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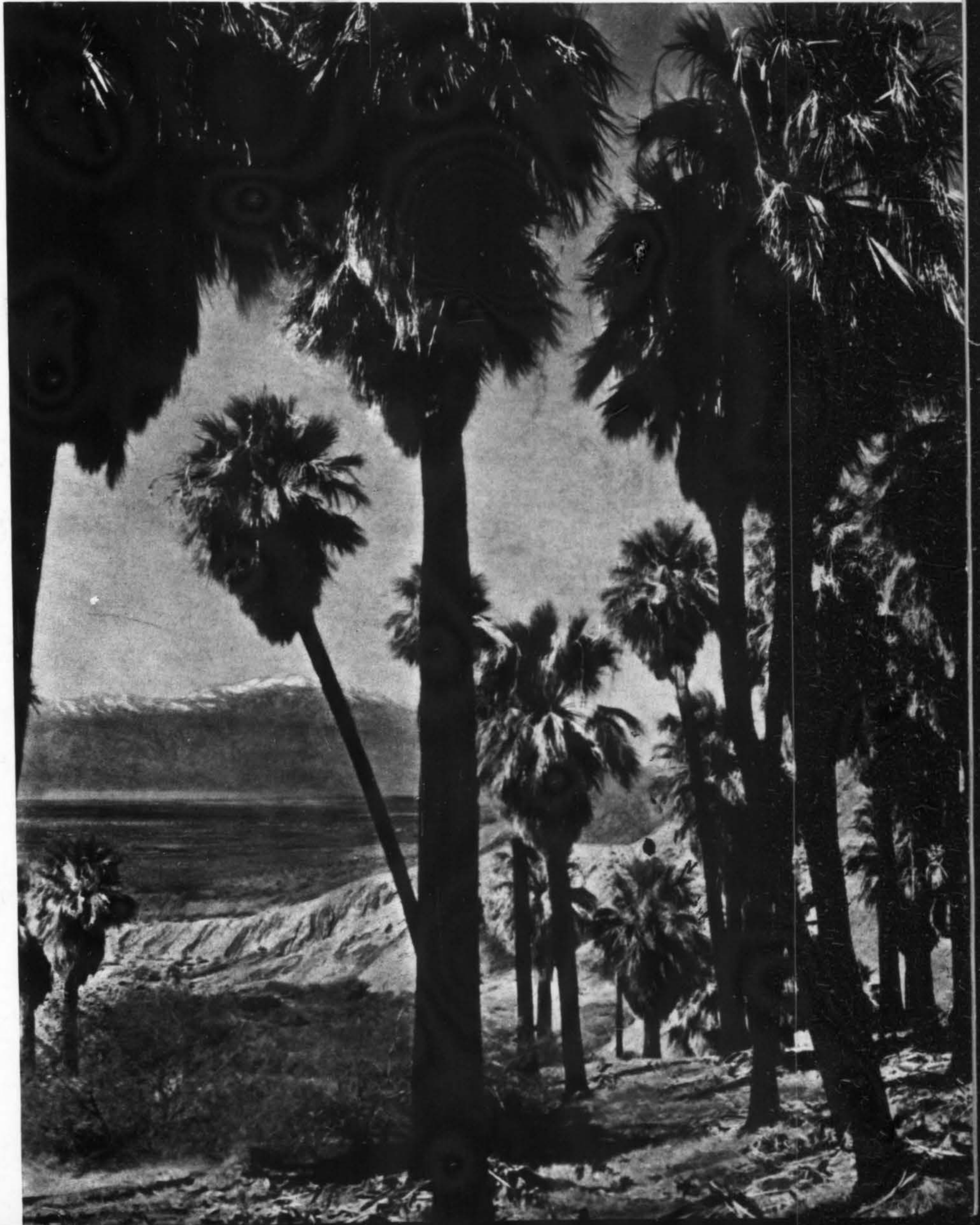
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FEBRUARY

1938

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EDITORIAL

PUBLIC HOUSING IN CALIFORNIA

By EUGENE WESTON, JR., A. I. A.

THE United States Housing Act of 1937 was enacted into law at the Seventy-fifth Session of Congress and was approved on September 1, 1937. Nathan Strauss was appointed administrator of the United States Housing Authority, operating under that act, and his appointment has been confirmed.

Substantial amounts of money are now available to municipalities throughout the United States where there is an indicated need for slum clearance and low-rent housing. Nearly one hundred and fifty million dollars, or about one-half of the amount available for distribution to the various states in 1938 and 1939 already has been allocated or "earmarked."

It is possible to provide decent housing for people in the low income brackets at a cost much cheaper than the terrible social, tax and business toll of unhealthful housing, in terms of disease, crime, juvenile delinquency, and maladjustment. Better living quarters can be provided for thousands who now are forced by economic conditions to dwell in dismal, unsanitary and publicly subsidized habitations. At the present time in California, rent is being paid by municipalities for housing facilities that, without question, should be condemned and destroyed, due to the fact that they do not provide the minimum facilities for health and sanitation.

Existing governmental agencies, such as the Home Owners Loan Corporation and the Federal Housing Administration were created to salvage existing values from the dangers of the depression. They have checked evictions, they have improved mortgage practices, and they have promoted credit liquidity. However, their assistance has been limited to people who had credit standing or who were expected to acquire credit standing. These agencies cannot deal with the specialized task of low-rent housing, and in reviewing the forty-three privately financed large-scale rental projects insured by the F.H.A., it is found that the average rent per room per month is \$13.82. Assuming that certain operations of the F.H.A. will be liberalized, one must be optimistic to hope for an average reduction to a rental of \$10.00 per room per month. Now, under the provisions of the United States Housing Act, local housing authorities who qualify will be able to erect housing facilities in this state that will average around \$5.00 per room per month, or \$17.50 per month for a three and a half room apartment. It is therefore evident that this type of project will provide housing in the brackets which cannot possibly be reached by privately sponsored programs.

Those cities in the State of California where bad housing conditions exist, and who desire to qualify for loans under the U.S.H.A., will be unable to do so until the State of California enacts the proper type of enabling legislation.

The State Acts must clearly define the limitations, the operations, and the obligations of local authorities, and can be described in four proposed acts as follows:

1. The Housing Authorities Act (AB 1500) which permits the setting up of housing authorities within this State.
2. The Housing Cooperation Act (AB 1573) which requires other state, county and municipal agencies to cooperate with such authorities that may be organized and provide for cooperation between these bodies and the Federal government.
3. The Eminent Domain Amendment to the Code of Civil Procedure (AB 1501) which will permit an authority to acquire land in a slum area for housing purposes.
4. The Tax Exemption Act (AB 1678) which will assist in maintaining the low-rent housing character of a project.



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These four acts in substantially these four broad divisions must be enacted if the communities in this state desire to carry forward low-rent housing projects as permitted within the limitations of the U.S.H.A. The omission or substantial limitation of any of these acts will practically prevent the carrying forward of a program. The Governor of the State of California has indicated he will call a special session of the State Legislature for other reasons, and that he will include on the Agenda the necessary housing bills, which when passed will enable the State of California to start a program of slum clearance and low-rent housing.

EXPOSITIONS

AS COPY comes from the Golden Gate International Exposition headquarters in San Francisco, the emphasis is constantly bearing down on the great towers, pavilions, loggias, pilons, ar-

chitecture and other construction work that is going to be completed for the exposition in 1939 in the San Francisco Bay. A description of the great elephant towers has come out based on the area of a large sized city block and that it will cost \$91,800. Further, the contract on the elephants is \$23,407. All of this sounds very well, but after all there are going to be two expositions in the United States and if we keep harping on this subject of our buildings, arches, pilons, balustrades, etc., they are going to appear trifles when the great structures of the New York exposition begin to occupy printed space.

But there is one phase of exposition work that we can do in California which cannot be surpassed or equaled in many places in the world, regardless of how much money those other people may have or how many artists and artisans are at their command. That phase is the planting and landscaping

(Continued on Page 40)

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 Leach.

ANNOUNCEMENTS

ENTERTAINMENT of various kinds, sponsored by groups and organizations for the benefit of charity, mark many February dates throughout California.

February 11, the clinic auxiliary of the Huntington Memorial Hospital, presents Shan-Kar and his Hindu ballet at the Civic Auditorium, Pasadena. Proceeds go to buy equipment for the hospital clinic, and to aid patients with limited incomes.

February 26, women's auxiliary of Scripps Memorial Hospital holds the ninth annual charity ball at Casa de Manana, La Jolla.

February 19, Charity League of Santa Monica gives the annual mid-winter ball at the Beauville Club. Winter sports is the theme. February 11, Junior League of San Diego presents the charity derby dinner dance in the new circus room of Hotel del Coronado. Members of the league and their husbands offer a cabaret program.

PASADENA FORUM presents nationally known lecturers at the Civic Auditorium, under the direction of an advisory committee. The current speaker, Mrs. Martin Johnson, is heard February 22, and her subject is "Africa Yesterday and Today."

LECTURE SERIES of Claremont Colleges, Bridges Auditorium, includes public affairs world travel and exploration. February 15, Vilhjalmur Stefansson, arctic explorer and scientist, discusses "Transpolar Commerce by Air" with slides.

THE TOWN FORUM HALL SERIES continues on Tuesday mornings at the Curran Theater, San Francisco, presenting speakers of note and including travelers, diplomats, philosophers, authors and playwrights.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, sponsors a series of illustrated lectures by well known travelers and explorers at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. February 15, Captain John D. Craig, describes "Underseas in the South Seas" at Pasadena.

THE GREENWOOD REVIEWS form an entertaining feature of the winter seasons in California. Current events are interestingly interpreted by Aline Barrett Greenwood, who also outlines the new plays with zest, and reviews the latest books clearly and carefully. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 A.M. The current date is February 16. The San Francisco series is enjoyed at the Italian Room, Hotel St. Francis, on the second Monday of each month. Miss Greenwood also appears at Los Angeles, Long Beach, San Diego and La Jolla.

PACIFIC SOUTHWEST ACADEMY lecture course is presented in Pasadena under the auspices of the Public Library and is free to the public. The speaker, February 3, is Prof. Robert Pettingill, University of Southern California, "The Federal Government and Tax Reforms." On March 3, Dr. Paul Dodd, University of California at Los Angeles, discusses "The Federal Labor Policy."

AMERICAN SOCIETY OF MECHANICAL ENGINEERS hold the spring meeting at Los Angeles, March 23-25. Headquarters will be the Biltmore Hotel. H. L. Doolittle of Pasadena is general chairman, and Prof. Robert L. Daugherty of Cal-Tech. is chairman of the program committee.

BUSINESS WOMEN'S LEGISLATIVE COUNCIL of Los Angeles join the nation-wide plans for the celebration of the 118th birthday anniversary of Susan B. Anthony, February 15. A Sequoia gigantea has been set aside in the Sequoia National Park by the Department of the Interior and which will be dedicated to Miss Anthony by the Susan B. Anthony Memorial Committee, June 26.

HOTEL del CORONADO holds the first event of the Golden Jubilee celebration, February 18, with the big anniversary ball, February 19.

JUNIOR LEAGUE of Los Angeles holds the third in a series of Friday fashion teas, February 11. The Junior League Players are busy arranging to present another fantasy, "Toad of Toad Hall," in April under the direction of Mrs. Rowland Vance Lee.

POPULAR DEMONSTRATION LECTURES continue at California Institute of Technology, Pasadena, at the lecture hall of the Gates Chemical Laboratory, Friday evenings at 7:30. There is no charge.



Swimming suits with gay printed patterns add their splash of color to the gay surroundings of a pool in Palm Springs. The Strelitzia or Bird of Paradise is the motif in these two suits, one developed in satin lastex, the other in cotton matelasse with coat to match. Bathing suits and accessories from J. W. Robinson Company in Los Angeles.

DRESS THE PART

CLOTHES create a mood. If a woman wants her husband to do some handy work around the house, the job is as good as done once she gets him into his overalls. He feels strangely moved to paint the house or at least pound a few nails somewhere. A woman, likewise, can never really swing into the mood until she dons her smartest outfit.

Ponce de Leon wasted years looking for the Fountain of Youth when he may have recaptured the spirit merely by putting on a pair of shorts. The change stirs the most sedentary business man to a sudden revival of boyhood's love of play. He wants at once to get into some kind of athletic sport—theoretically something strenuous like bull fighting, and practically at least a whirl at checkers.

It may consequently be the influence of shorts, the garb of the Olympic athlete, that makes the desert a land of sports—golf, bicycling, badminton, croquet, horseback riding, and others. The billowy excess of the Sahara desert bedouin's trousers is matched at the other extreme by the American desert resorter's. American business men may be seen at the desert, on the way from the golf links to the tennis court, encased in shorts of varying circumference, while women, whose knees have politely kept their proper distance, also revert to shorts at the desert.

If Nature soon makes her desert toads with shorts on, who can deny her right to be in fashion?

LONG BEACH YACHT CLUB holds the annual presentation of trophies dinner and ball, February 5, at the Virginia Country Club. Trophy winners of important 1937 events are presented awards by Commodore Wesley D. Smith.

SOUTHERN CALIFORNIA YACHTING ASSOCIATION holds the 12th Midwinter Regatta, February 19-22, off the harbors of Long Beach and Los Angeles.

SAN DIEGO YACHT CLUB sponsors the Washington Birthday Regatta, February 20.

JUNIOR LEAGUE of Pasadena announces the second annual Santa Anita Kennel Club dog show will be held Saturday and Sunday, March 19-20, and the Santa Anita Racing Association has donated the track for the event.

PASADENA KENNEL CLUB dog show is held at Exhibition Hall, Civic Auditorium, Pasadena, February 12-13. Jack Bradshaw is the manager of the club.

NATIONAL ORANGE SHOW is scheduled to open March 17 and continue for ten days at San Bernardino. The show rooms have been enlarged and remodeled. Everett H. Swing is the president.

LOS ANGELES TURF CLUB continues the racing meet at Santa Anita track to March 12, with full programs daily, except Sunday and Monday. The special events of the remainder of the meet are:

- Feb. 5, San Vicente Handicap... \$ 5,000.00
- Feb. 12, Santa Margarita Handicap 5,000.00
- Feb. 19, San Carlos Handicap..... 5,000.00
- Feb. 22, Santa Anita Derby..... 50,000.00
- Feb. 23, San Gabriel Stakes..... 5,000.00
- Feb. 26, San Antonio Handicap..... 7,000.00
- March 2, Santa Barbara Stakes..... 5,000.00
- March 5, Santa Anita Handicap...100,000.00
- March 9, Santa Catalina (California bred Championship)..... 10,000.00
- March 12, San Juan Capistrano.... 10,000.00

AMYMAY STUDIO, Pasadena, announces an exhibit of Susi Singer, ceramics, Saturday, February 5, 10-5 and 7-10 o'clock. Two classes in flower arrangement are held, elementary class opens February 15, the advanced class, February 16. A class in interior arrangements opens February 18.

CALIFORNIA GRADUATE SCHOOL OF DESIGN holds an exhibition at Carmelita Gardens, Pasadena, through February 27. Based on the theme "Industrial Design" the exhibit includes displays tracing the development of architecture, transportation, science, education, hygiene and advertising. One feature is a view of a modern kitchen in contrast with a predecessor of years ago. Dr. Walter Baermann, professor of industrial design at the school is in charge of the exhibition.

COMMUNITY PLAYHOUSE ASSOCIATION of Pasadena continues the membership season of entertainment with the program, "Beginnings of the Motion Pictures," February 20, featuring many film revivals.

CINEMA PROGRESS FORUM, sponsored by the American Institute of Cinematography, is held at 3551 University Avenue, Los Angeles. Dinner at Student Union precedes the meetings. February 11, The Anatomy of Laughter is offered in cinema, radio and cartoon. March 4, The Screen, Dial and Book is presented.

EDANA RUHM is presenting a series of lectures entitled, "Events of the Hour" the second Thursday of each month at Hotel Huntington, Pasadena. In these talks Mrs. Ruhm outlines the political situation, reviews new books and plays and mentions unusual personalities. A similar course is given at Villa Riviera, Long Beach, on Wednesday mornings.

WINTER SPORTS CALENDAR of Southern California holds a few dates in abeyance, awaiting the arrival of more snow. Yosemite and the parks of the north offer the usual skiing program. Events at Yosemite include, Feb. 4-5-6, Pacific Coast Intercollegiate Ski Meet, Yosemite Winter Club trophy—downhill and slalom, Feb. 12, Figure skating, novelty events, Feb. 13, Novice races, Badger Pass, Feb. 19-20-21-22, Special Washington's Birthday program, Feb. 26, Yosemite Winter Club Ski Tests. At Mt. Shasta, Feb. 5-6 and 22, Ski Tournament. At Lassen Volcanic National Park, Feb. 19-20, California Ski Association State Championships, Mineral, A, B, C, D jumping, cross-country, slalom, downhill, special features.

ART ASSOCIATION of San Francisco announces the annual Artist's Ball, the Parilla, is held in February, with plans outlining an artistic achievement. All proceeds of these functions go to the support of the Art Association and the Museum of Art.

ARTISTS of Laguna Beach hold the annual masked, costume ball, February 12, at the Art Gallery. The colony is arranging elaborate decorations and original costumes.

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GARNET, CALIFORNIA



A passenger on the new motor ship, *Erria*, is apt to return quite often to this modern bar. The floor of black inlaid linoleum has a star design in Chinese red and the circle in the ceiling is likewise red against black. The upholstery is of Chinese red leather and the walls are white and pale blue. The *Erria*, one of a fleet of motor ships of the Danish East Asiatic Line, transports its passengers in modern comfort to Europe via the Panama Canal.

MUSIC

MUSICAL EVENTS and the ballet at San Diego in the month include:

Feb. 10, The Shan-Kar Dancers, Savoy Theater.

Feb. 16-17, San Carlo Opera Company, Savoy Theater.

Feb. 22, Los Angeles Philharmonic Orchestra, Savoy Theater.

Feb. 1-28, Organ Concerts at the Spreckels Outdoor Organ in Balboa Park, Wednesday, Thursday, Saturday and Sunday afternoons each week.

WOMEN'S SYMPHONY ORCHESTRA of Los Angeles gives the opening concert of the season, February 27, at the Philharmonic Auditorium.

FEDERAL MUSIC PROJECT attractions at the Belasco Theater, Los Angeles are:

Feb. 12 and 15, "Hansel and Gretel" under the direction of Gastone Usigli.

Feb. 21-22-23, Festival of American Music. Two concerts each month will feature young artists of Los Angeles who have successfully passed an audition board.

SACRAMENTO SYMPHONY ORCHESTRA at the concert on March 3 presents the ballet of the San Francisco Opera Company as the guest attraction.

MILLS COLLEGE announces a three-day festival of music by the Pro Arte Quartet, February 18-19-20, with four concerts, two on Saturday, one at 11 a.m. and one at 8:30 p.m.

SAN CARLO OPERA COMPANY appears at the Memorial Opera House, San Francisco, for eighteen performances and twelve operas, opening February 27, with Verdi's "Aida" and closing March 15, with Puccini's "La Tosca".

SHAN-KAR and his company of Hindu dancers and musicians are seen, February 18, 20, in the Peter Conley Series at the Memorial Opera House, San Francisco. Under the same management but at the Curran Theater, Trudi Schoop and her Comic Ballet in "All for Love" appears in two performances, Sunday, February 27, 2:30 and 8:30 p.m.

MARIN MUSICAL CHEST presents Trudi Schoop and her Comic Ballet at San Rafael High School, Saturday, February 26.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents the winter season of concerts at the Memorial Opera House. These consist of pairs of Friday afternoon and Saturday night (repeat) concerts, which include the presentation of guest soloists. February 4-5, Yvonne Astruc, French woman violinist; February 11-12, Josef Hofmann, pianist; February 25-26, Grisha Galuboff, San Francisco boy violinist, are the current dates and artists.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, sponsored by the California Symphony Association provides symphonic music throughout the winter season in pairs of concerts, Thursday evenings, and Friday afternoons, at the Philharmonic Auditorium, with added Saturday events. Josef Hofmann is the soloist, February 3-4, with Nathan Milstein as guest artist, February 17-18.

CARMEL MUSIC SOCIETY, in the eleventh annual winter artist series, offers, Shan-Kar and his Hindu Ballet, February 19. The artist appearing, March 2, is Nathan Milstein, violinist.

ART COMMISSION of San Francisco presents Artur Rubinstein, pianist, February 8, as the artist of the current Municipal concert at the Auditorium.

CLAREMONT COLLEGES arrange an artist course program each season for the students and their friends. The program, February 12, is given by Shan-Kar and his Hindu Ballet, an ensemble of Oriental musicians and dancers, at Bridges Auditorium.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, are given on Sunday evenings at the Community Playhouse, Pasadena. The current concert is presented, February 13, by the Pasquier Trio, a new string trio from France, composed of three brothers, playing the violin, viola and cello.

THE CONCERT SERIES of San Jose, in the second season, presents the San Francisco Symphony Orchestra, conducted by Pierre Monteux, as the program of the month, February 18.

CALIFORNIA ALL-STATE SYMPHONIC BAND CONCERT is held February 5 at Claremont, with Herbert L. Clarke, dean of west coast band masters, as guest conductor. Main part of the program is conducted by Dr. Edwin Franko Goldman of New York. Carl Arnold, Pomona College musician and student body president plays a cornet solo. The program is given at Bridges Auditorium.

GUEST ENSEMBLE SERIES is brought to San Francisco by Carolyn E. Ware and includes European string quartets of international note. February 8, at the Community Playhouse, the Pasquier String Trio is heard.

RIVERSIDE OPERA ASSOCIATION, under the direction of Marcella Craft, American soprano, continues the opera season, March 3-5-7, with the "Merry Wives of Windsor" at the Auditorium of the Riverside Junior College.

BEHYMER CONCERT CALENDAR reveals a variety of attractions for the month. All events are presented at the Philharmonic Auditorium, Los Angeles.

Feb. 2, Nelson Eddy, baritone.
Feb. 6, Artur Rubinstein, pianist. Sunday matinee.

Feb. 15, Marian Anderson, contralto.
Feb. 14 and 16, Shan-Kar Dancers from India.

Feb. 18-26, San Carlo Opera Company, presenting "Aida", "Butterfly", "Carmen", "Cavalleria" and "Martha", "La Boheme", "Rigoletto", "Trovatore", "Traviata", "Faust". Matinees on Saturday.
March 4 and 5, Trudi Schoop Comic Ballet. Matinee on Saturday.

AT OCCIDENTAL COLLEGE the chapter of Sigma Alpha Iota, national music fraternity for women, sponsors a series of concerts for the benefit of a scholarship fund in applied music. Charles O'Connor, tenor, gives a program of Irish traditional folk songs, February 11. He accompanies himself on the Irish harp.

ROLAND GUNDRY, fifteen year old boy violinist, is heard in recital, Monday, February 7, 8:20 P.M. at the Civic Auditorium, Pasadena. The concert is sponsored by the Coleman Chamber Music Association, Pasadena Civic Orchestra Association, and the Pasadena Music Festival Association. Roland Gundry received his first violin lessons in Pasadena under his father's instruction. For the past five years he has been studying in Paris, where he appeared with success two years ago. His first concert in America was given in New York City Town Hall last December.

CIVIC ORCHESTRA, Pasadena, under the direction of Dr. Richard Lert, gives the fourth concert of the tenth season at the Civic Auditorium, March 5. At that time the orchestra plays "An American Fantasy" by Harlow John Mills, pianist and composer of Pasadena.

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GETHIN D. WILLIAMS, MANAGER

INTIMATE MORNING CONCERTS by the California Trio are a pleasant part of the musical life of Pasadena. Claire Mellonino, pianist; Michel Penha, cellist, and Alexander Murray, violinist, are the artists and are now presenting the second series this season at Pasadena. The dates and locations are, Tuesday morning at 11, February 8, at the home of Mrs. Herbert B. Holt, 910 South San Rafael Avenue. Tuesday morning, March 1, at the home of Mrs. Clark B. Millikan, 1500 Normandy Drive. Mrs. Louis Ball Triplett is the manager for the Pasadena concerts and will supply all information. Student tickets are available.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra sponsor a series of morning musicals, given in the homes of music lovers of Santa Monica and Brentwood. February 9, the concert is given at the home of Mrs. Morton H. Anderson, Santa Monica. The artists are Misses Helen Little, flutist; Suzanne Petty, viola, and Orlene Burrow, violinist.

CHAMBER MUSIC SOCIETY of Los Angeles announces the first concert of this season is held, February 11, at the Biltmore Hotel. The artists are the Pasquier Trio from France.

DEBUT DANCE RECITAL is presented by Flower Huger and Ivan Kashkevich, Sunday evening, February 6, at the Playhouse, Pasadena, 8:30. The recital is under the auspices of L. E. Behymer and Wynn Rocamora. Choreography by Huger and Kashkevich, who design and execute their own costumes.

SAN CARLO OPERA COMPANY presents a season of opera at the Memorial Opera House, San Francisco, February 27 to March 15.

PAUL POSZ, concert manager, presents the George Gershwin folk opera, "Porgy and Bess" at the Memorial Opera House, San Francisco in February.

SINFONIETTA ORCHESTRA, Giulio Minetti, conductor, presents the concerts of the sixth season at the Community Playhouse, San Francisco. This contribution to the musical season is always appreciated. The current concert is given February 15.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, offers two exceptional programs for the month. Bartlett and Robertson, piano duettists, February 1; and Marian Anderson, contralto, February 21.

MERLE ARMITAGE is presenting "Porgy and Bess" by George Gershwin at the Philharmonic Auditorium, Los Angeles, February 4 to 12, with the exception of February 6.

THEATER NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, which is also acclaimed the State theater, offers four notable plays in the late winter season. The Playhouse maintains a regular schedule of two plays each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director.

Feb. 1-12, "Idiot's Delight" by Robert E. Sherwood.

Feb. 15-26, "Pride and Prejudice" by Jane Austen.

March 1-12, "Knights of Song" Glendon Allvine's play of Gilbert and Sullivan, their lives with a background of their music.

March 15-26, "The Bread-Winner" by W. Somerset Maugham.

The Laboratory Theater is a vital part of the Playhouse but functions individually. Guest directors stage new and original plays from Monday through Saturday evenings of each alternate week.

LITTLE THEATRE of South Pasadena has secured a permanent location at 1211 Fair Oaks Avenue. The modernistic stage and auditorium was designed for them by Elmer E. Meinardus, art director of Twentieth Century-Fox. The new playhouse opened with "Meet the Duchess". For the first week in February the cast presents "The Spider".

HENRY DUFFY announces a repeat performance of "Holiday" at his new Experimental Theater, opening the first week in February. Alan Hersholt, son of Jean Hersholt, has the lead.

RONALD TELFER PLAYERS continue to stage interesting productions at the Community Playhouse, San Francisco. "Ah, Wilderness" by Eugene O'Neill was a recent presentation.

JEWISH COMMUNITY CENTER, 3200 California Street, San Francisco, provides excellent entertainment each month but the run of a play is frequently limited to one performance.

PALO ALTO COMMUNITY PLAYERS, Palo Alto, function as an amateur non-profit group, and are directed by Ralph Emerson Welles. A year round schedule is maintained, June to January.

MEXICAN PLAYERS, housed in the lovely Padua Hills theater in the hills near Claremont, present each month a play woven from the life of old Mexico. Each section of that romantic country is called upon to yield a legend or material for a fantasy and a failure is never recorded. Songs, gay, sad and haunting accent the stories, while the dances, the flashing gay fiesta bring the desired pulse-beat. Performances are given nightly, Wednesday through Saturday, with matinees Wednesday and Saturday. Mrs. Bess Garner is the founder and general director of this group.

GATEWAY PLAYERS THEATER, 4212 Sunset Blvd., Los Angeles, is under the direction of Francis Dickson, and is offering "Five Dollars Down" to March 12.

THEATER AMERICANA presents varying community groups in new and original plays. The motive of the theater is to depict interesting phases of American life.

FEDERAL THEATER PROJECT operates two downtown theaters in Los Angeles in addition to the Hollywood Playhouse. The Mason Stock Company promises a popular season of dramas and comedies at the Mason Theater. At the Mayan a Eugene O'Neill drama is in production. Occasional productions are staged at the Federal Music Theater (Belasco) where "Androcles and the Lion" is showing. Saturday matinees have been resumed by the Federal Children's Theater at the Mayan. Matinees are staged at 2:30 P.M. instead of in the mornings, as previously prevailed.

BILTMORE THEATER, Los Angeles, announces the return engagement of "Tobacco Road", opening February 7, with John Barton as the lead.

GEARY THEATER, San Francisco, continues "Yes, My Darling Daughter", with Florence Reed, through the first week in February.

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Because of the pressure for space on the Super Chief, Santa Fe's once-a-week 39 3/4 hour Chicago flier, we are delighted to announce the approaching completion of a second superb Diesel-drawn train, streamlined in stainless steel, for this service. • Thus, beginning about February 20, the Super Chief service between Los Angeles and Chicago will be doubled. The new train will feature the same beauty of appointment, roominess, and smooth-riding comfort that won instant popularity for the present Super Chief.

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PASADENA • 117 Pine Ave., LONG BEACH • 107 So. Brand Blvd., GLENDALE

7-6

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Oils, water colors and prints by members.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition arranged by the Art Department.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Oils and water colors by California artists.

GARDENA

GARDENA HIGH: Exhibition of paintings from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Exhibition by members of the Glendale Art Association.

FILLMORE

ARTISTS BARN: Water color show by James Couper Wright.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Water colors by Denny Winters.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Collection of old and modern prints.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Art craft in metal.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists, changed each month.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibition by members of the Art Association and National Print exhibit.

SILVER BELL, 492 Coast Blvd.: Water colors and prints by guest artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oil paintings by members of the California Art Club. Free to the public and open daily except Saturdays, Sundays and holidays, 8 A.M. to 5 P.M. Kathryn W. Leighton, Los Angeles artist and painter of Indian portraits, will give a talk on these portraits during the month.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: An exhibition of 18th century oils and work by western artists including Paul Grimm, Angel Espoy, Walter Farrington and Detric Stuber.

BILTMORE SALON, Biltmore Hotel: "Deserts" by Clyde Forysthe.

CHOUINARD SCHOOL, 841 S. Grand View: An exhibit of photographs by George Hurrell and Ted Cook.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout February, the Academy of Western Painters will exhibit oils in the Salon. Chouinard School exhibits work in the Galleria. Miniatures by Martha Wheeler Baxter, president of the Los Angeles Miniature Society.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: California Landscape and Figure Painters, fifth annual exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Exhibits by Opha Klinker, Bertha Purdom and Ella Shepard Bush.

LOS ANGELES MUSEUM, Exposition Park: To February 7 exhibit by the American Artist Group. February 3 to 27, Fourth Annual exhibition by the Academy of Western Painters; paintings and sculpture by the alumni of the Otis Art Institute; drawings by local artists; 18th and 19th century portraits from the Museum collection.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Honor awards photographs, selected and arranged by the Southern California Chapter, American Institute of Architects, an exhibition sponsored by the Los Angeles Art Association.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: An exhibit of oils by Darrell Austin.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Classes for juveniles, boys and girls from seven to sixteen years old, meet each Saturday morning. The landscape class meets every Tuesday afternoon. Students' work in different media, water colors, pastels and oils. In the gallery, Herman H. Goldschmidt old masters.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of artcraft of the American Indian. Open daily, 1 to 5, except Monday. Casa de Adobe is a part of the Museum and exemplifies by the furnishings life in an early California ranch home. Open Wednesdays and Sundays, 2 to 5.



Richard Taggart has painted a "Carmen, in black and silver," rather than in the usual rich color associated with the character, as his entry in the show of the Pasadena Society of Artists.

STATE EXPOSITION BUILDING, Exposition Park: Annual exhibition by the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Northern Africa paintings by Frank A. Brown.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Landscapes by Eugene Dunlap.

U.C.L.A. CAMPUS GALLERY: Exhibition arranged for art students.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Paintings and prints of Karl Schmitt-Rottluff and Ernst Barlach are shown throughout the month. The gallery is open every Wednesday, Friday and Sunday from 2 to 5. No admission charge.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: Exhibition of water colors. The last date for receiving entries for the annual exhibition of Oil Paintings, held March 6 to April 3, is February 26.

PASADENA

JOHN C. BENTZ GALLERIES, 27 E. El Molino Ave.: Fine collection of old prints, also fan paintings. Carved jade and ceramics by Chinese artists.

HUNTINGTON HOTEL GALLERIES: Water colors and oils by California artists.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Pasadena Society of Artists open the 14th annual exhibition of paintings and sculpture, February 3, to close March 5.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel. Paintings by European and American artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition arranged by the Art Department.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout February, exhibition of wood engravings by Joseph Hecht, loaned by G. S. Courvoisier.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To February 6, Original etchings, lithographs, and woodcuts by American Artists Group. To February 28, locally owned collection of fine fabrics; and exhibit of textiles from Marshall Field's. To February 21, drawings by Maurice Sterne; throughout February, drawings by American artists from Benjamin West to Mahonri Young from the collection of John Davis Hatch; photographs by Edward Weston, lent by the State W. P. A. Recreation Project; sculptures and drawings by A. Phimister Proctor; old American glass from the gift collection of Miss Marcia Potter; old American and English china from the gift collection of George I. and Isabella Putnam; opening during February, Beautiful Fabrics from local owners.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Work of local craftsmen.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Creative modern products of the artists craftsman.

CITY OF PARIS ART GALLERY, Geary, Stockton and O'Farrell Sts.: This new gallery opens with an exhibition of paintings by Frank A. Brown.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Oils and water colors by local artists.

COURVOISIER GALLERIES, 133 Geary St.: American and French moderns.

PAUL ELDER GALLERY, 239 Post St.: To February 5, photographs of Mexico by Benjamin Berg; To February 26, Bernyce Polifka.

GELBERT-LILIENTHAL, 336 Sutter St.: Sculpture by Ettore Cadorin.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Selected paintings from the 15th Biennial Exhibition of the Corcoran Gallery of Art; French costume prints; ceramics from the collection of Mrs. A. B. Spreckels. Opening February 20, paintings by artists west of the Mississippi. Recent accessions include: "Family Group Portrait" by Paolo Veronese (1528-1588); and "The Suffolk Punch Stallion" by Herbert Haseltine, sculptor.

DE YOUNG MUSEUM, Golden Gate Park: Throughout February, an exhibition of Three Hundred Years of Lace; through Feb-

ruary 22, contemporary prints by the Associated American Artists; February 1-15, Chinese album paintings; opening February 1, an exhibition of musical instruments.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To February 6, oils and water colors by Franz Bergmann. Through February 21, prints by Henri de Toulouse-Lautrec. Through February 21, sculpture photographs by Warren Cheney. February 14 to March 7, paintings by Maurice de Vlaminck. Throughout February through March 14, textiles and master drawings from the Crocker collection. In the northwest gallery paintings by Eugene Ivanoff and sculpture by Zygmund Szeirich, February 2 to 15; February 16 through 28, paintings by Patricia Williams.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Paintings by invited artists, and an exhibition by local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: The permanent collection of paintings in the Art Gallery, and the exhibitions in the Library building, are supplemented each month by special exhibits. The exhibitions are open each weekday afternoon, except Monday. Cards may be reserved by phoning the office (Los Angeles: Blanchard 72321; Pasadena: WAKEfield 6141).

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions by the artists of Santa Barbara, changed each month.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Exhibition by members.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selection from the permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Paintings by Maurice Vlaminck. Drawings by Boardman Robinson.

MISCELLANY

AT BERKELEY the East Bay Theater Union's art gallery announces a series of one-man and group shows of known progressive artists of the whole bay region. The Union's studios at 2036 Addison Street was opened last month by a group show including the works of Ray Boynton, Sargent Johnson, Marion Simpson, Clare von Falkenstein, Hamilton Wolfe and John Tufts.

SANTA CRUZ ART LEAGUE announces the Eleventh Annual California Exhibit is held February 6 to 20 at Santa Cruz. Oils, water colors, pastels and prints are shown.

OAKLAND ART GALLERY announces February 26 as the last receiving date for entries in their 1938 Annual Exhibition of Oil Paintings. The show will be open from March 6 to April 3 and will be judged by the three-jury system. Not more than two works may be submitted by the same person, of which one will be hung if accepted.

ART ASSOCIATION of San Francisco states the coming Parilia is a ball by and for the artists themselves, plus a very carefully selected list of invitees. Next year, however, the general public will be admitted as then the Parilia will be tied in with the Bridge Fair motif.

WALT KUHN, well known American artist, likes to paint pictures but he also delights in designing for industry. His daring inventiveness provided the interior decoration of "The Little Nugget," the entertaining saloon car which adds interest to the Union Pacific's streamlined train, "City of Los Angeles". Walt Kuhn was born in 1880 in New York but was cartoonist in San Francisco as a boy, and sold comics to Life and Judge for years.

FINE ARTS GALLERY of San Diego has added to its permanent collection by the purchase of Einar Hansen's portrait of Ruth Fracker Miller. Born in Copenhagen Einar Hansen came to New York in 1914, later moved to Chicago, where he won the coveted first award at the Municipal Art Museum, which was the opening number of a long list of prizes. On a visit to his home in Denmark, with a one-man show, he was made a member of the famous group of Danish artists known as "The Thirteen." Mr. Hansen now lives in Pasadena and is showing this month with the Pasadena Society of Artists at the Grace Nicholson Galleries.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, will eventually be the recipient of the entire art collection of Mr. and Mrs. H. K. S. Williams, who have already given many important works to the San Francisco museums. Among the recent gifts are a portrait of Jane Seymour, third wife of Henry the Eighth, attributed to the 16th century Jan Korvus of the Holbein school, and "A Red Horseman" by the 17th century Dutchman, Cuypp.



Many colorful accessories for desert homes may be found in the Mexican Shop at Barker Bros. in Los Angeles. Shown is a pigskin table with matching settee, a favorite type for outdoor furniture, as it is lightweight, easy to move about, and withstands all kinds of weather. The hand-blown Mexican glass comes in amethyst, amber, aquamarine, and deep blue. The plate from a set of Talavera dinnerware is hand-made and painted in stunning native designs. The hand-woven rug is also imported from Mexico, and makes use of natural colored wools only, in brown, beige and white. A pigskin cigarette box, laced together with rawhide thongs, is another practical accessory for the patio of the desert home.

FRED ASTAIRE AMONG THE MACHINES

By HARVEY EAGLESON

ON JUNE 13th, 1863, Samuel Butler addressed to the Editor of the *Press*, Christchurch, New Zealand, his now famous communication, "Darwin Among the Machines." The purpose of that little essay was to attack by Butler's typical method of indirection the machine age which sixty-four years ago he saw approaching and which has now arrived. Butler prophesied that the machine would become the dominant species and man merely its attendant parasite, unable to live without it. That the machine has become essential to man is no longer questionable. Some people do not even question that the machine has become more than a necessity. In Russia, as in Eugene O'Neill's play, "Dynamo," the machine has become God. In the United States it has penetrated every activity of life, industrial, domestic, intellectual, and artistic.

The desirability or undesirability of this circumstance is not the question here. I am merely recognizing certain historical facts as a foundation for a superstructure of theory. The twenty-first century may find the world more, or less mechanized than it is in our own time. We may be living at the beginning of an even greater machine age, we may be at the culmination and the end of a period, but whether the first or the second condition pertains from the historian's point of view, the fact that the machine is a major, if not the major, principle in our life and mode of thought must forever remain an essential factor in the interpretation of our *zeitgeist*.

One of the best and most accurate means of discovering and understanding the *zeitgeist* of any period, as, among others, such diverse philosophers as Spengler and Madariaga have pointed out, is the study of the art of that period, and more particularly its great art. The Athens of Pericles, the Florence of the Renaissance, the Paris of Louis XVI, the London of Victoria offer rich materials for such studies. But when the historian or phil-

(Continued on Page 39)

EAST MEETS WEST

By FRANK HEIM

ONCE more Los Angeles will witness one of those rare artistic performances which combine seldom heard East Indian melodies and dance interpretations which only Uday Shan-Kar and his group of Hindu artists are able to portray. These artists will appear in two programs February 14 and 16, at the Philharmonic Auditorium.

Shan-Kar and his Hindu Ballet give an impressive show, and a good one. Their costumes are rich, beautiful and exotic. Should the eye not be held by the dancers themselves, one may always be distracted by the dazzling colors or by the musicians and their astonishing instruments.

The first difference between the stage methods of the East and West is noticed immediately the curtain rises. The musicians with their instruments are seated on the floor at the rear of the stage, clad in white with colorful turbans. They remain there during the entire performance. The musical director of the company, and arranger of all the music is Vishnudas Shirali who is a virtuoso of the drums. He is surrounded by a battery of fifteen drums, each having a different pitch-value. Some of the percussive effects are obtained from rice bowls, filled with various depths of water, then struck lightly to produce a succession of vibrant notes. There are barrel-shaped drums, covered with parchment and tightened or loosened by leather braces, which are extremely sensitive to thermal changes. Other instruments are a tubular horn, coiled serpent-like; instruments of percussion so small that they produce no more than a tinkle; an assortment of beautiful stringed instruments whose metal surfaces flash with reflected light; simple flutes and reed instruments.

The music is like nothing you have ever heard before; subtly, insidiously, it seeps into your consciousness and you are mesmerized under its influence. An authority explains, "The power of growing repetition is an impressive element in Hindu music. For the impatient hearers it may be monotonous. But he who takes the trouble to listen notices that the repetition is never the same; each time something is added in sound, in structure, in emo-

(Continued on Page 40)

CALIFORNIA POET'S CORNER

Two Sonnets from
"ECHOING SILENCES"
By IRENE SUTTON

I

The windows like high-climbing blossoms flare
Up twilight buildings black against the sky.
Their sudden flowering glitters on the eye
And chills the fingers of the street-folk there:
Whose homes are in their pockets, and who stare
Beyond the sill's bright boundary to try
The warmth that can so prodigally lie
Across blank calcimine like summer air—

These are winter's blossoms, and they fill
The city with no fragrance, yet they stir
A dream of lazy swells along a beach
Curved idly, where the careless breadfruits spill
Their bounty widely through the drowsy year
Ripened and ready for a man's mere reach.

II

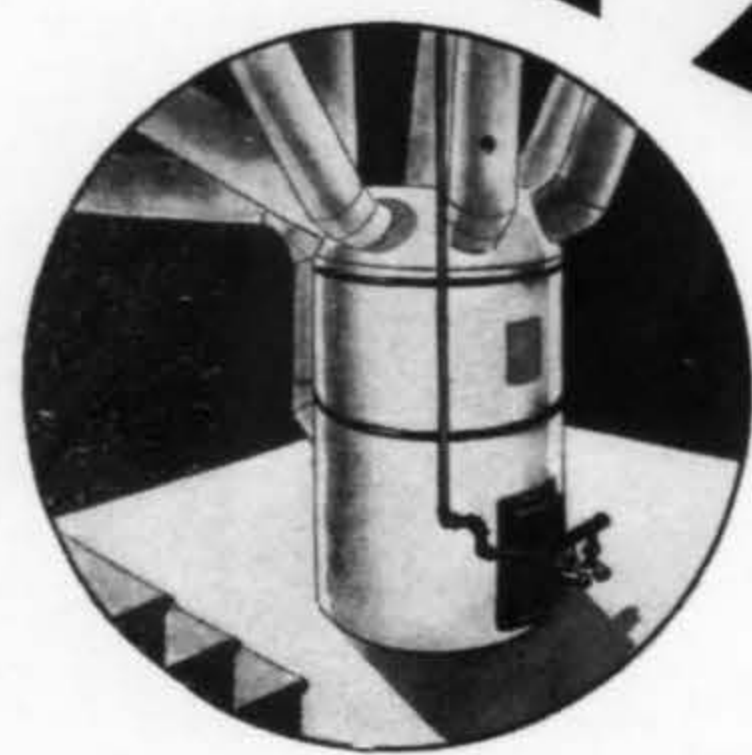
The earth gives up the metamorphosed dust
Each harvest time of all the harvested
Forgotten reapers; and our children's bread
Will bear earth's ageless flavour in its crust
When we, too, mount to meet the sickle's thrust
And sift in gold about the reaper's head.
So said the ancients when the fruitful tread
Of fall was on the fields; but flaked with rust
And long abandoned now the sickles lie
Like mute bones of forgotten monsters mixed
In clayey rock and many centuries fixed.
But the metal brood that is their progeny
Enslaves man surely as the turning season,
And cuts him down without a harvest reason.

Our Poet of the Month

IRENE SUTTON is a young San Francisco woman whose work is finding ready acceptance by the editors of the poetry magazines and other publications. Capable critics feel that here is a new voice, beautiful, strong and poignant, and that some day Miss Sutton will hold an important place among the women poets of America.

With the close of a successful show at the Los Angeles Museum, the Pasadena Society of Artists open the 14th Annual at the Grace Nicholson Galleries, Pasadena, February 3, to continue through March 5. The exhibition consists of oil paintings and sculpture as, while members of the society work in other media, they submitted only oils and sculpture for this exhibition. Among the new members of the society to enter the show is Ruth Lindsay, whose portrait of Virginia Keim is shown below.





when it **RAINS**
and
RAINS
and
RAINS
and
RAINS

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Ralph Urmey directing "Sing, Sweet Angels."

LITTLE THEATER DIRECTION

BY RALPH URMAY

THIS short, and of necessity general, discussion of the director's problem in little or art theaters is addressed primarily to those who have had experience in the directorial field.

I think we can accept at once that the amateur has something distinctly his own to contribute to a production; something his own by virtue of his being an amateur, which he loses when and if he become a professional. The problem is to instill in him a sense of timing, sharp characterization and technical efficiency without sacrificing his original freshness and enthusiasm. It can be done, but only by a process of riding the fence; by using as much diplomacy and tact as you do technical knowledge. Cajolery and kidding must alternate with sternness and drive; the sugar-coated pill with hammer-and-tongs. Above all, the director must, and quickly, know his cast. Not necessarily as people, but as actors or prospective actors. In fact, I believe personally that the members of a cast should attract the interest of the director only as actors; too much attention to what actors seem to be off stage is apt to confuse the issues. To an audience they will be only what they appear to be in the action of the script; their possible reactions under other conditions are irrelevant. So, since every performance problem is a special one requiring personal adjustment between the individual actor and his director, no very good final product may be expected without keen perception and insight on the part of the director.

This amateur quality is a fragile thing, which under bad treatment, or through lack of treatment, degenerates into unhappy mouthings and posturings; under careful nurturing, it can develop into something very fine and moving.

Direction under amateur conditions, then, is much more a matter of compromise than it is under commercial conditions. Compromise, that is, with what you may consider most desirable from an impersonal, purely objective point of view. Not that a director should ever compromise with his own ideal of what a production or a performance should be, granted ideal conditions, by no means! I'm simply pointing out that an unconditional insistence upon an actor's running before he has yet learned to walk, leads invariably to a confused and foggy performance. In a commercial production a director hires actors who, as they are--before rehearsals begin--are suited to the roles they are to play and technically competent to play them. If they do not develop as you thought they would during the first seven days of rehearsal, they may be discharged without obligation and with no questions asked, and others hired. In other words, you have hired actors ready-made and have, in addition, been given a free trial period in which to test the rightness of your choice. With amateurs, one casts as seems best, from what seems to be the best material available; and then one builds and moulds that material into actors who will give good performances. A director cannot discard amateur material simply because it is still only potential; that it is still only potential is the reason it is available. Therefore, you must teach as well as direct. And, since the ultimate goal is the same, whether the production be commercial or amateur, the goal of believable, three-dimensional characterizations, alive and driving performances, well-motivated, logical and clear-cut staging, good amateur direction, because of the primary conditions, requires greater intelligence, sensitiveness and perspicacity than the same quality of commercial direction. Of course, it contains within it a greater liability of defeat, but as with all gambles, the longer the odds, the bigger the pay-off!

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Galleries of Interior Decoration

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SEVENTH STREET, FLOWER AND FIGUEROA



One of the propagating houses for developing plants for the San Francisco Exposition. The room is steam-heated and the temperature of the beds is controlled individually from an electric panel board. Overhead lamps and reflectors give top heat when wanted. Three of these houses adjoin a general unit at right angles.

SPEEDING UP WITH ELECTRICITY

NOT all building modernization is confined to office buildings, apartment houses and hotels. The San Francisco Bay Exposition is confronted with a great many minor problems which seldom are brought to the attention of the public, and yet they are as vital as is a spark plug to the engine of an automobile. One of these problems is the propagation and growing of several hundred thousand ornamental bedding plants and shrubs that must be ready to burst into flower in February 1939.

Unfortunately there is not time to depend entirely upon nature and sunlight to develop many of the varieties of the plants that will be needed. Consequently science and another modern development has to be employed. The result is one of the most modern propagating houses in the country, one which has only three or four equals in the United States, not in size but in scientific methods of urging mother nature to bring her babies to maturity a year or so earlier than ordinarily.

The new propagating house, built by the San Francisco Bay Exposition for the developing and growing of plants that Mr. Julius Girod must set out on the exposition grounds in good condition a year from now, is the very latest development in electrically controlled heat for glass houses and propagating houses. In this plant, each bed has its temperature regulated by lead covered coils, not unlike an electric heating pad, whereby the temperature of the beds can be controlled both thermostatically and individually from an electric panel board. All benches are concrete, as is the floor; and these lead-covered coils weave back and forth at the bottom of the beds on the benches. The general room temperature is controlled by steam heating pipes beneath the benches. Overhead, on the side beds, are reflector bulbs that shed light and electric energy on the tops of certain plants in order to speed up their growth and their floral development.

The major unique feature of this type of propagating house is the complete and accurate control of the temperature of all and varying beds from a panel board in conjunction with thermostatic control. The beds can be shut off or turned on at will from the board.

The Largest Display of FINE REPRODUCTIONS

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SMALL BRONZES

By RAYMOND PUCCINELLI

BRONZE is a word which to everyone is symbolic of the eternal. Bronze is the most permanent material that can be used for modeled works of art. In many cases, it resists the destructive influences of adverse temperatures, climates, and natural decay better than the hardest stone.

From earliest times sculptors and craftsmen of such races as the Egyptian, Greek, East Indian and Chinese as well as those of Pompeii and the Renaissance have employed bronze for various home uses, weapons and tools.

It is a notable and inspiring fact that since the advent of Barye and Rodin, the modern world has been witnessing a new Renaissance of sculpture, an art which seemed to be becoming a thing of the past. It is not surprising that instead of the insipid white marbles which were in vogue in their times, the bulk of these men's work is in bronze.

Bronze is especially suited to modern interiors which are based on a design of simple spatial relationships. The tendency is to have flat, undecorated walls with no unnecessary breaks, light in value and neutral in hue. In this respect traditional Japanese and modern interiors are notably and essentially similar.

The varying colors and textures of bronze stand out well but not too conspicuously in these modern surroundings. They are complementary and harmonious with almost any of the materials now so often used such as wood, cork, lacquers or other metals and are especially pleasing placed before a drape or a hanging of hand-woven material. The placement of a bronze before a mirror gives interest as well as an added spatial sense to the room.

At times modern interiors are severe in their accentuated balance. The relation of painting and sculpture to these is a very happy one.

The Japanese for centuries have had in their homes works of art that can be easily moved about or placed out of sight for a time. They know that unbroken intimacy with even a masterpiece dulls the sensitivity to its beauty. They also know that variety from time to time, in the arrangement of the home gives a fresh impetus to the enjoyment of one's surroundings.

For today's practical needs, as in the past, bronze is particularly desirable. It is easily handled compared to other media. It is not breakable as is porcelain, not burdensome and heavy as is stone, and more durable and less easily marred than wood.

Sculpture in bronze can be treated with a greater freeness than perhaps any other material. Its strength and greater malleability make it possible to create forms of great delicacy which would be impractical in wood, stone or terra cotta.

Bronze makes a better and finer cast than other metals as it does not bubble, sag or warp.

From a collector's viewpoint, bronze is most desirable because more than one original can be cast thus making it possible for several connoisseurs to possess a desirable example at a more reasonable price than a one-of-a-kind original. Pieces are easily loaned to museums and galleries because they are readily shipped with little risk of damage.

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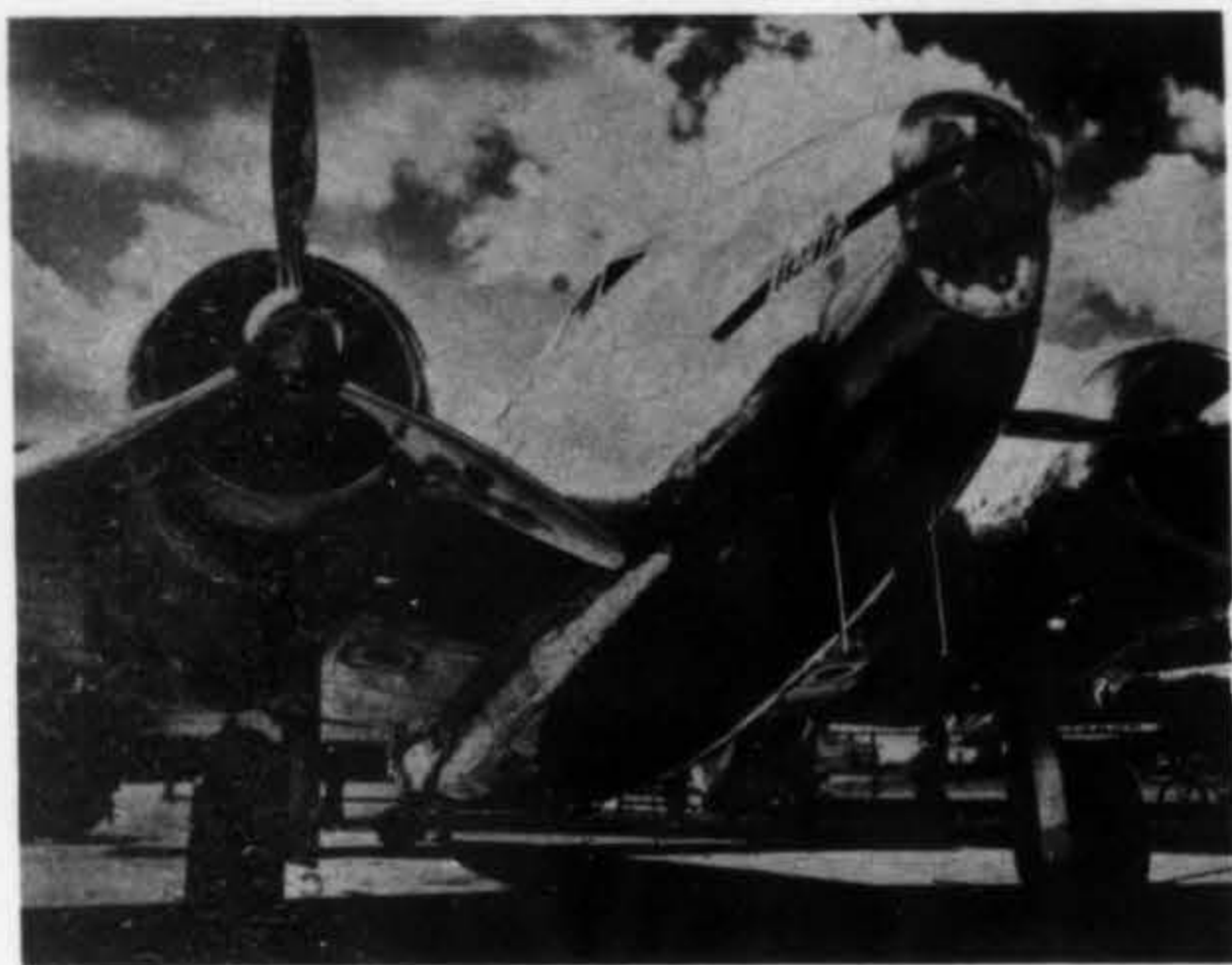
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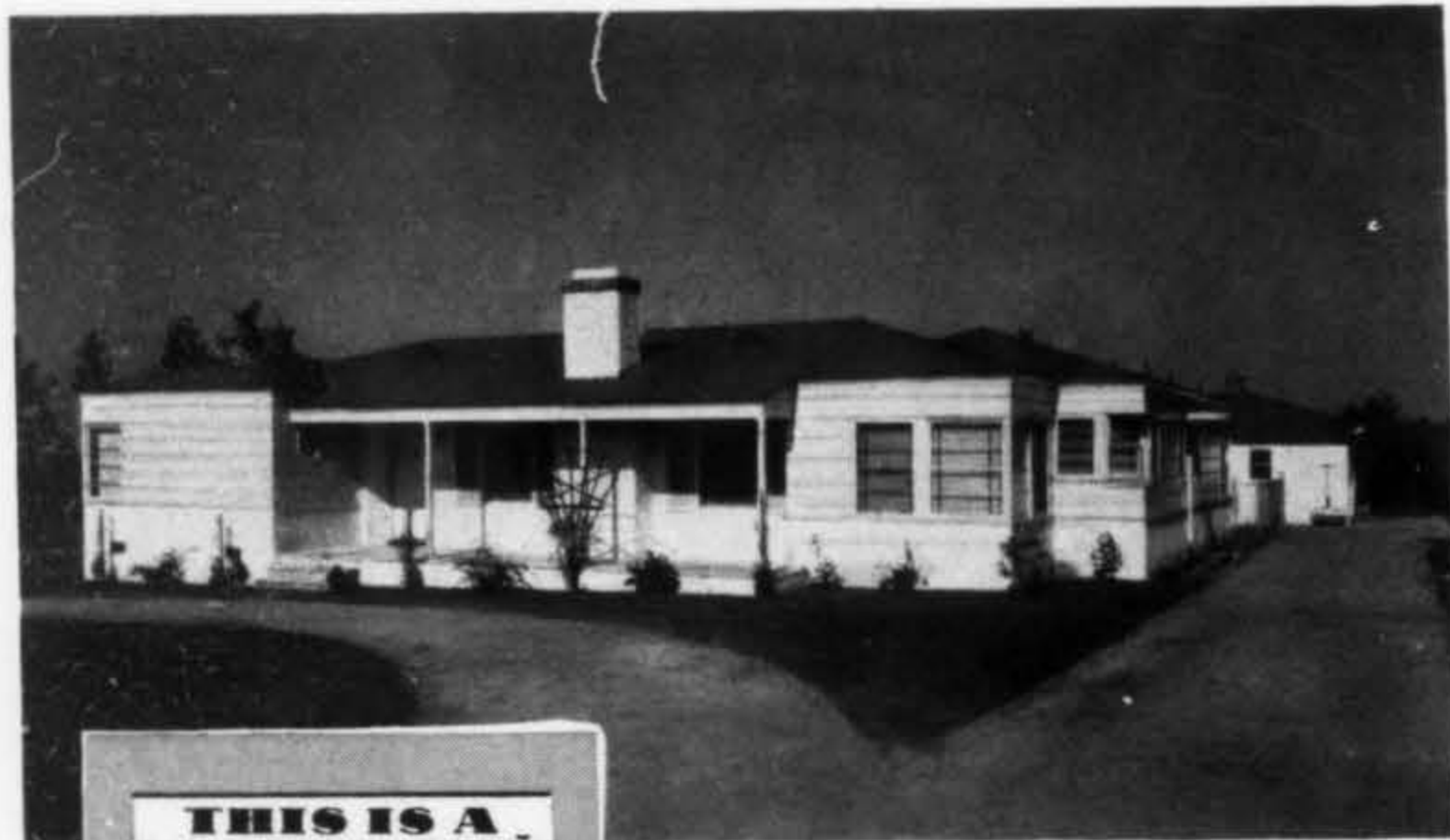
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE substance of books, whether of ancient Rome, on papyrus, or modern America, on pulp, mainly parallel the grooves of human nature. Cover designs and typography vary, but our daily existence, our wisdom and folly, our faiths and credulity, follow each century the changeless schedule of the rising and setting sun.

Yet, although the literature found today by archaeologists may markedly resemble our own, the brush of the Egyptian scribe, the quill pen of a medieval monk, or the steel pen of the modern world recorded with the responsive quiver of a seismographic needle the passing movements, quakes or cleavages, on the earth, and altogether graphed the state of life at that hour of time.

The assembled letters of books published across America through a year describe a bold black and white sketch of contemporary American life. Momentary characteristics of the day step forth—currents, fads, and occupations. The published literature of yesterday becomes redolent with the quaint scents and flavors of the era and speaks of broadspread thought.

Curious to observe, at a specific second, the press of contemporary life on the pages of books, I looked through the yellow files of *The North American Review* from 1838, the hardy quarterly dated from 1815 at Boston and now published at New York.

I soon learned that the year 1838 resembled 1938, considerably. The American people were just emerging from the Panic of 1837—the times were unsettled. A rather serious, or more accurately, heavy, state of mind prevailed. The upset of the period produced, as ever through history, a wave of reform, good and bad, wise and foolish. Its brighter phases were the accelerated movement for expanded common school education, the humanizing of prison methods, and public attention to the socially unfortunate. Its tinny repercussions were the shrill sentences of *The Family Temperance Agent* and even the anti-tobacco crusader. A long alarming epic on the calamitous effects of smoking was published. Another writer became melancholy over *The Sin of Duelling—The Moral Aspect of Our Country*. The year 1838, known by its printed works, was primarily a period of reform, of crazes and popular extremes, caused perhaps measurably by the Panic of 1837—the psychological consequences of economic unsettlement. *The North American Review* mentioned "the excitement, civil, religious and political which prevails over the land."

Any type of quackery prospered. The fads of hypnotism and phrenology swept even through conservative New England. An "American Health Convention" was held at Boston in May 1838—an assemblage of diet cranks. Referring to the gathering, *The North American Review* soliloquized that "the times are strangely and sadly out of joint. The dog-star rages now-a-days the whole year round..."

As today, pills—digestive, economic, social, and spiritual—were eagerly gulped with hope of relief. Dr. William Sweet blew a stop whistle in *A Treatise on Digestion*, where he commented that "the injudicious use of medicine is doubtless the occasion of no little injury to the human constitution..."

Another writer fired a hearty protest with a book titled *Humbugs of New York*—Being a Remonstrance against Popular Delusion, whether in Science, Philosophy, or Religion. It was a battery leveled at such popular books as *Practical Phrenology Simplified*, *The Progress of Animal Magnetism in New England*, and such outfits as the Temperance Society, the Anti-Tobacco Society, the American Health Convention, etc.

Combating the cracky diet and medical literature, Caleb Ticknor, M.D., prepared *A Popular Treatise on Medical Philosophy*, or an Exposition of Quackery and Imposture in Medicine.

Added to phrenology and hypnotism was a vogue for music lessons and elocution, from books like *Practical Elocution*, Or a System of Vocal Gymnastics, comprising Diagrams illustrative of the Subject. Stentorian sermons and addresses were printed and circulated.

Music and rhetoric were keyed to the same crescendo pitch. *The North American Review* spoke of *The Lyrist*—Selections of New Songs, Duets and Trios from Recent Works of Various Authors, and the reviewer ventured the *ex cathedra* opinion that "drums and trumpets are a richer regale to the Yankee ear than the most delicate and touching melodies." He lamented the "feverish impatience for display and novelty." The year saw the founding of many music periodicals, like *The Musical Review* and the *Boston Musical Gazette*. Some of the zeal for music was due to the mechanical excellence of the new and novel piano-forte, built by Chickering. Leisure study of French was also a popular hobby, as the numerous French grammars denote.

But the American's yen for vocal, keyboard and linguistic cultivation moved desirably upward to a needed demand for extending common school education. A widely read publication of 1838 was the first *Annual Report* of the Massachusetts State Board of Education, created the previous year. As noted by both the *Report* and *The North American Review*, the chief

enemy of the public school was the private school. The whole number of children in the State between the ages of four and sixteen was 177,053—of which 27,266 were attending private schools. *The North American Review* observed that "from the nature of our political institutions, these thirty thousand will not control the political destiny of the hundred and eighty thousand, thirty years hence, but just the reverse. The five-sixths will fix the standard of taste, of morality, and of general conduct, to which the one-sixth will conform, and above which very few only, with infinite labor, can raise themselves."

In April 1838 the Massachusetts legislature matched with \$10,000 a philanthropic donation for the establishment of Normal Schools—"a beginning," said the *Review*, "in the great enterprise of preparing adequate teachers for our common schools."

A Popular Essay on the Subject of Penal Law was reviewed by the magazine. This essay, published by the Philadelphia Society for Alleviating the Miseries of Public Prisons, argued that "the only ground on which we can found the right of punishing is the correction or reform of the convict"—a comparatively new thought a century ago.

Among diverse other literature, the *North American Review* commented on *Reports and Other Documents Relating to the State Lunatic Hospital*, at Worcester, Massachusetts—"The noble institution . . . is the first of a series of public charities designed for the relief of that hitherto neglected class in this country, the pauper and other lunatics of the poorer classes, under legislative provision." The Hospital was founded four years before.

Women assumed a lead not only in the school, prison, and anti-slavery movements of the time, but in an assertion of their own rights. A book was published titled *Letters on the Equality of the Sexes*, addressed by Sara Grimke, a prominent suffrage advocate, to the Boston Female Anti-Slavery Society. Reflective of the popular talk about women's rights was a *History of the Condition of Women, in Various Ages and Nations*, a book written by a woman. Likewise reflective was the didactic *Female Influence and the True Christian Mode of Its Exercise*, by the Rev. J. F. Stearns. Generally, however, the church occupied itself more commendably with the regretful phases of American negro slavery, as through a book titled *The Issue*, by the Rev. Rufus Bailey.

With such a paper typhoon of reform literature, sermons, addresses, etc., the wind-blown American of 1838 could scarce interlard any time to read novels. But there were few to read, and fewer yet worth picking up. The

period marked a sub zero of American literature. Most of the novels were about Indians and emigrants, like *A Blossom of the Desert* or the *Hawk Chief*, but the year saw none by James Fenimore Cooper who, instead, was relaxing after writing *The American Democrat*, a treatise on American politics. There were Indian novels, like *Osceola, A Tale of the Seminole War*, and Indian dramas like *Pocohontas*. A man published a *History of the Indian Tribes of North America*.

One or two shy volumes of poems blossomed, like *The Deserted Bride*, by a George P. Morris, and *Buds of Spring*. The only book of humor during these sober times was *The Clockmaker*, the second series of the *Sayings and Doings of Samuel Slick of Slickville*, a pretty sad comic character.

On the parlor table, by the stereoscope, were gift books and annuals, features of nineteenth century literature. Such were *The Parlour Scrap Book* and *The Christian Keepsake and Missionary Annual*, collections of verses, anecdotes and pictures.

Americans looked yet to Europe culturally. Musicians imitated Europeans. People read the works of European writers. A weekly magazine at Boston, called *Tales of the Day* "selected from the Works of the most distinguished British Authors, as they issue from the British Periodical Press." Except for Cooper's *The American Democrat*, which, to be exact, dates from 1837, *The North American Review* through 1838 mentioned no literature by an American writer known to a high school student today—nothing from Emerson, Irving, or the others.

Literature for children summed to virtually nothing. What sparse books the shops did carry were of a preachy variety. The "little Rollo" series dates from this reform era of American life. Two published in 1838 were *Rollo at Work*—or the Way for a Boy to Learn to be Industrious, and *Rollo at Play*—or Safe Amusements. Another book was labeled *Interesting Stories for Children, Illustrating Some of the Commandments*.

Mixed with contemporary literature were the standard volumes of any year—on etiquette, family health, etc. One was *Etiquette for Ladies*—with Hints on the Preservation, Improvement and Display of Female Beauty. Another was *Popular Medicine*—or Family Adviser.

Viewed then, by and large, American life a century ago was not evidently what could be termed "good, old times"—at least from what the books tell. But when 2038 arrives perhaps someone may review the literature of 1938 and decide the same. At any rate, he may thus assemble a fair picture of American life when you and I knew it.



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RUNNING FIRE

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By MARK DANIELS, A. I. A.

A RAUCOUS EXTREMIST

ADVERTISING has driven many men of business to extremes. In the good old days when a man depended entirely on the quality of his goods to spread his fame as a bootmaker, unquestionably he worked hard but he also slept nights. But when the trick of advertising began to work and was followed by the catastrophe of national advertising, many honest merchants and tradesmen began pacing the floor without the baby.

As usual, the Briton was slow to take up the practice of shouting in print about his work. His great grandfather had opened the shop he was now in and, while a hundred years is a short time to be in business (practically no time at all), the quality of his goods had steadily improved so that he could clearly see his great grandchildren enjoying a well established and profitable business. But he could not fight the rising tide of advertising. Like a great cancer it was eating its way into every line of activity and those who did not step into line stepped out of business.

Nicholas Pertwit, the tailor, was one such Briton. For three generations the Pertwits had stitched, snipped and sewed in the same place until a rounded belly and bowed legs became hereditary. Nicholas had reached the stage where he feared a cold whenever he laid aside the tape measure from around his neck. But his business was lagging, so he asked a Yankee customer what he thought about advertising, and was told that he would surely go to the wall if he didn't advertise.

A year later the Yankee came in for another suit of clothes. The place looked the same as the year before so he asked old Pertwit when he was going to start advertising. Nicholas drew himself up proudly.

"I have already done so," he said. "I have taken the plunge." Stepping to a rack he took down a pair of trousers and held them so his customer could see the inside buttons. Stamped in a circle around the buttons was "Nicholas Pertwit, Tailor." "You see," he said with evident self-satisfaction, "I do not do things by halves, what."

That's the danger in these new movements; there are always some who carry them to extremes.

STANDARDS

WE ARE becoming a people completely deluded by standards. That may seem paradoxical since standards have so long been looked upon as yardsticks enabling us to measure with some degree of accuracy. But the value of any standard is proportional to the honesty of the units upon which it is based. We have standards of length, of heat, light, weight. Now we are getting standards of love, law and living built up on arbitrary units devised to prove that the great industrialists are advancing civilization in the United States far beyond that in any other country. The latest trick is to prove that our standard of living is the highest in the world because there are more automobiles sold per hundred persons here than in any other country.

There's a standard of living for you! There are more people in the United States running over pedestrians, smashing into locomotives, kiting checks to meet installment payments on automobiles than there are in any other country in the world, all of which is offered to prove that our standard of living is highest. Nothing is said about the high pressure salesmanship that crams a rattler down the throat of him who neither needs nor wants one, nor the fact that life in urban centers has become one succession of leaps from fender to bumper. High standards of living? There is a Little Boy

Blue blowing his horn on every foot of pavement, every hour of the day and night. We have to walk around the block to get across a street.

Perhaps all this is evidence of a higher standard, yet I hate to think what a shock these statisticians will suffer when they learn that there are no automobiles in heaven.

COSTLY OMISSION

JUST why we should expect the motion picture houses to do anything intelligent I don't know, although I, for one, have got into the habit of assuming that managers in general are fairly smart. But, granting that they are not up and coming, I still do not see why they try to keep the street address of their theaters a deep secret.

Many times I have looked up a picture announcement in the paper only to find that it was at such and such a theater, the address of which was not given. I have asked a dozen friends if they had similar experiences and learned that they had not seen the show for the same reason. If the ad does not give the address or telephone number of a theater most people will not bother to look for it in the directory.

Perhaps we should not complain for it saves us money but sometimes we miss a show that might have been worth the price of admission.

ONE USE FOR BRAINS

WITH the universities and colleges turning out boys at the present rate the country is up against the problem of what to do with brains. From distant La Paz comes a thought.

Thirty odd years ago Arthur Nahl deserted the cultured company of Robert Wells Ritchie and myself to seek more orthodox companions in Lower California. He has been there ever since, evidence of the success of his search, albeit he writes occasionally, his only sign of weakness.

Last week a package arrived containing a beautifully tanned white deer skin, as soft as suede. An accompanying letter explained that the natives of the region tanned the deer's hide in its own brains, adding that the rarity of such tanning was occasioned by the difficulty of finding any animal, human or otherwise, in that country with enough brains to tan its own hide.

At first I thought there was an idea in this business of tanning with brains but as I read on I found that, as usual, there was a catch in it.

SCHOOL FOR GENIUS

WE have schools for almost everything. Schools for teachers, schools for pupils, schools for plumbers, plasterers, plunderers and pickpockets using the same teacher; schools for sewing, tap dancing, strip teasing, cooking, barbering, gardening and gum shoeing. If you think you have any latent talent for anything from spit-ball making to statesmanship, you can find a school where someone is paid by the public or the philanthropists to train you in the development of your gifts. If you know of any child who can throw a stone unerringly through a glass window you can find a school for bomb throwers where he can be trained to that degree of accuracy which will guarantee 100% destruction of every shop he is sent to by a walking delegate.

But if you know a lad or a man who has every indication of being a genius and lacks only a guiding intelligence to direct his study into channels that may develop a boon to mankind you will have difficulty in finding any school for him. Such a school has not the picturesqueness of saving the worthless that philanthropy demands.

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P A L M C A N Y O N S of the Coachella Valley

By MARY HUDSON BULEN

DESERT PALMS! Two small words—yet how vibrant with meaning! What trees in all the wide world could Nature better have chosen to bless and beautify these desert canyons than the *Washingtonia* palms in all their stately grandeur?

At sunrise, the glossiness of their green fronds glisten and shimmer in the early morning light. At sunset, their gray brown trunks—tall, slender, yet suggestive of unyielding strength—are gracefully picturesque against the background of a colorful sky. This contribution to the desert's scenic beauty, however, is secondary to their usefulness to the weary wayfarer, to whom they beckon in silent promise—not only of restful shade but of the proximity of life-giving water as well.

And where in any land has Nature duplicated the perfect jungle-like settings of palm clusters to be found in the canyons of southern California's beautiful Coachella Valley? Comes the answer that world travelers who visit this region tell of being transported on the magic carpet of memory to the Algerian namesake of Coachella's Biskra, where, in sunny Africa, they had thrilled to the same natural grouping of similar palms.

It is interesting to learn of this departure of Nature from her usual wont of never repeating herself. As one gleans more about the Algerian oasis of Biskra, the similarity of the two places becomes apparent. In both, man has been alert to opportunity in developing extensive date orchards. In Coachella Valley there are 2900 acres of these beautiful palms, productive of some 7,000,000 pounds annually of their luscious golden fruit. The abundant water supply obtained in this valley from ar-

tesian wells has for some years been a most important asset in connection with the date industry.

Each of these comparable spots fascinates the eye of the artist with its similar vista of desert and distant mountains, delighting him with ever-changing lighting effects and prompting him to bring forth brush and palette to cope with the myriad-hued pictures he would capture.

And again, both Algerian Biskra and California's Coachella Valley may well be proud of the healthful, dry, and mild winter climate of which each can boast.

Noticeable among the latter's palm canyons (besides Biskra) are: Palm Canyon, Curtis Palms, Fulton Palms, Hidden Palms Canyon, Magnesia Canyon, Pushawalla Canyon, and Macomber Palms.

Within half an hour from any of these canyons is the world famous winter resort of Palm Springs, with its modern airport, thriving business and amusement centers, luxurious hotels, guest ranches, clubs, and private homes ranging from mansion to bungalow. All popular sports such as golf, tennis, swimming, etc., may be enjoyed there, while throughout the valley are trails for the horseback-riding devotee and paved highways for the motorist. Students of desert bird and animal life find many intriguing subjects for research and camera. The botanist and the geologist are also attracted to this region, and the archaeologist who would add to his knowledge of ancient Indians comes to seek the century-old relics which here and there evidence the presence of the ancestors of present-day groups.

In the early spring the Valley's desert floor

is carpeted with a riotous array of color, for each season brings its countless myriads of wildflowers. The names of some of them are: wild heliotrope, sand verbena, desert mallow, desert lily, morning bride, Standley aster, desert star, evening primrose, blue and pink phacelias, the *Escholtzia* poppies, the common desert poppies, wild Canterbury bells, ox-eyed encelias, and gilies. The flowering cacti are there, with their gorgeously colorful blossoms, and other species such as the spiny cholla, the darning needle cactus, the beavertail, and the barrel cactus.

Besides the palms there are desert acacias, the ocotillo, smoke trees, the greasewood, the screwbean mesquite, the ironwood, and desert willows and cottonwoods.

It would be nigh unto impossible to give a word picture of the canyons of Coachella Valley and the famous palms to which their soil so mysteriously and naturally gave birth, without telling of the desert of which they are a part.

When the afternoon lights begin to shift and fleecy clouds in the blue of the Valley's sky become silver-edged and faintly tinted with shell-like pink, it is Nature's signal that her gorgeous evening pageant of light and color is beginning. As silently as she unfolds the flowers she deepens the pink of the clouds to rose and blends in shades of lavender and purple in perfect harmony. Then with lavish splashes of fiery crimson, she waves her invisible wand and the whole western sky is ablaze with color! Over the deep purple of the mountains and the colors in the sky reflected on desert and hillslopes, the sun throws a last golden glow and quietly sinks from



Photographs by Padilla

sight. As slowly and silently as the sublime pantomime began, it ends, the colors fade and are gone. A desert sunset!—no other just like it.

When the moon rises, full and bright and near, it fills the valley with a soft radiance breathing of desert magic. Under its spell the recently vivid scene is transformed into a beautiful vision reaching to the distant crest of San Gorgonio and the snow-capped mountains of the San Jacinto Range. One's feeling of joy, inspired by the glory of the sunset, gives place to a sense of peace and calm. The exceeding brightness of the stars and their seeming nearness to the earth are in harmony with the entrancing beauty of the scene. In the still whiteness of the moonlight, strangely, mystically, the spirit of the present seems silenced to do homage to the spirit of the long ago. A desert night—no pen can describe it.

Fortunate is he who awakens early enough to see the surrounding scenery touched by the silvery, opalescent haze which precedes the beauty of a desert sunrise. The grayness of light-floating clouds, flushed with amber and orange, slowly changes to all the shades of red in Nature's palette. A golden brightness then heralds the return of the sun to rule the desert for another day until his setting brings the coolness and mystic thrill of another night.

So trite have fitting phrases descriptive of the desert become that one is beggared for new ones. We must each get our own interpretation of it, as does the Arab, who—deeming it to be the "Garden of Allah"—believes that in its solitude he finds his soul as he can nowhere else.

Intensive research seems to have failed to disclose the origin and age of the palms of Coachella's canyons. They are of the *Washingtonia filifera* (or Fan-palm) variety and grow to a height of seventy feet. Small, creamy flowers in long drooping clusters

bloom in the early summer. The fruit is a little, hard berry—black and sweet when ripe—and is called the wild date. These palms are native to this region of the Colorado Desert.

Incidentally, the Colorado Desert was named before there was a State of Colorado and bears no reference thereto. This desert lies chiefly in San Diego, San Bernardino, and Riverside Counties of southern California.

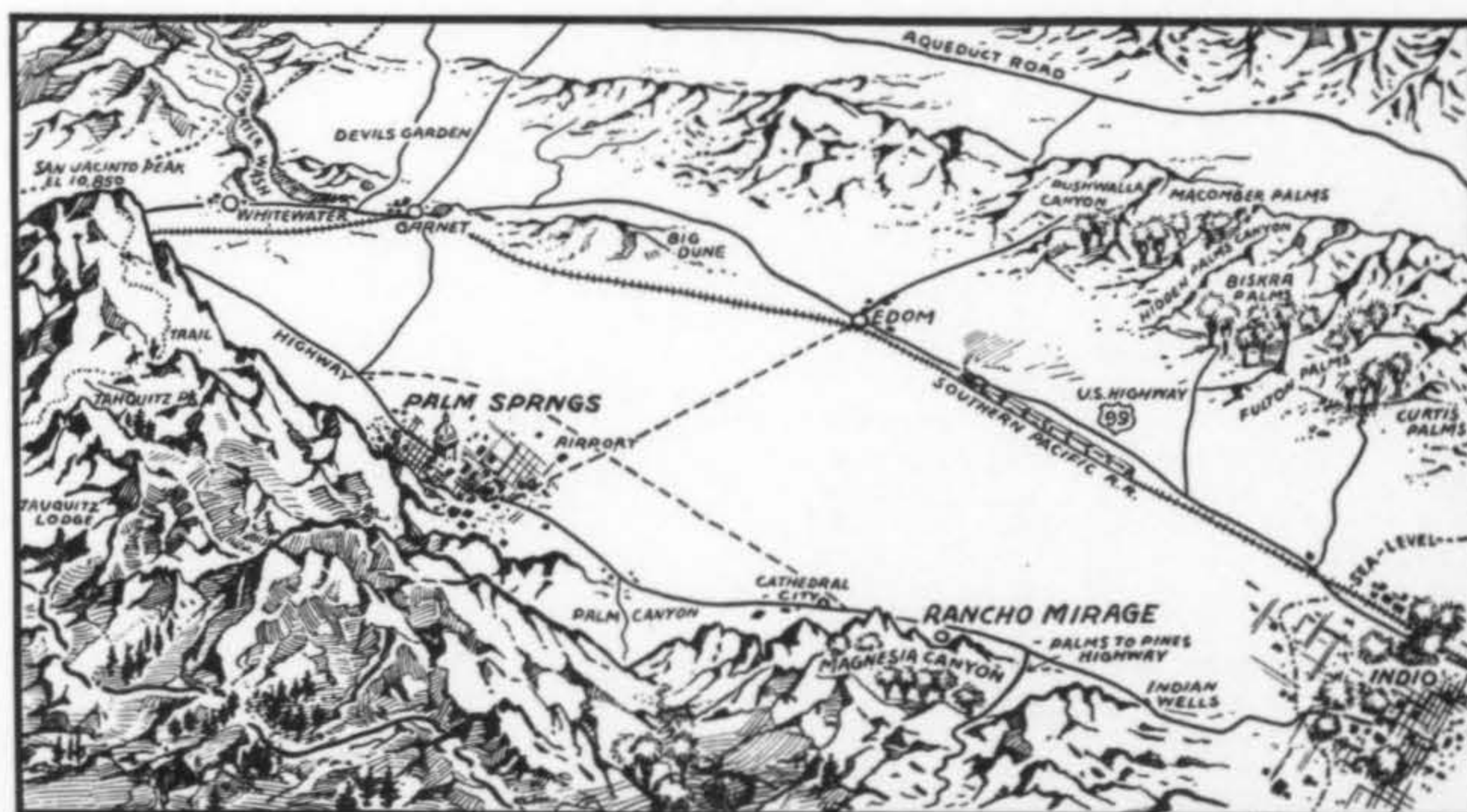
It is generally conceded that the groups of *Washingtonias* in the canyons of Coachella Valley antedate the coming of the Whites. That they have stood where they are for long years is patent when such a well-informed writer as George Wharton James in his "Wonders of the Colorado Desert," after describing these particular canyons, refers to their palms as being indigenous to this region, and adds that "in the presence of these *ancient desert monarchs*" it is easy to imagine oneself in the heart of the Sahara.

Another likelihood of the great age of these palms is the fact that State Forester Merritt B. Pratt, in his "Shade and Ornamental Trees

of California," in writing of these groves tells us that they are famous because of their "picturesque appearance and *ancient lineage*." He also informs us that the *Washingtonia filifera* is the stateliest of all palms, and was named in honor of George Washington.

Twenty years ago J. Smeaton Chase, when writing his "California Desert Trails," mentioned finding "flourishing clusters of palms" in the canyons on the east side of the Valley—the same statuesque *Washingtonias* which stand there today. In the shade of one of these groves the thought came to him, What ideal sites for houses! Disclaiming any bent for real estate speculation, he explained that the suggestion was prompted by the expansive view out over the valley to the blue water of the Salton Sea in the south, and, more westerly, to the great peaks of Santa Rosa, San Jacinto, and San Gorgonio rising in fine succession.

In this beautiful environment these majestic sentinels of the canyons of the Coachella Valley have kept their silent watch for many years. How many—who knows?





CONTEMPORARY ADOBE HOUSES

By CLARENCE CULLIMORE, A.I.A.

IN THIS modern day of glass bricks and corner windows and a multitude of new and useful materials of construction it seems, at first, a far cry to the simple homely sun-dried adobe brick construction that ceased being popular in California about the time of the Gold Rush days when eastern colonial and mid-western types of frame construction superseded the old Spanish and Mexican types.

Upon closer examination the old type of adobe home in California has never entirely gone out of fashion, and when well designed and properly built with due regard to engineering skill it still vies with homes using the most recent methods and materials of con-

struction. For real insulating comfort thick adobe walls are unsurpassed. Stability also is gained through sturdiness of construction. Simplicity of line and the absence of unnecessary ornamentation are not at all out of line with the most modern tendencies. This adobe type for more than a hundred years has been admired and is still admired at the Casa de la Guerra at Santa Barbara, in the house of John Temple at Long Beach, and at the Estudillo Hacienda at San Diego.

Even now the modern type of stabilized waterproof adobe bricks is playing an important role in the construction of a number of handsome new homes in California that have

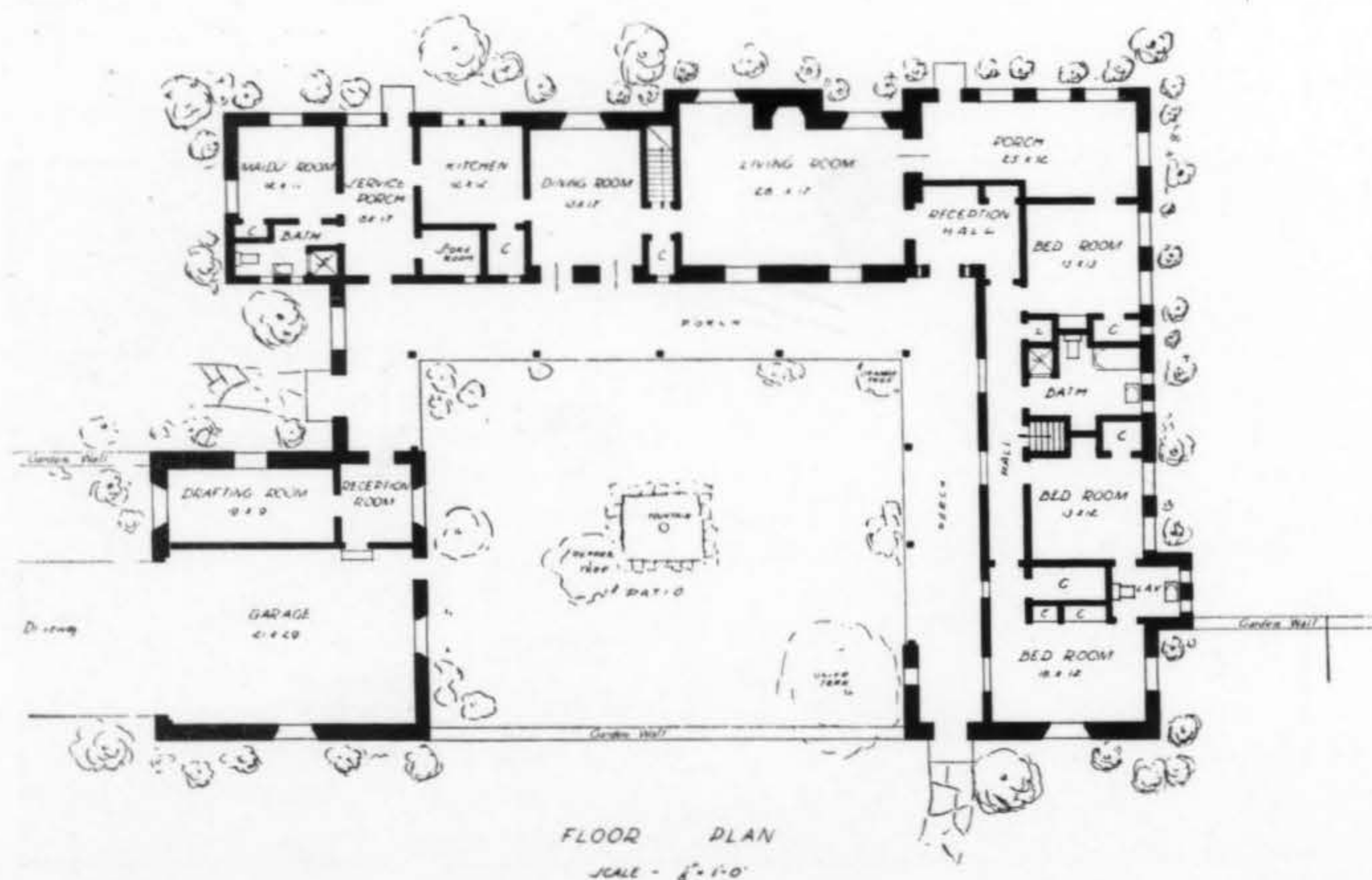
been inspired by the rare old ones.

Bearing in mind possible hazards from earthquakes or the elements, the writer has evolved a few suggestions for adobe construction which may be considered as supplementing the approved building regulations for masonry construction applicable to one-story residences.

If the locality is one in which the Uniform Building Code is operative, it will be necessary for the proper authorities to supplement this code by an assumption that a safe working factor for adobe bricks be thirty-five pounds per square inch in compression and four pounds per square inch in shear, or thereabouts, and require that bricks be tested by a reputable testing laboratory to ascertain that their ultimate strength is ten times these working factors.

All adobe walls should rest on a continuous concrete foundation.

The exterior bearing walls should be at least eighteen inches in thickness and the interior walls twelve inches. No adobe bearing wall should exceed eight times its thickness



Above is a front view of the modern adobe home of Mr. and Mrs. Clarence Cullimore in Bakersfield, California. Typifying the dignity and the romance of Early California, this type of house was in the height of fashion during the days of the Dons and has been admired constantly ever since. The Cullimore home will probably be more modern twenty years from now than many newer, poorly-designed houses of today. Clarence Cullimore, architect.

On the right a view of the inviting patio porch in the home of Mr. and Mrs. Clarence Cullimore. It is evident that adobe houses may be real homes and do not have to pretend to be anything that they are not. There is a dignity in the low roof lines, the thick walls, the simple charm of this distinctive adobe type. In California such patios as this bring family life into the open. Even during summer days in Bakersfield breakfast and supper may be served in the patio but the remainder of the day can be spent within the shelter of the two feet thick adobe walls of the house which effectively resist the intrusion of heat.



in height. Gable ends of adobe may be twelve inches in thickness above the bond stone. Mortar for the bricks should be the same material that the bricks are made from. If the bricks are stabilized and waterproofed with bitumuls, a bitumuls mortar should be used and not a cement or lime mortar as these mortars have very little adhesion to Bitudobe bricks.

It is quite essential that a continuous reinforced concrete bondstone at least six inches in depth and the width of the wall should be cast on top of all walls and partitions of adobe and should be reinforced by at least $\frac{3}{8}$ " reinforcing bars, one to each six inches of wall thickness. For possible lateral forces, locate the bars three inches up from the bottom and the outside ones two inches from the outside and inside edges. The concrete mix for this bondstone should be at least a 1-2-4 mix, that is, one part of cement, two parts of sand and four parts of coarse aggregates. It is advisable to bolt a 2" x 6" wooden plate to the top of the bondstone for the reception of the roof trusses, using one-half inch by twelve inch bolts, also bolted through the bottom chord of each truss.

All exterior openings should have reinforced concrete lintels. All lintels exceeding eight feet in clear span should be supported on structural steel or reinforced concrete columns. Lintels should have a breadth equal to the wall thickness and should not be less than one inch in depth for each foot of span, plus one inch. Lintels should extend not less than

eight inches over onto the adobe jambs at each end. Provide a sufficient number of steel reinforcing rods in each beam. The area of the bars should equal one per cent of the cross sectional area of the lintel. Locate the bars one inch in the clear from bottom and sides of the lintel and evenly space them apart. Use the same concrete mix as for the bondstone.

Door and window jambs should be from not less than two inch by six inch stock securely spiked to adobe with 40-d nails driven in from the back before next course is set, in each alternate mortar joint. The jambs should be creosoted before they are set.

Nailing blocks which are to be buried in the adobe walls for the purpose of securing attachments or trim should be not less than two inches by six inches and extending through the full wall thickness and should be creosoted before set.

Interior walls of adobe may be plastered with an approved permanent plaster. The plaster should be applied to at least two inch mesh, eighteen gauge, galvanized iron stucco wire fastened to adobe with 8-d box nails, one to each 150 square inches of wall surface. Instead of interior plaster, the adobe walls may be neatly pointed at the joints and painted three coats of a concrete first coater paint and then two finish color coats. Care and test should be used in selecting the paint for this purpose. It should be understood that these walls will be softer than plastered walls.

Exterior plaster should be Portland cement stucco, reinforced with at least eighteen

gauge, one inch mesh, galvanized stucco reinforcing wire, secured with 10-d nails driven in diagonally and heads exposed one-fourth inch. There should be one nail to each 100 square inches of wall surface. Protected walls, under porches, etc., may be painted as specified for the interior instead of plastered with stucco, if it is desired to show the bricks exposed.

The eaves of roofs should extend at least twenty-four inches over all adobe walls.

All roofs should be trussed (rafters and ceiling joists may be formed into trusses). These roof trusses should be anchored securely into all exterior and interior walls against vertical and horizontal forces.

Floor joists should be anchored to this wall at least every fourth joist.

Shower compartments should be plastered with Portland cement first coat, second coat of Atlas cement troweled smooth. Over this glue to the wall waterproof canvas wall covering and paint three full coats of hot-water resisting paint.

Adobe walls should not exceed thirty feet in length unless they are intersected at intervals of thirty feet or less by adobe or masonry cross walls at least eight feet long.

It must be borne in mind that all adobe dwellings in California must conform to lateral forces legislation now in force.

The foregoing stipulations are intended to conform to these requirements and make adobe houses as permanent and safe as those of other commonly used materials.



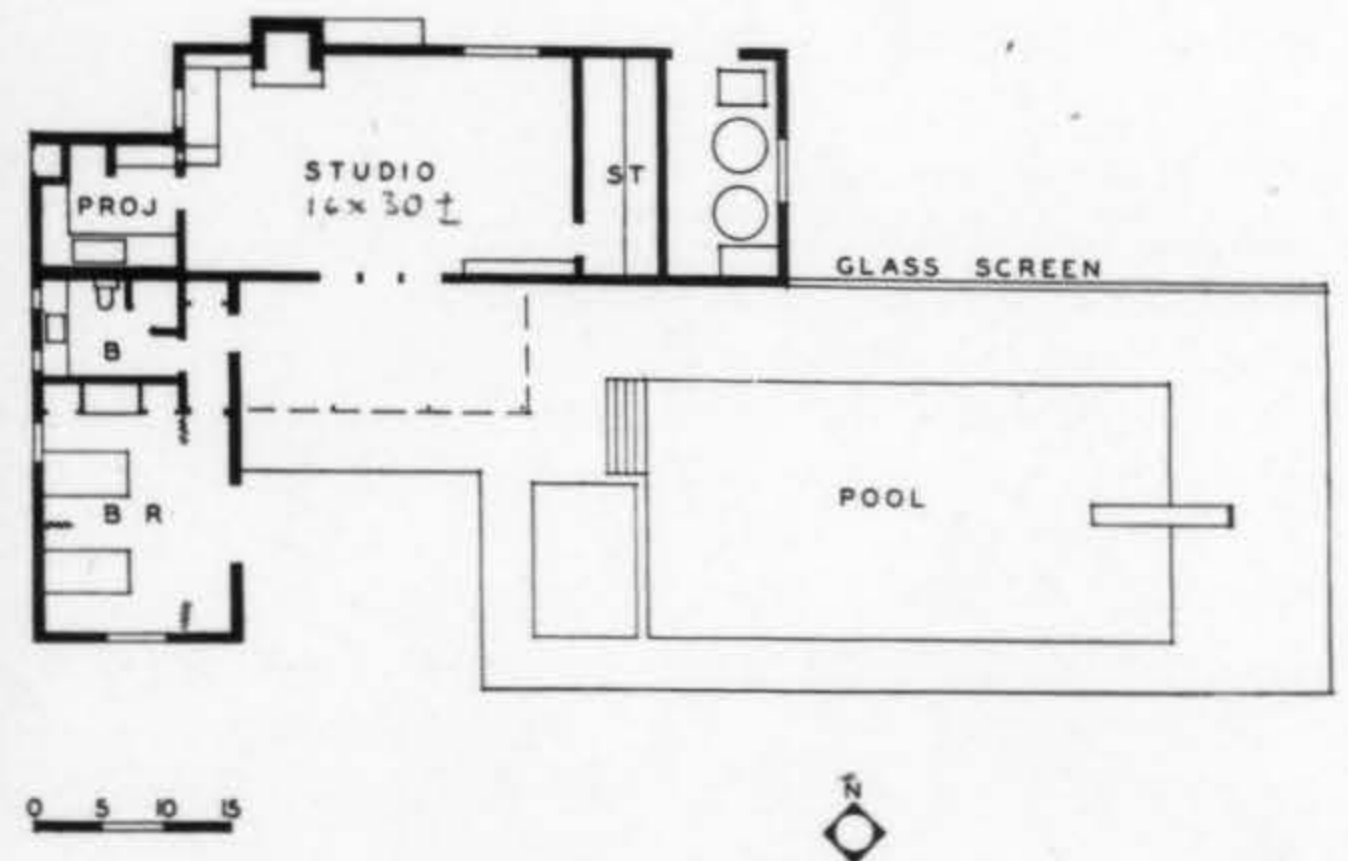
Photographs by Stephen Willard

**POOL AND STUDIO FOR MR. SPENCER KELLOGG
at Palm Springs, California**

JOHN PORTER CLARK, ARCHITECT
Interiors by Bullock's

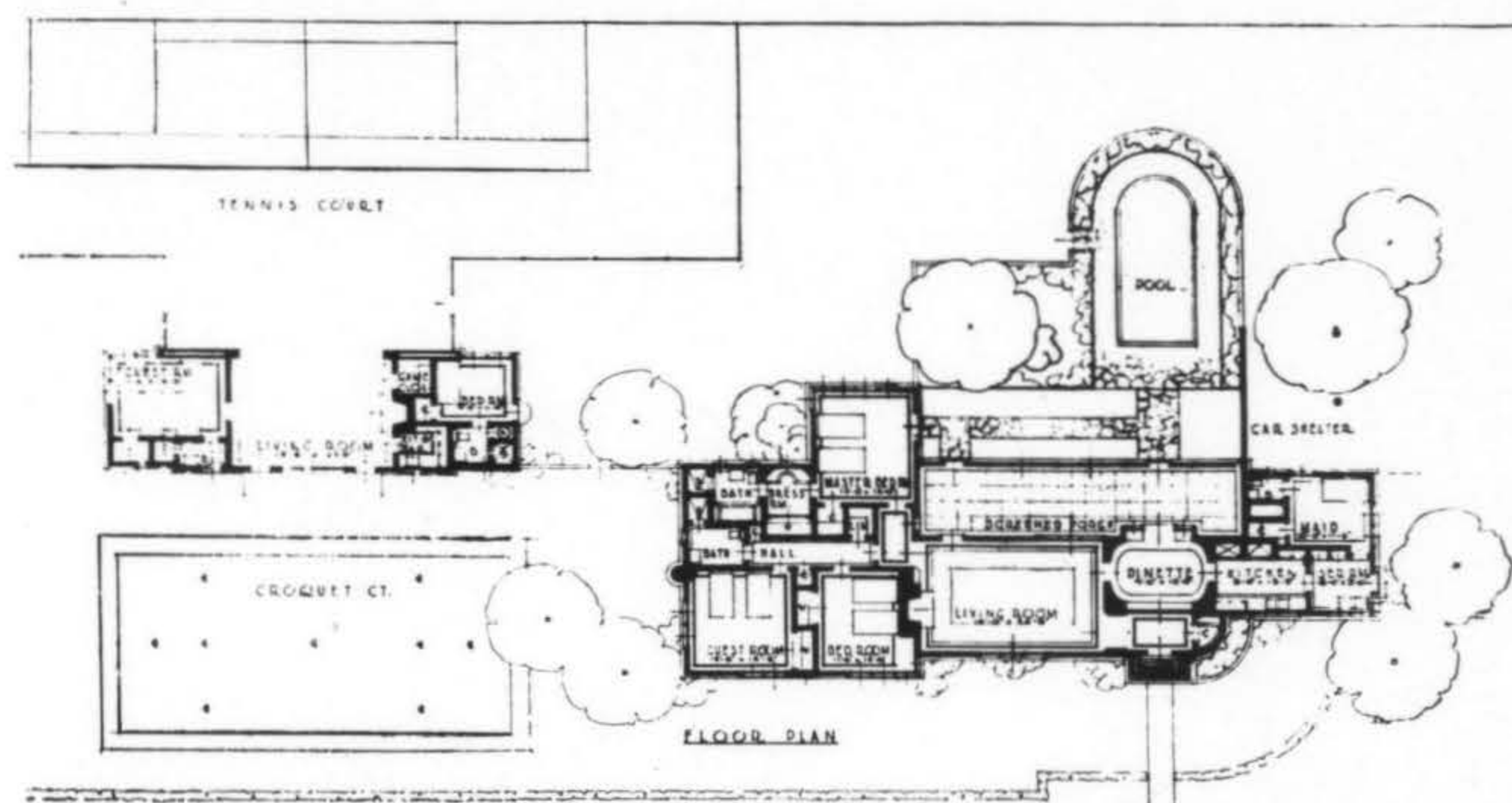


On the desert a swimming pool makes a delightfully refreshing outdoor living room. All day can be spent in the pool or basking on its edges until that delicious chocolate color has been acquired. The studio—that happens to be in the picture too—has a Spanish solidity treated in an ultra-modern manner. Within the furniture is cool, comfortable, most attractive to the eye, and selected for its desert resistance.





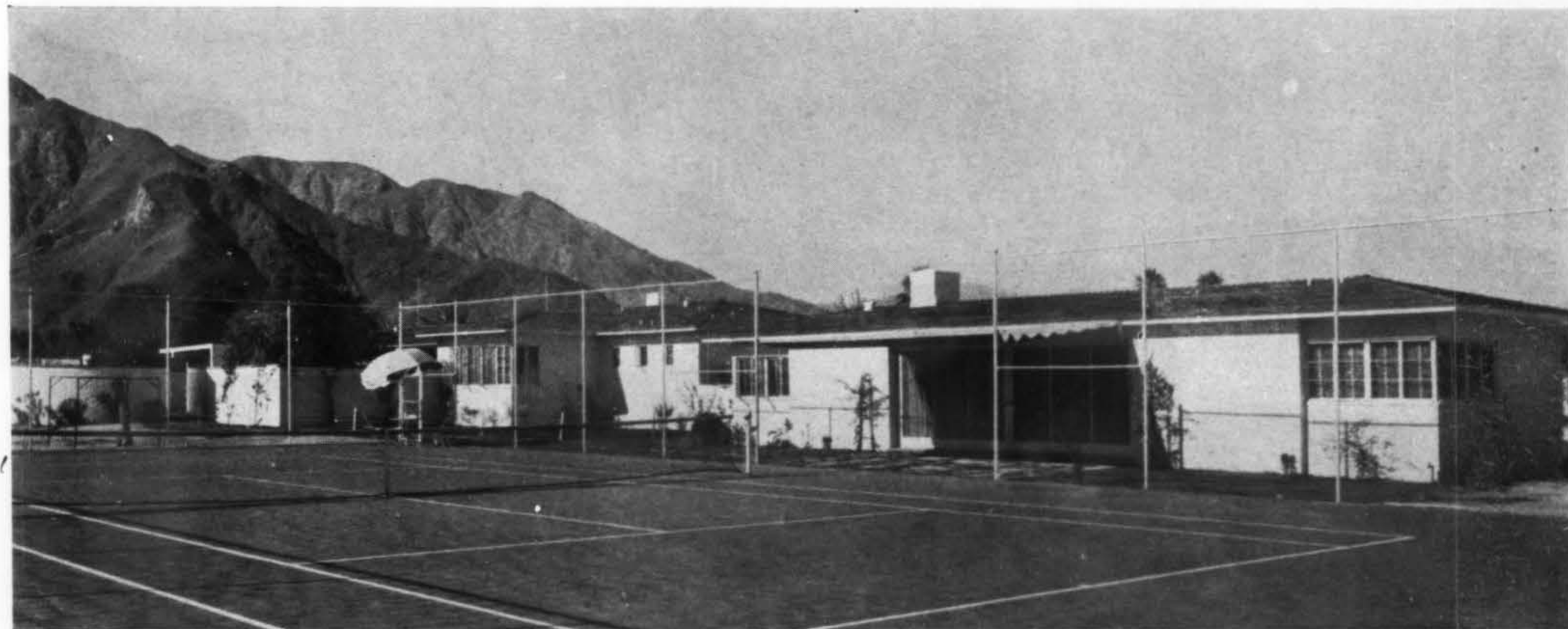
Photographs by Mott Studios



THE PALM SPRINGS
HOME OF
MR. WILLIAM T. WALKER

CHARLES O. MATCHAM
Architect

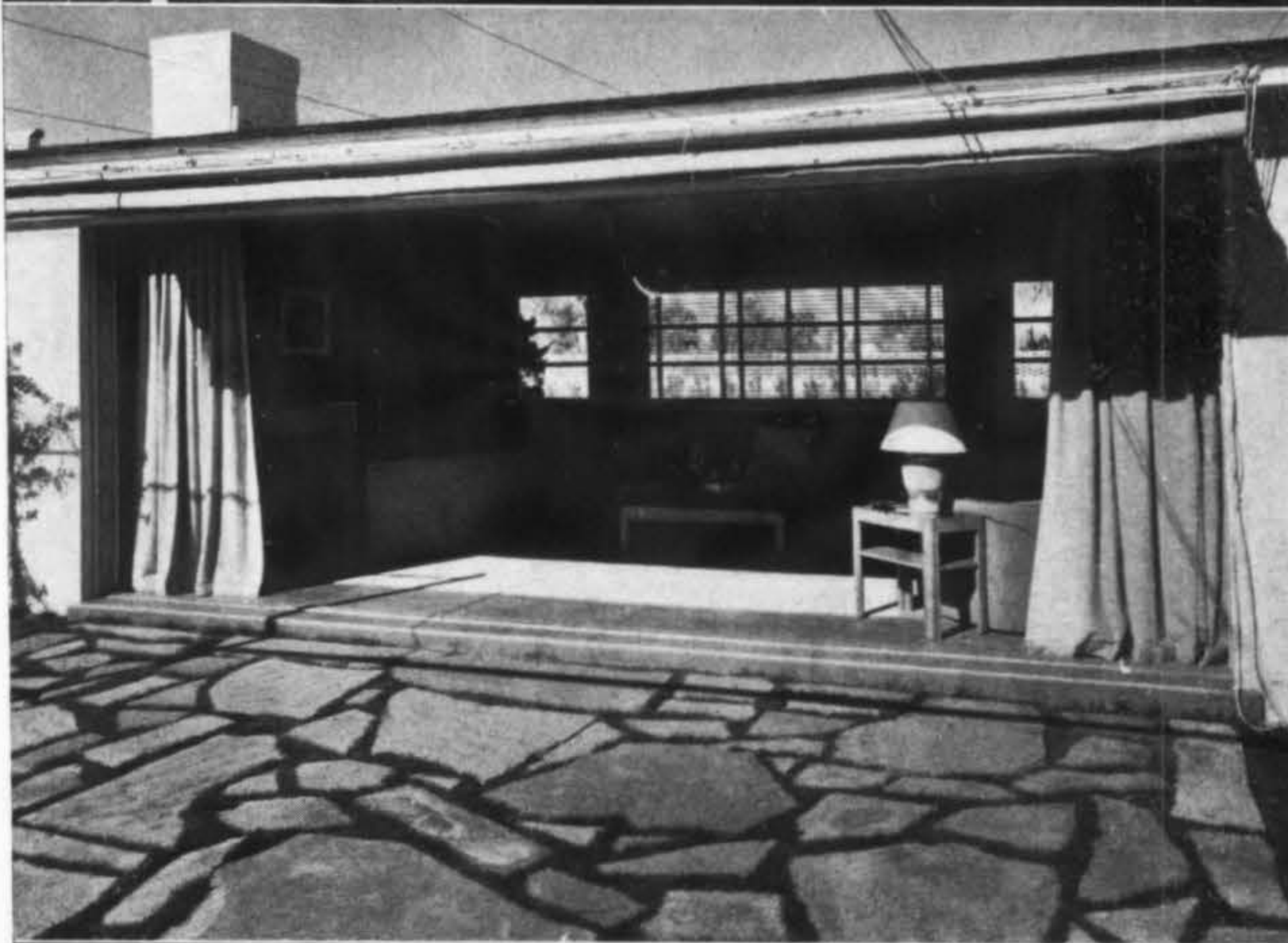
Offices of
Earl Heitschmidt, Charles O. Matcham and Paul O. Davis



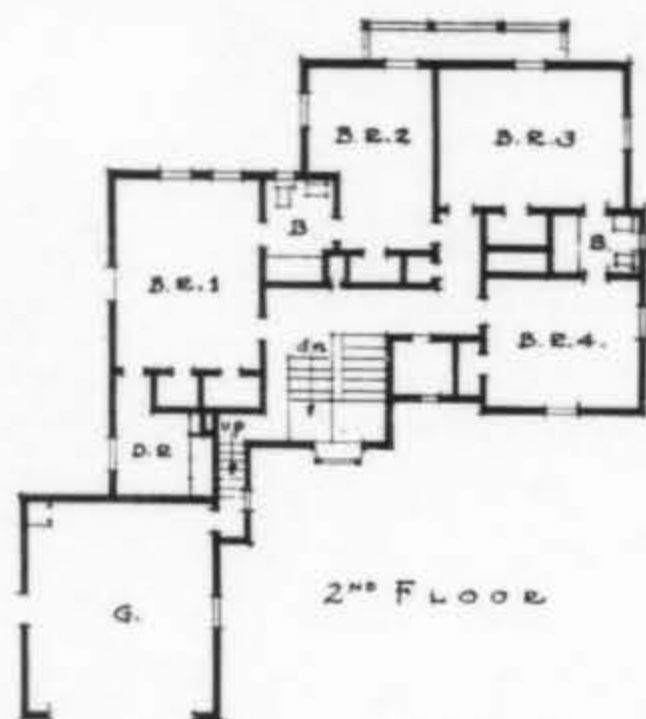


A house at the desert is as popular in the winter as a house at the beach in the summer. And with a swimming pool, tennis courts, badminton and croquet courts, the Palm Springs establishment of Mr. William T. Walker must be Paradise Found. The loggia looking out to the pool is enclosed with glass and glass blocks, and the pool itself is protected by a wall of concrete blocks painted white.

In the living room the north wall is green, the others a rose beige. A beige rug covers almost the entire floor, and the room is comfortably furnished with light woods and modern furniture. In the bedroom comfort but simplicity has been the keynote. Throughout the entire house is a feeling of lightness and a refreshing neatness which make for delightful living in the desert.

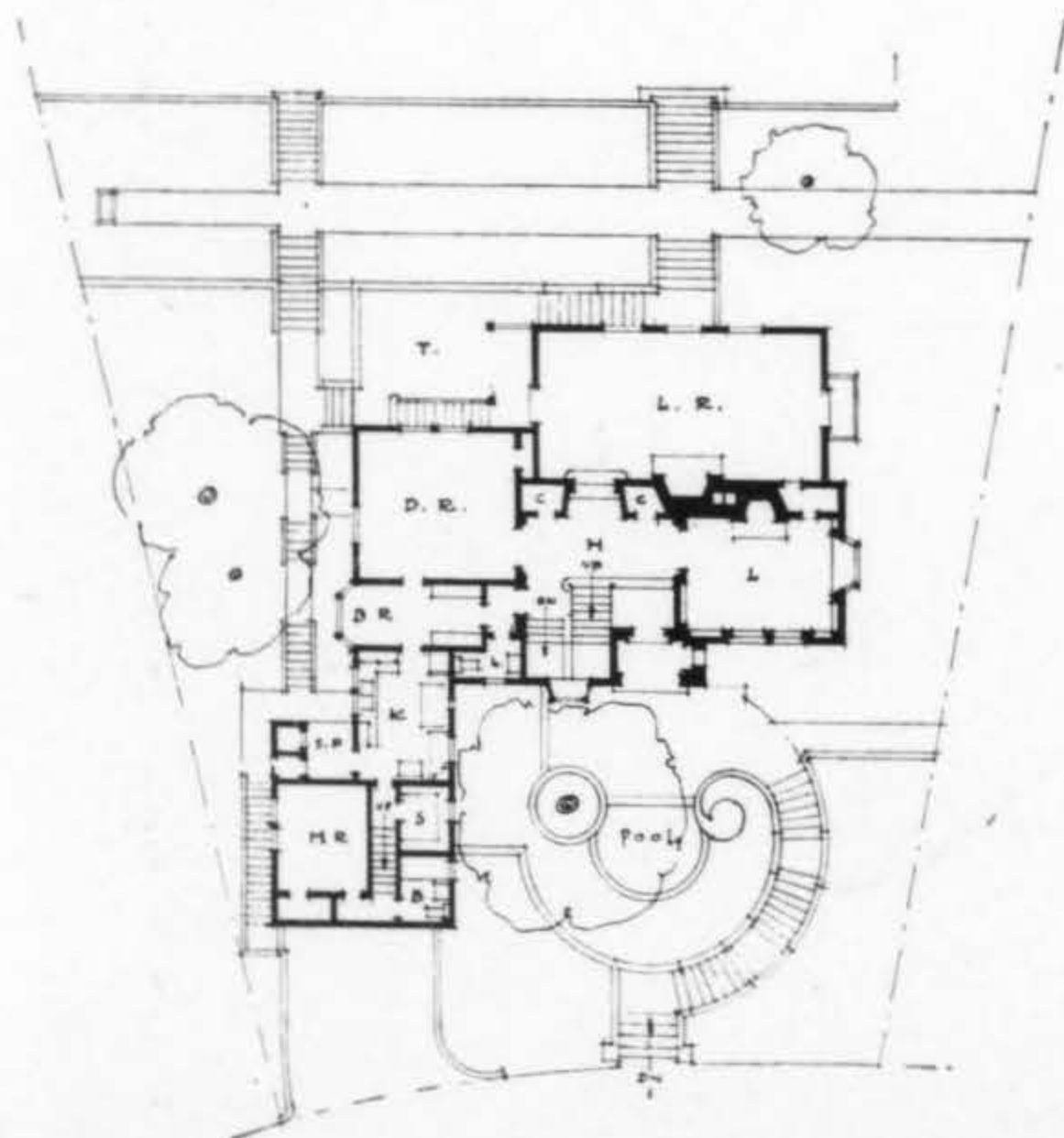


The guest house while close to the main house is nicely removed so that after a visit guests may remain friends. It faces the tennis courts, an awning spanning the distance between and thereby increasing the protection from the glare and the suggestion of coolness within. The glass doors and screens of the living room slide into the walls and open one entire side of the room, so that the tennis courts become a stage. In the living room of the guest house, the carpet is beige, the furniture of Oriental wood. The lounge has a spread of chartreuse with Swedish pillows in chartreuse and brown, and over the fireplace are chartreuse Chinese vases. In the bedroom the walls are Bahama green, with a textured carpet of green. The modern furniture is made of blonde prenzwood.

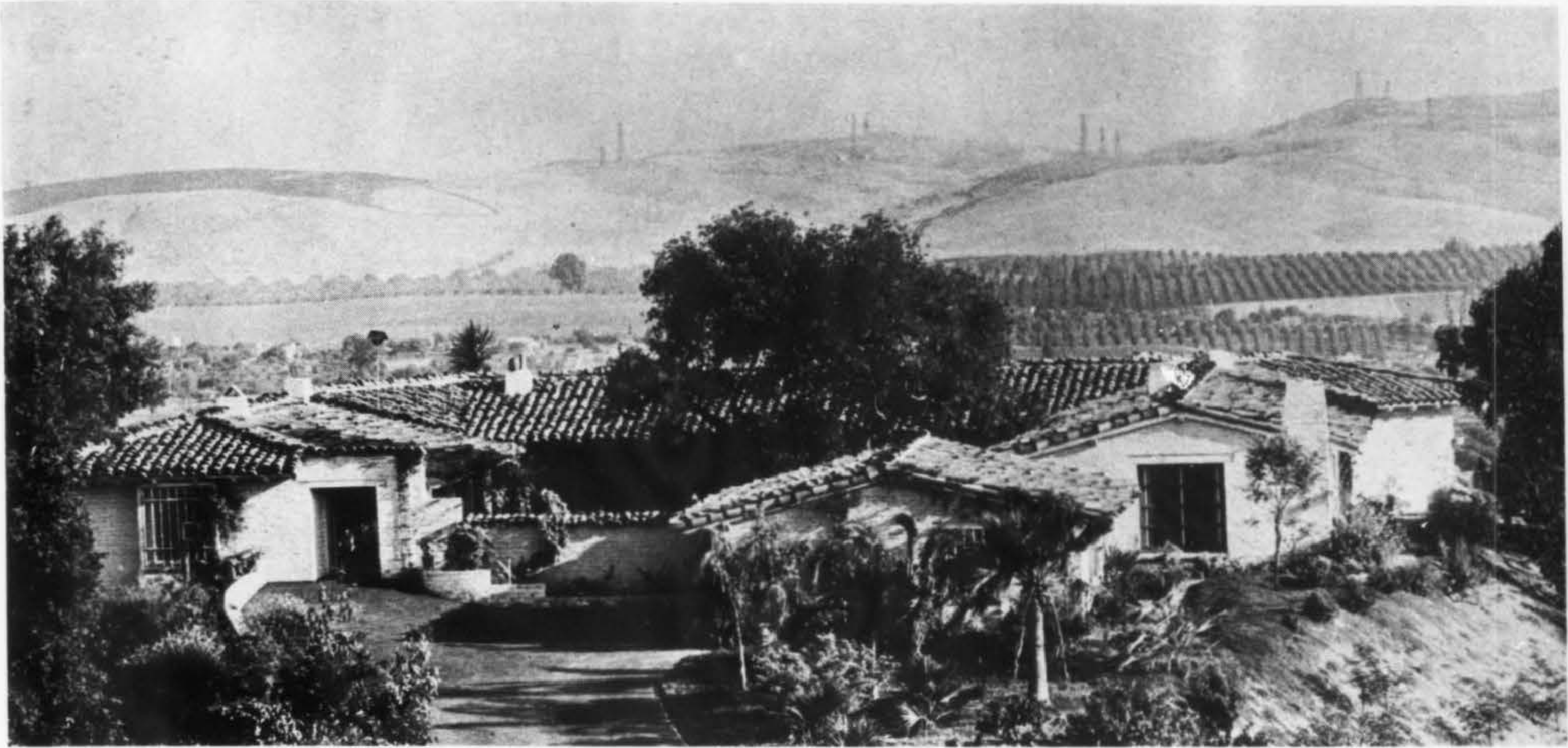


THE RESIDENCE OF
MR. & MRS. WILLIAM S. ANDREWS
Oakland, California

RAYMOND W. JEANS, A. I. A.
Architect



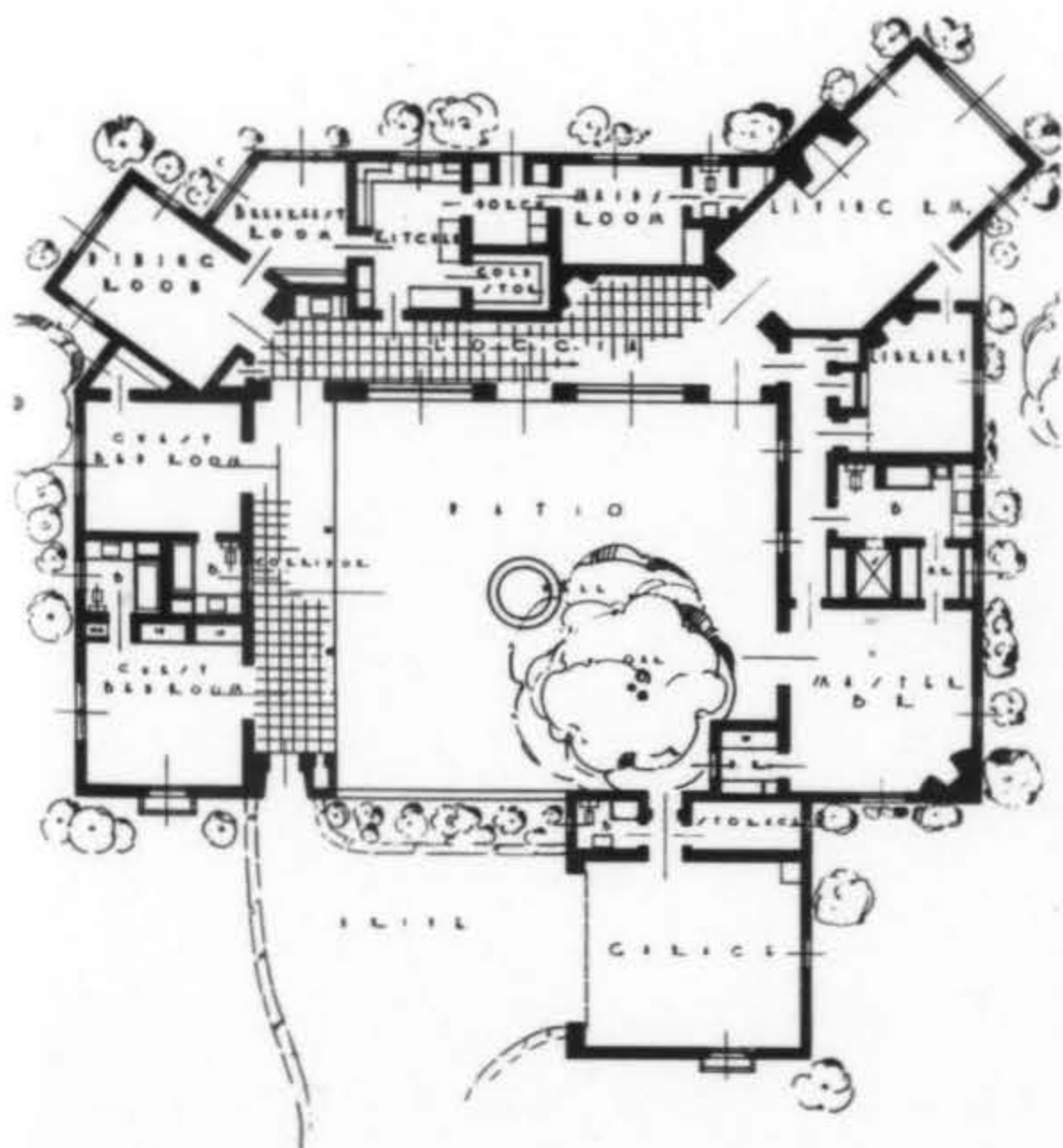
Built on a lot unusually steep, the residence of Mr. and Mrs. Andrews overlooks Oakland, Berkeley, and San Francisco bay. The house was planned to take advantage of exposures and views and to save several live oaks, including the one at the main entrance. Below the living room is a game room which opens directly onto a loggia and terrace which can also be reached by an outdoor stair from the living room. Thus the living rooms of the house are closely related to the garden. Because of the steepness of the site, and to prevent the entrance from being crowded, a large stone niche was cut into the bank with steps from the street circling around one side of it. In the center of the niche is a pool banked with flowers and on the opposite side is the oak tree, the whole forming an unusually attractive entrance court. The garage at street level is half a story above the second floor, to which it connects by a stair corbeled out from the wall below. A dumbwaiter delivers supplies from the garage to the service porch.



THE HACIENDA OF
MR. AND MRS. JOHN A. SMITH

La Habra, California

Designed by
CLIFF MAY





Built on a gentle slope overlooking citrus and avocado groves, this modern California home carries on the traditions of earlier days. At the entrance the main gate is an introduction to the Spanish charm that prevails within. Broad, solid, and hospitable, the gate swings wide and a drive winds through beautiful, landscaped acres to the house where a door with deep reveals opens into a large enclosed patio, the center of life in a Spanish hacienda.

The patio of the Smith residence, as in the early ranch houses, is the most important room in the home. Here is the gathering place of week-end guests. Here in the cool shade of a huge oak tree surrounded by gay flowering plants, and equally gay Mexican and Indian pottery, is the ideal place for informal entertaining. At night this outdoor salon can be lighted with daytime brilliancy or flooded with a soft romantic moonlight.

Thick walls of reenforced grout lock brick, antique mission tile roofs, grilled windows, all bespeaking a past generation, are fitted into the modern scheme. On the left are two large guest rooms, each with a private bath. Straight ahead is the large dining room with windows on three sides and next to it is the breakfast room with the kitchen just beyond. A broad enclosed loggia connects the dining and living rooms, a small built-in pool making a delightful spot for plants. An exterior fireplace will remove the chill from cool evenings and lend a cozy hospitality to this informal lounge. In the far corner enjoying the utmost privacy is the master bedroom with double dressing rooms, a luxurious bath and a fireplace.



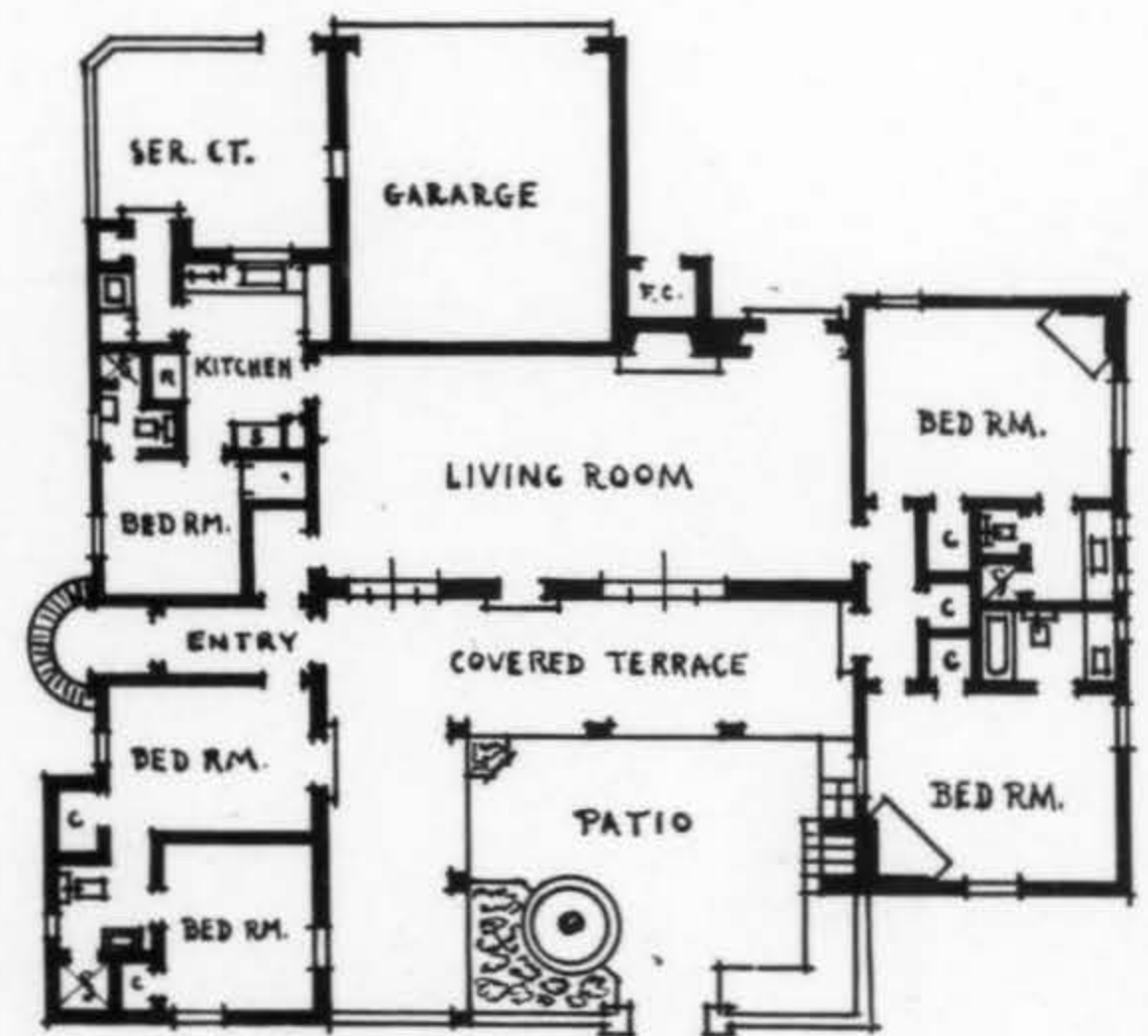


Photographs by Mott Studios



The Palm Springs Home of
Mr. and Mrs. F. H. Bartholomay

GERALD R. COLCORD, ARCHITECT



The
Barth
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The covered terrace and patio of the Bartholomay residence are particularly suited to the mild, tropical weather of Palm Springs. Built of hollow concrete blocks with tile roof, the house is fundamentally equipped to withstand extremes of heat and cold. Painted an oyster white with a dado of blue it also fulfills its esthetic requisites and fits into the landscape as comfortably as Shep lying in the road.



Inside the ceilings have been white-washed and the walls painted an oyster white. The long living room serves as both living and dining room, the large fireplace sofa at right angles to the wall acting as a division. A study of the plan will reveal the ample accommodations so that while the house from the front seems small and somewhat dwarfed by the grandeur of the mountains behind it, in reality it is spacious and well arranged to take care of the family or an influx of guests.

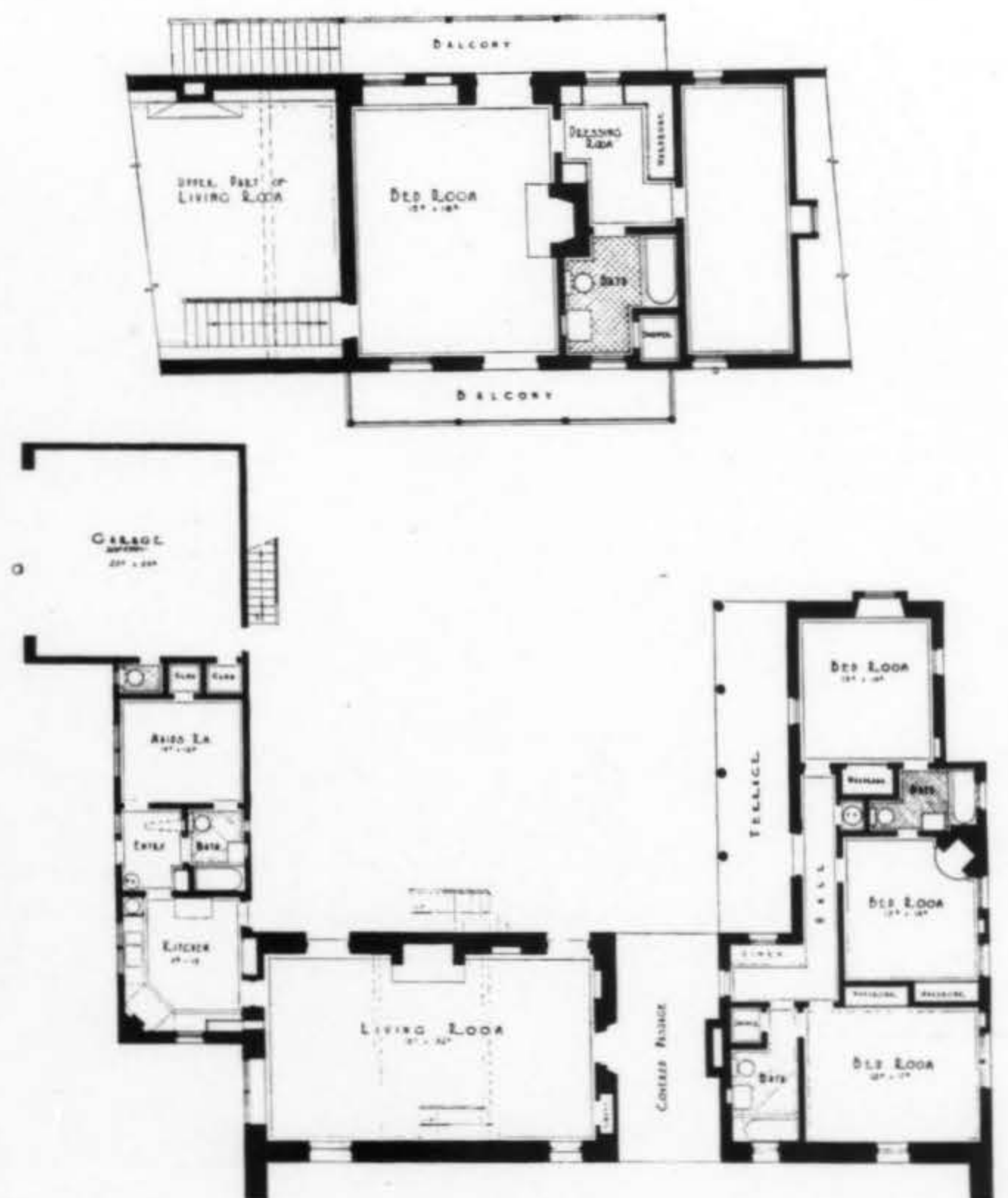


Photographs by Stephen Willard

THE PALM SPRINGS RESIDENCE OF
MR. JULIAN ST. JOHN NOLAN

JOHN BYERS, ARCHITECT
EDLA MUIR, ASSOCIATE

To those who visit the desert with sleeping bags, the residence of Mr. Nolan would seem like Buckingham Palace. Massive walls, spacious rooms, heavy timbers—hearkening back to Spanish days and reminding us how well they lived in by-gone years.



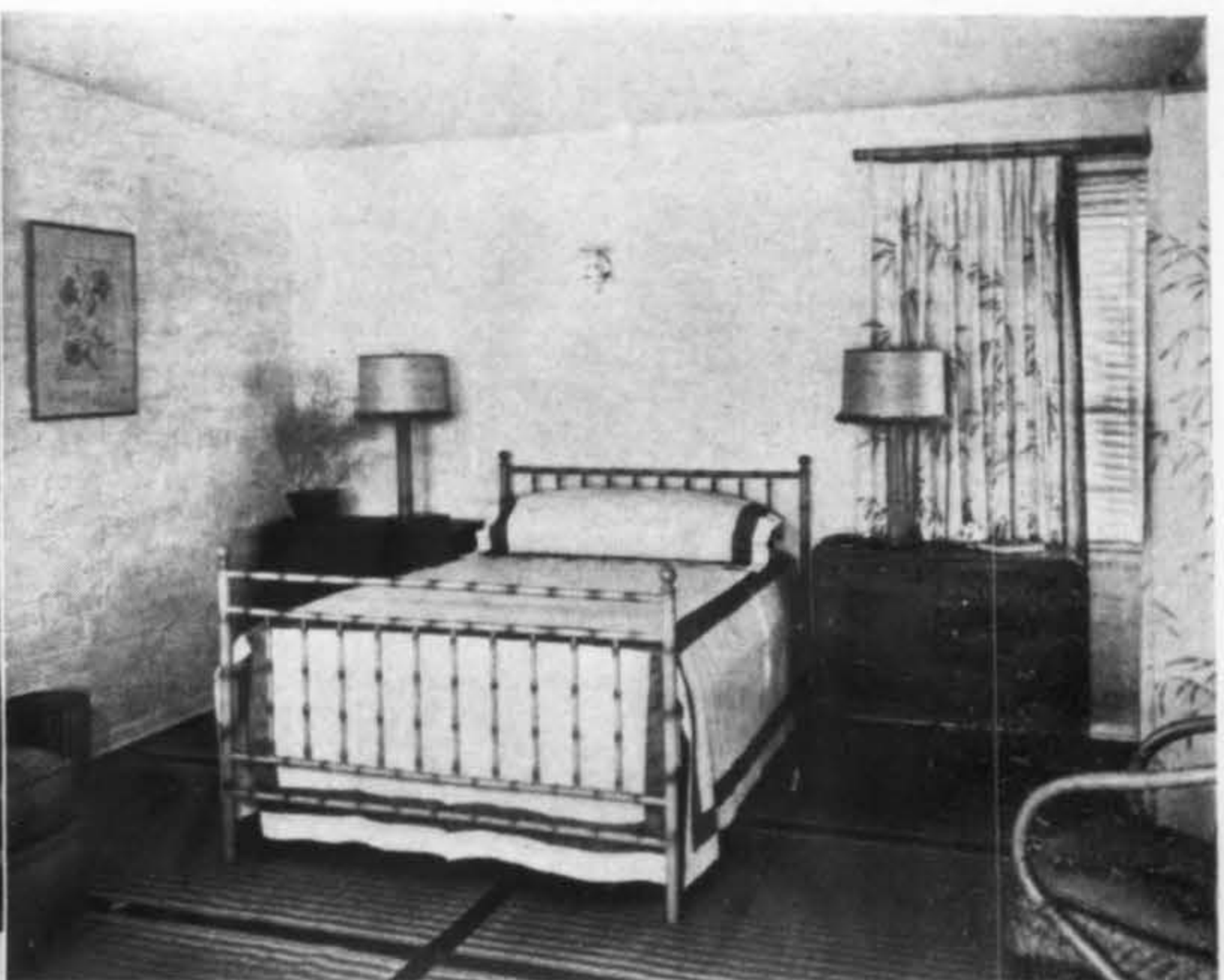


Photographs by Stuart O'Brien

THE DESERT HOME OF
MR. AND MRS. EARLE C. ANTHONY

HAROLD W. GRIEVE
INTERIOR DECORATOR

Of concrete block construction, painted an off-white with a dado of sage green, the Palm Springs home of the Anthonys is a retreat from cosmopolitan life. Modern and simple, it attains an individuality that is often lost in more sumptuous homes. A Hawaiian feeling is created by the bamboo furniture, the printed cotton drapes with their pattern of blue bamboo and the rug of Chinese matting taped in blue. Even the metal bed simulates bamboo. On each side of the bed are plain chests of Kiri wood, and lamps with bamboo standards and shades of grass cloth trimmed with coral. The bedspread is the same cotton crepe of the drapes with bands of blue and the picture on the left is a tempera painting on natural pongee in shades of pink and coral.





THREE BEDROOMS
 in the Home of
MR. AND MRS. H. I. SPAREY
 at Palm Springs

CHARLES RAY GLASS
 Interior Decorator

GERARD B. COLCORD
 Architect

The bedroom of Mr. and Mrs. Sparey has white woodwork and walls a wood pink. The furniture is rubbed cherry stained brown, with headboards of quilted chintz, the same chintz being used for the curtains but not quilted. The cotton rug is a basket weave in blue green with a hand-hooked rug in amethyst, pinks and blue greens.

The guest room has a wallpaper of soft yellow with old-fashioned sprays in gray and coral. The curtains are of a yellow, white and gray striped chintz with white ruffles. The rag carpet and the hooked rug carry on the color scheme of gray, white and yellow. The bedspreads are of white embroidered scrim over a yellow chintz lining. The furniture is beech. On the large chair in the corner is a glazed chintz of wisteria.

In the daughters' bedroom are soft pinks, French blues and white. The furniture is in antique white striped with blue. The headboards and the bedspreads are of white muslin with appliques in rose, blue and a soft yellow. The curtains are of blue glazed chintz ruffled with white and piped with pink. The rug is French blue of a soft cotton texture.

Other interiors and the exteriors and floor plan of this residence were illustrated in the October 1937 issue.

DECORATIVE DO'S AND DON'TS

For the Desert Dwelling

By CHARLES RAY GLASS, A.I.D.

DO:	DON'T:
Be practical.	Be fussy.
Strive for ease and comfort.	Overstuff your furniture to the point of smothering both it and its occupants.
Be fresh and spontaneous.	Jazz up your interiors to an absurd and hysterical degree of alleged primitiveness.
Select your woods and materials to withstand great heat and a good deal of cold and moisture.	Use that veneered dining set, that isn't good enough for the town house, just because you have it.
Select rugs and fabrics of a suitable texture to withstand the rigors of the irritating "Santa Ana" (dust storm to tenderfeet).	(See above) Aunt Tillie's piled carpet. Uncle Oscar's plush settee. "Draped" effects.
Remember that "gimcracks" gather dust and that extra help is expensive and usually in the way.	Give in to that unholy impulse to buy "specially priced" crystal chandeliers or elaborately carved what-nots.
Avoid "ox-cart" effects in your furnishings; splinters and "shorts" are an uncomfortable combination.	Forget there is a wide margin of artistic safety between the shiny finish of heavily varnished veneers or inlays and the forced and ungracious imitation of "pioneer" effects, widely sold for desert homes.
Consider the waxed finishes of Provincial French, or American maple, or English pine or deal, or the various "natural" wood finishes of modern pieces. They are all appropriate, pleasing and practical.	A Bedouin chief would view with genuine pity the agony of our desert dwellers who squirm in discontent on pseudo "desert" furniture.
Exercise reasonable restraint in the selection of wall treatments. A pleasing contrast to the desert scenes without, is usually more effective than an effort to imitate them within.	Fill your house with "oil" impressions of desert scenes. Either the painting, or the scene is going to suffer by comparison.

Above all don't use the desert house as a catch-all for the ill-assorted junk you glean from the attic or storage. A decorative mal-a-prop is more conspicuous in the desert than in town. The artistic limitations are far more exacting.

The desert is essentially a place for complete relaxation, informality and enjoyment. This thought should be paramount when planning the interior of the desert house or domicile. There is no need to deprive one's self of the slightest thing that tends to smartness or charm. However the triple challenge of "will it clean, will it wash, will it wear," should be applied to every phase of your scheme before it receives its seal of admission to your desert home.

For this reason pile-less carpets, substantial furniture, simple and quaint bric-a-brac and objets d' art, fabrics of chintz, linen or texture, preferably sunfast or vat dyed, are recommended. Above all eliminate tricky and elaborate effects.

Favor slip covers for general use, even though more permanent covers be used under them for change or for more formal occasions. Two sets are an advantage. One can be laundered monthly. There are various weaves of cotton, grass, and flax, and even wool, ideally suited for floor coverings. Many of them can be washed, or scrubbed with a prepared carpet soap by one's own help with splendid results.

On the border line of interior architecture there are many points where the experience of the decorator will guide the desert builder; for instance the prevalence of desert wind storms and the lapping of Venetian blinds. Such a devil's tattoo throughout the night will ruin the slumber of a deaf mute.

Have your architect provide proper slots in the walls, both over head and at the sides, to take your blinds. This trims up your windows, allows a maximum of unobstructed view, and provides space for felt or rubber lined channels to secure your blinds and deaden all sound of operation or vibration.

To one who knows the myriad insect life of the desert, and its diabolical fascination for light, the mention of ample and properly controlled screening is needless. They make the outdoor room a joy, and really livable. Of course they do admit dust, so choose your furniture and coverings accordingly.

It's not a bad idea in such a room or porch to be able to stack your cushions in one corner and turn the hose on the rest. Your potted plants, of which there should be plenty, will thank you and it cools things down wonderfully.

I have found rubber tile and linoleum very practical for bath and service floors and surfaces, particularly for second floor work. The terrific strain of shrinking wood in the long blazing days of summer, makes an unyielding material unusually vulnerable. This strain is intensified above the ground floor.

Air conditioning is of course desirable—but expensive. However, valiant efforts are now being made by eminent firms in this field to produce an adequate, and moderately priced installation for the "part-time" house, such as the seasonal desert abode.

As in any other building project the wisest course to pursue is to hire an able architect who is technically qualified to handle your problem. Then retain an equally capable landscape architect, contractor and interior decorator. Insist that they work together, and many a headache, and purse-ache too will be avoided. Such a course, whether your enterprise is large, or small, will pay dividends in every department.



Photographs by Stephen Willard

**BULLOCK'S
DEMONSTRATION HOUSE**

**in Little Tuscany
at Palm Springs**

Furnished throughout with Nantucket Post, the provincial simplicity of this home makes it charming and practical for the desert. Chintzes and homespuns in gay colors have been used for draperies and upholstery and plain Rajah drugget for floor coverings. The living room is furnished in colors of rust and green with a beige colored rug. In the master bedroom, maple furniture has been painted a lime green with draperies, upholstery and bedspreads in lime and persimmon. The guest bedroom is refreshing and dainty in tones of brown and yellow. Interiors under the direction of Lloyd Weirick of Bullock's.



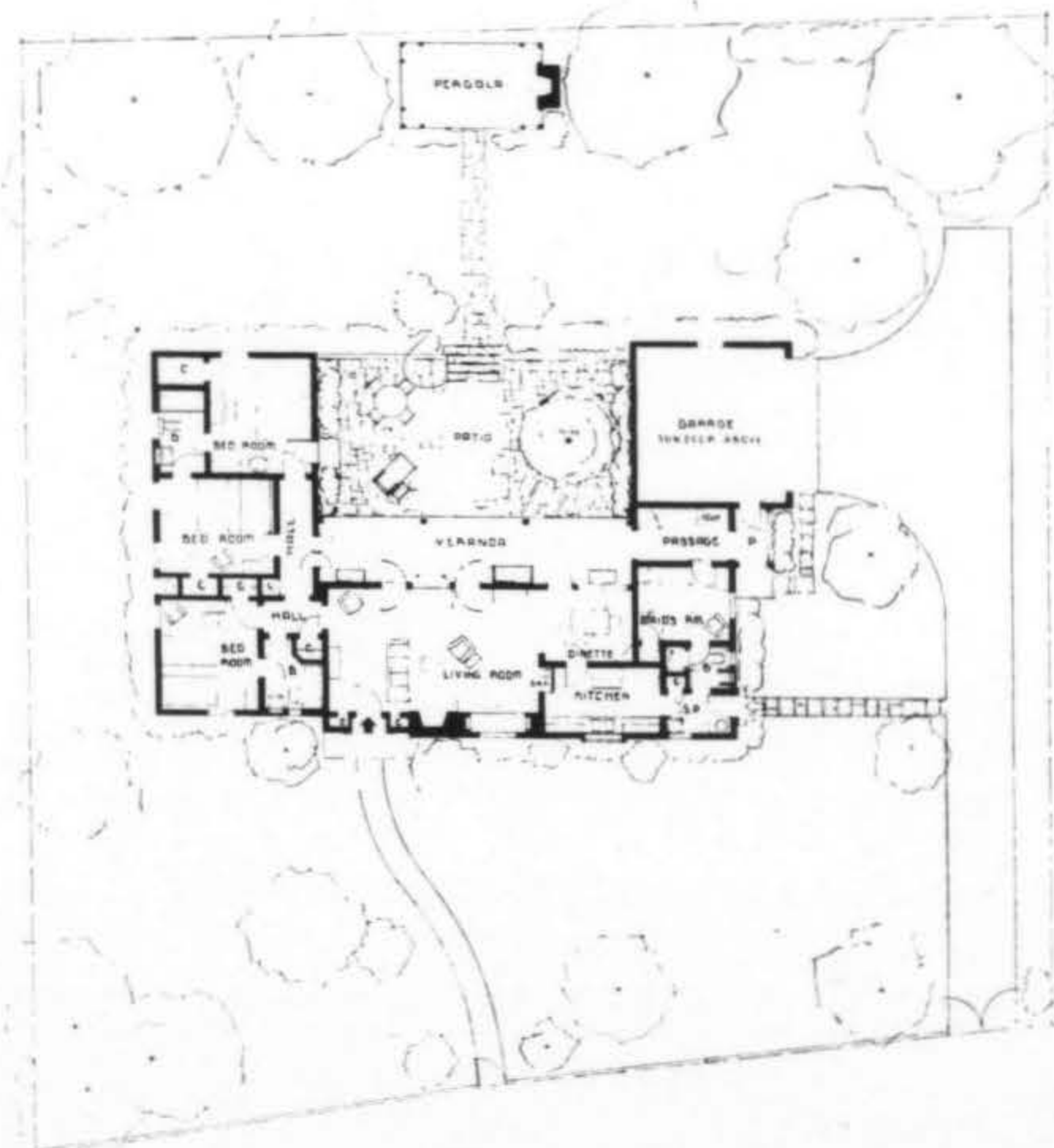


A WINTER HOME
in Palm Springs

ERLE WEBSTER & ADRIAN WILSON
Architects

Designed for winter occupancy in a mild desert climate the U-shaped plan provides a maximum of sunlight for all rooms, and creates a protected outdoor living room within its wings. Sun bathers can bask in the patio or on the top of the garage which is reached by stairs from the passage to the driveway. This passage permits guests to arrive for informal gatherings in the patio without going through the rest of the house.

The floor construction is a concrete slab on the ground for coolness and termite protection. In the main rooms the floors are cement, integrally colored, and in the baths and kitchen asphalt tile. Drainboards and bathroom walls are covered with linoleum. Steel sash are used throughout to avoid the shrinkage experienced in the extremely dry climate. Doors are of California pine with metal weatherstrips on all exterior openings. Walls and ceilings are insulated to assure further comfort. The stucco walls are painted an off-white, the shingle tile roof is white to reflect the heat rays; doors and trim are off-white and blinds a blue-green.



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Charles O. Matcham, Architect

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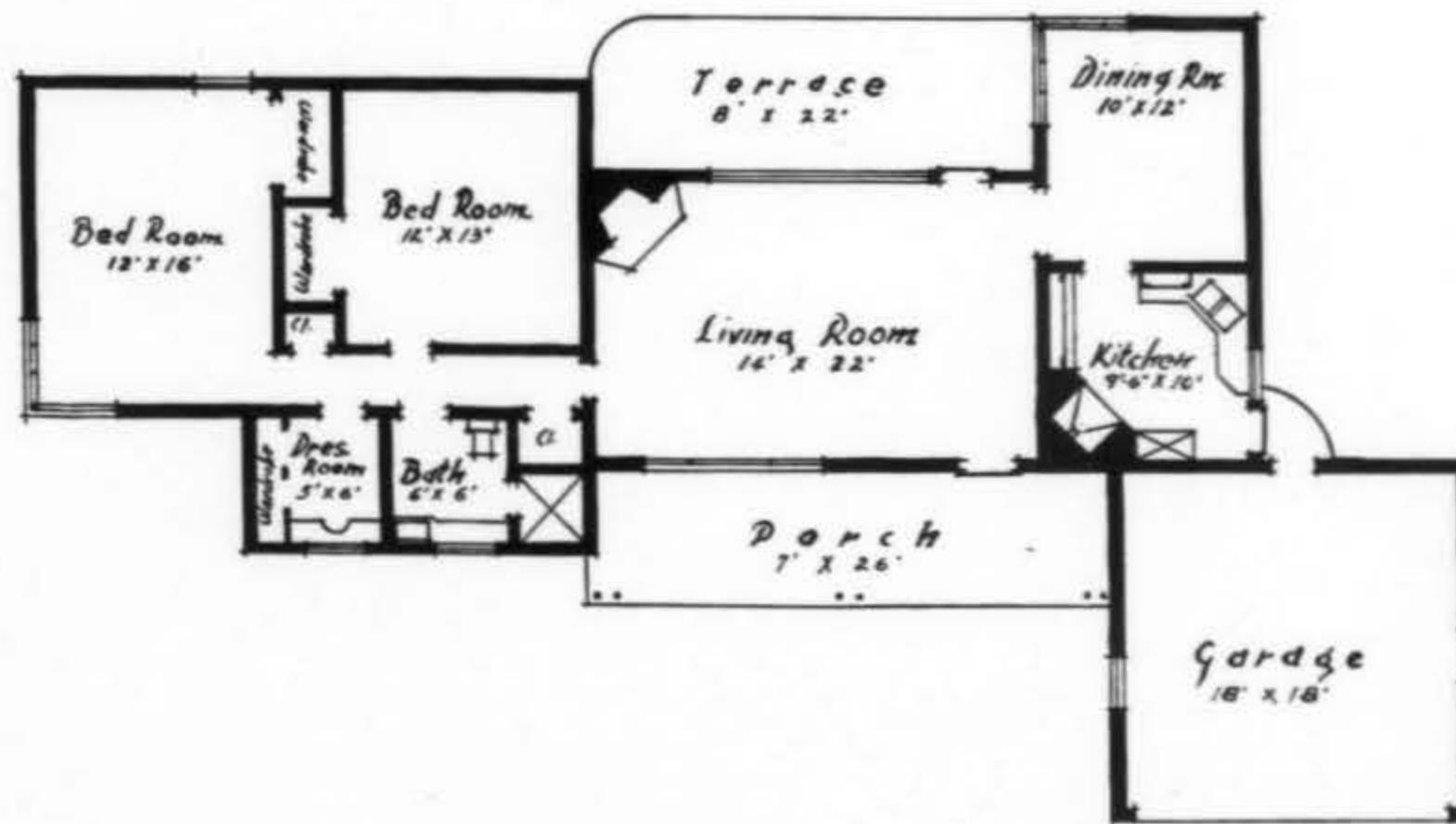
at Rancho Mirage

Designed by
Harold J. Bissner

The architecture of this home might be called "desert modern." The large steel casement windows have been painted blue and afford excellent views of the Valley in all directions. In the living room an enormous window occupies almost one entire wall and makes the terrace an integral part of the house.

The house is built on a concrete slab and the floors throughout are cement, acid stained and waxed. The exterior is a combination of wood and plaster, painted an off-white with a dado of chocolate brown. The roof is painted white and insulated against the heat of the day and, we should also add, the cold of the night, because desert days are very warm, but desert nights are equally cool. The terrace has a cement floor and is comfortably equipped with outdoor furniture for informal entertaining so necessary for the enjoyment of the desert.

The kitchen displays an unusual bias with the range tucked away in one corner and the sinks opposite. A door in the back of the garage and the kitchen door are conveniently close together, in case a sidewinder should be coiled under one of the opuntia variegata.



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NIGHT GARDENS

By BERNIECE ASHDOWN

A NIGHT garden is essentially for use in the evening. It is designed and planted to be at its best under stars or moon. Any garden planted with many white and fragrant flowers may be adapted for use at night, but the most delightful of these gardens are made expressly for this purpose. They are especially valuable in climates where the evenings are too warm for comfort indoors, or in areas where a portion of the garden space is for some reason undesirable for use during the day. Special attention should be paid to scents and contrasts in black and white, since there are no colors truly distinguishable after dark. Evergreens make a splendid background for this type of garden, since their dark color intensifies white or light colored flowers.

The garden should be situated near enough to the house to be easily accessible. It may open off a terrace or a porch or may have as its axis a French window which will allow perfume of the flowers to penetrate the rooms of the house. Each garden must be adapted to its location and each feature placed so that it will be completely in harmony with the rest of the scheme. Any garden which is to be used at night should be extremely simple in design. The walks, steps, etc., should be solidly constructed and have smooth surfaces, which may be walked upon with ease and safety. The garden may have as its vista the lights of a city, the silhouette of a tree, a view of the ocean, a patch of sky festooned with stars, or if it is desirable to screen an unpleasant view, a group of evergreens may be arranged to present an attractive skyline. Even in very small gardens it is usually best to have the advice of an expert in making the general lay-out and planting lists. In the long run it saves money, time, labor and gives greater satisfaction.

Lighting gardens artificially has become very popular in the last few years, but unfortunately has been much misused. It is seldom, indeed, that one finds a garden which is attractively lighted. If artificial light is used it should be soft and diffused, so that the character of the garden is not changed. Strong and brightly colored lights should be avoided. At night when the hum of bees, and sounds of birds are hushed, the splash of water in the garden is even more enchanting than during the day. So also is a pool whose disturbed surface catches and reflects splashes of light, more fascinating than one having a smooth, still surface. There should be a garden seat placed so that it will give a full view of the garden. A fir tree may be located where the wind sings through its branches or graceful weeping willows planted near a large body of water where their branch tips touch the surface.

White birch trees (*Betula alba*) are lovely planted where the moonlight stencils black patterns beneath them. Charming also are the great gnarled oaks which in the south are hung with moss. Palm trees are unusually attractive at night. Slim white *Watsonia* planted as sentinels at the gate or bordering the path resemble pale ghosts and have a delightful, delicate perfume. Most of the plants listed last month for perfume gardens may have a place in the night garden. In addition I suggest the following list, which is, of necessity, incomplete:

Night Scented Jasmine (*Cestrum parqui*)

A medium tall shrub with light green foliage. Its blossoms are greenish yellow and very fragrant at night. It grows rapidly and does well in any rich garden soil in sun or semi-shade.

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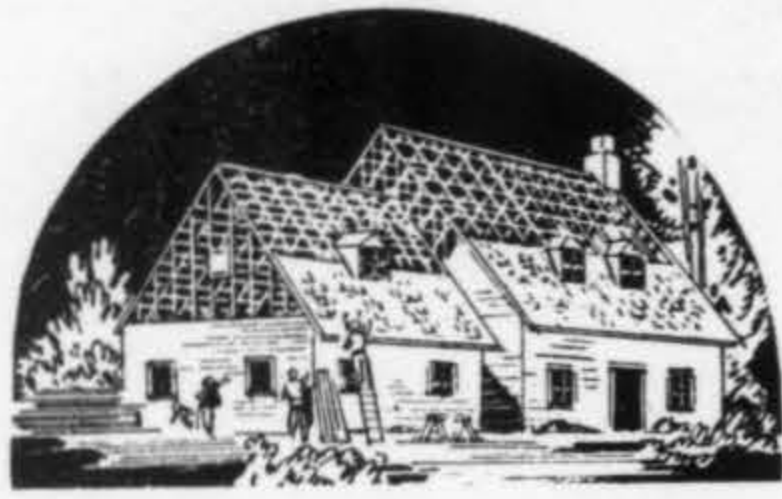
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Bridal Veil Broom (*Genista monosperma*)

An unusual shrub of drooping habit. Its foliage is silvery and its flowers white, which makes it valuable in a night garden. It is easily grown.

White Rose (Hybrid perpetual Frau Karl Druschki)

This is a magnificent white rose which blooms freely all summer. It is a vigorous plant and grows three or four feet high.

Saucer Magnolia (*Magnolia soulangeana*)

A very beautiful and popular tree which grows 20 to 30 feet high. The flowers are very large, fragrant and white tinged with pink and lavender. They bloom in March before the leaves appear.

Star Magnolia (*Magnolia stellata*)

A small spreading tree which has upward turning branches. It is one of the most attractive of all deciduous magnolias. It blooms early in April with abundant fragrant white blossoms which resemble stars.

Sweet Woodruff (*Asperula odorata*)

A low growing, sweetly scented herb having clusters of white flowers in May. It grows very well in a shady position. It is especially useful as a ground cover.

Night-blooming Cacti (*Cereus pteranthus*)

A stout, half climbing plant having bluish green spiny foliage. Its flowers are large, white and very fragrant. They require well drained soil and full sun.

Shasta Daisy (*Chrysanthemum leucanthemum*)

Attractive plants growing 3 feet high and blooming in summer with large daisy-like, pure white flowers. They are easily grown.

Garden Pink (*Dianthus plumarius*)

Hardy garden perennials having numerous, spicy fragrant blossoms in May. They grow about a foot high and have gray-green, grass-like leaves. They are especially useful for edging.

Foxgloves (*Digitalis purpurea*)

Handsome plants with 4 or 5 foot stems of nodding flowers. They are easily grown and do well in half shady places. Although they come in many lovely colors, white or pale yellow are most effective for this purpose.

Moon Flower (*Ipomoea grandiflora*)

A vigorous climber which is covered at night with large, pure white, fragrant flowers, 5 or 6 inches in diameter. They grow quickly and do well in any soil.

Madonna Lily (*Lilium candidum*)

This beautiful lily has been used for centuries as the symbol of heavenly purity. It grows about 4 feet tall and blooms in May. Its waxen textured blossoms are pure white and delicately fragrant. They should be planted with about 2 inches of soil over the top of the bulb in rich well drained loam.

Night Scented Stock (*Matthiola bicornis*)

An old-fashioned flower valued primarily for its delicate perfume emitted during the evening. It grows 12 to 18 inches high and will grow and bloom profusely in any good garden soil.

Poets' Narcissus (*Narcissus poeticus*)

This is perhaps the best known of all the spring blooming narcissi. They have snow-white petals and a small flattened, deep orange or yellow crown or eye. All are sweetly scented. They should have good soil and plenty of water.

Flowered Tobacco (*Nicotiana affinis*)

A lovely, easily grown plant with delicately scented, pure white, tubular flowers. It grows about 3 feet high and blooms all summer. It should be used profusely throughout the night garden.

White Peonie (var. avalanche)

This is a tall, handsome plant bearing creamy white flowers in May. There are also several other excellent varieties on the market. Peonies prefer a deep, rich soil and full sun. They should be planted so that the crowns are covered with two inches of soil.

Perennial Phlox (*Phlox paniculata*)

This is one of the finest of summer perennials. The white varieties should be chosen for night gardens. They grow about 3 feet high, with large, long blooming clusters of white blossoms. They prefer a rich soil and plenty of water.

Petunia

Delightful, low growing, fragrant flowers, excellent for edging. There are many varieties on the market, but the giant fringed white kinds are most effective at night. They require a moist garden loam. If the old flowers are kept trimmed off, they will bloom all summer.

White Tulips

There are many varieties of white tulips, all of which are charming in a night garden. They should be massed for best effect. Tulips grow well in any good soil and should be planted in the fall.

White Watsonia (*Watsonia Ardernei*)

A tall gladiolus-like flower having pure white, six-lobed flowers on four-foot stems. The leaves are sword-shaped and rigid. While it is not as easily grown as Gladiolus, it does well in any good garden soil.

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FRED ASTAIRE
AMONG THE MACHINES

(Continued from Page 7)

osopher turns to the United States to make such an analysis, he finds his material thin, scattered, and almost entirely second rate or derivative unless the limits of what is generally accepted as art are re-defined and enlarged.

The great artist, being an expression, a concrete realization of the spirit of the times, is peculiar to his time and place. Homer, Dante, Shakespeare, Beethoven could have been themselves, could have created as they did only where and when they did. Each is peculiarly Greek, Italian, English and German; peculiarly classic, medieval, renaissance, and romantic. The United States has produced no artist in any field, with possibly one exception to be mentioned later, who can equal these figures. Even putting aside these titanic individuals, the list of major and peculiarly American artists is pitifully limited. In music there is no important name. We have virtuosi, performers, yes; but no composers. In architecture there is one name, Frank Lloyd Wright. In sculpture possibly two, Augustus Saint Gaudens and Jacob Epstein. In painting there are Ryder, Inness, Whistler, possibly Sargent, probably Bellows, certainly Grant Wood. In literature there are Poe, Whitman, Henry James, and the occasional masterpiece which is not sufficient in itself to dignify its creator with the adjective great such as *Walden*, *The Scarlet Letter*, and *Moby Dick*. Some may quibble with these lists, many probably will, particularly with that of literature. Some would add Emerson, but his philosophy was neither original with him nor American. Granted, however, that the lists are neither complete nor indisputable, with the best intentions and all possible additions, they could be made little longer.

I have left to the last the mention of the two most ephemeral of the arts, acting and the dance. It is difficult to adjudge real greatness in these arts because the art dies with the artist. The actor and the dancer can be ranked only according to the recorded judgments of their contemporaries, never a very reliable standard. In acting again the American list is short. We have Edwin Booth, John Drew, John Barrymore in his prime to place beside Garrick, Kean, Kemble, Macready, Salvini, and Coquelin, but what actresses do we have to compare with Mrs. Siddons, Rachel, Duse, Ellen Terry, Bernhardt?

In the dance, however, we do excel. It is the only conventional art form, always remembering that the recorded judgments of the art must of necessity be few and undependable in any country, in which we can be said to have produced any really great figures. It is interesting to speculate on why that fact should be so. Anthropologists tell us that the dance is the earliest form of all the arts, the parent form from which the other arts spring, the first art to appear among a primitive people. Is it because we are the newest of the great nations of the world that we find ourselves expressing ourselves best in the earliest and most fundamental art form? Whatever the reason, the fact is that the United States has produced at least three major figures in the dance, Isadora Duncan, Ruth St. Denis, and Fred Astaire. Perhaps Angna Enters' name should be added to this list, but her unique art escapes classification.

To the inspiration of Isadora Duncan the entire renaissance of the dance in our time is due. She was the stimulating force which freed the Russian Ballet from antique convention and allowed its great development under Diaghileff and Nijinski, one of the most successful achievements in modern European art. In the history of the dance, the chapter on our times begins with Isadora Duncan.

To Ruth St. Denis belongs the credit for the re-diffusion in our time and country of the concept

of the dance as an art form to be taken seriously. She made the dance respectable. For the first time, in the United States at least, she caused people to realize that the dance was an art that demanded study and serious critical consideration.

The work of both Isadora Duncan and Ruth St. Denis, however, was on the whole derivative. It is not to be belittled on that score. They were the pioneers, and without them there would probably be no modern dance today.

It has remained for Fred Astaire first to express perfectly the *zeitgeist* of the American machine age in an art form. The medium in which Mr. Astaire presents himself is in the last analysis itself a machine, the sound picture. His dances are constructed on the basis of the tap dance, the production of a rhythmic, clattering accompaniment made with the aid of metal plates attached to the shoes, in other words a very simple machine or tool, but nevertheless a machine. The rhythm and patterns of his choreography are so complex as to give an impression of almost chaotic casualness, certainly a characteristic of our time of political, social, economic, and even scientific uncertainty and confusion.

An analysis of one of his dances will illustrate my point. In a picture entitled "Shall We Dance" Mr. Astaire creates in an art form an American apotheosis of our time. The setting for the dance is an engine room of an ocean liner. The raucous music, written by a Jewish composer, Gershwin, is played by a jazz orchestra and sung by a chorus of negroes against a background of engine noises. The Aryan and Nebraskan Mr. Astaire wears the characteristically informal, if not proletarian, male costume of today, slacks and a soft-collared shirt. He dances from machine to machine, translating into dance rhythms and gestures the mechanical movements of the machines. The whole production is a synthesis in art forms of the machine and the social melting pot which are these United States. It embodies and expresses the curious phenomenon of our times, the essential precision and inevitable, recurrent routine of our machines and industrial life co-existing with a widespread spiritual uncertainty and confusion.

But Mr. Astaire is expressing our time in a conventional art form, the dance. It is good, it is even great, but is it enough? Are the heretofore recognized art forms the only art forms? Are they adequate to express completely our *zeitgeist*?

The history of art is in part the story of the rise and decline of art media and methods according to the spiritual and utilitarian needs of a time and place. The art of tapestry weaving, for instance, reached its greatest development in the Middle Ages when arras was needed to enclose and brighten the cold and gloomy castle halls. With the changes in architecture, the development of

(Continued on Page 40)



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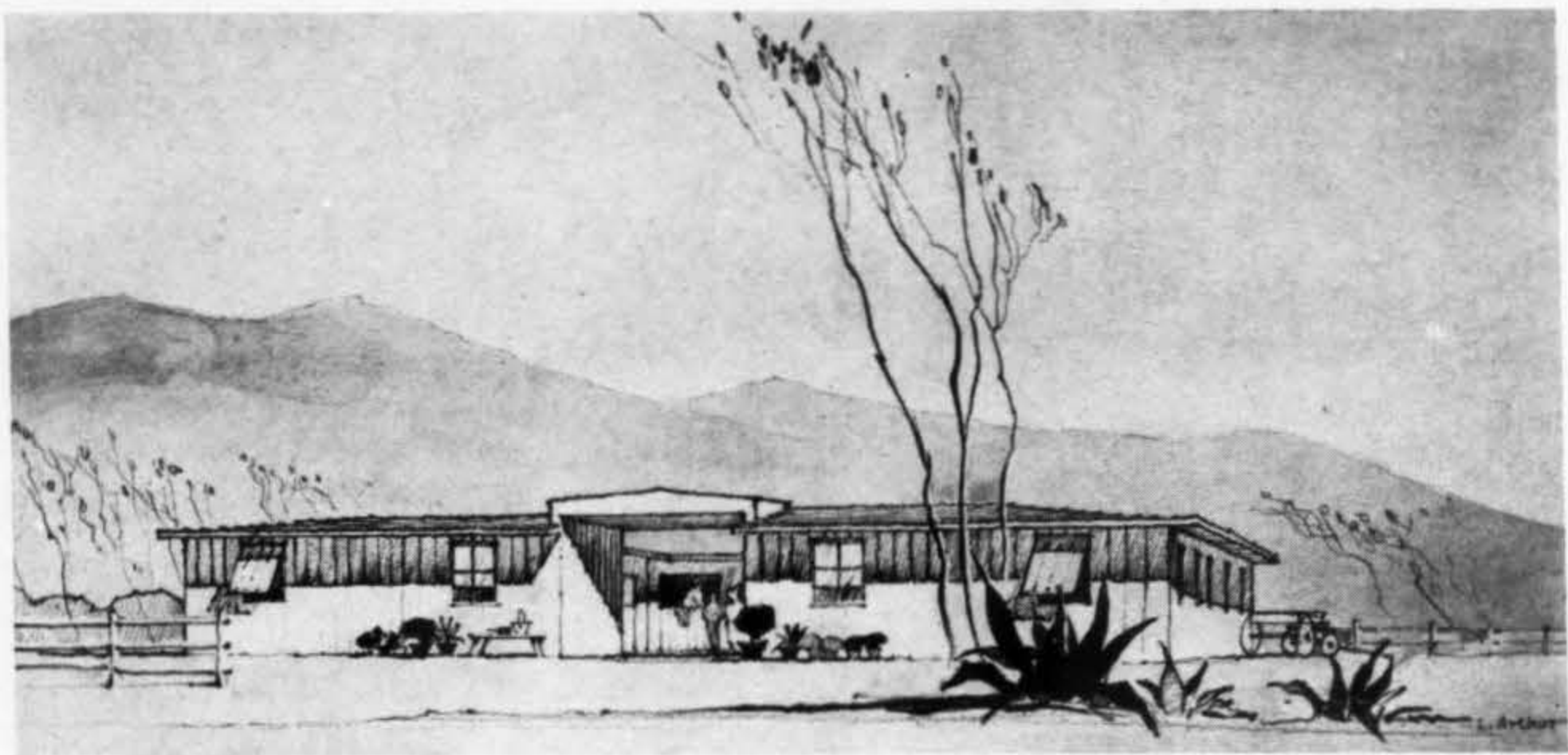
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EXPOSITIONS

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of the exposition, its buildings, its courts and its towers. On the Yerba Buena shoals the Golden Gate International Exposition Company can set out and maintain plantings employing nearly every variety of flowering shrub and tree that is known throughout the world with the exception of the definitely tropical flora and silva. No matter how many millions of dollars the New York Exposition may spend, there is nothing that can change the laws of nature that govern plant and tree growth on her site. On the Yerba Buena shoals there is no possibility of temperatures low enough to injure even the more delicate plants of the temperate zones and floral effects and landscape treatments can be attained there that can not be duplicated in many places of North America.

Again San Francisco is the gateway to the Pacific and the great empires of oriental art and architecture. It is logical that the culture of Java, Siam, China, India and Indo-China should be well represented in such an exposition as the one to be held here. Even with the necessary funds to do the same, they would look somewhat out of place in New York. Would it not, therefore, be more logical for the Golden Gate International Exposition Company to emphasize what is planned to be done in the way of landscape treatment and gardens, parks and pools, all of which will be in the capable hands of Mr. Julius Girod, and to bring out the oriental exhibits and concessions that will give a picture of the life and beauties of the Pacific shores, rather than to harp on the dimensions of her arches and pinnacles?



It's pretty far from being put "in the doghouse" when a misbehaving young colt is sent to bed early, without any oatmeal, in an artistic, up-to-date stable like this one. It's the community boarding house for the horses at Rancho Mirage, and the easy grace of the occupants marks the ranch style architecture. Mr. and Mrs. Troy Watson, owners. Eugene Weston, Jr., architect.

FRED ASTAIRE AMONG THE MACHINES

(Continued from Page 39)

fenestration, the art of tapestry making has practically disappeared. The ballad appears today rarely and sporadically only in primitive social groups. The medieval romance has been dead for nearly five centuries and has been replaced by the novel. There has been no great epic since Milton. For art to develop and flourish, an acceptance of this factor of change and a willingness to recognize and encourage new art media must exist. In other words art must be re-defined to include any media in which the *zeitgeist* of a given time expresses itself most exactly and completely.

In the United States that medium is the machine, using the word in a sort of omnibus fashion to include all the products of the technologist, the dam, the road, the bridge, the high tension tower, the silo, the automobile, the dynamo, the tool, etc. Looked at from this point of view the dearth of artistic expression in the United States disappears. We have not created greatly in music, painting, literature because they are inadequate and incompatible media for the expression of our *zeitgeist*. We as a people have had to find a medium compatible with our taste and temper. It is in the machine that our spirit has evidenced itself in the concrete. Today many of the finest artistic talents in the United States are finding their expression anonymously in the designing of technological products. It is to these rather than to our painting and writing that future Spenglers and Madariagas must turn their attention if they wish to study and understand our time.

Slowly we ourselves are realizing this. More and more contemporary painting and above all photography, itself a machine art, are selecting the machine as subject matter. Any exhibition of fine photography gives examples of the beauty of line and pattern, design and feeling that may be found not only in the bridge, the road, and the dam, but in the nail, the wrench, and the water faucet. But we have yet in any general way to make the transition from admiring the study or arrangement of the machine in a conventional art form to admiring the thing in itself. It is in an attempt to make this transition an accomplishment that I voice my plea. As Browning frequently reiterated, Life is greater than Art, and the thing in itself is greater than the picturing of it. The intake towers of the Boulder Dam, for example, are more beautiful in themselves than any representation of them can be. They are as great an artistic expression of the American spirit as the Parthenon was of the Greek and should be so considered.

EAST MEETS WEST

(Continued from Page 7)

tion until it reaches a subtle dizzy height. The repetition that creates magic and that children understand so well."

The dances are not so much ballets as "dance-dramas." They are based on three elements: religion, or mythology; folklore, tales that have come down through the centuries of Hindustan's ancient civilization; and subtle, sublimated eroticism. To some of the numbers, the performers chant their own accompaniment. They are red-blooded compositions, full of action and strange, arresting charm, and of tremendous vitality.

Shan-Kar's own dancing is extraordinary. Blessed with a beautiful body and exhibiting the poise and detached passion of his race, he dances not only with his feet, his hands and arms, but also with his facial muscles. There is an apparent dislocation of the neck, an odd lateral jerking that is no mere trick; it transcends acrobatics and becomes a vital part of the character and personality he is delineating.

His featured dancing partner, Simkie (Mlle. Simone Barbieri), the only non-Hindu in the troupe, is an attractive French girl who became fascinated by the art of Shan-Kar when he appeared in Paris and joined and studied with the company. She is now, in a sense, the prima ballerina, and Shan-Kar says that she is as much imbued with the Hindu spirit and philosophy as any native in the company. Off-stage, she even wears on her forehead the little red circle that is the sign of the high caste Brahman. Two other members, Uzra and Zohra, are of royal blood, descendants of a venerated Maharajah.

In person, Shan-Kar is a soft-spoken, cultivated young man in his early thirties, with a perfect command of English, having graduated from the London Royal College of Arts. He is a friend of Mahatma Ghandi, but he will indulge in no political conversation about him.

He is a great believer in the sciences as necessary to the arts. "It was not only from living suggestions, but under scientific and artistic methods that I started to devise patterns of what you call dances. Young Americans who wish to really make something of the dance should be versatile, should study not only the mechanics of the body movements, but also physics, mathematics, comparative esthetics and painting."

The current tour of Uday Shan-Kar and his Hindu Ballet, will be his last one, for the great Hindu dancer will return to India to found a center of research in Benares, where a syndicate of American and British sponsors have endowed him with a palace to carry on his work.