion, provide for several arrangements. The caption of each photograph identifies the material used, the relation of the material to the container, the harmony involved, and reveals the color combinations. The collection is desirable in this form as the units can be removed as required and used on the wall as a guide while making other arrangements.

**P**OTTERY holds a high place in public favor and deserves it. California names are frequently adopted. Franciscan ware is a product of the California mountains and the kilns of Gladding McBean. It is easily distinguishable for its texture, lustre and plasticity, as well as the delicacy of design. Other wares from other firms are designated as Modern California, Early California, Palm Springs, Coronado, especially adapted for patio service. The Brayton Laguna Pottery uses all California clays, mined at five different locations, and with no sacrifice of texture and with accented color the artists there have added to the dinner ware a decorated line, including

A host of tables can be found at Marshall Laird's in Los Angeles. Inexpensive end tables, small coffee tables, occasional tables and beautiful dining tables. The table pictured below is a mahogany reproduction of a Sheraton model; it is 44 inches wide, 7 feet long and will extend to 10 feet.







Colorful, gay and very reasonable are the bright things from Mexico. Squat pottery bean pots to be used for flowers—pottery plates and pottery trays in colors to cheer the saddest soul. Deep blue handmade glassware and a graceful handwrought tin candelabra that will make any heart lighter. From Barker Bros. in Los Angeles.

the Hill Billy Family Figures, Alice in Wonderland Figures, Mrs. O'Leary, Cow with the Crumpled Horn, Large and Small horses, innumerable ducks, pigeons, and dogs. Then there is the candy jar, "Lisa," the cookie crock, "Matilda," and peasant flower holders that are irresistible.

LAMPS increase in popularity as more and more houses have no lighting fixtures in the main rooms. In table lamps the Chinese designs are effective and much prized as they affiliate with practically every type of house and furnishings. The Tole lamps from the French provinces were favored by the early American colonists, now electrified they are effective with early American furnishings. Tole trays are also returned to popularity. A new and novel lamp is shaded by a globe of the world, urging the study of foreign relations, or on the library table it aids in locating traveling friends.

The world is your light—a practical lamp in these days of international disputes. From J. W. Robinson Company in Los Angeles.



PERFUME is always included in gift lists, usually with a repeat signal, and the containers this year have special significance. They are



What a surprise to lift a golden Christmas bell and find in hiding three small crowns of perfume. Fragrance in such delightful form may be found at J. W. Robinson's in Los Angeles.

decorated to appeal to all ages and moods. Small inexpensive containers for toilet water, likely to attract a youngster, may be masquerading in a Chinese or peasant costume. An imported glass flask for toilet water is trickily turned out, the body is painted to represent a full-skirted peasant woman, the bodice drapes the neck of the bottle, and it ends in an elaborately designed headdress which covers the cork. With these come the flower rings, lined with sponge to prevent leaks.

INDIVIDUALITY is strictly to the fore in bathrooms, where not only is the soap designated *His* and *Hers* but the big bath towels bear the same markings. Now if the tooth paste people will only separate the paste tubes one less hazard for conubial bliss will be overcome. Soap is not always demure though but breaks out in the most fantastic shapes. Donald Duck rivals Mickey Mouse, and it is possible to take a sleighride with Santa Claus.

## J. W. ROBINSON CO.



# Christmas

With Comfort is the Reward of Shopping at Robinsons', because

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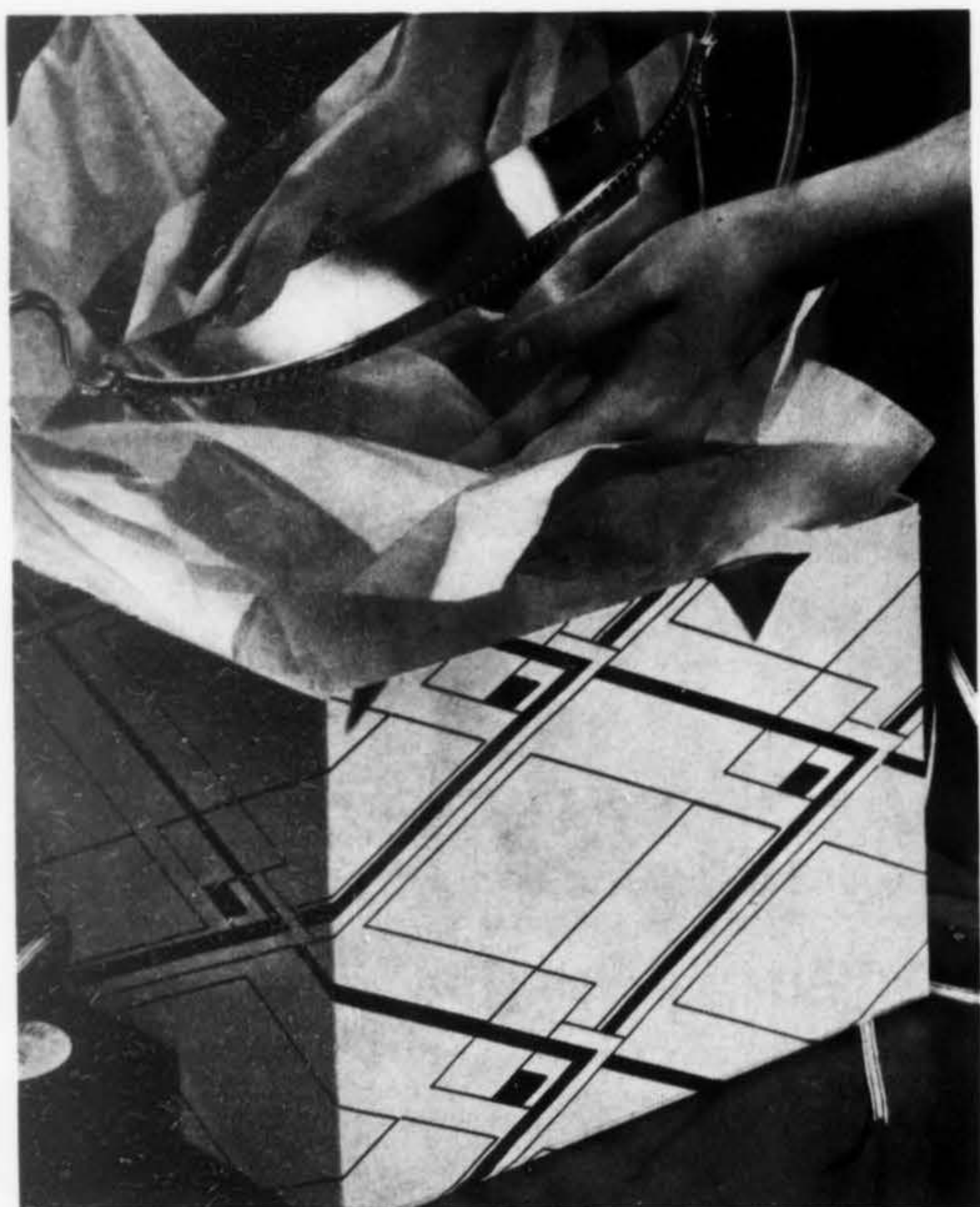
For years the name "Grosfeld House" has stood for the highest quality in home furnishings. With pride we announce our new selection of Karastan Washed Broadloom carpets in Manchu and Nanching qualities, available in a wide variety of decorative colors. You are cordially invited to visit our showrooms to admire the texture and quality of these fine Broadloom Karastan and Imperial Windsor carpets, also our new Kara-twist patterns.

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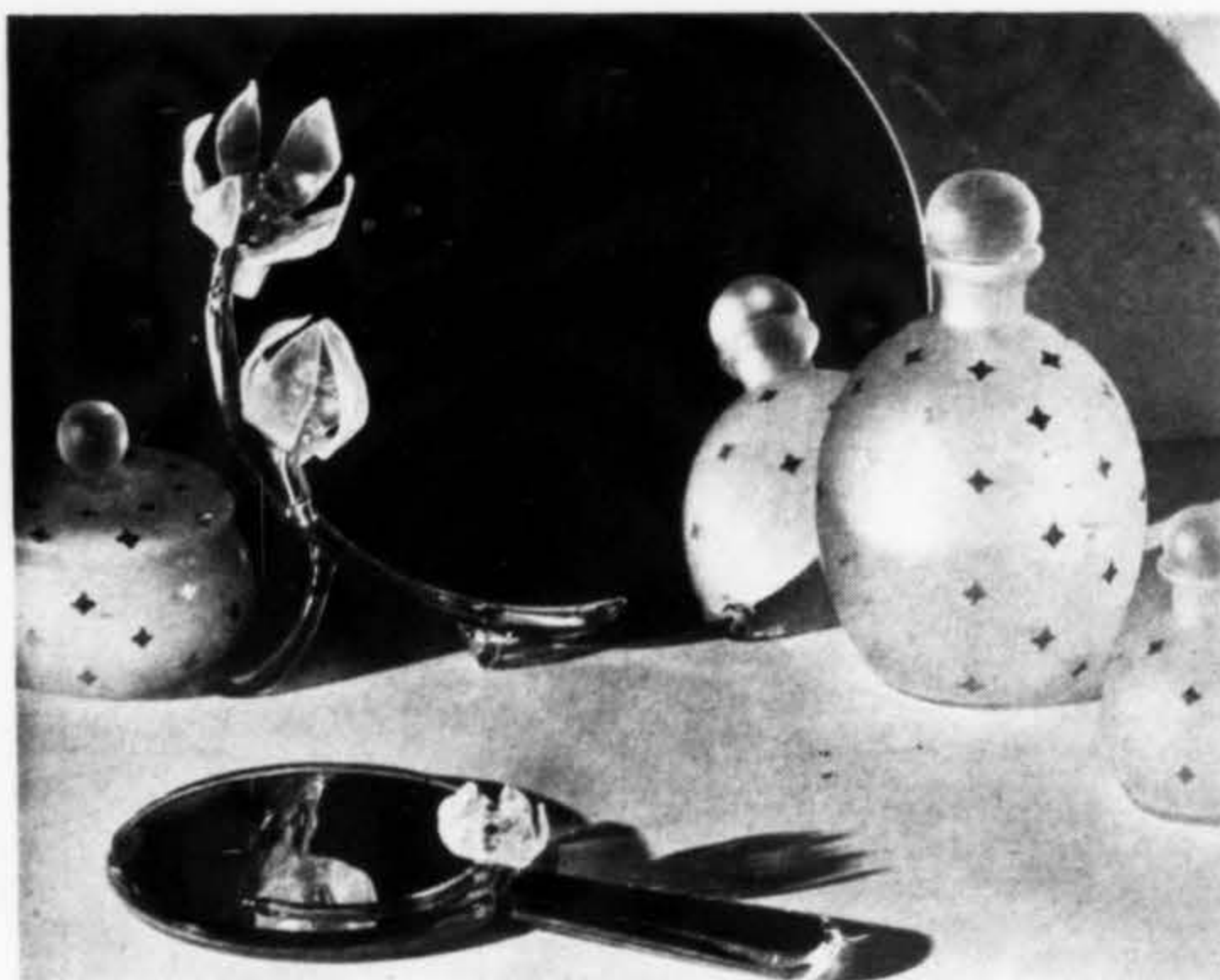
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SEVENTH STREET, FLOWER & FIGUEROA

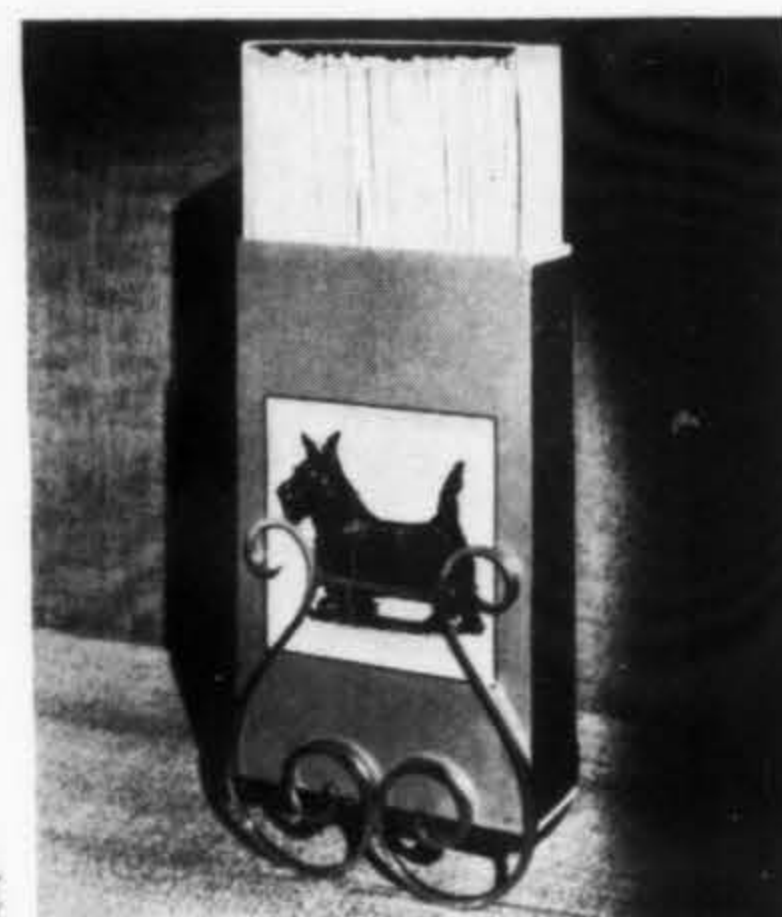
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 HOLLYWOOD

Broadway at Locust  
 LONG BEACH



Exquisite mirrored glass with hand-blown glass waterlilies on a hand mirror and a table mirror, and a frosted glass powder jar and bottles with tiny gold stars from a collection for the dressing table. From Bullock's-Wilshire in Los Angeles.

CERTAINLY every dog has his day but the modern dog must need several days in which to appreciate all the comforts and amusements planned for him. There are baskets and blankets, of course, collars and leashes, and the new round collars, warranted not to chafe the neck. New food and water dishes, balls and a bone shaped toy, also shoe sole, contrived to resist puppy teeth. Boxes of candy and, believe it or not, bottles of perfume! Sweaters and rain coats and a rack for hanging same in wood, ornamented with the owner's name.



For those who "have everything", Colonial Shops in Los Angeles suggest smart and colorful boxes of giant fire-side matches.



Peasants are not only rampant on pottery but frisk on the finest linens in handpainted designs. Every linen closet will welcome these gay additions from Bullock's in Los Angeles.

historic snuff bottles. Among the recent imports are old Chinese fans, each a picture and especially adapted for use in an intimate room. These gifts, as well as the finest examples of the art of China may be found at the store of John C. Bentz in Pasadena.

Popcorn is again in favor, but instead of ornamenting the tree it now serves as an appetizer at cocktail and bridge parties. A twist of the wrist and out pops the corn from an efficient popper from Bullock's in Los Angeles.



BOWLS, deep and shallow, are eagerly sought for flower arrangements and in the old bronze they are especially effective, nothing brings out a subtle shading more satisfactorily. The old cloisonné is also desirable in this connection and may savor of individuality when selected for one group of flowers. Chinese embroidery, brocades, priests' robes and collars are all adaptable as backgrounds, either for flowers or for a group of choice ceramics. Wall cabinets are reaching a new high in popularity and are especially favored by collectors of the small carved ivory and jade figures, and for the





**A NACIMIENTO AT PADUA HILLS**

By BESS GARNER

ONE quiet rainy afternoon in the fall of 1932 Manuel Vera sat beside the fireplace at Padua Hills and told the story of Christmas in his little town in the state of Guanajuato in Mexico. As a homesick Manuel softly sang *Las Posadas* or the songs of those seeking shelter, the Christmas plays at the Padua Theater were born.

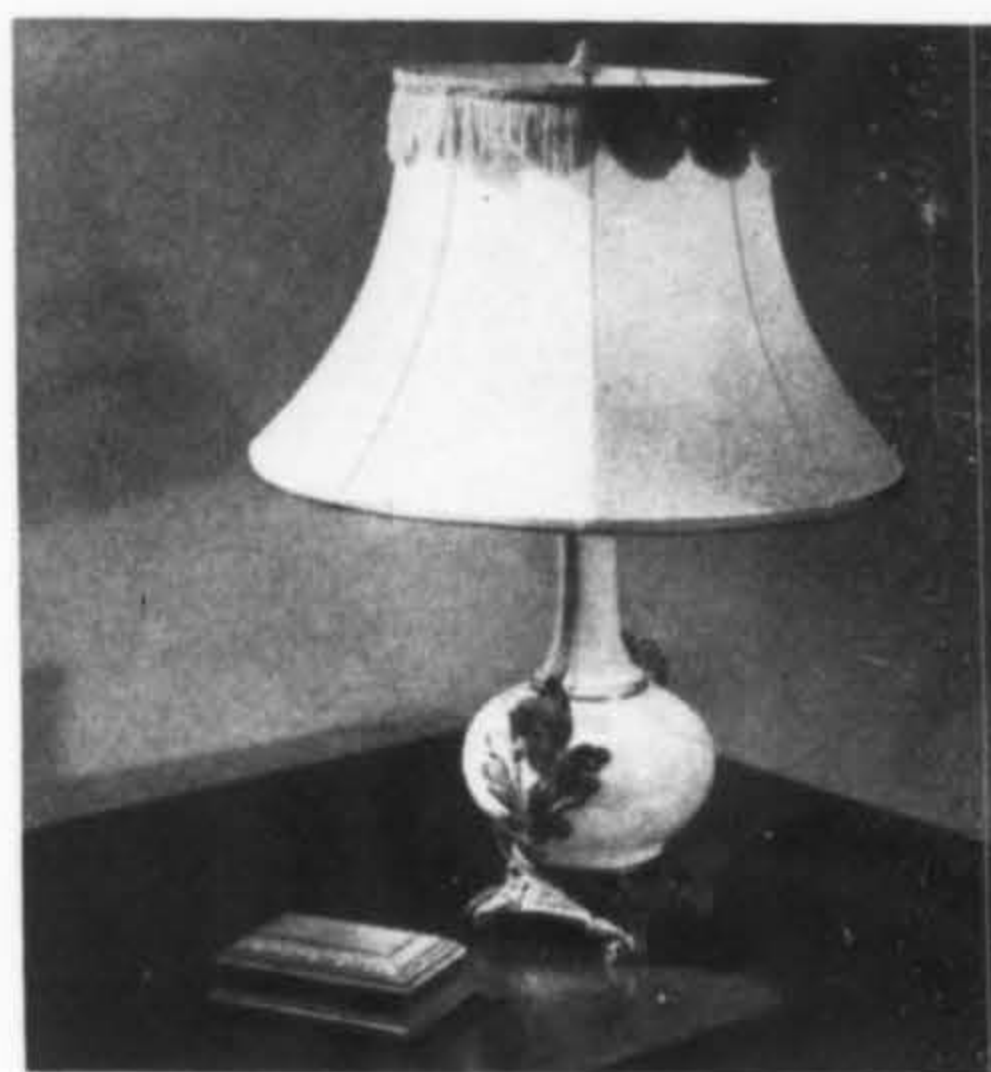
*Las Posadas* used to be sung everywhere in Mexico for nine nights before Christmas. In villages, months before, nine families agreed on which of these nights they would entertain. On each night the people were divided into two groups. The one carrying images of Mary and Joseph sang outside the house asking for shelter or *posada*, while the others sang from inside—refusing the house to the wanderers. Each night there would be a fiesta with many *tamales*. The climax came, of course, on the ninth night, Christmas Eve, when the pleas of the wanderers were heeded and the doors flung wide as all sang "Enter Mary, Queen of Heaven. Enter, Holy Joseph, into my poor house." This house, Manuel said was usually that of the richest family in the village, because the gayest and richest fiesta followed with the most *tamales* and the most beautiful *nacimiento*.

A *nacimiento*, it seemed, was a nativity scene. Within a few days Manuel started building, as he has each year since, on a frame of wood and wire covered with soft green moss from the canyon a *nacimiento* as much as possible like the ones he had built in far away Guanajuato. Some of the figures may look crude or peculiar to you, but to Manuel and Padua they are home and childhood come back.

Note by note he sang *Las Posadas* while a musician picked out the airs on a piano. That year everyone dressed saints, made animals for the *nacimiento*, learned to sing *Las Posadas*, and prepared a fiesta. To this day the paraffin ducks, modelled then, still swim in the mirror lake set amid the green moss—the same camels still carry the wise men along the little sand path or kneel in adoration. At the fiesta it seemed there must always be *pinatas*, decorated clay ollas filled with candies, fruit, and nuts. Everyone, even the chef, decorated *pinatas* and though they had to be made of cardboard instead of clay on account of accidents, we still make birds and beasts and flowers to be broken by a blindfolded person and scatter their goodies on the crowd. Nowadays we do *Las Posadas* and let a guest break a *pinata* each of the nine days, in the dining room as well as on the stage. We still scramble just as enthusiastically for its scattered contents.

In 1933 we began doing the Coloquio or Nativity play. This also was from Guanajuato—a version that Frances Toor saw and recorded in her Mexican Folkways. There it took three days and began with Adam and Eve. At Padua we use a cutting that takes about twenty minutes and begins with the shepherds. Some of these medieval miracle plays taught the Indians by the Spanish priests after the Conquest have actually survived almost until today in the remote villages. The stage set still often has Belen or Bethlehem in place of the heaven of European Church plays of 1200 A. D. and the gaping

(Continued on Page 35)



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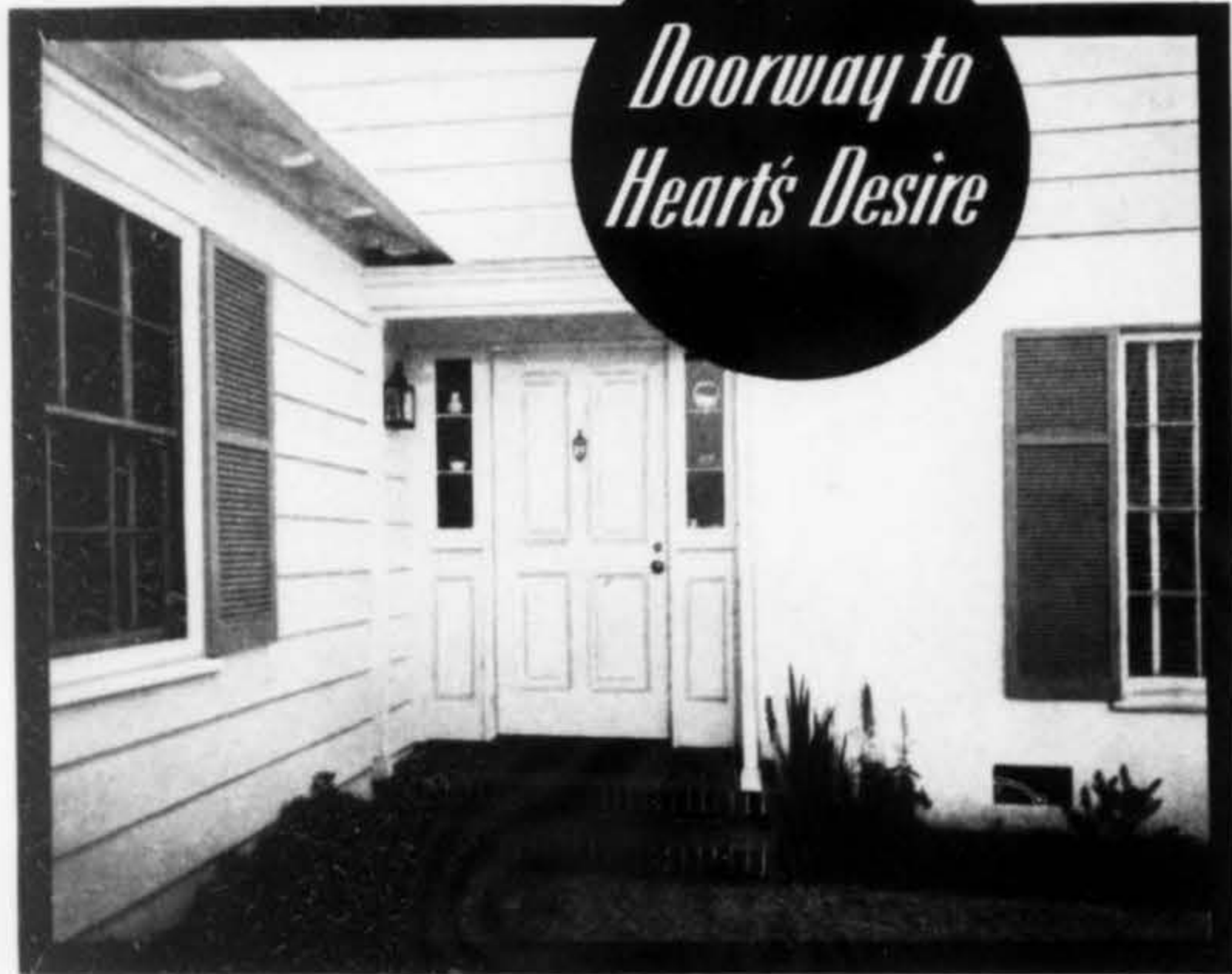
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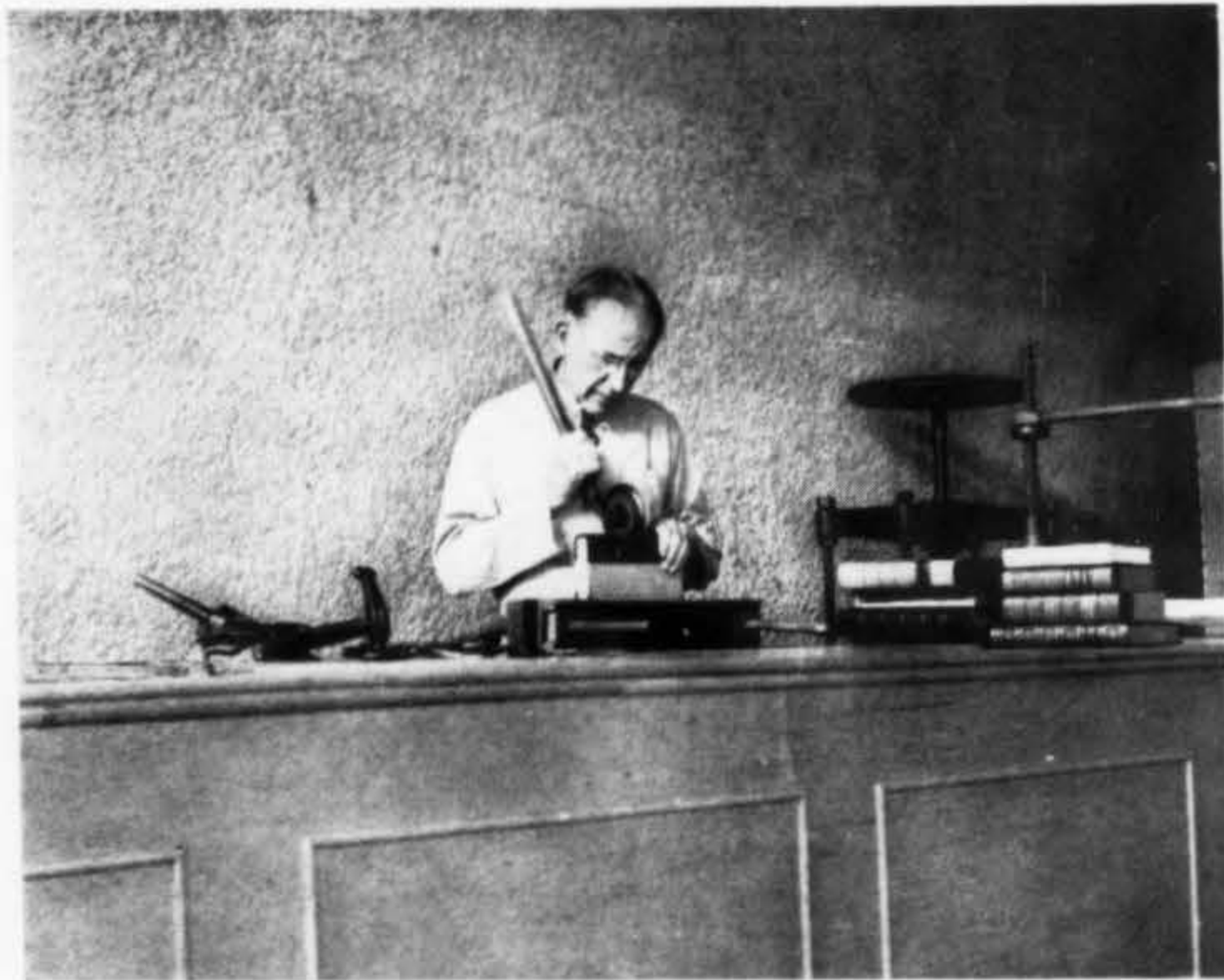
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### FINE BOOK BINDING

By CHARLES W. MALOTTE

**T**O GO back to the early history of fine book binding and to the foremost craftsmen during those years does not interest me particularly, for I do not believe the old practices play much part in the art of fine book binding today.

The early book binders, of three or four centuries ago, did not worry about how artistic their work would be but made every effort to bind their books to last indefinitely. I have discovered this fact in my work of re-binding and restoring old and valuable books.

It is most interesting to see in these very old books the methods used by the early craftsmen; some are very crude, but some show neatness in construction and a touch of artistry in decorations.

Much could be said about the origin of decorated books and the beautiful fore-edge paintings that were used, together with gold edges, etc., but space will not permit. In passing, however, I might say that many of these beautiful decorations have become practically a lost art because of modern costs and the lack of appreciation for those fine things that could be put on a book.

The materials used by the very early book binders have, in most instances, withstood hard usage and atmospheric changes to a remarkable degree. I doubt very much whether our modern materials that go into the making of a book will equal the test of the materials used in those days. Especially is this true of the paper on which the books were printed.

It is a delight to examine the texture of some of the fine old handmade papers and marvel at how well it has withstood the thumbings of so many years. Of course, mass production in those days was little thought of. The printer and binder went about their task of producing limited editions according to the equipment at hand. They usually did a good job because costs were low, and profits and overhead were not taken into consideration as they are today.

I am particularly interested in modern fine book binding, and I doff my hat to the few in this country who are endeavoring to do excellent things. You won't find those craftsmen in large plants, where the wheels of book making machines are grinding out thousands of books each day. But if you look in some of the out-of-the-way places, in small quarters, you can find him—spending hours, perhaps days, to create one fine book binding. This man is a craftsman, and one encyclopedia has placed fine book binding as the greatest of all crafts.

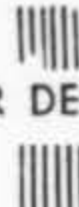
There are so many things that this craftsman must be able to do, in order to create and bind a beautifully bound book. He must be an architect, a construction engineer, a designer, an expert needle worker, a mechanic, a worker in leather and gold leaf, and be able to overcome the many problems that arise in the making of a fine book.

There are many worries that come to the book binder. He wonders why so few people can visualize the efforts he puts into his work, and why so many undervalue his hours of labor; but I suppose it was always thus.

The average apprentice in the commercial book binding establishments of today acquires very little real knowledge of how and why things are done. He is usually put at a routine part of the work, mostly on a machine. He could not construct, bind, and finish a beautiful book if he spent his lifetime at such work. What information he does get comes from some one who knows little more than he.

There are, however, men who can and do teach fine book binding and would be willing to take an apprentice. But the average youth wants to learn something that will bring him quick returns, and one can not blame him for that. Still, there are some who long to do fine things with their hands, and I find in my pupils, both men and women who study book binding and leather work, the desire to create and make things in which they are most interested. It is a pleasure to watch their progress.



  
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**WHY LITTLE LAMPS?**

By BETTY GILMORE, A. I. D.

YEARS ago, in the upper hall of my grandmother's home in Warwick, New York, there stood a mahogany card table. Above that, I recall, was a hanging shelf on which was congregated a rather varied and un-talkative society of oil lamps, all sizes and types, some of pressed glass, some of milk glass.

I wish I now possessed that collection, but instead I have gathered together another family of lamps from various nooks and corners of the world. There is no great monetary value to the collection I have assembled, for only three of the lamps are more than centenarians, while the others are a mere sixty or seventy years of age. Whale oil lamps are of more value, although not nearly so amusing. In the Philadelphia *Advertiser* in 1840 we find a sketch of one of the lamps, under which is announced: "Lamps for sale, for use in sickrooms, bedrooms and for babies."

Every factory making glass made lamps also. At Sandwich in 1840 large and small lights in opalescent and clear glass were advertised. In 1830 the Jersey glass company broke the news of "Small lamps in clear flint glass, and some deep blue, as well as some elegant ones in opal."

The story of the oil lamp is a most interesting one, a lengthy one, and only a few highlights can be noted here. The oldest lamp yet found is at least 6000 years old and is made from a conch shell in which the fats of animals or the oil of olives were burned.

The betty lamps were open receptacles to hold oil on which floated a crude wick supported by a spout. Centuries later, men learned to cover the top of the lamp, except for the spout and small hole through which to pour the oil. The betty lamp, brought to America on the Mayflower, was the type used by the early colonists. Frances Clarey Morse, in her book, "Furniture of the Olden Time," has a picture of her collection of betty lamps.

With the advent of whale oil, glass lamps were made with a round wick. Benjamin Franklin boasted how he contrived a superior lamp of two round wicks in which whale oil could be burned.

In 1785 M. Legers of Paris introduced the flat wick and a spur wheel for adjusting the wick and regulating the flame. (The first lamp on the third row has this type of fixture. The chimney does not match the lamp and was evidently added at some later date.)

In 1786, Argand, a Swiss chemist, invented a burner consisting of a flat wick in a circular tube and quite by accident also discovered that a broken glass bottle which he held over the flame made it more brilliant and steady. This was the first of the glass chimneys.

In 1865 the double burner having parallel wicks became popular, and the highest development was the student's lamp with a special reservoir above the wick level—and in which was likely burned the proverbial "midnight oil."

So, to add to my collection, I'd gladly give new lamps for old—and large lamps for little lamps.

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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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# RUNNING FIRE

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By MARK DANIELS, A. I. A.

## THE TROUBLE WITH LYING

This letter arrived today.

"Mark Daniels, Editor

"Sir:

"Nearly twenty years ago I saw an article and photograph of the Major John Wesley Powell monument on the brink of the Grand Canyon, with a caption stating that it was your design. Now I hear that at a recent round table of notables you were asked what you thought of the monument as a work of art—and you said 'I don't know. Is there such a monument?'

"How about it?

"Also, in view of the wide spread interest in the Grand Canyon, due to the current scientific expedition to the top of Shiva Temple, why not publish a picture of the Major Powell Monument?  
Edith Robertson"

"It was like this, Edith Robertson. The round table incident is true; so was the published article, contradictory as that may sound. If my questioner had said 'The Major John Wesley Powell Monument' I might have remembered it—much in the same way that you might not remember Bill Smith but would identify William Weddington Smith at once. So, having denied my creation once, I was in a fix, for I couldn't go back and say 'Oh, yes, I had forgotten, but I really designed it.'

The trouble with lying is that you have to stick with it.

## A PROPHET IS NOT WITHOUT HONOR

WITHIN the short space of one week I've seen two exceptionally beautiful buildings, each of them totally different—except for one small thing.

I traveled about a hundred miles from San Francisco to see the first, and, very fortunately, with the architect whose sheer ability had turned out one of the most exquisite country homes I have ever seen. The present owner graciously showed us from cellar to garret, and during the showing he repeatedly pointed out the clever treatment "he" had given this or that particular room or hall, and all in all he very definitely left the impression that "he" was quite unusually clever in all things pertaining to beautiful villas.

On our way back to town, my architect friend wondered audibly why owners always claimed the credit for exceptionally good plans. I remarked that such behavior was really a fine tacit compliment.

The second building I saw was one of San Francisco's edifices. I had the good fortune to be taken from basement to roof by a member of the building committee, who had worked long and hard to make the building one of the City's finest.

Its beauty was apparent and I grew enthusiastic about the ensemble. Just as we were about to end our tour, I asked, "Who 'did' this building?" Here's the one small resemblance in the two buildings—my host replied, "You know, I'm damned if I remember!"

## BEDAUX OR BAEDEKER?

WE ARE all pretty well fed up on the doings, or undoings, of the Duke of Windsor. The press comment of his warmest admirers in the United States is shifting from hot support to mild indifference and, at times, annoyance.

So long as the Duke's activities were confined to his relations with his own family and countries of Europe, we in the United States had no business getting all hot and hiccuppy about his

conduct. Our only excuse was that we were fond of him and that he gave up a throne to marry an American woman, which was small enough excuse for all the typographical lather we rubbed up.

Nor was the discovery that he made many mistakes, when he finally was on his own, the cause of the lowering of our barometer of affections. What he did was really none of our business. But when he selected one of the bitterest enemies of American labor to courier him through the United States to study housing conditions amongst the laborers of this country, that mistake did become our business. That was not cricket, and the publicising of it was worse.

The loss of Mr. Bedaux as a mentor in the study of labor and housing conditions in the United States may be a bitter blow to the Duke. If it is, he can console himself with the thought that there is the future chance that he may get Haile Selassie to guide him through Italy.

## ALL ARE SISSIES

WE WERE standing on the terrace of Mr. Hearst's castle at San Simeon. The sun was setting behind a wing of one of the quarter of a million dollar cottages in the foreground. The calm sea rolled away in a stretch of color that started in purple and ended in gold. The azure sky was splashed with copper, gold and silver. That smashing scene went far to explain why Mr. Hearst spent a great fortune there.

We were all struck dumb. Some of us were all but powerless to move, but there was one of us who shifted his weight from one foot to another as though he were in pain. Finally he turned to face us and, with a sigh, said "Titian was a sissy."

## WEDDING HELLS

ALL the hell of marriage is not visited upon the wedded. We also suffer who only stand and wait.

On hearing that someone has eloped to Reno instead of conscientiously, if nervously, awaiting a prepared wedding, the first thought is invariably "why"? Having been calmed and convinced of the fact, you become mildly enraged at the injustice of not being able to go to the reception, drink their cocktails and celebrate the holy wedding. Then comes etiquette, creeping up on your plans, throwing them aside and making you wonder what is the correct thing to do. Should you stalk around looking for silverware and make up for your part of the formal occasion that was to be—or should you send flowers, cigarettes (which they probably really want) and an unintelligent card saying "Reno and bust" or "happy holiday"?

Then, of course, you have a lot of semi-speeches of congratulation prepared for the wedding and now you have to discard them and start bubbling something about surprises, good luck and "hope you don't repeat the trip". But the problem of celebrating is the worst one—you can't go dashing up to the newlyweds and say "let's have a party in honor of your having gotten married"—lots of people have gotten married and nobody rushes around telling them to have parties because they got married once or twice. No, you know it really calls for some action of an indeterminate and undeliberate nature. But you can't approach them with the problem—no sir, you crawl off with someone else in the same boat and decide thirstily, it was inconsiderate. The net result is that you think they shouldn't have done it even though you don't think you'd have the guts to go through with a church wedding yourself.

## TEARS FOR BEAUTY

I AM not a cry-baby although, at times, I find myself blowing my nose without the slightest sign of a cold. But there are those who have not my manly emotional control—whose lachrymal glands are on a hair-trigger, so to speak, and it is on behalf of these weaklings that I plead for mercy and protection.

About a fortnight ago, at a week-end gathering, Eva Gruninger sang for a dozen of us. With that unpremeditated generosity that I have observed in every great artist I have ever met, she sang for more than an hour. Arias from Wagnerian operas were followed by Sinding's delicate "Sylvalin", then Rummel's glorious "Ecstasy" and Buhm's great "Calm As the Night."

Most of us had taken repeatedly to wiping our glasses when Miss Gruninger began, in soft viola tones, Dvorak's "Songs My Mother Taught Me". Soon all our heads were bowed. When she finished no head was raised—there was no applause. Finally I glanced up and saw tears rolling down the cheeks of a man who looked like a big game hunter. Then the spell was broken with a dozen sighs as the man, unashamed of his tears, said "Miss Gruninger, if you ever wring men's hearts again with that song, I shall turn you over to an officer of the SPCA."

I did not hear her reply. I was blowing my nose.

## A LONDON LETTER

From London comes another letter from Mr. H. Donald Hope.

"I am under the disadvantage of not having seen any of these cheap magazines which Mr. Mark Daniels referred to, but I gather from his remarks that they are more vulgar than pornographic.

"Mr. Daniels is evidently a crusader, and while he takes exception to my surmise that he is a bit of a Puritan, it seems to me that he would be on safer ground if he attacked these magazines for their vulgarity rather than upon moral grounds.

"If their effect upon the morons is to promote murder amongst themselves, surely this is to the public advantage, and as to rape and incest, well, surely they should be allowed a little quiet fun sometimes amongst themselves.

"I did not know that there was a rapidly increasing number of criminal attacks upon young girls, and I should have thought myself that the young girl in California was very well able to take care of herself.

"Anyhow, I am sure I am really in agreement with Mr. Mark Daniels' views on these vulgar magazines, and I admire the vigour with which he conducts his attack.

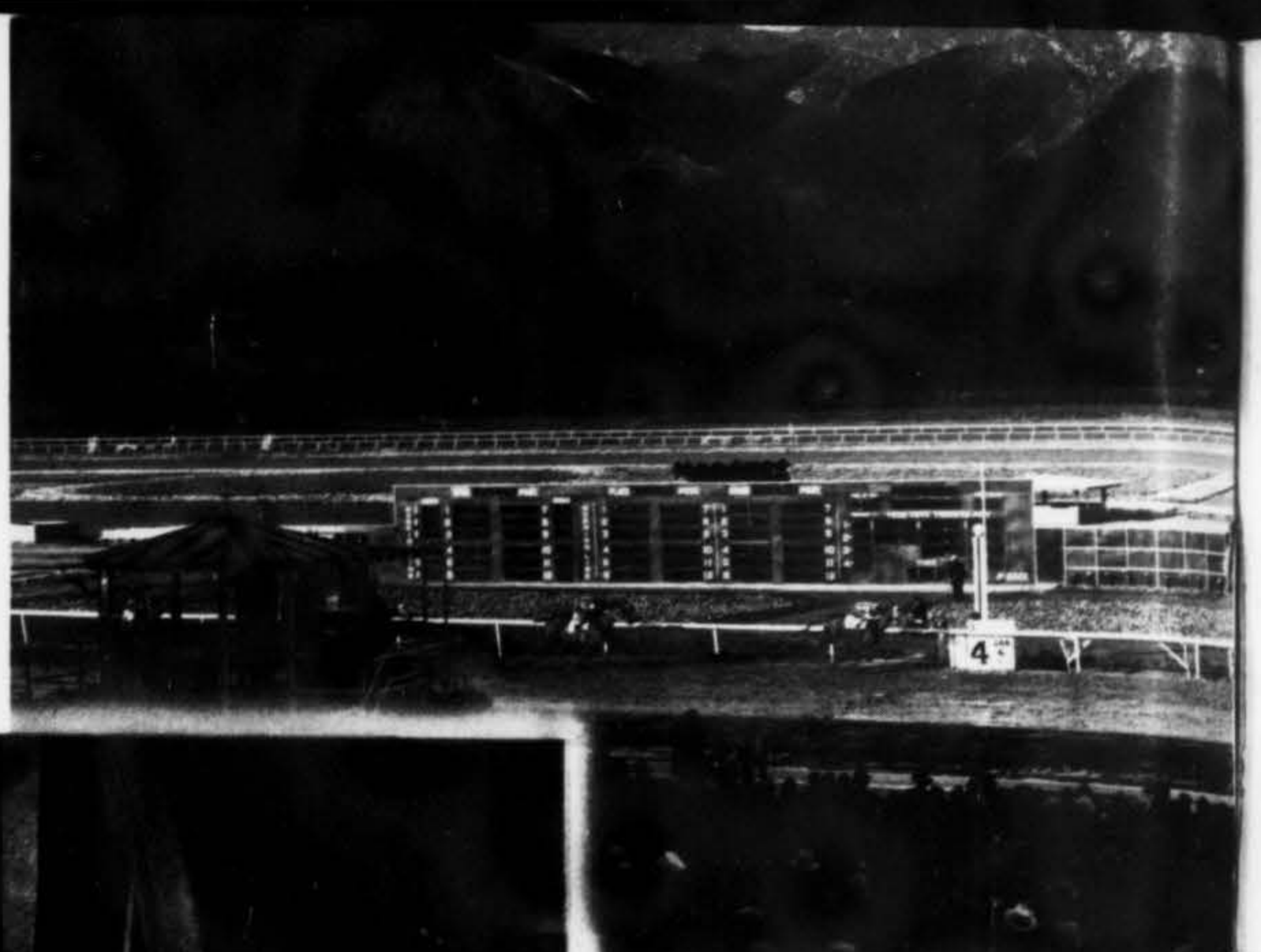
"As to a title, why not 'Vulgar Magazine Covers Promote Rape, Murder and Incest'? I am no journalist, and this heading may be a bit too long, but it should certainly excite interest."

## REPLY

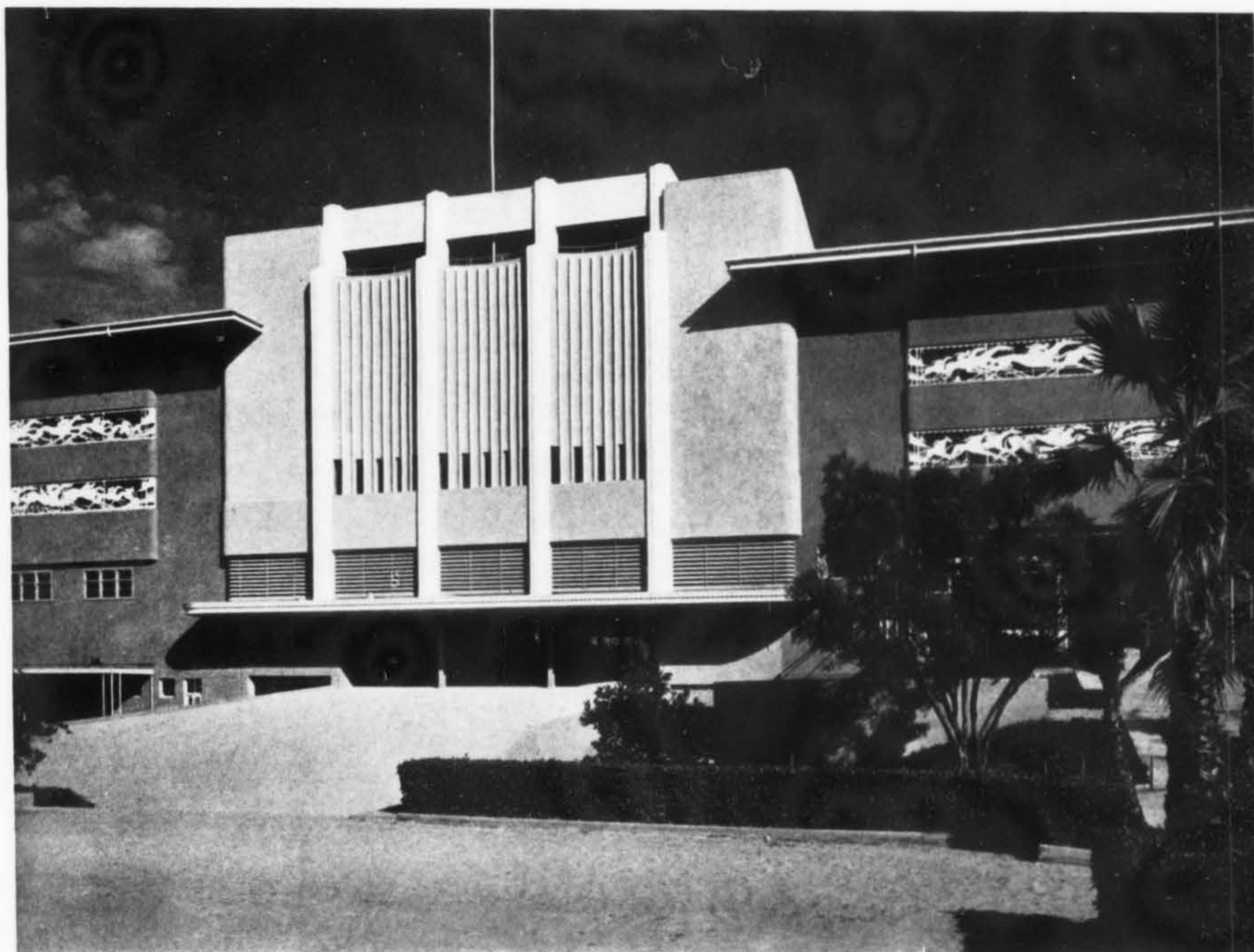
YOU are right, Mr. Hope, in your thought that the nasty magazine covers are more vulgar than pornographic but the relation between vulgarity and pornography is much the same as that between whiskey and drunkenness—one leads to the other. And your observation that murder amongst the morons should be promoted for the public good would hold good in any country except ours, where we form such habits so easily.

Your comment upon the ability of the girls of California to take care of themselves is an earned compliment, but even the girls in Hollywood are not capable of self-protection at the age of twelve.









This year Santa Anita rejoices in extensive additions which blend so perfectly with the former buildings that it is difficult to distinguish them. The beauty of the entire plant confirms the skill of its architect, Gordon B. Kaufmann.

## SANTA ANITA WINS AGAIN

By ELLEN LEECH

THE speed of the football squad, of bicycle racers, midget drivers, and the latest type of automobile, is all forgotten when the season opens at Santa Anita and the horses come thundering down the track. On December 25, with the opening of the fourth racing season, horses become paramount to many people—and to a number who never follow the records made at other tracks, not even at other California tracks, Bay Meadows, Tanforan or Del Mar. To these people horse racing remains the highest type of sport, and to them the race is the thing. They may place wagers through the machines or among themselves, but it is the visual experience they want; they delight in watching the horses run and to them a bet with a bookie at long distance would have no meaning. It is something even to lose at the track but to follow the course of one horse, to see him lose place at the first quarter, then recover, round the turn on high and win by a whisker, that is a breath taking and breath restoring experience.

The approach to Santa Anita Park heightens the anticipation. Even the duller must quicken at the first glimpse of the plant as it rises from the valley silhouetted against the mountains. Nor does the interest in the physical surroundings lag with the entrance. The Turf Club and the grandstand are designed to provide ample space for large crowds, while the parking area is unusually generous. The foothills in the background are rich in trees, many flowering varieties have been added, the thousands of blossoming plants and shrubs make a garden of the infield, climaxed by a sunburst of color at either end. The stable area is included in the beautification and there the young pepper trees recall old California days, while on the fences the honeysuckle vine creeps and clings.

From whence come the horses that make all of this possible, the stars that flare by day, bringing life and light to the Park. Some of them are sired in California. W. H. Hoffman has a very good stable at his Las Casitas

Rancho in Ojai Valley, and to it he has recently added Crusader, one of Man-o'-War's greatest sons. Under an arrangement with Samuel D. Riddle the horse comes to the ranch on a lease and brings in one of the finest breeding strains in America, that of Fair Play. Bing Crosby is building up an enviable stable at his country place in Rancho Santa Fe, near his Del Mar track. Here the colts are pampered but well trained and if one is off his feed it becomes a matter of moment to the entire community. Neighbors rally around with offers to sit up with the youngster or do other chores while the hostlers rally all available remedies.

Two owners of good stables are not trained horsemen, had no previous relations with strains and breeds but made their fortunes in the automobile business. Charles S. Howard of San Francisco, the owner of Seabiscuit, had no connection with any stable until two years ago. The horse family meant nothing to him, other than a bowing acquaintance with the





Photographs by Carroll and W. P. Woodcock

When the winner comes up at the three-quarters, he probably will be oblivious to the new grandstand which will seat ten thousand more devotees, but the ten thousand will be there and likely a second ten thousand standing close to the fence to catch his colors as he whizzes by. The new addition will also provide additional betting facilities to the relief of those who watch the odds to the last parade. Under the direction of Tommy Tomson, landscape architect, the planting has been greatly augmented and each year will see it more luxurious so that Santa Anita is due to become a floral paradise.

polo ponies his sons rode. He bought his first horses in Saratoga but kept his stable to a modest size. When his horse, Coramine, developed into a stake winner he decided he wanted a handicap winner also and secured Seabiscuit, thereby earning more than a hundred thousand dollars in purses. The horses of Dixiana stable, owned by Charles T. Fisher of automobile fame, come from Lexington, Ky., and among the eighteen at Santa Anita are several entries for the big Handicap to be run February 22, the George Washington Birthday holiday. Lawrence Barker devoted years to directing attention to the furnishings of the American home, but now his principal interest is in the red and gold silks of his stable. The silks flash on the backs of imported Chilean horses of which he has great hopes. He inspects the try-outs in person in the early mornings, abetted by Mrs. Barker who superintends the planting of the calendulas in the proper shades along the stable lanes.

With each season new members of the movie colony enter the game. In the very

beginning the interest and loyalty of Hal Roach helped to make Santa Anita possible. Joe E. Brown was among the first to enter the field seriously and his Argentine horse, Casabelito, is to be reckoned with this season, having recently won the Yerba Buena Handicap at Tanforan. Al Jolson and his wife, Ruby Keeler, own horses and rarely miss one day of the meet. William Goetz, vice president of 20th Century-Fox, is the owner of Enchanted and Count Edward. Can't Wait, a touted winner, is the property of Myron Selznick, and if David O. Selznick was not so busy preparing to film "Gone With the Wind" he probably could be induced to enter a colt under that cognomen. Imported Irish runners carry the silks of Raoul Walsh, cinema director.

The real gratitude of the attending crowds should go to the less known youngsters, to the great mass of the horses that make up the everyday cards, rather than to the few that attain handicap honors. They are privates in the great army of runners, they make it possible for the great horses to have the oppor-

tunity to show their mettle.

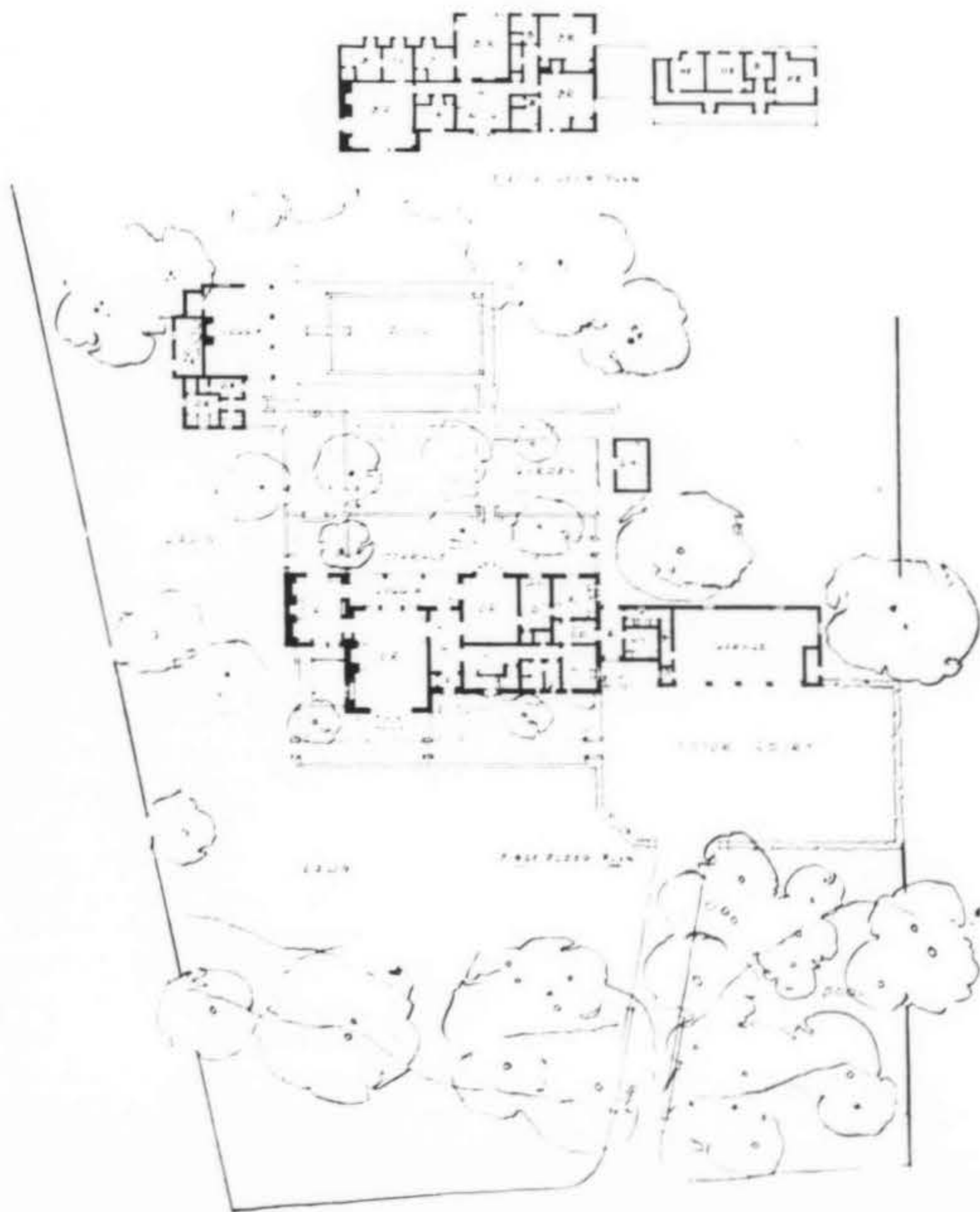
The social aspects of the meeting increase with each season. There are always luncheons preceding the races, buffet service at the clubhouse and on the terrace is the rule all during the day, while dinners, formal and informal, mark the weeks. The traditional function is the Santa Anita Handicap Ball, given by the Turf Club members for the visiting out-of-state horsemen on the evening of the big race for the presentation of purses, and is held at the Ambassador hotel, Los Angeles. Early in the season the Post and Paddock dinner and ball is held at the Huntington Hotel, Pasadena.

Superlatives so frequently rule in California that it is quite in order that at Santa Anita the great handicap should again be announced as the world's richest race and thus fittingly close the 56 days of racing. The Santa Anita racing season opens December 25 and closes March 12. The Santa Anita Handicap, \$100,000, is run March 5. The \$50,000 added Santa Anita Derby marks Washington's Birthday, February 22.





Photographs by Fred Dapprich



THE RESIDENCE OF  
MR. AND MRS. ROBERT PRINGLE  
Bel Air, California

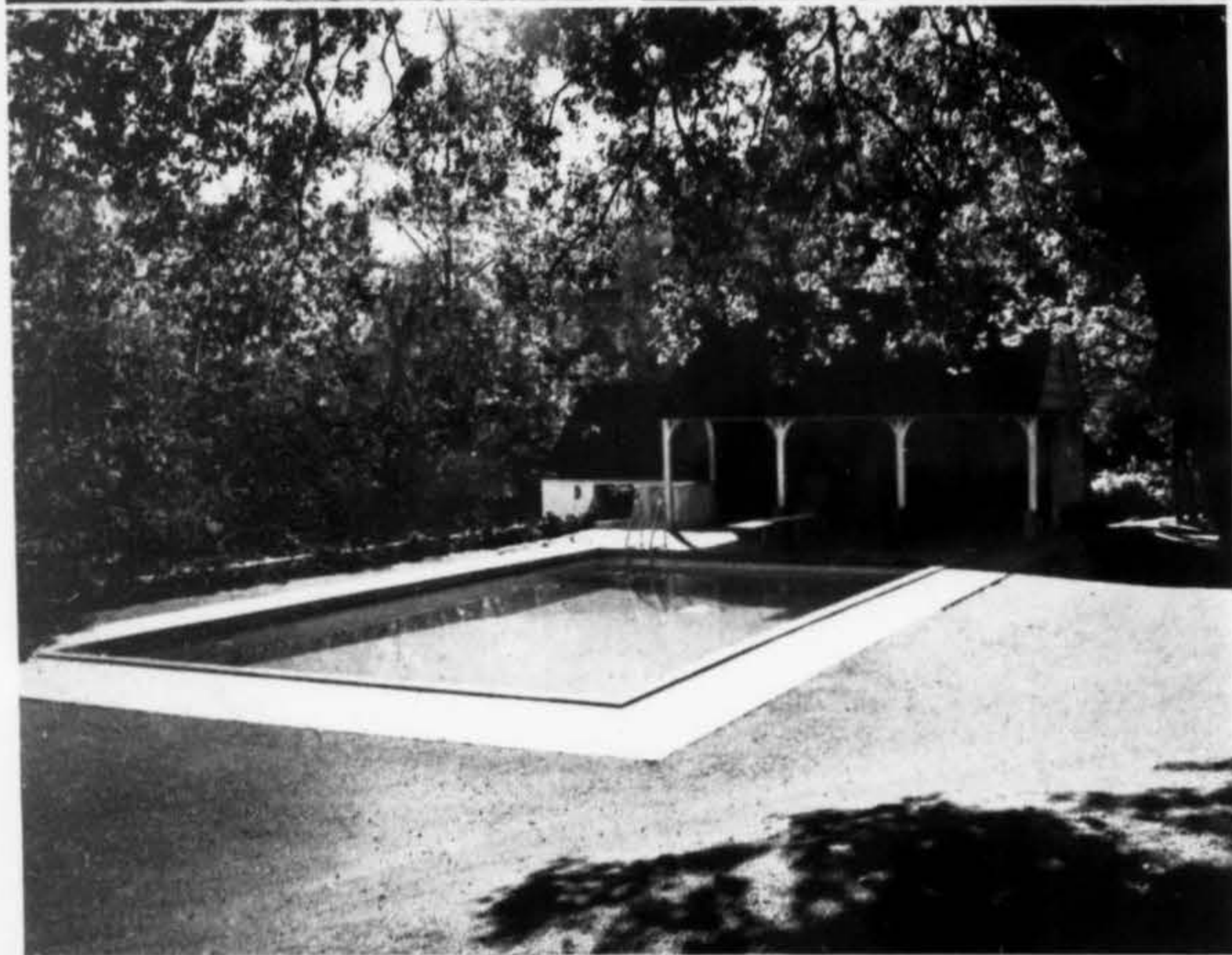
H. ROY KELLEY  
Architect

KATHERINE BASHFORD AND FRED BARLOW  
Landscape Architects

SIMANK-SEARCY  
Interior Decorators

Situated on a large estate in Bel-Air this spacious, comfortable home affords many facilities for a pleasant enjoyable life within its own confines. The exterior of concrete masonry has been painted an off-white including the casements and trim. The front door, however, gives a royal welcome in cobalt blue.





The entrance hall runs through to the loggia which is furnished in browns, yellows and coral with accents of blue. The attractively modern bamboo furniture is upholstered in tweeds and rough-textured materials. Even the flowers of white and yellow must be of the proper shades. The sheltered loggia opens onto the lovely terrace paved with brick and surrounded by low masonry walls painted white. The terrace in turn flows into a beautiful garden beyond which are the swimming pool and bath house. The dressing rooms and the furniture around the pool are white and bluegreen. Sail cloth is very appropriately in evidence.

In the recreation room—designated for men—sturdy, comfortable furniture and masculine colors of cream, brown and vermilion have been employed. The walls are whitewashed, the early American furniture is oak—the rug a mixture of brown and beige wool. The broad beam across the fireplace simulates wood and is decorated with a row of useful brown luster mugs—maybe they are used for good old-fashioned cider. Equipped with game tables the room offers an excellent hideaway for sunny as well as rainy days.

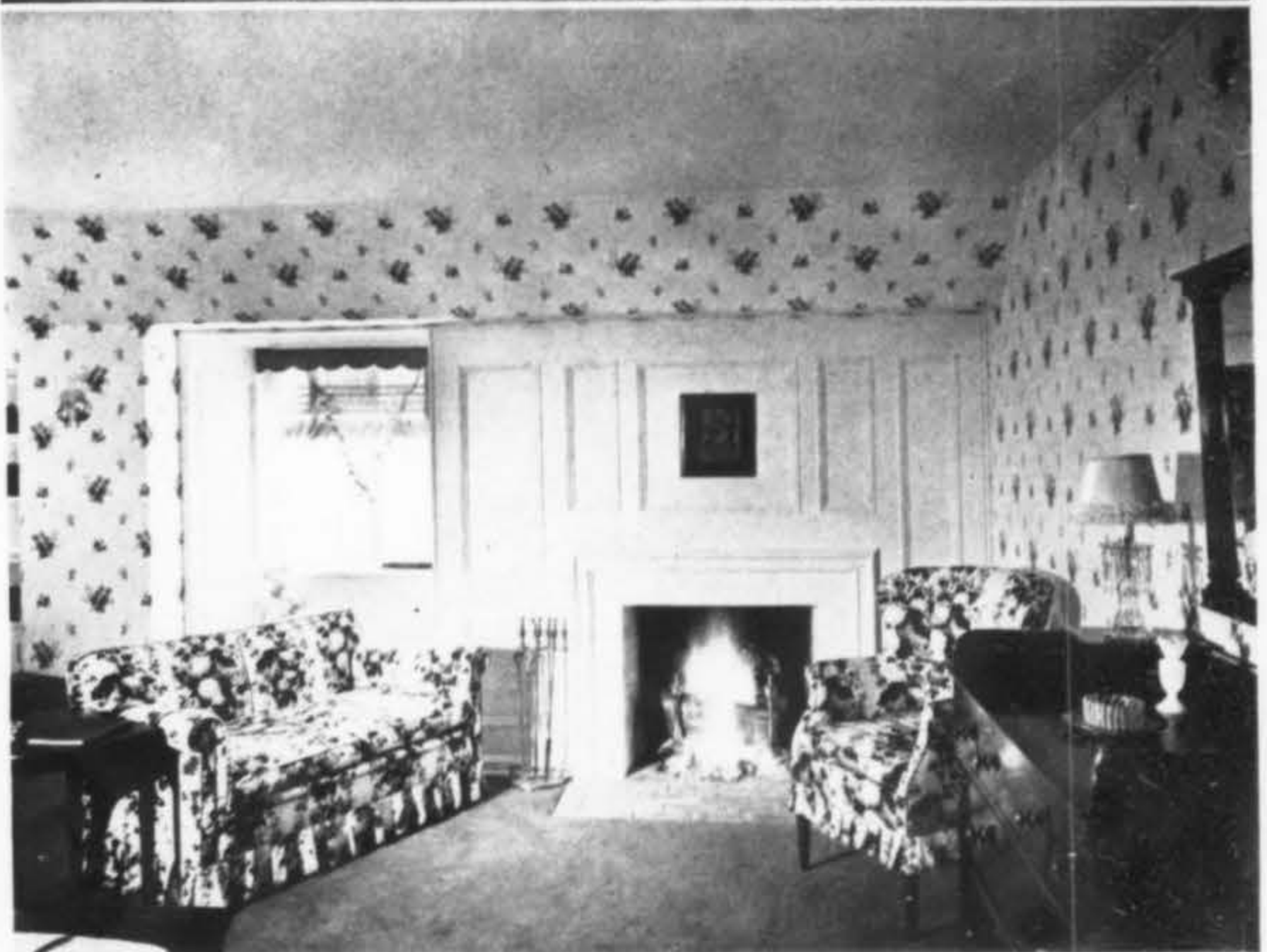




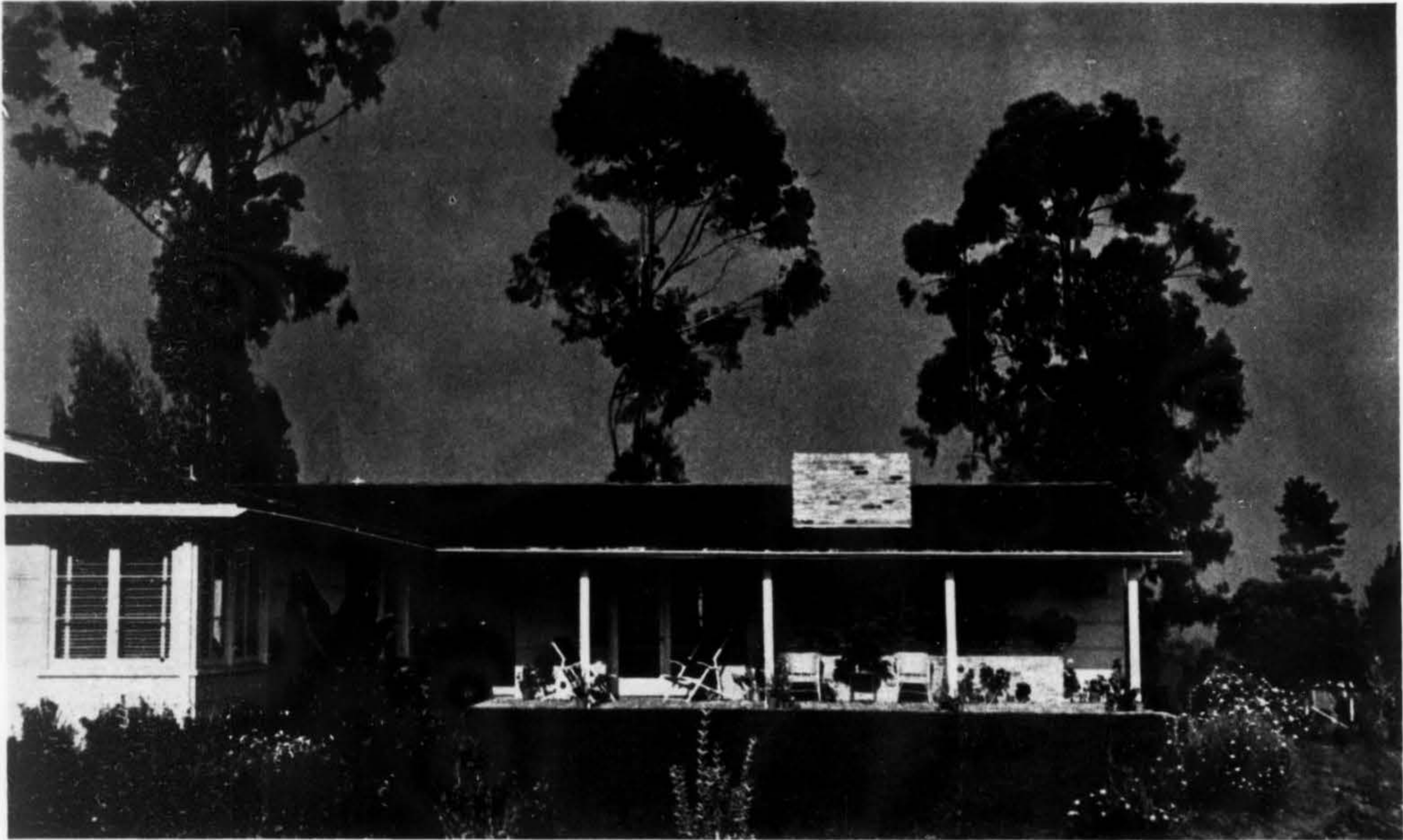
In the living room the wooden ceiling has been painted but rubbed to show the grain of the wood. The paneled walls are off-white, the rug a heavy-textured beige and the drapes a bluegreen chintz with deeper bluegreen and cream roses with touches of mahogany color. The same material is used to cover the love seat. The large sofa is upholstered in a handloomed homespun of shaded bluegreens. Accenting colors in the room are oxblood and yellow. The sconces are of hammered brass, the fireplace appointments are of aged brass, and the little clock in its sunburst frame of pine tells the time of day.

In the library is another hospitable fireplace over which hangs an old painting by Winter. The rug is the same textured beige, the walls are off-white, the sofa covered in a faded blue, beige and red linen. The rest of the furniture is covered in homespuns and ivory leather. The lamps have shades of rough linen bound in old red. The drapes are unlined wool with a heavy wool fringe in old blue and red. The globe invites study, but the books look undisturbed.

Upstairs in the master bedroom is a cozy corner by the fire. A comfortable sofa and large roomy chair are covered with a chintz of blue, green, yellow and beige on a white background. The rug is a pale beige, the bedspread cream-colored raw silk, the woodwork is painted an off-white and the wallpaper is green and white in an unobtrusive pattern which does not conflict with the chintz. The curtains of net are bound in green and the cornices are a solid bluegreen. Accessories are early American crystal and milk glass with small touches of cherry red as accents.



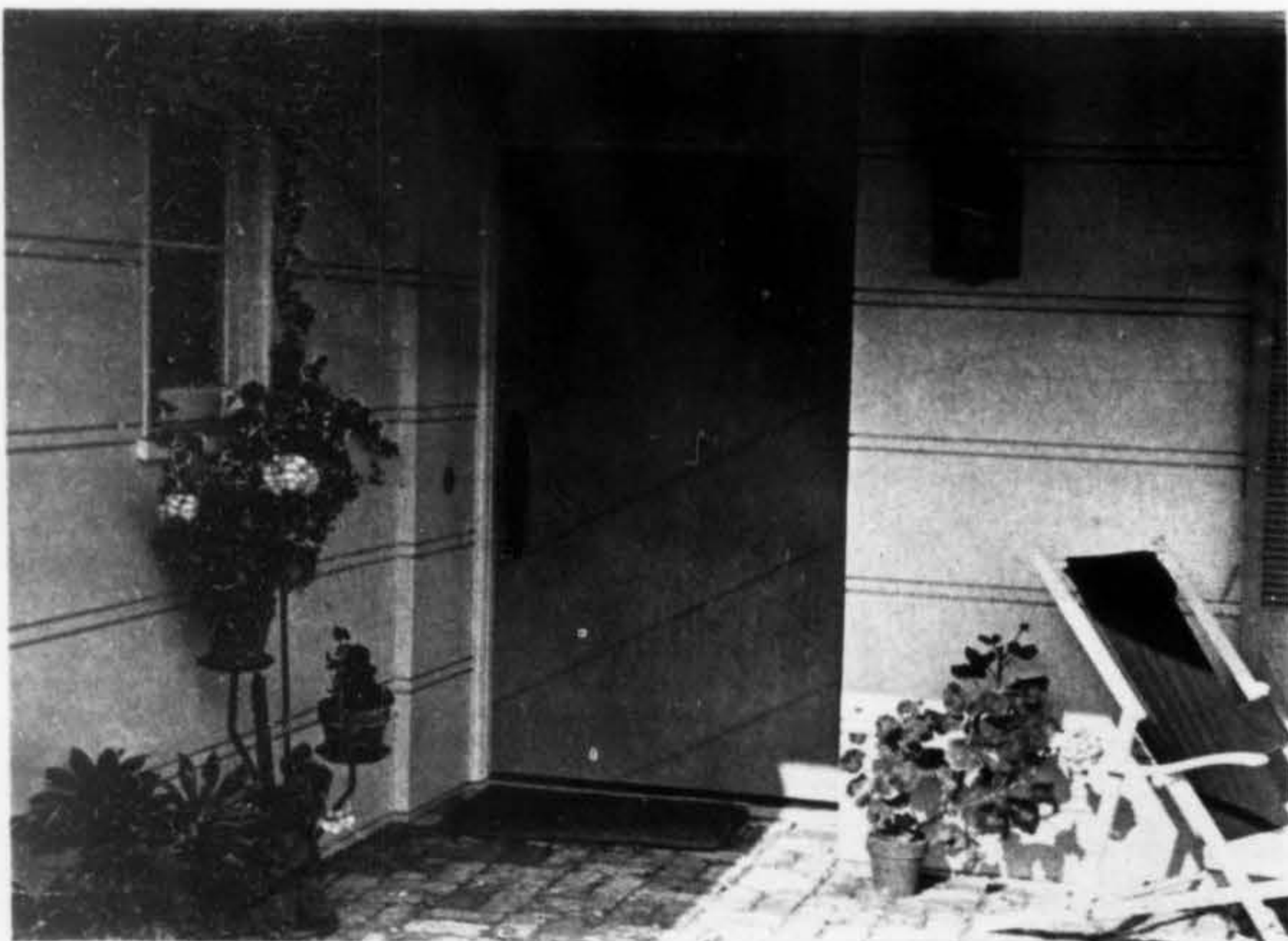




THE RESIDENCE OF  
MR. AND MRS. EDGAR O'BRIEN  
Atherton, California

MARIO CORBETT, ARCHITECT  
THOMAS D. CHURCH, LANDSCAPE ARCHITECT

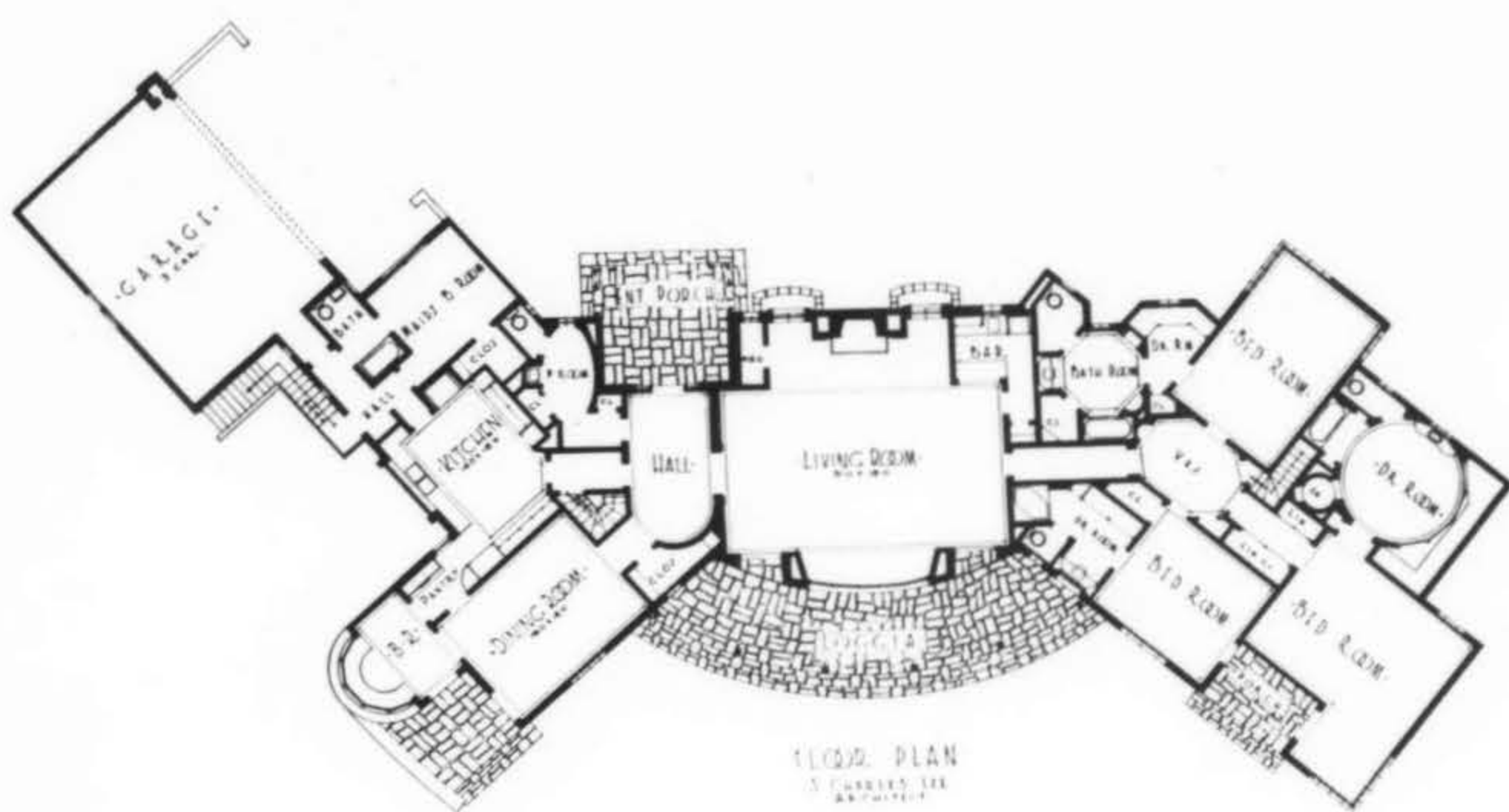
A California-Monterey house that has been modernized with corner windows and low horizontal lines and is constructed of 20" wide grooved redwood siding over heavy insulating building paper, which in turn is over heavy wood sheathing. The roof is of shakes. Colors are oyster-white with mustard-yellow blinds. Built on a two-acre plot on a hillside, the garage is in the basement, the service yard in the rear and badminton courts are on the side. The view of the Santa Clara valley is magnificent and the large windows in the living room are oriented to catch this view, while lawn, flowers and tall eucalyptus trees make the local setting most attractive.







Photographs by Stuart O'Brien



THE RESIDENCE OF  
MR. AND MRS. OSCAR OLDKNOW

Bel-Air, California

S. CHARLES LEE  
Architect

HAZEL HARTMAN  
Interior Decorator

BENJAMIN PURDY  
Landscape Architect

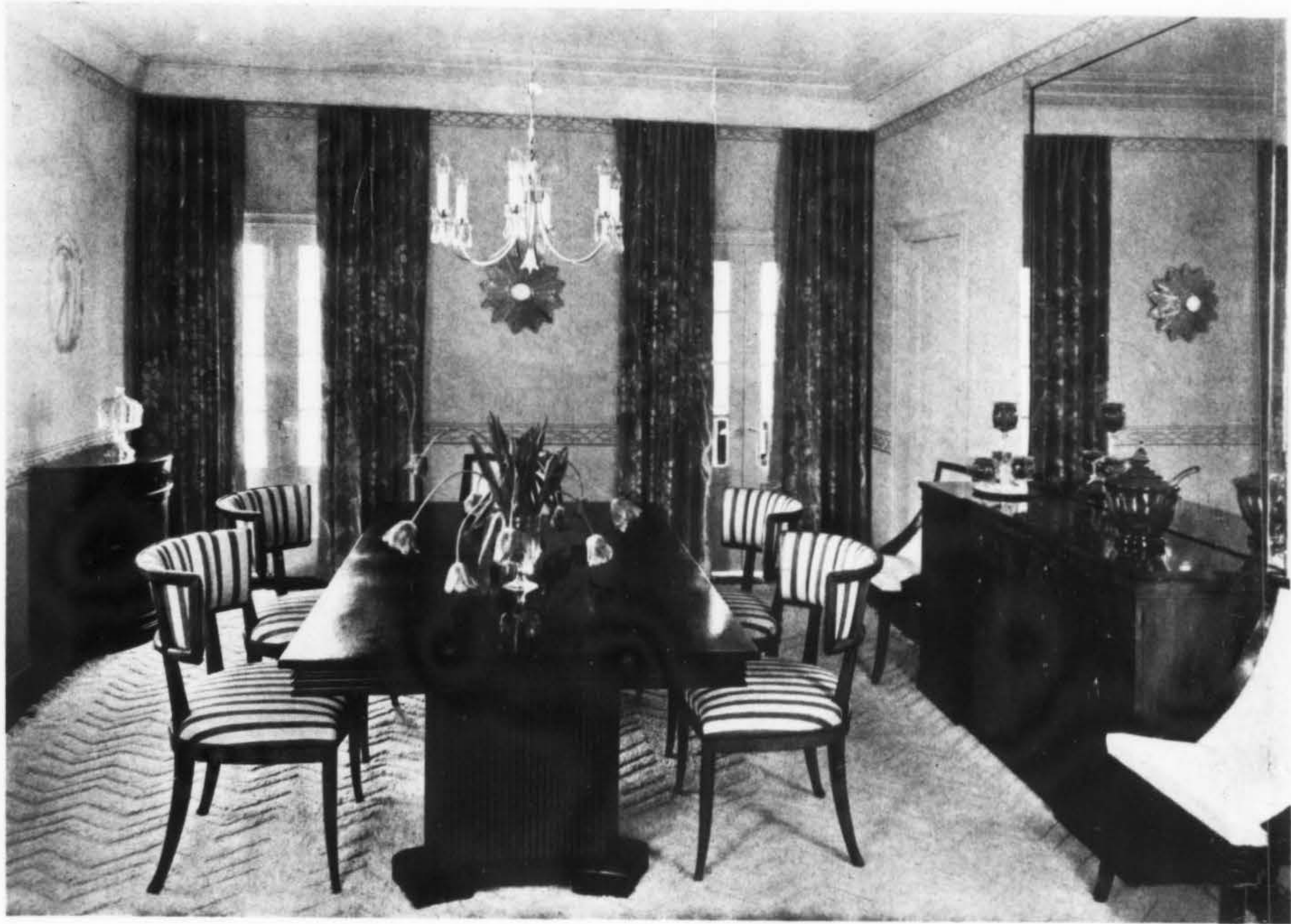






The living room in the home of Mr. and Mrs. Oldknow is truly a room for living. In front of the large stone fireplace are comfortable couches upholstered in a brown chintz with yellow and green flowers and mauve colored grapes. The tables in back of the couches are curved to fit. The walls are of pickled pine and grass cloth; the drapes a hand-looped material in stripes of bright yellow—the same material is used on the seats of the two Chinese Chippendale chairs. The hand-tufted rugs are light brown. In the far corner the bridge set is of bleached mahogany with seats of brown leather. The door leads into a small bar room, which when the panel is raised, looks out and can offer consolation to the dummy.





The dining room is dignified and modern in tones of gray and cherry. The hand-tufted rug is gray, the wallpaper is gray with a cherry dado and cherry reliefs. The draperies of hand-painted linen are cherry with white design. The table of fruitwood has an ebony top and base. The four fruitwood chairs are upholstered in gray and cherry stripes; four more chairs are of ebony upholstered in gray leather. The chandelier has crystal blobs—and the flops we presume are red.

In Mrs. Oldknow's bedroom, the walls are cream colored, the rug a French blue, the drapes blue, yellow and burgundy on a cream background with a valance of pleated blue taffeta. The bedspread is of beige velvet and with French porcelain accessories completes the sophistication of milady's boudoir.







THE HOME OF  
MR. AND MRS. CEDRIC GIBBONS

Santa Monica, California

Designed by Cedric Gibbons  
for his charming wife  
DOLORES DEL RIO





On the left Mrs. Gibbons and her schnauzer, Faultless of Blighty, in a faultless pose on the terrace of their home. The severity of straight lines and cold glass is relieved by the luxuriant growth of trees and shrubs.

Looking into the dining room, the floor is black lacquer, the walls putty-colored. The railing on the very modern stairway is of chromium rubbed down to a soft satin finish. The living room in the home of this exotic star is done in dull Chinese red and putty colors with a floor of black lacquer. The walls are lined with cabinets and cases filled with portfolios and books. On the gray carpet lies a zebra skin—presented by Gary Cooper—who shot the animal on one of his hunting trips in Africa. The deep divans and pillows are covered with finely woven corduroy of putty color.

The dining room, opening off of the living room, has the same putty-colored walls with rug of a slightly deeper shade. The table was made expressly for this room and is of adzed crystal two inches thick on broad pedestals of natural wood. The chairs are also of natural wood and upholstered in colored silk. The hangings are of gold-colored duvetyn. On either side of the room are modern built-in buffets with large mirrors.



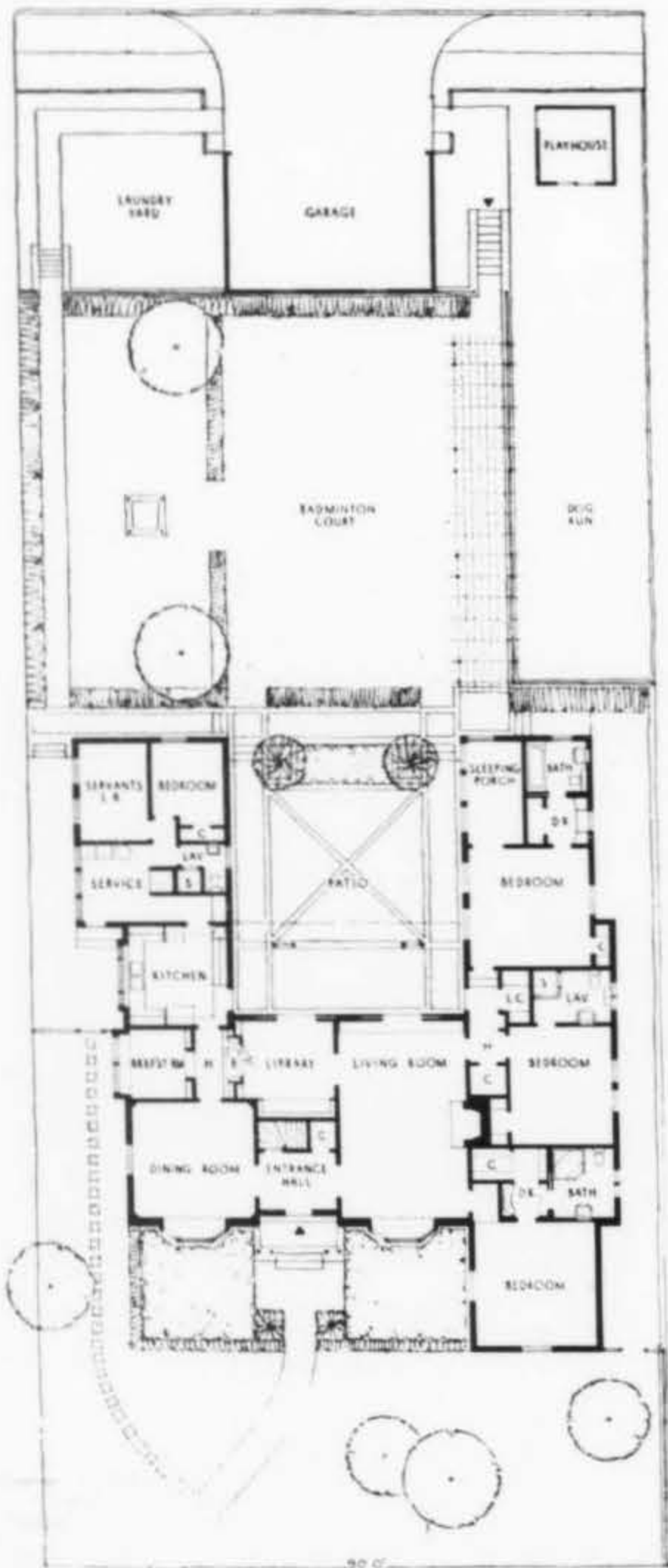




Photographs by Miles Berne

THE RESIDENCE OF  
CAPTAIN AND MRS. PAUL WING  
Beverly Hills, California

EUGENE WESTON, JR., A. I. A.  
Architect



Rose trees line the walk to this cream colored house with its green shingle roof, and this fine hospitable door will swing wide and often during the Christmas holidays when Captain and Mrs. Wing welcome their guests as well as the guests of their two daughters, Pat and Toby. The patio is protected on three sides and provides a real outdoor room for reading, visiting or a setting-up game of ping pong. If more energetic exercise is wanted, the badminton court is just beyond. Note how the garage and pergola increase the privacy of the backyard. The elongated dog run is needed to accommodate Miss Toby's great dane.







The interior of the house is livable and refreshing. In the dining room the walls are covered with an effective paper in green, white and silver. The living room is finished in blues and tans. In the library which is paneled in western red cedar waxed and polished to the color of walnut, the fourth picture on the top row is of the girls. Toby, the blonde, and Pat, the brunette. Miss Toby's room is done in dubonnet, deep blue and white, while Miss Pat's room is in bamboo and grass cloth with red lacquer lighting fixtures. The master bedroom is papered in a Scotch plaid of soft neutral tones, the same paper being carried into the bath and lacquered where the tan of the tile and the green of the fixtures pick up the same tones in the paper.





## ROBINSON JEFFERS' NEW BOOK

By MIRA MACLAY

A photographic study of Robinson Jeffers by Edward Weston

AN architect reading "Such Counsels You Gave to Me," the title poem of Robinson Jeffers' new book published by Random House, would at once be impressed with its structural likeness to modern building. The poem is as "functional" as today's home, or skyscraper. It is as tightly and as soundly built. There is no waste space, no over-ornamentation, no irrelevancy, but clear-cut lines, beauty of proportion and well executed detail. It is honestly built.

Like Frank Lloyd Wright, Jeffers has used native materials—the still primitive coast country to the south of Carmel, its folklore and people—plus the newest biological science which a boy, country-bred but city trained, brings back with him from the University of California.

"Such Counsels You Gave to Me" is permeated with beauty. To my thinking Keats' "The Eve of St. Agnes" is not more beauty-saturated. The enormous beauty of Jeffers' poetry has been less commented upon than his fierce drive and never-flagging vigor. Nevertheless the beauty is there. A rare tenderness, too, and a swift sympathy with all suffering.

"It is bitter earnestness that makes beauty" Jeffers stated in an earlier poem. This noble beauty distinguishes all Jeffers' work. The present poem, more than some of his others, has sensuous beauty—the music that cannot be divorced from poetry; beauty of word-handling and figures of speech; at times, a taint fragrance; and color loveliness. At the outset of this narrative, Jeffers sets his color scheme as a painter his palette, and he sticks to his scheme with the fine feeling of an in-

terior decorator who knows his art. Amber that fades to ivory; crimson that flashes to scarlet and pales to rose, blue, and white—these are the dominant colors announced on the very first page. Here is the passage:

. . . . Behind him

In the magnificent after-glow of a November sundown

The two brightest planets clung close together, like brilliant condensations of the amber light

Above the crimson. The sky overhead was still blue, and pale. The young man was perfectly alone

On the white-grassed hill under the sky.

Note the tightness of construction. Out of the bounteous beauty of the late fall sunset, Jeffers has selected only what serves his purpose best. Further the picture has symbolic value. The "two brightest planets" symbolize a mother and son of the narrative; the white grass, their spent minds.

It almost goes without saying that Jeffers' swift, hard impact, his phrases that cut like flying particles of steel, his vigor of attack are not lacking in this tragedy of tortured minds and twisted relationships. But there is more quietness than in some of his other long poems. At least I felt less than usual like a piece of seaweed a storm had pounded on rocks when I finished the reading of the new poem. The situations leap less fiercely out of control. Yet the drive is there, inevitable and irresistible as an on-coming tide.

As principal characters, "Such Counsels You Gave to Me" presents a triangle—father, mother and son, the latter a youth of about

twenty. Howren, the father, is a rich cattleman whose holdings, vaster than the dominion of many a feudal lord, lie across the hill from an off-gorge of Mal Paso Canyon. Howren is the swine type of man—strong, coarse-fibred, with the pale blue eyes of a domestic swine, hair like a pig's in color and texture, and "exactly the I Q of a wild hog." He symbolizes gross materialism, crushing down destructively on finer forms of life. In his death, from drinking cyanide of potassium, Jeffers compares Howren to the downfall of a great state:

. . . . his muscles

Without direction, jerking by themselves, even to breathe

Was nearly too difficult now, and his grim face

Grew blueish, yet he stood. Like a compact and powerfully organized state in the agony

Of insurrection, when strikes have blocked life-essential services, and thirst and darkness are in the houses.

Leaders lose contact with their people, in the night of the streets under dead street-lamps, undirected rioters,

Convulsed muscles of the great body of the state fight their own friends and build

Barricades against their own faction; red tongues of random fire stream up to the sky,

The armored cars fall into traps and spit random deaths; still the nation stands.

The mother, Barbara Howren, still young, "beautiful, strange and pale" is one of Jeffers'

(Continued on Page 38)



# AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

CHRISTMAS is a day when what of the world is real and what is fancy becomes even more entwined and the border fades. A Christmas candle may light what once was dark. Scrooge's heart was changed by the alchemy of Christmas magic from steel to gold. The oddest of scenes may happen—Scrooge a guest at the Cratchit's Christmas table.

It becomes not wild to picture then that among the holiday reunions of family and friends the characters of current and past books have gathered at a great Christmas table somewhere—and have forgotten the cares, the entanglements, and the complex circumstances with which, until the concluding chapter, they have been surrounded by the gods which created them.

Like Scrooge therefore, may we wander out on Christmas night and be guided by a cheery light at the window to where, with heaven's music—laughter and happy conversation—the people of our books have stepped away, leaving blank pages until tomorrow, and staged a Christmas feast of their own, together with their creators—something of a father and son banquet.

Toastmaster at the table there is Andrew Jackson, strode out of the biography by Marquis James. He rises to offer a toast, and with a leonine shake of his white mane, he pledges to the Union—"it must and shall be preserved!"

"But not the turkey!" eagerly adds Richard Abbe, one of the Abbe youngsters—writers of the new book, "Of All Places."

Jackson thereupon proceeds to carve up the turkey and portion the sections. But to the dismay of some of the guests he makes no inquiries as to preferences—legs, wings, white or dark meat. Justice Story, from the United States Supreme Court of Jackson's administration, a character of the James biography, becomes especially aroused by this arbitrary division of the turkey. "Though we live under the form of a republic," he gets up to say, "we are in fact under the absolute rule of a single man."

There were murmurs of approval. Walter Lippmann, spokesman of the current book, "The Good Society," rose to declare that democracy was imperiled once the people lost the desire or the power to protest against getting the neck.

At this, Henry Clay, from the latest biography by Glyndon G. Van Deusen, set down a mint julep, quietly stepped to his feet and, with a benign conciliatory tone, began, "Ladies and gentlemen, I framed the Compromise of 1820 which postponed the Civil War almost a half century. It is barely possible that I may be able to effect a compromise on the division of this bird here. President Jackson, if you will please suspend executive

action for the moment, I shall see what can be done. Now, Justice Story, you raised the issue—which do you wish—a drumstick or a wing, white or dark meat?"

Justice Story replied that it actually did not make much difference, but that Jackson's procedure merely seemed an unconstitutional assumption of authority.

While Jackson fumed, Clay went on—"Are there any preferences then?" A well known voice came from the other end of the table—"This is Woollcott speaking—"

There was a hush, a respectful silence—like people at church, listening to some gossip, or convened about a radio. A chubby, bespectacled fellow was standing. "Now when I wrote my new book, 'Woollcott's Second Reader,'" he recalled leisurely, "I picked out what was my own favored reading. I have some certain preferences in literature and tobacco, I confess, but in turkey, politics or religion, the left wing or the right wing is either acceptable to me. Life, after all, is like this roast turkey we are quibbling about. In our fretful scramble to get what we think are the legs or the wings we forget the cranberry sauce, the marmalade, and the spicy relishes with which the roast turkey is embellished. Personally, instead of a leg to get me somewhere on earth or a wing to guarantee my passage to heaven, I'll have an extra serving of cranberry sauce"—and Woollcott sat down.

"It's as I just said in 'The Rest of My Life,'" remarked Carolyn Wells. "I've long wanted to do a book on the Deeper Issues of life. But I don't know what they are and I can't find out. I agree with Aleck—they may not be the wings or the legs, but perhaps the sauce and the sweets."

"Yes," Christopher Morley was moved to supplement. "Now look at that Christmas tree, lighted and decorated—it warms my heart. I like that part of life—the twinkling lights, the bright ornaments, the tinsel—without it this room would be dark."

The argument about the turkey was switching to talk of life. Old Hickory, taking advantage of the preoccupation with more intellectual matters, carved the turkey without discrimination and passed the plates without querying. The company ate absently, more concerned now with their philosophic and sentimental reflections.

"By the way," Morley suddenly continued, as he picked up a book from the table. "I have a copy here of my new editing of Bartlett's 'Familiar Quotations,' and I see here among us some of the people from whom I've quoted. Let's hear from some acknowledged authorities and professionals on this subject of Life. Shakespeare, over there, what did you say about it?"

A rather bald gentleman with an auburn goatee stood up. "Well, I guess I said quite

a few things about it in my time—a walk'ng shadow,' you know, 'a brief candle'—'a tale told by an idiot'—"

"Full of funny sounds and phooey," confirmed Hyman Kaplan, seated next to the playwright.

"A brief candle—" interrupted Morley. "Quite a few of you fellows have said the same thing in other words, have you not?"

There was an excited buzz of responses.

"One at a time," Morley ordered. "Bill Henley, what did you say?"

"I said 'Life is a smoke that curls,'" replied Henley, with some pardonable pride at the comparison he had coined.

As soon as Henley sat down, Bayard Taylor sprang up. "Our life is scarce the twinkle of a star," he recited.

"Very good, indeed," approved Morley.

A man with a beard like Charles Evans Hughes was next.

"Tell me not in mournful numbers," he chanted solemnly, "life is but an empty dream."

A turbaned feaster, with a jug of wine in one hand, took the floor. "Life is 'but a Tent,'" he sighed, "where man 'takes his one day's rest.'"

William Shakespeare was beginning to get restless. Finally he raised his hand and was recognized again by Morley. He quickly arose. "I didn't get half enough time to recite all I said about life," he protested, with a note of some petulance. "I think I made up more good quotations on the subject than anyone else here."

Morley seemed willing that he go on.

"Life is as tedious as a twice-told tale, vexing the dull ear of a drowsy man. Remember that one? And 'all the world's a stage'—"

At that a medieval monk stood up. It was Erasmus. "I said that long before you did," he sputtered, turning toward Shakespeare. "So likewise all this life of martall men," I said, "what is it but a certain kynde of stage plaie?"

"Here, here," Morley broke in. "Let's not have any quarreling on Christmas Day!" "No, no!" everyone agreed, as at a political rally.

"Johnny Whittier, you composed a verse about the subject. Let's hear yours," continued Morley—"and close the discussion with that."

John Greenleaf Whittier was prevailed upon to recite what he once wrote—

"Our lives are albums written through,  
With good or ill, with false or true,  
And as the blessed angels turn  
The pages of our years,  
God grant they read the good with smiles,  
And blot the ill with tears!"

"Maybe that expresses the spirit of Christmas about as well as anything," Morley added. A thoughtful silence fell over the gathering until broken by a bright-eyed little chap seated beside Charles Dickens—"God bless us, everyone," said Tiny Tim.

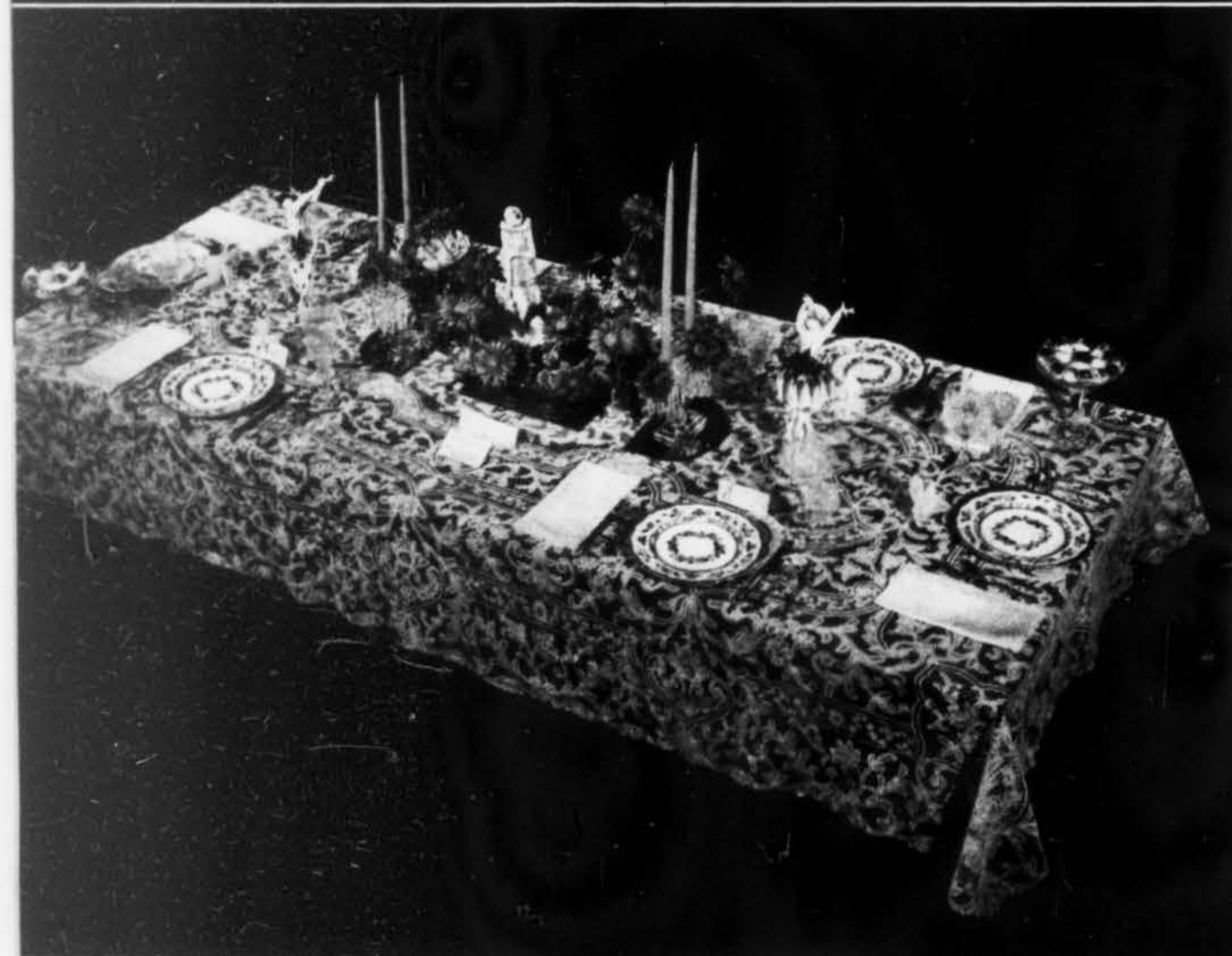




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## THREE FESTIVE ARRANGEMENTS

By J. W. ROBINSON COMPANY  
In Los Angeles



Photographs by Dick Whittington

A formal tea table starts out with a beautiful Italian cloth of Venice lace. The tea set is of silver, the china Royal Doulton in rose and turquoise. The centerpiece is a mirror with Lalique bowl and birds and flowers of pink roses and blue delphinium.

Winter is always the opera season and what could be a more fitting prologue than a dinner table introducing the opera to be enjoyed that evening. Here is Pagliacci holding up the leading lady in his arms, while two minor dancers bid for attention at each end of the table. The cloth is Italian, the service Royal Doulton bone china. The three piece mirror with crystal ball, crystal candlesticks and henna colored candles complete the festive occasion.

If you are spending the holidays away from town, a South Seas table may fit in with its informality and possibilities for the unusual. A background of bamboo and palm trees and a fishnet canopy with star fish and sea weed caught in it. Floral leis of small yellow mums, sand, shells and primitive looking war clubs. The china is Mason's old ivory with amethyst, green, yellow, a deep blue and flame colors in it. The knives and forks have yellow handles, the glass is blue.





## COOL GROWING ORCHIDS

By CYRIL WARREN

Orchids by themselves are lovely, but when they grace the shoulder of a charming star like Glenda Farrell, they gain in loveliness.



**T**HERE have been numerous inquiries for information as to the feasibility of growing orchids in the average garden. First, it must be realized that orchids are found in different habitats, some in Greenland and some on the equator. It is therefore necessary for us to find the types which are most suitable for culture under conditions existing in your garden and mine.

There are three orchids which may be easily grown if we are willing to devote a certain space to the erection of a lath house. This lath house should be made with supports and rafters of two-by-fours with 2" laths nailed  $\frac{3}{8}$  of an inch apart over the whole area. It will also be necessary to have the roof and sides covered with rolling water-proofed canvas covers so that in very heavy rains the excessive moisture may be kept from the plants by letting down the shades. In the very hot dry weather, the plants may be shaded and a sprinkler head mounted in such a position that all the canvas can be wet from the outside, inducing a temperature with a moisture content greater than that existing outside on a hot day.

In the lath house benches should be erected at a height of three feet from the ground, made with two-by-four uprights and rough wood planking on which should be placed either coke or coarse gravel for the purpose of retaining moisture content around the pots in which the orchids are growing.

The first of these orchids is *Coelogyne cristata*, the natural habitat being in northern India at quite a high altitude. It grows in a semi-terrestrial soil. By terrestrial, I mean a soil of loam and peat mixed with sand in equal proportions. This *Coelogyne* produces one of the finest white sprays known in the orchid family at Christmas time and is a subject which will stand more abuse from lack of water or too much water than any other

plant which is cultivated for its flower.

There is one rule which should be followed when there are any new growths in the plant and that is the soil should never under any circumstances be allowed to become parched dry. The best method of testing is by feeling the weight of the plant by "hefting" it in the hand. When it is wet it is heavy and when ready for water, the weight will be considerably decreased.

This orchid will stand heavy watering and syringing, similar to that given to an ordinary plant in the garden. It will stand as high a temperature as 75 to 80 degrees and as low as 40 degrees.

When planting this *Coelogyne* in its potting material, it is necessary to turn the growths to the inside of the pot and see that the potting material is rammed down so that it is very firm. The bottom half of the pot should be filled with broken pots or crock to act as drainage. There is one old saying with regard to the growing of *Coelogyne cristata*—the roots want to be cool and the foliage warm.

The next plant for consideration is *Cymbidium Lowianum*. This particular type of orchid should be grown in the warmest end of the lath house. They are amongst the most decorative of orchids when in bloom, also being very attractive for their graceful foliage when not in flower. The natural habitat is northern Burma. It produces long spikes of light yellow flowers, there often being as many as thirty flowers on one spike. The flowers are the longest lasting of any known cut flower. Florists have proven that they will last for a full month and sometimes up to seven weeks after cutting.

The watering conditions are the same as given for *Coelogyne cristata*, but when the flower spikes show, no water must be allowed to touch the buds. It is a good idea when the

flower spikes are developing their buds to wrap a piece of dry cotton around the base to prevent slugs and snails from feeding on these highly delectable morsels.

The third on our list is the *Odontoglossum Crispum*. This is a spray orchid of the highest type with white flowers. In European countries imported plants of rare varieties have fetched the highest prices ever paid for any growing plant, running up into the thousands of dollars per plant. It is easy now, however, for anyone who is interested to obtain seedlings at a very nominal cost.

A plant will give you one spike a year with anything up to thirty flowers. These flowers last from fourteen to twenty-one days after being cut and will stand considerable rough usage from bruising and shaking.

The *Odontoglossum* must be grown in the coolest part of the lath house. It is an epiphyte which has its natural habitat in the Peruvian Andes, practically on the snow line, growing in the shade of the forests at an atmosphere which is continually at saturation point. The plants never at any time in their season of growth dry out. Therefore, under lath house cultivation, it is necessary that the plants be potted in a composition of sphagnum moss and osmunda fern root with one-half the pot full of broken crock to insure drainage throughout the potting material.

These plants can not stand the heavy syringing which the preceding two can. The overhead spray must be entirely atmospheric and should be done in the early morning, at midday and in the evening. Do not keep the plants in a super-saturated condition, but be careful that they do not shrivel from want of moisture at the roots. No sun must be allowed to enter the compartment where they are being grown. Slugs and snails must be guarded against at all times as the soft, succulent growths are ready bait for them.



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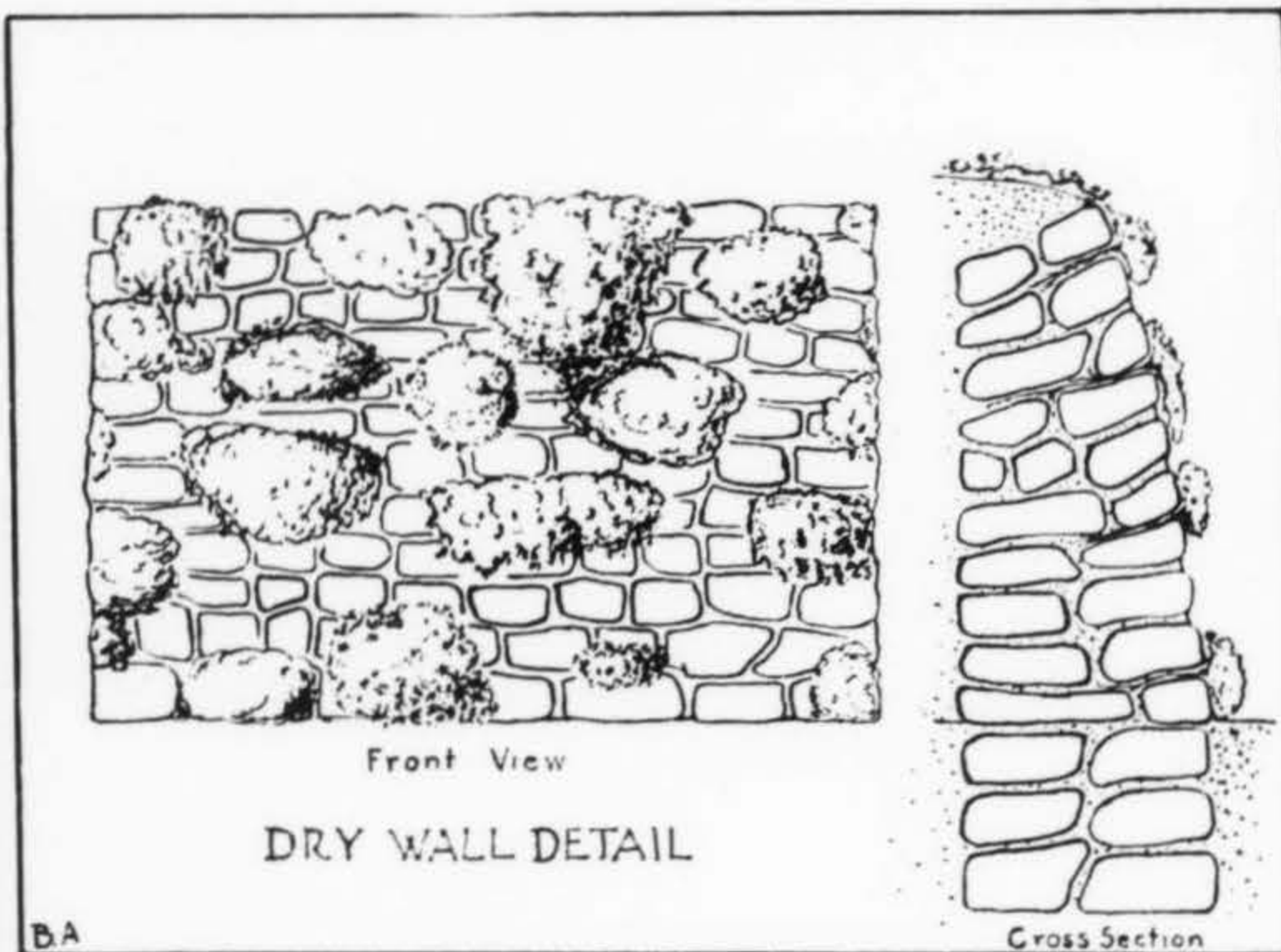
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THE INSULATION OF THE AGES



Front View  
DRY WALL DETAIL

### DRY WALLS

By BERNICE ASHDOWN

WHEN it is advisable to construct a garden on more than one level, the problem of retaining walls can often be solved by building dry walls. Besides being less expensive than other types, they offer greater possibilities in planting treatment and often fit better into the character of the garden than the more formal and architectural types.

Dry walls are constructed of either quarried or field stone with the crevices well filled with rich garden loam, making it possible for plants to grow between the rocks. The construction is simple, and if properly done, very durable. The foundations of all dry walls should extend at least two feet below the surface of the ground, with the large stones placed at the base. The face of the wall should slant back two or three inches to the foot and all stones incline in a backward and downward direction. The thickness of the wall may vary, depending upon the slant, soil and type of stone used. A loose, sandy soil is of course much more difficult to work with than a hard clay soil. In most cases a foundation having a thickness equal to one-half its height is sufficient. The thickness at the top need not be more than one-third its height.

It is important when one wishes to raise plants between the stones, to provide generous pockets of soil which will continue back and contact the soil behind the wall, allowing the roots of the plants ample room to grow and spread. All the pockets and crevices around the rocks should be carefully filled with soil during the course of construction, being sure not to leave any air spaces.

The planting will depend entirely upon the size and location of the wall. If it has a northern exposure, many of the Alpines may be used successfully, while a southern exposure offers wide possibilities for sun-loving plants. If the wall is less than two and one-half feet in height only the smaller varieties of plants should be used, as the larger types give it an overgrown, overcrowded appearance. As in all other types of rock garden planting, the plants should be massed irregularly rather than scattered promiscuously or planted in formal lines.

The following is a list of plants especially suitable for planting in dry walls:

#### Wood Anemone (*Anemone memorosa Robinsoniana*)

A plant especially suitable for rock work. It blooms in spring with solitary blue flowers above attractive foliage. It needs rich, well drained soil and semi-shade. Grows 6 inches to 1 foot high.



Belle Romana (light pink—crimson striped)

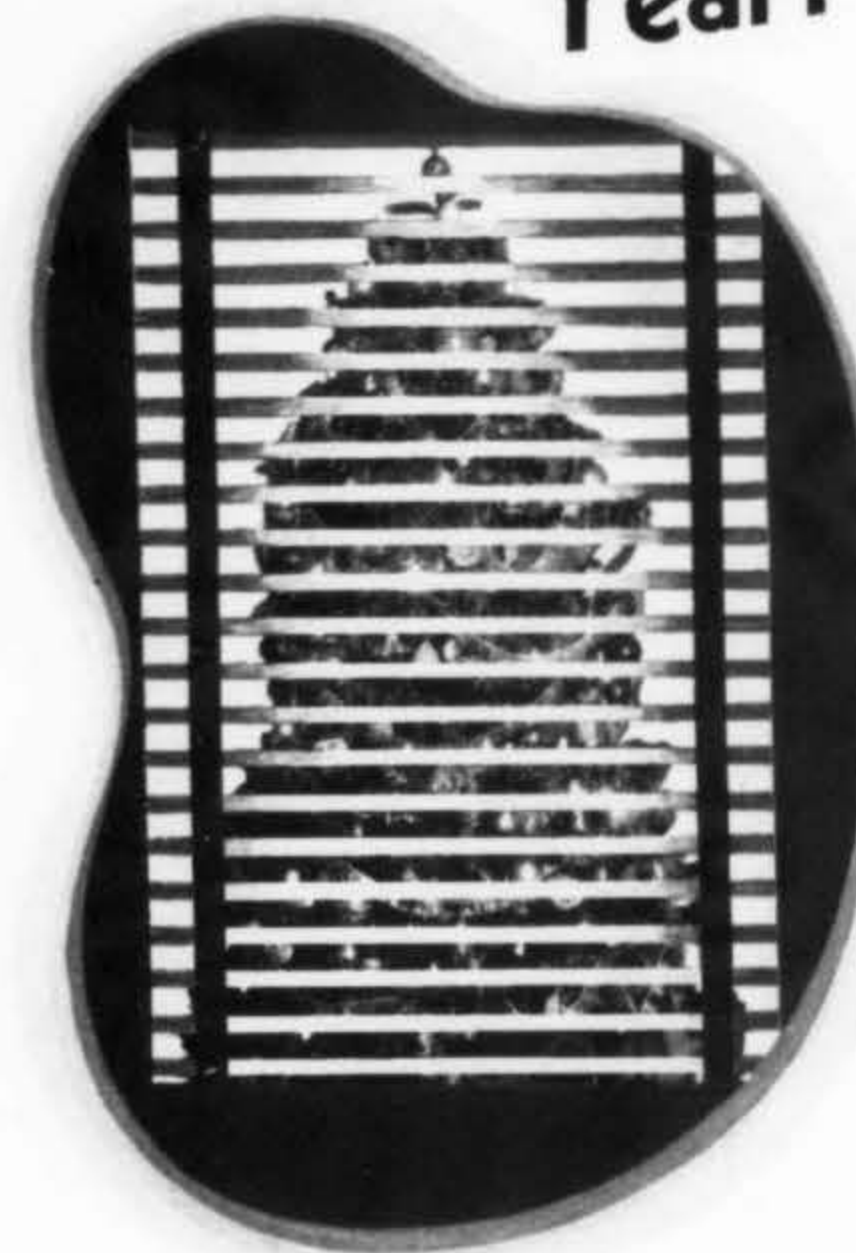
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**Alpine Rock Cress (Arabis alpina)**

An excellent rock plant growing six inches high and having small white blossoms in April. Prefers semi-shade.

**Alpine Thrift (Armeria alpina)**

Grows 5 to 10 inches high, has needle-like, evergreen foliage and deep pink clusters of blossoms. It does well in any good soil and blooms in the spring.

**Dwarf White Columbine (Aquelegia flabellata nana-alba)**

Dainty and effective, growing 9 to 12 inches high and bearing numerous white, short-stemmed flowers in June. It needs light soil and sun.

**White Turban Bellflower (Campanula Carpatia turbinata alba)**

Grows 6 to 12 inches high, having gray-green leaves and white, bell-like flowers. It requires a rich, well drained loam and sun.

**Garland flower (Daphne Cneorum)**

An attractive trailing evergreen shrub bearing clusters of dark pink, fragrant blossoms in spring and summer. It should have a semi-shady position in light, well drained soil. It grows from 8 to 12 inches high. It is very effective when planted at the top of the wall where it can trail down over the rocks.

**Evergreen Whitlow grass (Draba Aizoon)**

A small dainty plant blooming in May with myriads of small yellow blossoms. It does well in any well drained soil.

**Cerastium Gypsophila (Gypsophila Cerastium)**

A creeping plant having downy, grayish leaves and large, red-veined blossoms which come in June or July. It needs light, well drained soil and a sunny location.

**Coral Bells (Heuchera sanguinea)**

A graceful plant having pale leaves and panicles of crimson red flowers which bloom from late spring to September. They grow from 1 to 1½ feet high and do well in any good garden soil.

**White moss pink (Phlox subulata alba)**

A creeping, moss-like rock plant which blooms in April and May with white, star-like flowers. Grows about 6 inches high and does well in any light, dry soil and plenty of sun.

**Moss Pyxie (Pyxidantha barbata)**

A low, dense evergreen plant of creeping habit. Its flowers are white with a touch of pink on the buds. The soil should be sandy loam enriched with leaf-mold. Prefers shade or semi-shade.

**Dwarf Jacob's ladder (Polemonium humile)**

Bears bell-shaped, blue flowers in June and July. It requires a rich, well drained soil and shade or semi-shade. About 6 inches high.

**Rock Soapwort (Saponaria ocymoides)**

A trailing plant of unusual merit. It is especially suitable for rock work. It grows 6 to 9 inches high and bears pinkish lavender flowers from late April until August. It does best in a sunny situation.

**Stonecrop (Sedum acre)**

A low, creeping plant 3 inches high which bears small, yellow flowers in late spring. Prefers poor soil and sun.

**Autumn Catchfly (Silene Schaffta)**

A decorative plant having clusters of blossoms above dense foliage. It grows about 6 inches high and blooms from late May until September. It prefers a well drained, open soil and a sunny location.

**Scalloped Speedwell (Veronica pectinata)**

Blooms in May and June with attractive blue flowers. It is a creeping plant and does well in any dry, shady situation.

**Creeping Speedwell (Veronica repens)**

A prostrate, creeping plant having glossy leaves and bearing blue lavender flowers in early summer. It prefers a moist soil and sunny location.

**Rock Speedwell (Veronica rupestris fruticulosa)**

Has thick attractive foliage above which are borne racemes of bluish flowers in late spring. It is a trailing plant requiring sun and well drained soil.

**A NACIMIENTO AT PADUA HILLS**

(Continued from Page 11)

mouth of Hell on the opposite side. The shepherds are still costumed in shepherd and shepherdess costumes of Europe of the time of the conquest. In a play that lasts three days some comedy relief is necessary. It was often added by the introduction of monkeys and devils and an old hermit monk, all of whom have cavorted in their time at Padua Hills.

Since 1934 we have been giving each year a little play in English written by Agnes E. Peterson of Pasadena, because it seems to us better than anything else we know to give our audiences (who, of course, do not understand Spanish) the meaning and feeling of these Mexican folk customs.

Started by the Church these Christmas customs were so taken to the hearts of the child-loving Indian and Mexican people and so domesticated that they seem a very warm and human folk expression universal in its appeal. The climax of each Christmas came at midnight. At a given signal all gathered to kneel at prayer. Then it was discovered that the Holy Child had been born. He was taken from his bed in the straw by his god mother and was dressed in the little clothes hanging ready for him on the miniature clothes line by the manger and then carried about the room for everyone to kiss. More people than one have had a lump in their throats as the players at Padua walk backward down the aisle away from the manger singing the beautiful farewell to the Child—hoping he will live well and happy until they see him again another year.



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### Oyster Bisque

1 qt. oysters; 1 qt. liquid (stock and water) 3 tablespoons butter, 3½ tablespoons flour, salt, paprika, celery salt to taste, 1 cup cream. Clean, chop and parboil the oysters; strain and add to the liquor enough water to make one quart of liquid. Brown the butter, add flour and gradually pour in the oyster liquor, stirring constantly. Let simmer for ½ hour. Season with salt, paprika and celery salt, and just before serving add the cream.

And end up with another old-timer called

### Lalla Rookh

6 eggs, 1 cup sugar, 3 glasses of double cream, 1 teaspoon of gelatine, 2 wine glasses brandy, 1 wine glass Jamaica rum. Dissolve gelatine in 2 tablespoons of cold water. Beat the yolks of the eggs, add the sugar and beat for a few minutes. Beat the cream and add to it the stiffly-beaten whites of the eggs. Pour in the yolks slowly, beating all the time. In the same manner, add the gelatine; put into the freezer and when half frozen, add the brandy and the rum. Finish freezing. This quantity should fill 12 punch glasses.

Simple and sweet are

### Three of a Kind

3 bananas, juice of 3 oranges, juice of 3 lemons, 3 cups of sugar, 3 cups of water and 1 sherry glass of sherry. Mash bananas in a bowl, add juice of oranges and lemons; stir in the sugar, add the water and freeze; when half frozen, add the sherry.

The Red Coats have their puddings, but for the Blue Coats we have

### Yankee Plum Pudding

¼ cup butter, ½ cup molasses, 1

cup raisins and currants mixed, 1½ cups flour, ½ teaspoon soda, 1 teaspoon cinnamon, ½ teaspoon ground cloves, 1 cup sweet milk. Mix all the ingredients together. Scald the bag or mould before putting in the pudding. Put into a kettle of boiling water and boil 1½ hours. Serve with hard sauce.

### Hard Sauce

1 cup sugar, 2 tablespoons butter, 1 tablespoon cream, brandy to taste. Cream butter and sugar; beat until very light; add cream and let stand until stiff.

If any turkey should be left, the Kitchen Hostess of Westinghouse suggests

### Ramekin of Turkey

2 cups ground turkey, 2 tablespoons fat, ½ cup of stock, 1 cup of milk, 3 egg yolks well beaten, ½ cup soft bread crumbs, 1 tablespoon finely chopped parsley, 1 teaspoon salt, 1 teaspoon Worcestershire sauce. Mix ingredients and put in well greased individual glass baking dishes or molds. Place in a pan of hot water and bake 30 minutes in a 350° oven. Unmold onto a platter and serve with tomato sauce. Serves 6.

### Tomato Sauce

2 cups stewed or canned tomatoes, 1 tablespoon chopped onion, 1 tablespoon chopped green pepper or a dash of red pepper, 3 peppercorns, piece of bay leaf, celery leaves, ½ teaspoon sugar, ¼ teaspoon celery salt, ½ teaspoon salt, 3 cloves, 2 tablespoons fat, 2 tablespoons flour, 1 cup sliced mushrooms. Boil the tomatoes and seasonings together for 20 minutes and press through a sieve. Cook together the fat and flour, add gradually the hot strained tomatoes. Simmer for 10 minutes and then add the mushrooms.

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## ART IN SAN FRANCISCO

(Continued from Page 7)

To enjoy a really fine realistic picture is to label oneself as a has-been in art. Representation is out, but the hills remain, and the sea booms against Lands End, and the flowers send their shafts of radiant light into the atmosphere.

The whole thing would be a joke if it were not such a curse. The monthly shows that are supposed to be shown in the De Young Galleries are judged by this inner coterie of judges, led by a person who ruins too many canvases for comfort, and they pass the pictures according to radicalism, or conservatism, but radicals are judges, and the resulting pictures are merely various phases of pink.

What could have been made into a peaceful and beautiful spot for everyone to enjoy is now a mausoleum of dead art. Under the guidance of the art directors huge murals were painted on the walls of Coit Memorial Tower, paid for by Uncle Sam, and not one of them can be seen adequately. There is some good painting in the place, if you can back through the cement walls to see it.

The last leader of the blind probably will be Cézanne, whose pictures are on show at the Veterans Building. It is an ironical thing that a neurotic blindman should set a style in painting, and now his anemic oils are to be the test-tube for future shows. I can hear them going around the gallery opening night making such inane remarks, as "Aren't his compositions satisfying?" "Don't you think the relation of dark to light is intriguing?"

I know that Dr. Heil is a good judge of pictures, but unfortunately I doubt very much if he has anything more to say about the Palace. It is possible that he can have a good show in the De Young Gallery once in a while, but the work he is doing there now along the line of applied arts is probably more valuable to the public.

We are living in an age of ugliness, and the cult of ugliness includes dictators and the dictator consciousness such as we have in our art circles in San Francisco. The public is helpless under the circumstances, and that is the reason so few original pictures are sold here. The public gets no opportunity to see fine things done by contemporary artists outside of San Francisco, unless they are myopic neurotics, such as Cézanne, or radical sceptics like Feininger.

## IN DEFENSE OF DRINKING

(Continued from Page 3)

The poor fellow can travel on the liquor wagon, see everything there is to be seen and many things that are not, and get back before he loses his place in the galley. Glowing sunsets on a rainy day, azure skies in a night of storm, trailing tropical tragias in the northern wastes are but a few of the many kaleidoscopic scenes a man may enjoy on this modern sightseeing bus. En route he may learn much of botany, zoology, ethnology and pugilism for the insignificant price of a few miscellaneous black eyes. On his return he may even find that eating white bait demands all his nerve and that noodle soup is out of the question, but what of it? What price knowledge? Cheap enough, I say. Did not Socrates, Dioscorides, Diagoras and a host of others die in their search for knowledge? Yet how little they saw in comparison to our modern two-fisted drinker! Did Poe, Haggard and Wilson (not our late president, but the other one) visit in person the amazing places they wrote about? It is doubtful.

Now, drinking is natural. It is the first and only involuntary act of mankind. When a child is born it has to be slapped or pumped like a concertina to start it breathing but—you don't have to teach it how to swallow. Swallowing is the only thing, from birth to death, that we don't have to be taught. It is so natural that you can't tell anyone how to

do it and, finally, the first swallow was a *drink*. Since drinking is the first form of eating, we should let it develop unhampered or the race may forget how to swallow and slowly starve to death. We should pass laws that will encourage drinking to the end that swallowing may be done gracefully, with hardly a ripple on the throat and with no movement of the head.

These efforts to discourage seekers after knowledge by waving hand-colored anatomical charts at them are contemptible. A quondam petrified liver or an erstwhile kidney stone is a convenient place to scratch matches. So let us stop this stupid barricading of the way to true art, philosophy and science and let a man take a drink whenever he can get one. When he gets his winter potatoes all sacked and in the cellar let him start his spring drinking if he wants to. He will learn much, laugh more and forgive his debtors, which last is why I want certain persons to start in again. The other reason is that I might like to see that lavender striped chimpanzee creep under my bedroom door. I would like to know how he does it.

## ROBINSON JEFFERS' NEW BOOK

(Continued from Page 30)

most appealingly done women. He has carved her of marble and ivory. Every line is sensitive; every feature, luminous. "She was more beautiful than he had dreamed, pale, polished ivory in warm lamplight, under blue smoke." She stood "like a tall candle under the pale flame of her hair, patient and white." At one time her voice holds a "mourning-dove pity." At another she makes it "like a cool wind in June, when flower-fragrances are still alive, but the homes of the bees are brimming with honey and the sun is still hot." The faint fragrance of a rose-leaf soap, the one luxury she has always permitted herself, clings to her hands and "stirs forgotten music in the nerves" of her son. She once loved her husband "terribly" but now fears him as a "stunned rabbit the weasel's cruel eyes" and regards his life as having "no more value than an old range-bull's."

Mentally Mrs. Howren is unbalanced, her mind, as she describes it, "bright splinters around a blank" . . . Heredity, her father was an Adventist who went crazy, as well as what she has suffered as Howren's wife, contribute to her insanity.

Howard Howren, the son, a "neurasthenic, desire-eaten boy," brilliantly gifted, arrives home at the beginning of the story broken in mind and body from overwork, overstudy and undernourishment. He has come to ask his father, for the first time since childhood days, for financial aid in order to carry on his research in bio-chemistry. "That's my work," is his plea, "to begin a bridge between broken-down rock and the virus of life. And take my word for it, they'll read when I publish."

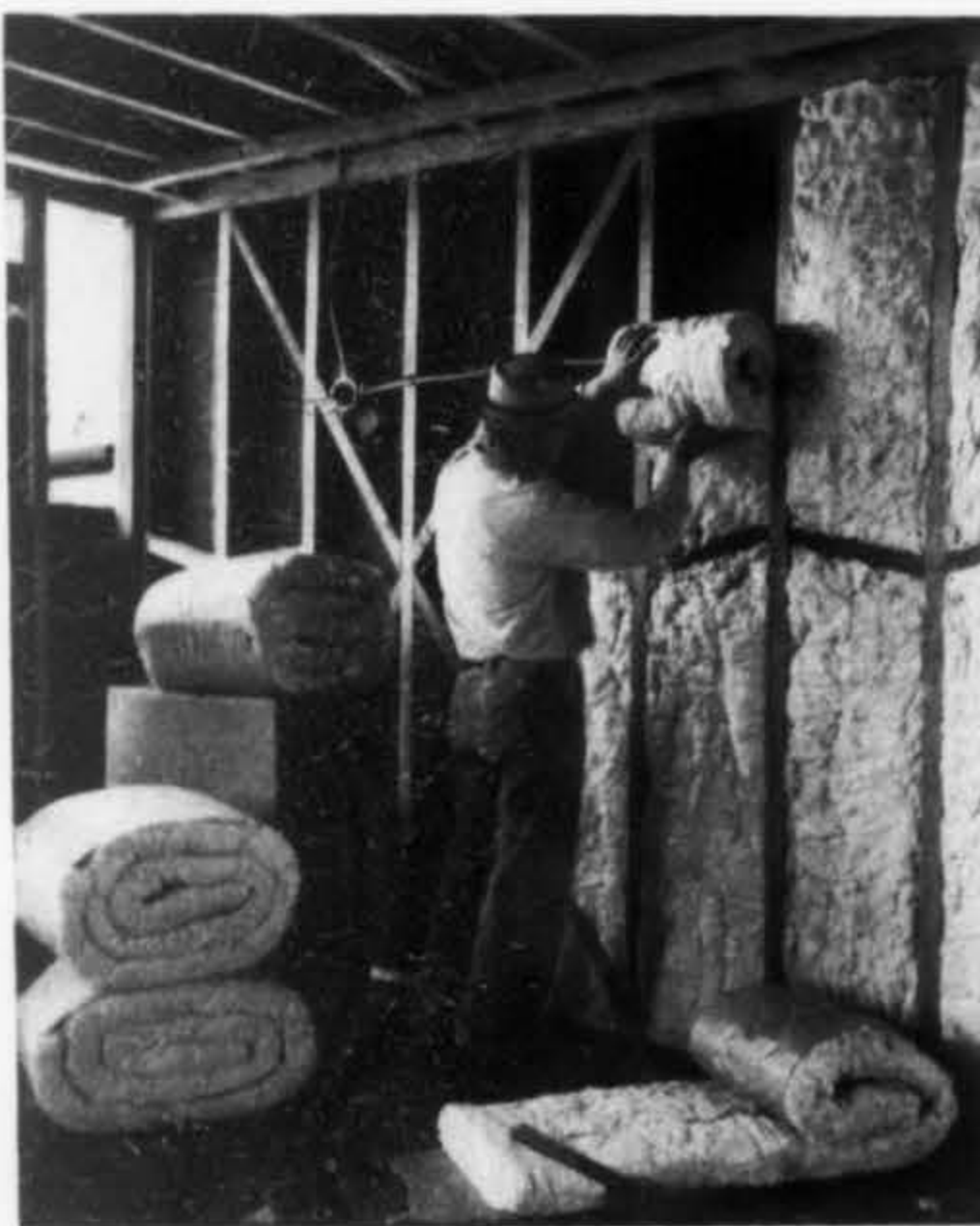
Howard's part is adroitly augmented by the device of a phantom self, one of the "watchers" that, as country lore has it, "are often seen in this length of coast range. Forms that look human to human eyes, but are not human. They come from behind the ridges and watch." This figure is slipped into the story so casually that the reader's credulity is not over-strained, and proves as useful as Banquo's ghost in "Macbeth." Into the phantom's mouth Jeffers puts some of the great passages of the poem, perhaps the peak philosophical passage. "Why did you not complete your cycle" the watcher asks Howard, and then

. . . . You are typical; your fever  
And your failure from the one fountain. You  
wanted discovery  
And then refused it, desired and yet not-desired,  
loved and yet hated;  
The tension of the divided mind drove you on  
And brought you down; that tension the spurs and  
curb-bit  
Of the present world, including its sciences.



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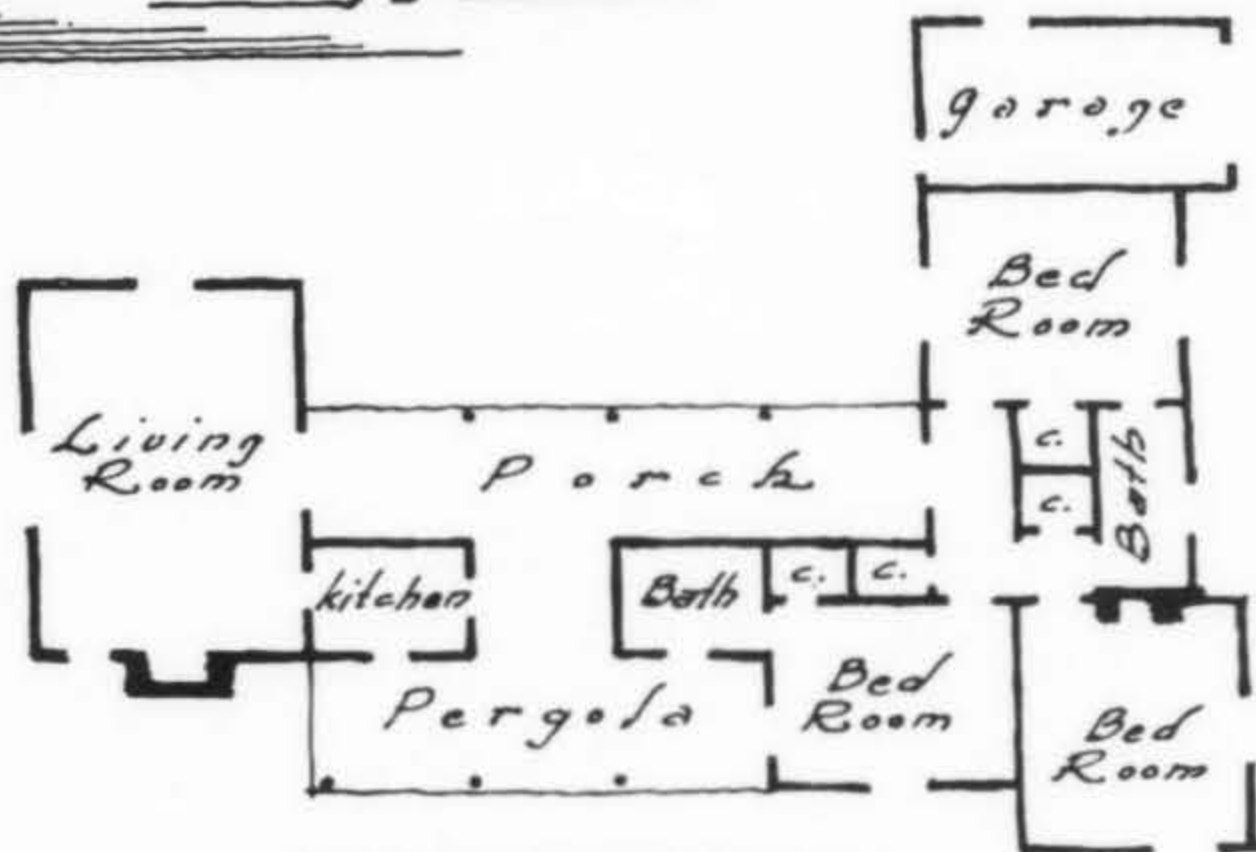
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CHRISTMAS ON THE DESERT

Although snow and a bundled up Santa Claus have come to be characteristic of Christmas time, the natural scenery most approximately like the first Christmas day is to be found on the desert. The palms, the flowers, and the vast star-lighted sky is a picture like that which greeted the three Wise Men. Since Californians cannot have the white Christmas of the East, many of them choose to enjoy Christmas on the desert, when the verbena and other desert flowers blossom with a bright exuberance of Christmas spirit, and when even the weather man thoroughly catches the Yuletide note of goodwill. Californians who spend Christmas at a desert home have logically come to feel that Nature on the desert, more than anywhere else on earth, knows when it is Christmas—and wholeheartedly enters the spirit of the holiday. You can be making up your mind this Christmas that next Christmas will be different. In which case the above desert abode was designed by Architect Garrett Van Pelt as being suitable for that exclusive desert retreat, Rancho Mirage, which is located south of Palm Springs on the new through road to Indio.

Howren refuses help to his son and offers the boy instead thirty dollars a month as a ranch hand. Howard refuses, rushes off. The mother interferes. The youth remains, his "will cracked," and the story moves swiftly forward to its inevitable tragic climax.

The minor characters are few and except for a brown-eyed younger sister unimportant. These brown eyes revealed to Howard when he first became familiar with the Mendelian theory in high school, that the girl could not be his full sister—a very useful bit of knowledge. The Vasqueth boys barely pass through the narrative, yet their slight re-appearance lends an air of reality to Jeffers' coast people.

There is a scene, superbly done, that portrays the flaying and quartering of a wild hog, and concludes with a display of "the cruel magnificence of horsemanship," Howren forcing his fear-crazed mount right up to the carcass and compelling the horse "to nose its terror." There is a picture of wild life fleeing a fire that wrings the reader's heart with pity. There are many small pictures, a phrase sometimes presenting the scene. Here is a drawing, scarcely larger than a marginal sketch, yet telling much adequately:

..... A little squadron of steers  
Deployed on the saddle of the highland and stood  
in line, wild, beautiful eyes,  
Faces like truncated inverted triangles, against  
the white lift and billow of hill and blue sky  
beyond.  
And then the blistering phrase: "Ripe for the  
butcher."

In this book Jeffers has further elaborated his theories that man "was sprouted for discovery" and that "humanity is the start of the race, the gate to break away from, the coal to kindle, the blind mask crying to be slit with eye-holes." He also used the tension of the divided mind as a motivating force, as in "The Birth of an Age" in "Solstice."

The book a slender volume, also contains twenty-two short poems, each worth many read-

ings. They are not unimportant but great in thought, beauty and significance. I'd like to quote from "The Purse-Seine," "The Wind-Struck Music," "Blind Horses," "Self Criticism in February," and all the others. Just this from "Going to Horse Flats." Note, you who say Jeffers offers "no philosophy to live by:"

..... But for each man

There is a real solution, let him turn from himself  
and man to love God. He is out of the trap then.  
He will remain

Part of the music, but will hear it as the players  
hear it.

He will be superior to death and fortune, unmoved  
by success or failure. Pity can make him weep  
still,

Or pain convulse him, but not to the center, and  
he can conquer them. . . But how could I impart  
this

To that old man?



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# TOMORROW

## DEVELOPMENT AND TAXES

NOT long ago, our government enacted a capital gains tax. Under this law, capital losses may be deducted from capital gains; but if there are no capital gains, capital losses cannot be deducted from income, except for the first \$2000.00 loss. But what is a capital gain? What is the difference between a capital gain or loss and earned income? If a man buys one building and sells it after a period of ten years, his profit or loss more than likely would be considered a capital one on the part of the government. If this man bought and sold numerous buildings, the government might consider it earned income because buying and selling buildings is his business. But where does this change take place?

Suppose your earned income from other sources is \$90,000.00. If you make \$20,000.00 on the sale of your building, you pay an additional tax (in California) of about \$12,400.00. But if you lose \$20,000.00, your tax decline would be but \$1200.00. In other words, if your judgment is correct, the government will take more than half your profits; but if it's wrong, you foot nearly all the bill. Why? Well, the government feels that capital losses can only be subtracted from capital gains—but it condescendingly allows the first \$2000.00 loss to be deducted from earned income. A greater loss would not be deductible in the law's unerring eye.

But the fairness or unfairness of this tax regulation is not the point in question—it is its effect on the business man. Of course, he will not be so likely to invest when his margin of profit is reduced. In many cases, he will have to stand to make three times as much as he might lose—and that to get an even break after taxes are paid. Such prospects are not found every day.

Another aspect of the situation appears in the case of a man who wants to sell a building. If he should lose \$10,000.00 on the sale, he could only deduct \$2000.00 from his earned income. Naturally he will want to wait until he can deduct this loss from a future capital gain. Or if he has a prospective capital gain, he will wait until he can make a legal deduction. The net result is that large amounts are tied up—they do not go into construction and development. Money is held back from investments because of the high capital gains tax and the minute reduction on losses; money is inactive because it is held up waiting to find a balance between capital gains and losses.

Of course there is talk, official and unofficial, of altering the tax law so that the tax on capital gains would be nearly equivalent to what it would be if the property had appreciated each year of its life and been taxed accordingly. Some even believe that appreciation should be made each year, the property revalued and taxes paid on the additional income each year. This latter would logically seem to permit the devaluation of the property—but it is doubtful if the government would feel it its duty to give business a chance to invest and at the same time relinquish a source of income when prices are declining. This New Deal emergency legislation has become a business weight.

Yesterday's revenue producer has become Today's problem and will probably be Tomorrow's burden.

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