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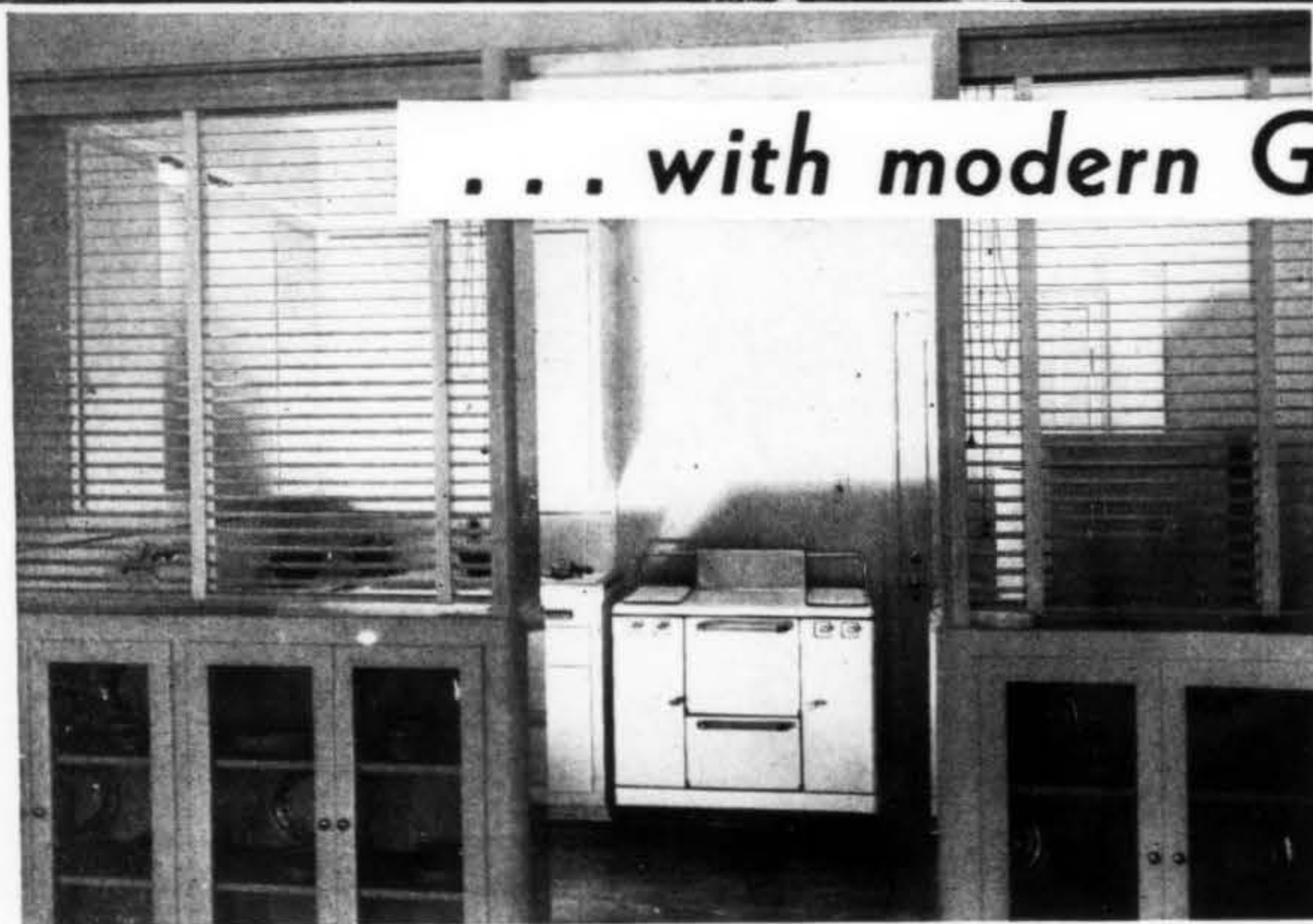


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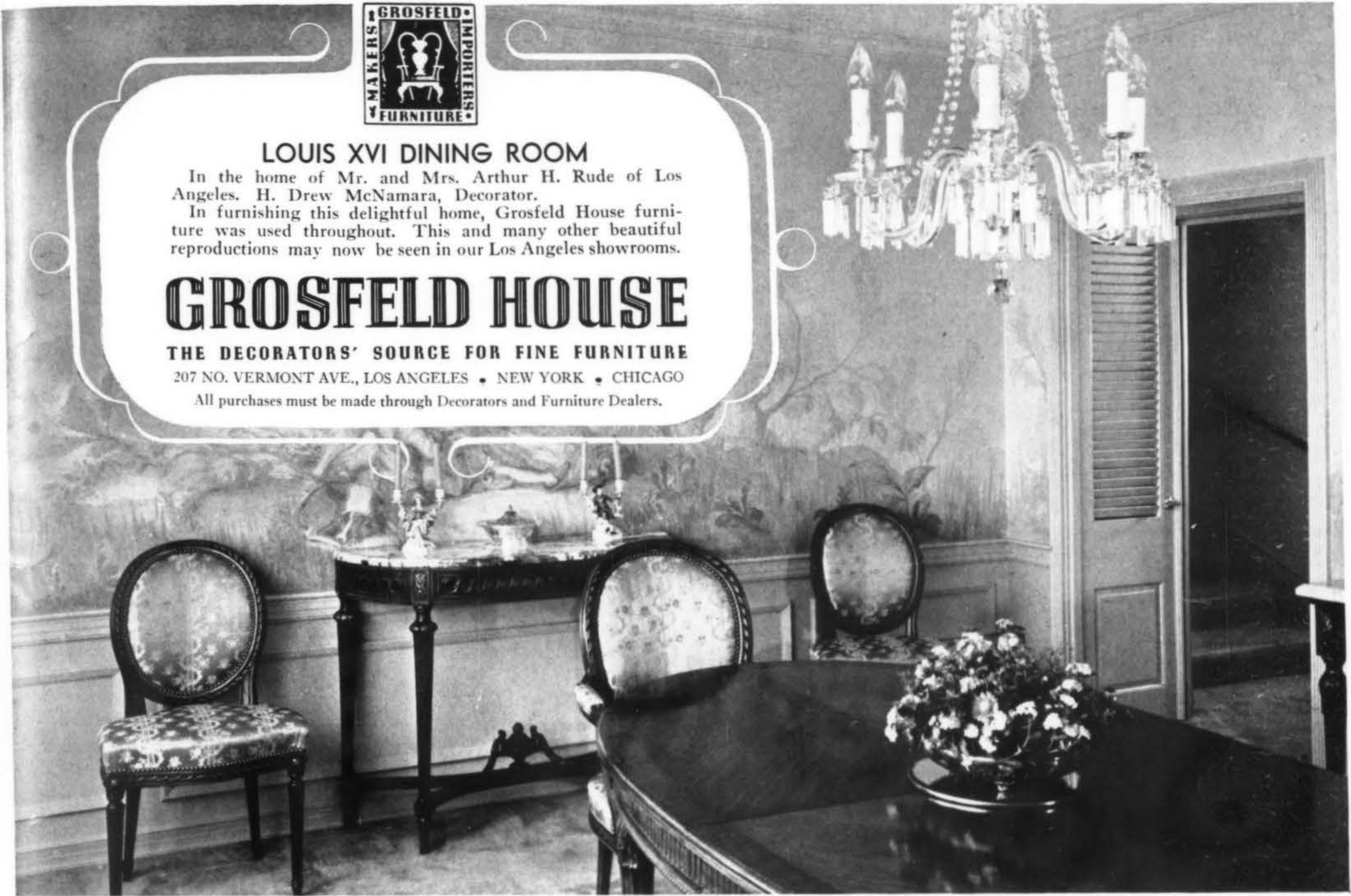
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EDITORIAL

WEEDING THE MODERN

STREAMLINES have done much in the fast moving world of today, and modern furniture, materials, colors, have brought a new vitality to our mode of living. But you too have noticed how crude, rough, inadequate, much of the so-called modern is. Modern has fallen prey to bad taste and it is the exceptional modern that is well designed, well made, well finished, and worthy to be given a place among good furniture. Interest in modern is increasing continually, but fakirs have flooded the market with pseudo-modern, superficial, temporary junk that is poorly constructed, poorly finished, and soon to be discarded with disgust.

Modern furniture, modern interiors do not have a precedent. Time has not had a chance to weed out the bad from the good, and too often a person's conception of modern is something entirely different from anything seen before, something bizarre, glaring, shocking, so stunning that one is numb after a short exposure.

Good design, good construction, demand a high price and accordingly leave the field wide open for the junk.

For those who can afford a good decorator, the modern future is fairly safe; they will be protected from striking, dramatic, restless interiors; they will be protected from cheapness in design, construction and finish. But heaven help the masses who want modern and who have to depend upon inexperienced salesmen to assist them. Manufacturers have an enormous responsibility but it is up to the public to demand better materials, better assistance, and not allow itself to be sold inferior junk which will not give satisfaction, will not look well, will not last, but *might* be the vogue.

THE AFFRONT OF FRONT

HOW simple it is to spend too much money. Putting up a front amounts to an American disease. Beautiful velvet drapes may make the little place look like a palace—except that they are skimpy, poorly made, and faded.

Why not go back to some of our American traditions and whether we have modern, Colonial, Spanish or Georgian, let us demand that it be real, of strong, sturdy construction and well made. Let us buy something good that we can afford and not some cheap grandiosity beyond our means.

Whoever it is, if that person has a home within his means that is attractive, well kept, and paid for, he is a happier man than the poor soul who is spending too much, putting on a show, clutching at the dollars to pay the bills, and then instead of standing on his own feet, expecting someone else to take care of him!

A few homely American virtues might knock out this unrest, dissatisfaction and uncertainty. It is an old axiom that you do not get anything for nothing, so why expect it now?

OUR GRASS IS GREEN

A REPORT from the Bureau of Industrial Service confirms our suspicion. Headlines read: "California Home Building Highest in Seven Years. Holds Second Place in Nation."

The California cities used in this survey were: Alameda, Berkeley, Fresno, Long Beach, Los Angeles, Oakland, Pasadena, Sacramento, San Diego, San Francisco, San Jose, Stockton and Vallejo.

Quoting again "New residences put up in these California cities provided shelter for 72,808 persons during 1937, a gain of 4,484, or 8 percent, above 1936 home-building. During the seven years ended with 1937 homes erected in these cities sheltered 267,984 persons, or about 74 per cent of the 36,927 estimated 7 year population increase."

Stop to consider the workmen employed on the actual construction of these houses, of the workmen employed in supplying materials and equipment, of the workmen employed in supplying those who supply the materials; not to mention the heads

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CONTENTS SEPTEMBER, 1938

Cover—Entrance Hall in the Home of Miss Joan Bennett.
Photograph by Padilla.

Editorial	2
The Quest for Beauty.....By Ellen Leech	3
The Calendar—Announcements, Music, Theater, Drama, Art.....	3-6
A New Shakespeare.....	6
One Noon Hour with Paul Schmitt.....By Edwyn A. Hunt	7
California Poets' Corner.....	7
Air Waves	8-9
Manley Ceramics	10
Refinishing Antiques.....By Verne Martin	11
Modern Heirlooms.....By Henrietta McFarlane	12
At Books and Windmills.....By Edwin Turnbladh	15
Will Modern Replace Traditional?.....By Edgar J. Cheesewright, A. I. D.	17
The Residence of Miss Joan Bennett, Wallace Neff, Architect.....	18-19
The Home of Mrs. V. Lemer, Miller & Warnecke, Architects.....	20
1727 Buckingham Road, Charles O. Matcham, Architect.....	21-23
Winterbrook, the Residence of Mr. and Mrs. D. W. Whitman, Arthur C. Munson, Architect..	24-25
Interiors in the Residence of Mr. and Mrs. A. H. Rude.....	26-27
Interiors in the Home of Mr and Mrs. J. M. Hirsch.....	28-29
The Penthouse of Mrs. Lillian Billups.....By Louise Fritz	30
A Pine Paneled Room of the 18th Century, Decorated by Simank-Searcy, A. I. D.....	31
The Thomas Jackson Library, Myron Hunt & H. C. Chambers, Architects.....	32-33
Landscaping the Laurel.....By Frances Duncan	34
This Month in the Garden.....By J. M. Asher	36
Index to Advertisements.....	40

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employed in designing, drafting, financing, furnishing and house-warming these houses!

In this enormous State it is difficult to realize the tremendous empire that eats, sleeps, needs houses, clothes, cars and recreation *ad infinitum*.

Business is good if we would just stop to think about it, and stop watching the stock market, the German borders, the typhoons in Japan. Why not go ahead with renewed energy, renewed courage and grasp the opportunities afforded by the highest peak of home building in seven years. Home construction in California in 1937 constituted more than 28 percent of the total for the seven year period of 1931 to 1937, inclusive, namely, \$235,763,272, second highest in the nation.

A LETTER TO THE SECRETARY OF THE TREASURY

AT the meeting of the Executive Committee of the Southern California Chapter of the American Institute of Architects, held on August 22, the August 1st issue of *Time*, in which was illus-

trated the original prize winning design for the Jefferson nickel and the design as revised on order of the Fine Arts Commission, was studied and discussed. The Executive Committee has asked me to inform you that it is our unanimous opinion that the charming and beautiful design as prepared by the Artist is in no way improved, but is completely ruined in the revised form. It is quite evident that the Artist, in preparing the original design has incorporated therein great skill, excellent taste, and fine originality. We believe that if that design were used, it would set a new standard for metal coins of the United States.

As we understand that this design is now awaiting your approval, we urgently request that you do not accept the ugly revised design, but that you use the original, unhampered concept of the Sculptor. We are sure that you will be able to obtain an abundance of expert opinion confirming our judgment of the relative merits of these two designs.

Edgar Bissantz, Secretary

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, 244 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CALIFORNIA STATE FAIR, the 84th exposition of the resources of the State, is held at Sacramento, September 2-11. The finest live stock may be seen, new developments in farming machinery, exhibitions of food from the housewives, also fine stitching and weaving. Art fills a department. The Horse Show is a nightly affair, and a racing program is well developed. Each evening an outdoor revue, featuring a symphonic band, dance sequences and a ballet, concluding with fireworks, is presented in front of the grandstand.

LOS ANGELES COUNTY FAIR, the seventeenth annual, opens September 16 and continues through October 2. Three new steel and concrete exhibit structures have been added to the half hundred buildings housing the major divisions into which the Fair is divided. The beautifully landscaped exposition park now covers 250 acres. New departments, new features, new entertainment, new exhibits, as well as the old and tried assets, characterize this achievement. The nightly horse show, as well as the harness and running races, are prized features. For the first time the Percheron Horse Association of America holds the annual National Percheron Show in the West. Between 400 and 500 of these huge draft animals from all parts of the United States are on display.

LA FIESTA DE SAN GABRIEL is held September 10-11, recalling the manners and customs of early times. As San Gabriel is rich in historic associations and mementoes, the fiesta holds interest for all visitors.

ADMISSION DAY, the 88th anniversary of the admission of California to the United States, is celebrated in various ways, September 9. At San Diego a historical parade is held. At Vallejo the celebration continues for three days, 9-10-11.

GRAPE DAY FESTIVAL is held at Escondido, September 9. This affair is now an established event, this being the thirty-first anniversary. It is held under the supervision of a local association of which Judge W. N. Bradbury is president.

DAYS OF SAN LUIS REY FIESTA, September 2-3-4-5, center around the adobe ruins of the Mission, east of Oceanside. Sunday, September 4, is San Luis Rey Day, with high mass at the old Mission in the morning, with a historical pageant, depicting the founding, in the afternoon. A barbecue, carnival and fiesta may be enjoyed.

SPANISH VILLAGE ART CENTER, Balboa Park, San Diego, offers the second annual Art Fiesta, September 1-5. The main gallery shows the work of the artists of southern California, including paintings in oils, water-colors and pastels, also sculpture. A play depicting a few of the dramatic incidents in the life of El Greco, the great Spanish painter, written by R. Wendell Hastings, is an event of the Fiesta.

SAN FERNANDO MISSION holds a fiesta and barbecue, September 11, to raise funds for the reconstruction of the historic old edifice, founded 141 years ago by Father Lasuen. Field mass is celebrated at 10:00 a.m. with high church and civic officials in attendance.

LA PURISIMA, the restored Mission near Lompoc, holds a Mission Pageant and celebration, September 5.

FIESTA DE LA LUNA at Chula Vista, September 23-24, seems to promise something exceptionally romantic. Music and dancing must prevail.

MEXICAN INDEPENDENCE DAY FIESTA is September 16, at Balboa Park, San Diego, to overflowing with gay greetings, music and song.

JUNIOR CHAMBER OF COMMERCE of California holds a convention, September 17-18, at San Diego Headquarters at Hotel San Diego.

CHONITA, a musical play emphasizing the romance of Old Mexico, is given at the Ford Bowl, Balboa Park, San Diego, September 1-3. Later in the month, September 17, a Constitution Day program is presented at the same place.



The great open spaces created and arranged for the Weed Show at the Amymay Studios in Pasadena. Photograph by Robert Humphreys.

QUEST FOR BEAUTY

By ELLEN LEECH

BEAUTY is all around us, we feel it continually. Some of us more than others but the urge to express beauty is in everyone, although sometimes undeveloped. It can be nurtured until this hidden desire for beauty blossoms into reality.

This business of becoming educated has exposed us to mathematics, literature, music, but too much formal education in art has made it seem like a thing apart and thereby a conscious acceptance of beauty has been passed by. Appreciation must be experienced, must come from within and is developed from our sense of rightness in proportion, in balance, in color. There are no direct ways of learning it, no complete course to be studied, it is necessary to learn to be observant, to keep the eyes open.

One easy way to begin is to look at the buildings along the streets and analyze their proportions. Are the spaces of the windows and doors well balanced by the solid masses of the walls? Are the colors well chosen and do they present the house as a whole, or make the doors and windows stand out as unrelated spots?

Shop windows might be studied for developing this awareness to beauty. Are the articles on display in good relationship? Is there too much in the space? Is the area nicely broken up? Is there a harmony of color? Such windows give a splendid opportunity for developing judgment.

To vary the course, use flowers as a medium and work for pleasing relationship and good proportion in an entirely different way. Work with dried things to get beauty of line without being confused by color, proceed with compact masses to get balance and proportion of joyous color.

Without too many preparatory steps, roll up the sleeves of your thinking and study your own house. A good rule is "Order is Heaven's first law" and the dictionary states that order means right relationship. Then think of your chairs, tables, lamps, in relationship to each other and to the needs of the family.

Next determine what ideas you wish to portray in your home. Comfort, surely—and a place for each one of the family where he may enjoy this comfort and protection. There should be a welcome to friends, a feeling of hospitality. Use your furniture to bring these ideas into full expression. If comfort, protection, hospitality and function are understood, the result is bound to be beauty.

COUNTY FAIRS of unquestioned value to their communities and of general interest, with places and dates are:

Santa Clara County Fair, September 14-18.

Monterey County Fair, September 22-25, at Monterey.

West Riverside holds a Harvest Festival, September 2-5.

San Benito County Fair, at Hollister, October 6-8.

San Diego County Fair and Harness Racing, Del Mar, October 8-16.

THE WEED SHOW has become an important annual event at the Amymay Studio, 660 North El Molino Avenue, Pasadena. The dates are September 29 through October, and the hours are, Thursday, 12 to 10, Friday and Saturday, 10 to 10. It is advisable to choose an early or unusual hour for the visit to avoid the heaviest crowds, and each entry is worthy of attention. The established creed of the Show is "To bring the great joy of finding hidden beauty in common things".

JUNIOR LEAGUE of Los Angeles announces a series of Fashion Teas, to feature the very latest quirks of styles in clothes for fall and early winter. The first tea is held September 16 at 3 o'clock. Later dates are December 9 and February 10.

TWENTY LITTLE WORKING GIRLS announce a Champagne Ball, October 10, at the Coconut Grove, Ambassador Hotel, Los Angeles, with all proceeds donated to the Children's Hospital. Wayne King furnishes the music and a brief but entertaining floor show marks the event. Miss Daisy Parsons is the president of this organization.

NORTH SHORE PLAYERS of Lake Arrowhead are producing a motion picture for the dual purpose of raising money for charity and for a playhouse. The Players plan to give the picture a public screening, September 10-11, at the Lake. The film is a drama of mountain life with the story revolving around a piccolo-playing miner.

KATHERINE MUSELWHITE, author, lecturer and decorative consultant, announces classes in interior decoration, opening September 19, at her studio, 2521 13th Avenue, Los Angeles. Telephone Rochester 5251.

CALIFORNIA REAL ESTATE ASSOCIATION holds the thirty-fourth annual convention at San Bernardino during the week of October 3, which period has been proclaimed Real Estate and Home Ownership Week by Governor Frank F. Merriam.

WESTERN SAFETY CONFERENCE is held, September 12-16, at the Ambassador Hotel, Los Angeles, with Gerry H. Lockner as general chairman. The conference seeks the causes of preventable accidents in the home, on streets and highways and in industrial employment. Safety minded organizations in the eleven Western States and contiguous territory are interested and delegates are in attendance.

BETTER HOMES IN AMERICA competition resulted in an award going to Santa Barbara, according to advices received by Mrs. Taylor McDougall and Miss Pearl Chase, co-chairmen of the Santa Barbara better homes and garden week committee. This is the ninth year Santa Barbara has won an award in the nation-wide contest. Of the dwellings photographed in the report, forty-three were for homes and grounds costing less than \$10,000.

CHILDREN'S FLORAL PARADE is held at Ocean Park, September 25. The children supply the flower-covered floats, which include wonderfully decorated kiddie cars, baby carriages and push wagons.



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The man in the ad may be seeing double but apparently he is delighted with the close-up of Miss Joan Bennett checking the plans of her new home with her architect, Wallace Neff, and builder, William Warming-ton. The pooch is unconcerned.

NATIVE DAUGHTERS OF THE GOLDEN WEST, Los Angeles Parlor, under the direction of the new president, Miss Anna T. Scheibusch, has enthusiastic plans for establishing the Annie L. Adair memorial fund. The major state project of the Native Daughters is more and more care for homeless children. A general meeting, with a breakfast, is held September 25.

SOUTHERN CALIFORNIA Clay Courts Tennis Championships are staged September 6-11 at Golden Hill Playground, San Diego.

THE AMERICAN AMARYLLIS SOCIETY holds the annual show in connection with the Los Angeles County Fair at Pomona, September 16-October 2.

BAKERSFIELD announces the fifth annual Frontier Days celebration, September 29-October 2, which will include a live stock show and cowboy contests.

LONG BEACH holds the Golden Jubilee Fall Festival, September 24-October 2. The festival parade is held September 28.

ANNUAL Southern California Open Golf Tournament animates Santa Monica, September 13-16.

INTERNATIONAL Star Boat Championship Regatta is held off San Diego, September 12-18, over the stretch of ocean just west of Coronado. The Regatta comes to the west coast for the seventh time and will be held in foreign waters for the next few years. It is stated that seventeen hundred of the one-design craft raced in various parts of the world to determine which boat and skipper gained the right to enter the contest. Coronado and San Diego Yacht Clubs are hosts for the occasion and fly flags of every nation in honor of the visitors.

CORONADO ISLAND RACE of the San Diego Yacht Club is held September 24-25. Santa Barbara Island race is scheduled for the same dates.

DOG SHOWS of note are scheduled as follows: Silver Bay Kennel Club's annual show is held at the Federal Housing Building, Balboa Park, San Diego, September 4-5; the Glendale Kennel Club hold the outdoor dog show at Chevy Chase Park, September 18; the Los Angeles County Fair Kennel Club announces the show at the fairgrounds, Pomona, October 1-2.

IN THE HISTORIC PATIO of La Casa Figueroa, Los Angeles, "Merienda" is served every Sunday afternoon by Paisanas as a method of bringing about the restoration of the old place. A group of California women have thus pledged themselves to sponsor the preservation of the last house in Southwest Los Angeles that is of Spanish-California construction. La Casa Figueroa was built by Ramon Figueroa, youngest brother of Jose Figueroa, who came as Mexican Governor to California in 1833. Ramon Figueroa married the granddaughter of Juan Francisco Reyes, who was Alcalde of the pueblo in 1793. This house was their home.

PACIFIC SOUTHWEST SECTIONAL TENNIS CHAMPIONSHIPS, the 12th annual, is held at the Los Angeles Tennis Club, September 23-October 2.

FOOD FASHION SHOW will be held at the Exposition Auditorium, San Francisco, October 8-15, exploiting the latest in time saving devices as well as the newest combinations in breakfast foods.

ONEONTA CLUB of South Pasadena again sponsors a lecture course beginning early in October. George C. Bush is chairman of the course. The series includes a lecture each month and the program includes Margarey Hillis, Osa Johnson, Abram Sachar, Brother Leo, Captain Craig and H. B. Kaltenborn.

MUSIC

AT HOLLYWOOD BOWL the summer festival season closes September 3, with Otto Klemperer conducting the symphony concert, and with Lotte Lehmann, soprano, soloist. The season has been a notable one in programs and in attendance. The operas, the soloists and the ballets have been of the highest order.

OPERA comes to the Hollywood Bowl again, September 7, when "La Boheme" by Puccini is directed by Armando Anagni. The cast includes Jean Tennyson, Rosemarie Brancato, Charles Kullmann and Richard Bonelli.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, closes a most successful season of concerts, September 2, with an unusual program by the Ernest Belcher Dancers. These summer season concerts are given each year at the Redlands Bowl.

THE SUMMER FESTIVAL SERIES at Santa Barbara, given at the new County Bowl, presents the final event, September 3, with Richard Bonelli, baritone, the Los Angeles Symphony Orchestra, and the San Francisco Ballet.

JOHN CROWN, pianist, is heard in recital at the Savoy Theater, San Diego, September 13.

FEDERAL MUSIC PROJECT of Los Angeles, and the Independent Publishers, Authors and Composers Association announce the production of the new American opera, "Gettysburg", at the Hollywood Bowl, Friday evening, September 23. This opera, written by Arthur Robinson and Morris Hutchins Ruger, is staged in its entirety for the first time; hitherto it has been heard only in concert version. Gastone Usigli conducts and serves as general director.

PRO MUSICA, Los Angeles Chapter, sponsors a concert as a benefit for its fall program fund, September 8, at the Wilshire Ebell Theater. Alessandro Canepari, tenor, and Antonio Albanese, pianist, are the artists.

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OCCIDENTAL COLLEGE announces a series of music and lecture events to be presented during the fall and winter in the Belle Wilber Thorne Hall, new auditorium on the college campus. The auditorium is the gift of Charles H. Thorne of Pasadena and will be dedicated early in October with a recital by Richard Bonelli. The artists' series will present the Caravan Ballet; Conrad Bercovici, novelist; Luboshutz and Nemenoff, duo-pianists; Kathryn Meisle, contralto; the Mozart Choir Boys of Vienna; and Julien Bryan, travel commentator.

UNIVERSITY COLLEGE, downtown adult division of the University of Southern California, offers a course in operatic repertory during the fall term, starting September 19. Horatio Cogswell, of the faculty, presents the course on Thursdays for twelve weeks.

TWO OPERA READING CLUBS of Los Angeles present excellent programs throughout the season. Euterpe Opera Reading Club, Mrs. A. Bennett Cooke, president, and the Hollywood Opera Reading Club, Mrs. Alexander Adams, president, open the season in October and have arranged programs of both serious and light operas.

IN SAN FRANCISCO the opera season is eagerly anticipated. At the Jewish Community Center six illustrated operalogues will be presented by Victor Lichtensrein the operas selected from the season's list. Music, story and composers will be discussed.

OPERA ASSOCIATION of San Francisco announces the season will begin on Monday evening, October 10, with the opera "Mefistofele" by Boito, with Beniamino Gigli in the title role. The list includes two operas never given before by the San Francisco Opera Company, "Elektra" by Richard Strauss, and "Pelleas and Melisande" by Claude Debussy. There will be eleven subscription performances, to include "Lucia", "La Boheme", "La Forza del Destino", "Andrea Chenier", "Cavalleria Rusticana" and "Don Pasquale". Elizabeth Rethberg will be heard, with Ezio Pinza, in Mozart's "Don Giovanni". "Coq d'Or" will be given with Lily Pons and Ezio Pinza. Following the San Francisco engagement the Association presents six performances in Los Angeles in November at the Shrine Auditorium.

SOUTHWEST SYMPHONY ORCHESTRA, directed by William M. Bower, welcomes community musicians as members and meets for rehearsal each Tuesday at 7:30 p.m., center room of the Olympic Swim Stadium, Exposition Park, Los Angeles. The orchestra will function, in a general way, after the manner of the Pasadena Civic Orchestra.

THEODORE KOSLOFF'S BALLET, featuring a company of a hundred dancers, appears at the Hollywood Bowl, Saturday night, September 17, with a full symphony orchestra. The program includes the world premiere of David Guion's "Shingandi", new African ballet, adapted from native dances of the interior of the Sudan. This ballet is preceded by Rimsky-Korsakow's "Scheherazade", Chopin's "Memories" and Weber's "Spectre de la Rose".

LAWRENCE TIBBETT, baritone, opens the Behymer concert season, Tuesday evening, October 4, with a song recital at the Philharmonic Auditorium, Los Angeles. Notable artists follow.

THEATER NOTES

MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are presenting "Rancho Tapatio", a romantic comedy, nightly, Wednesday, Thursday, Friday and Saturday, with matinees on Wednesday and Saturday. All productions at Padua are gay with dancing, music and song.

PLAYHOUSE, Pasadena, also officially proclaimed State Theater, reopens September 26 for the fall season. The twenty-first year of continuous production begins with "Tovarich", Robert E. Sherwood's comedy from the Jacques Deval play. The second offering will be "O Evening Star" by Zoe Akin. All plays run approximately two weeks with matinees on Saturday, no Sunday performance. Gilmore Brown is the supervising director, and Charles Ericson the managing director.

COMMUNITY PLAYERS of Palo Alto present a notable and well cast play each month, with other productions under the direction of the Special Programs Committee. The September through December season is outlined and season tickets may be procured.
September 15-16-17, "The Constant Wife" by W. Somerset Maugham.
October 13-14-15, "Daughters of Atrous" by Robert Turney.

GOLD HILL PLAYERS of Monrovia have scheduled an intensive autumn season under the direction of Mrs. Lee Lundberg. Vernon Young, formerly director of the Berkeley Little Theater, is named as the production manager.

LITTLE CALL BOARD THEATER, 8651 Melrose, Los Angeles, with Frances Douglass Cooper as producing director, announces a diversified fall program. "Guests of Marcado" by Paul Fix opens the season, September 19. The following productions are scheduled: "The Master Builder" by Ibsen; "Katherine Shakespeare", a first play by an ambitious young actor, Dale Jennings; "Kaluga Isle" by Victor Marek, and a new dramatization of "Wuthering Heights" by a young playwright, David Leigh.

HENRY DUFFY'S Summer Drama Festival is offering "The Far-off Hills" by Lenox Robinson at the Las Palmas Little Theater, Los Angeles.

BILTMORE THEATER, Los Angeles, is presenting Gertrude Lawrence in "Susan and God" by Rachel Crothers, opening September 12.

AT THE LOBERO THEATER, Santa Barbara, George Bernard Shaw's play, "Candida", opens September 23, with Paul Cavanagh as leading man opposite Ann Harding. Homer Curran and Luther Green are the producers and offer the production in San Francisco and Los Angeles. The Los Angeles engagement is scheduled to begin October 10, Biltmore Theater.

COMMUNITY PLAYERS of Riverside are making preparations for their fourteenth season as a play producing organization. The five or six plays to be produced this season will be staged by Leland Wilcox, newly engaged director of the Players. Mr. Wilcox, a Stanford graduate, returned to California this summer from Connecticut, where for the past two years he has been a graduate student in the Yale University Department of Drama, the nationally famous "workshop" school of the theater founded by George Pierce Baker. Among the plays under consideration by the play reading committee are the following: "Excursion," by Victor Wolfson; "Of Mice and Men," this year's Drama Critics Award play; "High Tor," Maxwell Anderson's comedy-fantasy; "Johnny Johnson" satirical comedy of a typical American's experience in the war; "Green Grow the Lilacs," a western folk drama full of traditional cowboy music; "Squaring the Circle," sprightly Russian farce poking fun at Soviet ideas of marriage. There is also some possibility of producing a musical comedy. "I'd Rather Be Right," or "Of Thee I Sing," are likely choices in this category. These plays meet the requirements of the Players in their aim of bringing to Riverside worthwhile drama.



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ART CALENDAR

BERKELEY
AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary work by local artists. John Rogoway is the gallery director.

CARMEL
CARMEL ART ASSOCIATION: The work of members in various media.

CLAREMONT
SCRIPPS COLLEGE: Opening fall exhibition, under the direction of Millard Sheets.

CORONADO
GALLERIES, Hotel del Coronado: California landscapes and Eastern painters.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

FILLMORE
ARTISTS BARN: To September 30, watercolors, oils and lithographs by Lawrence Hinckley.

GARDENA
GARDENA HIGH SCHOOL: Selections from permanent collection.

HOLLYWOOD
ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To September 17, etchings, wood-blocks, designs and flower studies of Hawaii by Gare Williams.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Black and white, and colored lithographs.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: New exhibition of facsimile prints of contemporary drawings and watercolors, including leading moderns.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Twentieth Annual Exhibit through September.

LONG BEACH
ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES
ART COMMISSION, Room 351 City Hall: Landscapes by Ernest Browning Smith, Los Angeles painter, through September.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art exemplified in pictures for the home.

CHOUINARD SCHOOL, 841 S. Grand View: Fall term opens September 12. Classes in painting in relation to architecture—murals, frescoes and plastic design—are under the direction of Millard Sheets and G. Napolitano. Harwell Harris conducts a course in "Interior Decoration in Relation to Modern Architecture."

FEDERAL ART PROJECT GALLERY, 1638 Temple St.: Continuous exhibition of paintings in oils and watercolors, sculpture, lithographs and ceramics.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Exhibition by San Francisco regional painters through September and October. Everett C. Maxwell, director.

LOS ANGELES MUSEUM, Exposition Park: To September 10, original watercolors by Kay Nielsen; to September 20, lithographs by Clara Mairs; to September 19, prehistoric rock pictures from the Frobenius collection.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Fall term begins September 7, with an enlarged staff of instructors and additional courses.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Exhibit showing growth in art.

SOUTHWEST MUSEUM, Highland Park: Reopens September 1, with schedule 1 to 5 each day, except Monday. Exhibitions of art work of the American Indians. Portraits of Indians by Harrison Henrich.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Original watercolors from Walt Disney's "Snow White and the Seven Dwarfs." Airplane paintings by Alfred Owles.

U. C. L. A. CAMPUS GALLERY: Opening exhibition of fall term.

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

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection.



A new Shakespeare includes Boardman Robinson's "King Lear", a frantic old man with a wild and harassed look in his eyes. (Continued on Page 39)

OAKLAND
OAKLAND ART GALLERY, Municipal Auditorium: To September 25, paintings by Maurice Logan; sculpture by Raymond Puccinelli. September 24 is the deadline for entries in the annual exhibition of watercolors, pastels, drawings and prints to be held, October 2-30.

PALOS VERDES
ART ASSOCIATION: PALOS VERDES ART GALLERY, Public Library: Exhibition by members.

PASADENA
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in tapestry, ceramics and bronze.

HUNTINGTON HOTEL GALLERIES: Portraits and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Oriental art. Paintings by California artists, including Richard Taggart, Aaron Kilpatrick, Burt Proctor, and Jessie Arms Botke, shown by appointment.

POTTINGER GALLERY, 171 East California St.: Prints and etchings, old and modern examples.

RIVERSIDE
RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Continuous exhibition of the work of members, changed the first and fifteenth of each month.

SACRAMENTO
CALIFORNIA STATE LIBRARY: Prints by Benjamin C. Brown and Howell C. Brown.

E. B. CROCKER ART GALLERY: Opening September 4, an exhibition of paintings by northern California artists portraying the historical romance of the Golden Empire.

SAN DIEGO
FINE ARTS GALLERY, Balboa Park: Paintings and drawings by Maynard Dixon; facsimile reproductions of Cezanne's pictures; paintings, drawings and etchings by Frederic Taubes; San Diego Art Guild exhibition.

SAN FRANCISCO
AMBERG-HIRTH GALLERY, 165 Post St.: Fine ceramics by Glen Lukens, and Jalani-vich and Olson; handwrought jewelry in sterling by Margaret de Patta; objects in wood by George Yurek.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Watercolors and prints.

VERA JONES BRIGHT STUDIO, 165 Post St.: To September 24, oils and watercolors by Otis Oldfield. September 26 to October 15, watercolors by Alexander Neporte. September 19 to October 8, exhibition of foreign prints for children.

COUVOISIER GALLERIES, 133 Geary St.: To September 17, showing and sale of the original watercolors from Walt Disney's "Snow White and the Seven Dwarfs."

DE YOUNG MUSEUM, Golden Gate Park: Throughout September, French Silver from Three Centuries, recent accessions, prints by Julius Pommer, drawings by Edward Hagedorn, exhibition for the blind, and European textiles and costume plates. To September 25, photographs of the California Midwinter International Exposition, San Francisco, 1894. Opening September 27, prehistoric rock pictures from the Frobenius collection.

PAUL ELDER GALLERY, 239 Post St.: To September 24, watercolors by Augusta Rathbone. From September 26 to October 15, photographs of Galapagos by V. W. von Hagen.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Watercolor sketches by Louis Siegrist; leather craft by Inger Teilmann; decorated wood novelties by Cyril Ohtolini; metal craft by C. F. Helmham; needle craft by Marie Jackson.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through September 10, paintings by Leon Kroll. Opening September 12, paintings by Rinaldo Cuneo, and sculpture by Brents Carlton.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through September 18, San Francisco Art Association annual exhibition of

drawings and prints; through September 17, paintings by Max Beckmann; through September 25, California ceramics; through September 12, paintings by Amedee Ozerfant; through September 13, thirteen watercolorists; through September 30, exhibition of the American Artists Congress, San Francisco Branch; in the San Francisco Art Association Gallery, through September 12, sculpture by Vera Bernhardt, and painting by Margery Nahl; through September 27, paintings by Jennie Vennerstrom Cannon through October 11, paintings by Margarete Bruton.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 Mission Dr.: A group showing of paintings by California artists. In the print room, a collection of portrait sketches of European prelates drawn from life by Graziella Jacoby. A group of ceramics by Karl Bauer and Roma Mallet Bauer. Hand weaving by Fern White.

SAN MARINO
HUNTINGTON LIBRARY & ART GALLERY: Special exhibits supplement the exhibition of paintings and prints regularly on view in the Art Gallery and Library building. Color aquatints of English sporting scenes may be seen to September 15, when a group of architectural drawings made by Thomas Jefferson are shown. In the exhibition hall of the library, "Mexico in the Sixteenth Century" is portrayed.

SANTA ANA
SANTA ANA PUBLIC LIBRARY: Exhibition of watercolors by Marion Curtis to September 12. Lithographs from the press of Lynton Kistler to September 27.

SANTA BARBARA
CHAMBER OF COMMERCE ART GALLERY: Paintings in oils and watercolors by artists of Santa Barbara. Exhibition changed every two months. Gallery closed on Sunday.

SEATTLE
SEATTLE ART MUSEUM, Volunteer Park: To September 21, an exhibition of Venetian paintings from the collection of Samuel H. Kress of New York. To October 2, selections from the permanent collections, including Oriental art, and the art of Persia in ceramics, metals, textiles and miniatures.

MISCELLANY

ARTISTS wishing to exhibit paintings for sale or rent at the San Francisco Exhibition should submit their work to the Frances Webb Galleries, 2509 W. 7th St., Los Angeles, or 407 Stockton St., San Francisco.

SCULPTURE CONTEST for a monument to the Young Farmers of America, instituted by Millard Sheets to secure an appropriate sculptural work to be permanently placed before the Fine Arts Building of the Los Angeles County Fair at Pomona, shows nation-wide participation. Sixty-nine sculptors in fifteen States have entered scale model statues, which are shown during the Fair period, Sept. 16-Oct. 2. The winning sculpture is awarded \$2,500.

PURCHASE PRIZE exhibit, sponsored by the Santa Paula Chamber of Commerce to encourage artists to paint its environs, resulted in the selection by Roscoe Shrader of a landscape by Cornelis Botke for the \$150 purchase prize. A painting by Paul Lauritz won the popular vote.

FIRST HONORS in the twentieth anniversary prize exhibition in the galleries of the Laguna Beach Art Association went to Miss Jean Goodwin of Santa Ana, for her "Summer on the Shore." First honorable mention was given Norman Chamberlain of Hermosa Beach for "Harvest Dance"; and the second honorable mention to Fred Hocks of San Diego for his painting, "Whatever Gods There Be." Tom Craig, Glendale artist, won the Wesley Wall cash prize of \$50 at the annual auction sale held at the galleries.

MILLARD SHEETS is executing three huge oil-on-canvas murals, depicting California history, for the Golden Gate International Exposition. Each of the three panels measures thirty-eight feet tall and twenty wide. One depicts the early California Spaniards' period, the second shows the gold-rush days and the third is a modern rendering.

AN EXHIBITION of paintings, lithographs and drawings reproduced for Christmas cards by the American Artists Group is held through September 15 at the gallery of Mrs. Harold Hambidge Warner, 1511 Westwood Blvd., West Los Angeles.

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ONE NOON HOUR WITH PAUL SCHMITT

By EDWYN A. HUNT

ONE noon hour I was on my way to lunch on Kearney Street in San Francisco, and in passing Duncan-Vail Art store noticed an exhibition of watercolors in the window. They were vividly handled landscapes, and appealed to me because they seemed to be painted directly, without build up, or retouching, and yet they were modern in subject matter and feeling. I inquired in the store who the artist was and found out it was Paul Schmitt, a commercial artist of San Francisco.

Finally I made an appointment with Mr. Schmitt, and went over to his home in East Oakland to see him. He could not avoid me anyhow, as he had a broken foot, received in carelessly stepping off the curb on Market Street. Just goes to show! I found a tall, boyish chap with a bony frame, sandy hair and blue eyes. To me so characteristic of advertising men, and some of the best artists I have known have had something of the same strong physical make-up, and usually with blue gray eyes. Every once in awhile I hear some half-wit say, in speaking of a creative man or woman, "Oh, he is a crazy artist." The sanest men I have ever known, and the happiest, have been artists, and I will wager that good artists rate a higher I.Q. than any other group.

I was shown to his studio in the rear of the house, and found so much to enjoy that a half hour turned into an hour and a half, and then I made up my mind to go back soon for another talk.

Mr. Schmitt started out as a sign-board painter, then worked for the Realty Syndicate in Oakland, designing advertising cuts, and from that became a top flight commercial artist, creating catsup labels, real estate signs, etc. His father was a famous wood-carver, and it was only normal that Paul should evince an interest in wood-working. He made most of his own furniture for his home, and in between painting some of the finest still lifes, and watercolor marine pictures, he also has a hobby making very perfect model yachts.

Mr. and Mrs. Schmitt have ten children and he thought it would be nice to build boats for the boys to play with, and like so many fathers with their model trains, and model steam shovels, and model boats, he did more of the playing than his boys. In fact he played with model boats so well that

he became an expert yacht builder, and his little perfections are in big demand. He makes every inch of them, too, including the metal pulleys, and the oiled silk sails.

The boats are built up of laminated wood, and then carefully shaped to the finest possible degree of perfection, and the hull when completed is only a quarter of an inch in thickness. His streamlined models without decks are visions of sleek grace and speed, and they sail like grown-ups.

Out of this child's play Mr. Schmitt sponsored the building of a model yacht harbor near the Bay shore in West Oakland, and obtained \$25,000 WPA money to build it. The city of Berkeley is going to assist in the building of a club house, and a long starting pier, where the boys can set the sails of the little boats and let them sail away into the east. There is a prevailing west wind at the harbor, and it only behooves the boys to set their rudders and sails perfectly to make a perfect crossing without touching either shore. I might say that I passed the model yacht harbor the other day, and all the boys had grown up.

Paul Schmitt has always loved the water, and when younger swam the Golden Gate. His spare time is spent watching the break of the waves, and their nuances of color. He is always out on the bow or stern of the ferry boats watching the water as he goes to and from his office in San Francisco, and I imagine it will be a sad day for all sailors when the shuttling ferries cease to run, and they have to trundle across the magnificent Bay Bridge to and from work.

He studied art at the Arts and Crafts School in Oakland where so many fine artists received their training, and then studied in the old San Francisco School of Fine Arts, but I imagine his greatest training was obtained just working. The creative mind always finds a way to learn how to do whatever it thinks of doing. And the truly creative mind seems to be extremely versatile also. His craftsmanship is just as much an expression of the artistic instinct as his fine watercolors and oils. I never forget the words of John Donovan, one of our great marine artists who said, "A good cobbler is just as much an artist as I am."

By the time this article goes to press Paul will

CALIFORNIA POETS' CORNER

TO A RED DOOR

By IRENE WILDE

The wisdom learned of earth and sky forewarned
Your fiber to eternal vigilance.
Behind your valor I can hide unscorned
My hesitation and my bitter chance.
My secret scar and shirt of prickling hair
You contradict with cheerful arrogance
To the inquisitive, and my despair
In your report finds gallant countenance.
Your vindication, gay, intrepid door,
Will hold me in your debt forevermore.

TO A PATRICIAN LADY

By MAUD OAKES VOLANDRI

Quiet lies upon your face. You know.
You've watched the flimsy, tilting years careen
Their zigzag pattern down the Stream. You've
seen
Your youngest plans capsize and sink below
The surface. Churned and twisted, still they flow:
Not drowned, not dead, yet never have they been
Nor shall they be, but dreams. You are serene.
In dignity, you've found the way to go.
Patrician to your dainty finger-tips,
With gentle step, and measured speech, you live
The masterpiece you'll never mould. Your lips
Portray the smile your paint-brush will not give.
And even the Stream, all turbulent and deep,
Reflected in your eyes, would seem asleep.

Our Poets of the Month

IRENE WILDE has a book of poetry, "Fire Against the Sky" coming out this month, published by Liveright. During the past three years Miss Wilde has been the winner in an even dozen poetry contests, among them the 1938 Barrows prize, offered by the Georgia State Poetry Society and judged by Louis Untermeyer; for a poem on aeronautics offered by the Women's International Association; and in contests sponsored by *Kaleidograph*, *The North Carolina Poetry Review*, and other poetry magazines.

Miss Wilde lives in Los Angeles and is librarian for the Roosevelt Evening High School.

Maud Oakes Volandri (Mrs. Alfredo R. Volandri) is a San Francisco woman, and has appeared previously in the POETS' CORNER.

have had a one-man show of his watercolors at the City of Paris in San Francisco. I had the pleasure of a pre-view, and wanted very much to own one of them. They are vividly painted portraits of local yachts and famous boats against the intriguing background of the Bay region. He builds his pictures methodically and truly, but his boats careen, and the waters wash over the decks. His sailors fit their environment, and out of each picture one gets a vivid impression of life. Where necessary he uses his washes freely to give form, and very often he builds up his water by recurring brush strokes like the impressionists painted, but the finished results are never too studied in appearance.

I might mention in finishing that he belongs to a group of commercial artists who call themselves the Thirteen Watercolor Artists. Maynard Dixon was instrumental in starting the group but has since had to drop out. They formed the association because they found it difficult in San Francisco to show their wares in the local galleries. Most of the stuff that is shown in this city of benighted art has to be styled to fit the moronic offspring of Cézanne, and these fine artists did not want to lower their own standards every time they painted a picture for the public.

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Meredith Willson, composer of numerous orchestral suites and popular tunes has now published his first book, "What Every Young Musician Should Know." He is heard every Thursday over NBC on MGM's "Good News of 1938".

AIR WAVES

By MARTEN E. LAMONT

VOICE VERSUS VISION

SURPRISING as it may seem to the easily adaptable, radio is still an exceedingly unknown quantity. In spite of the seemingly "entente cordiale" on the part of newspapers and motion pictures they are both pretty wary of this growing twofold menace. Newspapers find that radio reporters have an annoying way of de-vitalizing the day's news by announcing it the night before. There was a big furor about that some years ago, which died down only to be renewed recently. You've probably noticed the recent absence of radio columns and publicity in your daily papers. They feel, quite naturally, that it's all giving and no getting on their part.

As for motion pictures, any detrimental effects of radio are offset by the publicity afforded their people by appearing on the air, to say nothing of the nice sum of money involved. For in most cases the salary paid a contract player for appearing on a program belongs to the studio. Movie contracts are very cagey about such things, even to the extent of stipulating television rights over the actor.

SOUND SANS SEEING

ALTHOUGH radio technique is getting more polished, it's still essential to use stage expository methods such as "Here comes Henry carrying a gun. He looks awfully mad. You'd better hide that letter you have in your hand, and stop trembling, Oscar." By which we gather, if the wife didn't turn the dial to Rudy Vallee just then, that Henry is approaching, he's carrying a gun and he's angry, also that Oscar is afraid and has a letter in his hand.

Of course, if it's well handled you don't notice the exposition of facts. And personally we like it much more than a sophisticated picture that taxes the imagination to the bursting point, only to hear that "Really, my dear, you didn't get the vital meaning *at all*, it's like this—."

However, the next time you think a radio dialogue dull or childish, remember that their scope is a great deal narrower than screen or stage.

For instance, on the "Headline News" Jack Johnstone, the producer, keeps a staff of three researchers on the jump every day. This C.B.S. feature presents every Saturday the inside story of the most exciting journalistic feat of the week. Easy enough, you'd think, but the trouble lies in that most reporters work alone. For example, the case of the newsreel cameraman who last year attempted to photograph a New England golf tournament while suspended high in the air by a cluster of gas-filled balloons seemed perfect. The balloons carried the hapless man far afield until he was finally brought down by the marksmanship of a farmer and his shotgun. A swell story, but there was no way of getting dialogue to put it across the air.

ANOTHER LANGUAGE

A YOUNG girl speaks a line in an old voice. "More wrinkles," exclaims the producers, and the girl tightens her lips and adds ten years. The next time you hear an announcer introduce a program without a musical background, you'll know he came on "cold." If later in the show he narrates without a musical introduction he's making a "dry speech."

If you hear a musician improvising during a scene, he's just "noodling around." The orchestra can cut into a player's last speech with a big musical

effect and "wipe him out." But if the orchestra stays softly in the background for an emotional scene they are just "sneaking it under." To "fade in" means the orchestra comes in gradually and a "quick kill" means just that.

When the program engineer "kills the studio" he has turned down, or "faded" the master control, used when there are several "mikes" on the stage. This is called a "mechanical fade" in contrast to the one executed by the actor's walking or backing away from the "mike."

When the cast ad libs, it is called a "walla walla." It has nothing to do with Washington, but is derived from the less precise days of early radio when crowd effects were obtained by having everyone repeat over and over "walla, walla, walla."

FALL PROGRAMS

SUFFICIENTLY wide in taste to offer you a choice of what you might like to listen to during the winter months.

Music

MARION TALLEY: Featuring this soprano star with Joseph Kostner's orchestra and the Hollywood Singers under the direction of Paul Taylor. Sunday 1:00 to 1:30 p.m. NBC-Red Network.

JEAN SABLON: Popular singer featuring French and English songs. Sunday 1:30 to 1:45 p.m. NBC-Blue Network.

FORD SUNDAY EVENING HOUR: The Ford Symphony Orchestra and Chorus with great conductors and guest stars. Sunday 5:00 to 6:00 p.m.

KATE SMITH HOUR: The "Songbird of the South" will inaugurate her eighth consecutive year on the Columbia network when her musical variety hour returns to the air waves Thursday, September 29, 8:30 to 9:30 p.m.

BENNY GOODMAN'S "SWING SCHOOL": The renewal, effective Tuesday, September 27, will mark the start of the third year's sessions of Goodman's popular CBS "jam sessions." Tuesday 6:30 to 7:00 p.m.

CHESTERFIELD SHOW: Musical program. Renewal effective Wednesday, September 28, 8:30 to 9:00 p.m.

Variety Programs

THE CHASE AND SANBORN PROGRAM: Variety show featuring Don Ameche as emcee, Edgar Bergen and Charlie McCarthy, Dorothy Lamour, Nelson Eddy, the Stroud Twins and Robert Armbruster's Orchestra. Sundays 4:00 to 5:00 p.m. NBC-Red Network.

GOOD NEWS OF 1939: Variety program with Robert Taylor, Fanny Brice Frank Morgan and MGM talent. Meredith Willson and his Orchestra. Thursdays 5:00 to 6:00 p.m. NBC-Red Network.

THE KRAFT MUSIC HALL: Variety hour with Bing Crosby, Bob Burns, John Scott Trotter's Orchestra and the Paul Taylor Chorus. Thursdays 6:00 to 7:00 p.m. NBC-Red Network.

VARIETY SHOW WITH BOB HOPE (Starts Sept. 27). Tuesdays 7:00 to 7:30 p.m. NBC-Red Network.

THE JELLO PROGRAM STARRING JACK BENNY (Returns October 2): Comedy show with Benny, Mary Livingstone, Don Wilson, Kenny Baker, Phil Harris' Orchestra, Andy Devine. Sundays 8:30 to 9:00 p.m. NBC-Red Network.

THE SIGNAL CARNIVAL: Variety program with Ben Alexander as emcee; Charlie Marshall, the singing cowboy; Barbara Jo Allen as Vera Vague; guest stars; Meredith Willson and the Orchestra; the Signal Guardsmen Quartet and Marshall's Mavericks. Sundays 6:00 to 6:30 p.m. NBC-Red Network.

THE SEVENTY SIX REVIEW: Variety program featuring Conrad Nagel, master of ceremonies; David Broekman's Orchestra; James Newill, and vocal chorus. Mondays 8:00 to 8:30 p.m. NBC-Red Network.

THE GILMORE CIRCUS: Comedy circus program with Cliff Clark as barker and ringmaster, Cliff Arquette as Aunt Addie, and others. Felix Mills Orchestra. Fridays 9:00 to 9:30 p.m. NBC-Red Network.

JACK HALEY: Half-hour show beginning Friday, October 14. Ted Fiorito's Orchestra has also been selected for the program, with the supporting talent yet to be announced. Friday 9:30 to 10:00 p.m.

JOE PENNER: Radio and motion picture star, will inaugurate a new half-hour series of comedy broadcasts, abetted by his gang of loyal stooges and Ben Pollack's Orchestra. Broadcast over CBS beginning Thursday, September 29, 5:30 to 6:30 p.m.

AL JOLSON SHOW: Supported by Martha Raye, Parkyakarkus and guests in a half-hour variety show. Tuesdays 8:00 to 8:30 p.m.

EDDIE CANTOR'S "CARAVAN": Will start over the Columbia network Monday, October 3, 7:30 to 8:00 p.m.

Drama

IRENE RICH: Dramatic sketches starring Irene Rich, with Gale Gordon and supporting cast. Sundays 7:15 to 7:30 p.m. NBC-Red Network.

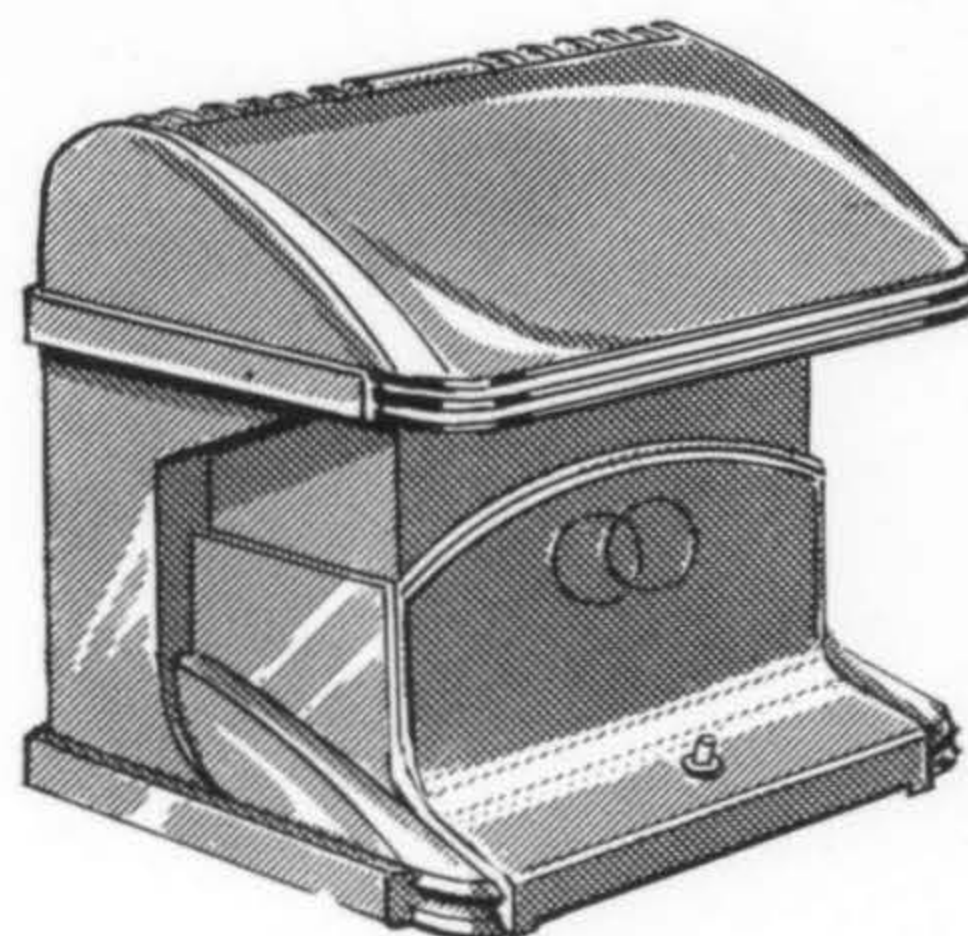
ONE MAN'S FAMILY: Dramatic serial of a present day American family. Sundays 8:30 to 9:00 p.m. NBC-Red Network.

THOSE WE LOVE: Dramatic program of family life. Mondays 4:30 to 5:00 p.m. NBC-Red Network.

AMOS 'N' ANDY: Blackface skit. Monday through Friday 7:00 to 7:15 p.m. NBC-Red Network.

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Two of the neighbors come in to look at the latest arrival. Grandmamma insists he is already spoiled, while mother with her black shining hair has little to say. Expressive, curious figures that may be seen at the shop of Jane Belew, Glendale.

MANLEY CERAMICS

CALIFORNIA is beginning to believe in her destiny. And why not when the State is so frequently referred to as the coming cultural center of the country? In music and drama as well as in art and architecture the center does seem to be drifting to a location on the Pacific Coast. Individual examples as well as massed presentations mark the drift.

A specific instance of original production is the work of Jean Manley, a young Hollywood artist who is creating the most fascinating and individual small figures in ceramics. These are so entirely her own as to need a whole category of expressions to define. Whether she uses one figure or a group, each is full of vitality, each emphasizes character; they are never banal but display the beauty of whimsicality. To these delightful flights of fancy is added a keen sense of humor, with both governed by an exceptional technique.

Native clay forms the base of the modeling but Miss Manley does all of her own coloring, using a commercial underglaze and obtaining her tone effects by mixing. Because of this her color-range is singularly her own and widely varied, running through the entire chart, dusty pinks, clouded yet strong blues, greens, browns and yellows.

Jean Manley believes with Lin Yutang that "Art is both creation and recreation" and these elfin creatures represent her escape from her more conventional work. In the beginning they were a genuine divertissement, made for her own amusement but the clamor for more and again more made by friends and admirers has forced the continuation of the output. Miss Manley's work is entirely spontaneous, wherein lies the true spirit of art, and she cleverly proves that the function of humor is to give brightness to a dark world.

The raw details of reality have no place in Miss Manley's ceramic world, which is shot through with a wise and merry philosophy, bearing a roguish flavor of enchantment. Her small creatures may be formed of clay but they are never earth-bound. They dwell in the borderland of fact and fancy.



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✓ **REFINISHING ANTIQUES**
 By VERNE MARTIN

IF YOU are going to buy antique furniture there are only two courses open to you: to go to the reputable antique dealer, or to haunt all the highways and byways, dig in the dark and dirty corners of the second hand stores, run down all the advertisements, attend all the auctions and thus pick up a piece here and there. It seems to be a growing conviction, based upon much experience, that the safest and most economical way in the long run is to buy antique furniture from a reputable dealer who restores his own pieces and guarantees their condition, or who has connections with good artisans and craftsmen who have an intimate understanding of antique furniture.

Unless you want to make an extended study of woods, furniture construction, dyes, stains, bleaches, chemicals, shellacs, varnishes, oils, lacquers and a dozen other items, I advise one and all not to attempt the repairing and refinishing of antiques on your own part. Do not misunderstand me, for I have seen some beautiful work done by amateurs, but, on the whole, every cabinet maker and finisher who specializes in antiques will agree that more damage has been done by amateurs to fine furniture than can be blamed upon Father Time.

There are collectors who believe a piece should be left in the condition in which it is found. That is well and good for museum pieces but few collectors have room in their homes for museums; and pieces of furniture, new or old, have to be useful. In other words, the majority of the furniture found nowadays has to be restored. The rare exception is usually something like a fine old card table or chest, which has been standing in the same house for the last hundred years or so, with never hard usage and little moving about. Even these, all too frequently, have been submitted to the yearly necessity of being respectably "shined up" at house-cleaning time, with a coat of varnish applied over the accumulated soil until all the natural beauty of the wood in grain and color is lost. It is not at all uncommon to find a splendid piece with many coats of various colors and kinds of finish, barn paint, house paint, red stain and all the rest. To leave a beautiful antique in such a condition is like leaving a fine old masterpiece which is found to be covered with the daubing of an unknowing amateur.

In restoring antique furniture no attempt should be made to restore it to its original state of perfection. If one were to do that it would be far simpler to buy new reproductions. Age has given antique furniture a certain mellow dignity and charm that only the years of constant use can give. It is sacrilegious to make a glaring mongrel out of a dignified old piece. It should be restored as far as possible to practical usefulness without disrupting any of its intimate charm. All the distress marks and patina should be left intact. The finish should be as near the original as is practical for usefulness. No stain should be used unless necessity demands it. There are cases where chairs were made of beech to use with a cherry table, or, sometimes a cherry chest will have poplar panels in the ends. The combining of woods was a common practice in the days when our antiques were made. It is not always logical nor in good taste to leave the woods in their natural color in such cases, and ability and experience are demanded in blending them into a harmonious whole. If you *must* play around with your own restoring do your experimenting with small and inexpensive articles not too old, and leave your fine pieces with the man who knows and loves his work.

Antique furniture bought discreetly and thoughtfully is not only a good investment but when properly restored will give all the service that can be expected of new furniture and in addition gives one the sense of charm and restful relaxation found in the home of our ancestors. In this day of hustle and bustle and speed a home that can give some of the calm and peaceful living of our fathers is to be really appreciated.

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MODERN HEIRLOOMS

By HENRIETTA McFARLANE

HANDWOVEN tapestry has always had a challenge peculiarly its own, for it combines the pictorial value of a painting and the texture interest of a brocade. There is a tradition, too, that tapestry should definitely express the life of the time; and until recent years there was patriotic lament throughout this country that we must content ourselves solely with whatever came from the European looms.

The viewpoint that America has not only historical and artistic subjects worthy of the weavers' skill, but a public which is responsive to this medium was established by the artist, Lorenz Kleiser. As a young man, Mr. Kleiser was trained in the weaving center of Aubusson, France. He came to America some twenty years ago and established, near Edgewater, New Jersey, the counterpart of an old-world tapestry weaving center. There, in the shadow of Manhattan Island, he designed cartoons and supervised the weaving of elaborate panels that today hang in museums, art galleries and the homes of connoisseurs throughout the country. Three years ago, the artist and his wife, on a leisurely sight-seeing tour of the country, arrived in California and

were so impressed with the beauty of the country that they decided that here, rather than in the crowded centers of the east, a more truly representative weaving center could be created. The weavers from their eastern looms came to join them at Hawthorne and to give this small California community the distinction of having the only studio in the United States where tapestry panels and furniture coverings are being woven by hand from contemporary design.

The flowers and foliage of California have been the inspiration of many of the themes in the panels and coverings now being made at the looms. The red and yellow flowers of the guava have been used in the design for a sofa. The day lily and the amaryllis have been among other flowers whose form and colors have been reproduced for chair coverings. In general these fabrics show the lighter colors at the top, working down to the darker shades in the seat and cushions.

The modernized treatment in these tapestry designs has practical as well as artistic justification. In tapestry weaving there can be no compromise in the matter of workmanship. In the last thousand

years there has been no increase in the speed of weaving. Human fingers can carry the weft through the warp, following an intricate pattern, only so fast. If the pattern is not too fine, half a square foot is a good day's work for an expert weaver, and on very fine work a few square inches only can be completed even by the most dexterous. The large tapestries in art collections are the work of months—sometimes of years—on the part of craftsmen. Obviously in labor and materials alone they are costly. The smaller panels and chair coverings designed for the modern home, with their simplified patterns, can be produced by these same weavers in a few weeks without sacrifice of workmanship; and this factor is all important when one considers that these sturdy fabrics have the life expectancy of heirlooms.

All modern tapestries are made in much the same fashion as those made by European ladies during the middle ages. To them tapestry weaving was a domestic art comparable to the quilting of our colonial grandmothers. Working under the direction of the lady of the manor, ladies of quality
(Continued on Page 39)

Above on the left is an English wing chair. The tapestry covering of the sofa carries the red and yellow leaves of the guava flower in its design. The chair on the right is an occasional with a simplicity of tapestry design that makes it practical for the small home.



One of the weavers working at the Kleiser Looms in Hawthorne, California. Photographs by Hugo Grenzbach.

• ANTIQUES •

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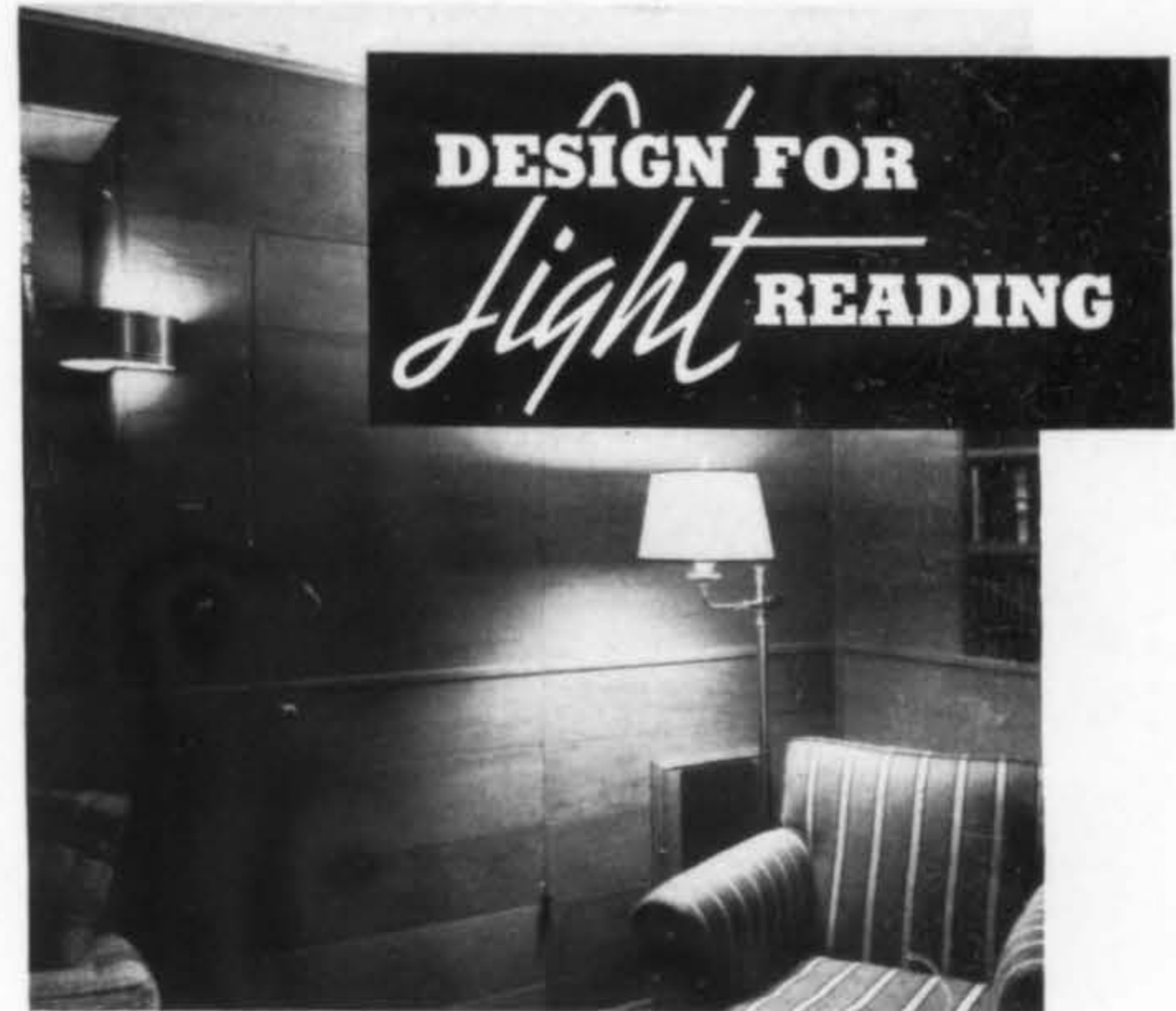
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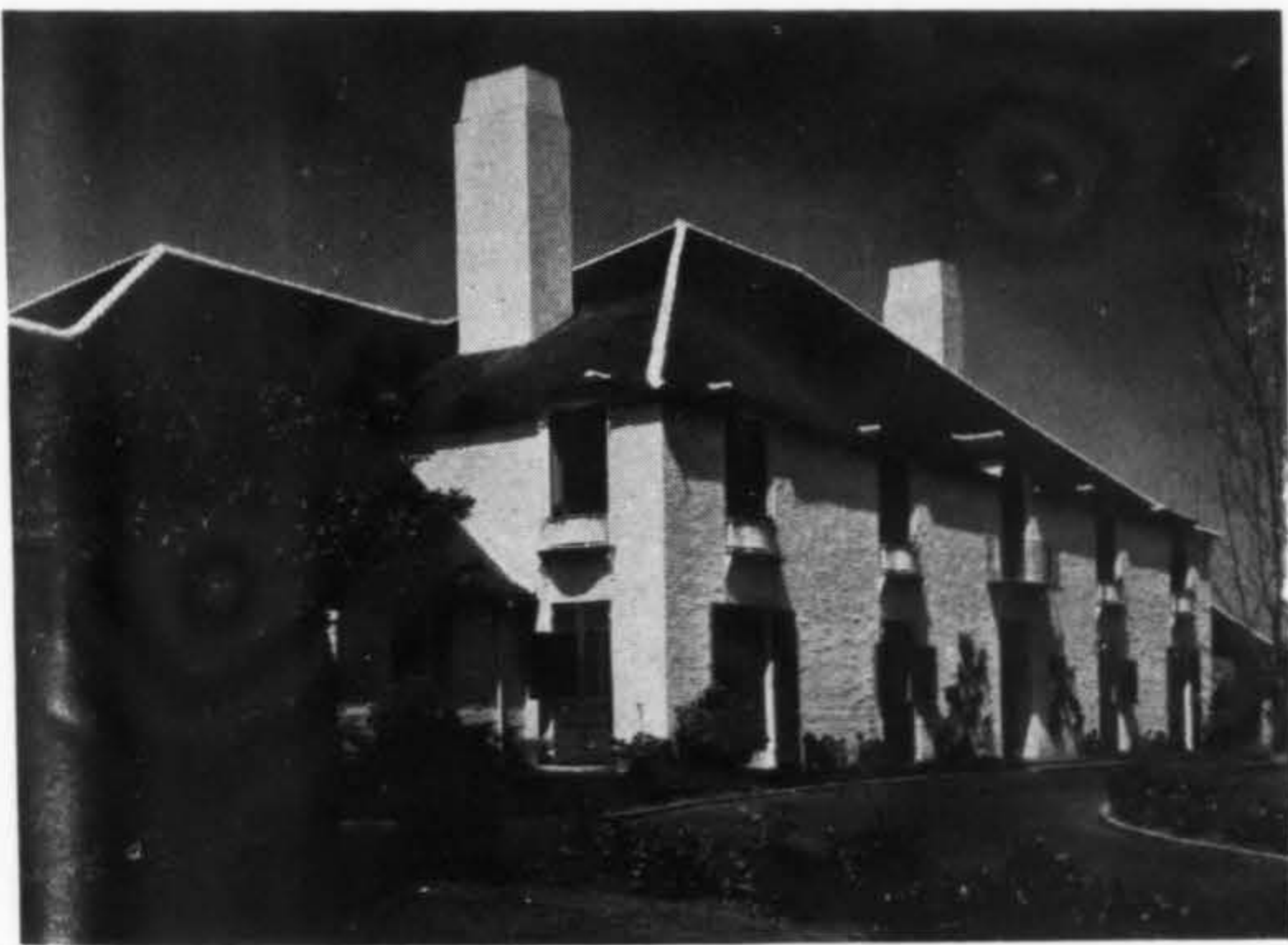


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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SINCE hopeful Noah sent forth the dove to learn the state of the weather, men have sought variously to guess what was coming next—storms or fair weather, a gray sky or a blue one.

Puzzled young gentlemen, with a nickel or a quarter, have persuaded small brothers to obtain a confidential report on the state of sister's heart.

Business men study the temperamental lines of economic charts, while stock market and race track investors seize with anxious gratitude the slightest seemingly authentic tip.

Political candidates are now posting weather vanes to catch the wayward breezes and barometers to note whether or not they are due to have a chilly day on November 6.

In every department of life some effort is forever being made to guess tomorrow's weather. It is the most constant occupation of mankind, the most common of pastimes, the most sadly touched with man's eternal hopefulness.

Yet, except for the field of meteorology itself, there have been no evidences of progress at weather prophecy. Man still never knows just what tomorrow may bring. All on which he may depend, with any certitude, is that the afternoon may be fair for a picnic or a ball game.

The science of meteorology, on which mariners have based their charts, moved correspondingly with the pace of transportation—from the sailing vessel to the airplane. From a half meditative watchfulness of clouds and stars, the seaman turned to a small steel dial.

Not until 1643 when Torricelli invented the barometer did meteorology become precisely a science rather than a collection of ancient and medieval sayings. Columbus sailed mainly by the old signs like—"a red sky at night is a sailor's delight."

An American development of the eighteenth century was the "long snipe nose" of Ichabod Crane, which Washington Irving described "looked like a weather cock perched upon his spindle neck, to tell which way the wind blew."

But not all the tips of experts, the ancient weather signs, the barometer, the nose of Ichabod Crane, or the sadly acquired wisdom of veteran publishers, could warrant a safe guess about which of the current books may be recalled by Americans a few years from now.

I have often thought that were I ever to write a book, I'd devote a good deal of time to thinking of an arresting title, indeed more than to the contents. A terrifically bright

title not only helps to sell the book, but it invariably haunts the reader's memory more than a long story or a collection of characters.

Unless a novelist's name is well known, a sort of trade name like Coca Cola, the title of a book is apt to be its principal selling feature, and the casual shopper—which most book buyers are—may be guided considerably by the label on the cover.

Thus the name of the book must be unhesitatingly intriguing. Whether it applies at all to the contents is of secondary importance. Old Vermont maple syrup may not come from anywhere near Vermont, but it savors of rural goodness and traps the shopper.

Naming a book is like naming a baby. No one expects a Rose to look like a rose, except perhaps during the first week or so. Any advertiser selecting a name for a new product knows that the choice is of great importance. Years ago it was not so true that a book title needed to be catchy, like Wheaties or Flit. Competition was slight and a book could stand at once on its contents. Hence there were many mere name titles—like Hamlet, Ivanhoe, etc. At that time a book title was hardly needed for anything more than identification, and they could have simply been numbered. A play by Shakespeare could have been called Shakespeare's Fifth Play, like Beethoven's Fifth Symphony. But plays and novels were then, like music, comparatively scant. If that system were used today, we'd have Faith Baldwin's Fifty 'Leventh Novel.

An efficient writer now should keep a notebook in which he can jot down stock titles which occur to him, which have a poetic twinge, and which can be used for almost any kind of romantic novel—something like "Spring Always Comes" or "Spring Never Comes." But those are suitable titles for only the romantic manuscript and for other types a more seizing title is necessary. Some writers have a flair for thinking of titles which seem to have an almost offhand brilliance. Because of that, Pulitzer Prizes or a few crackerjack prizes, anyhow, should be awarded for titles alone. I want to nominate the following—

"Morally We Roll Along," by Gay MacLaren. A record of the American traveling chatauqua after the Civil War. Mark Twain, William Jennings Bryan—and Calvin Coolidge—were chatauqua players.

"Characters in Order of Their Appearance," by Romilly Cavan. A title taken from the customary words on a theater program. It suggests that a writer could use something like "No Resemblance to Living Persons In-

tended" for an average novel with unauthentic characters.

"Facts That Undergird Life," by Paul Scherer. A book of sermons, although at first glance you may expect it to be a treatise on corsets, garters and other accoutrements which gird life.

"It Might Be Verse," by Wilfred Funk. The title of a collection of poetry. If I write a book of prose I should use "It Might Be Prosy."

"Beating About the Bush," by Brian O'Brien. A travel book about adventures in the jungles of the Cameroon. Besides beating about the bush, however, Mr. O'Brien doubtless sometimes came straight to the point of some unhospitable bushman's javelin.

"I'm a Stranger Here Myself," by Ogden Nash. For an assemblage of Nash rhymes about this world in which we are all bewildered strangers, I think the title deserves first prize—as do the contents.

By the way, I have a set of unused titles of my own origin. They are not anywhere near as good as the ones I have mentioned above, but I shall be glad to sell them cheap—or at a real bargain should any buyer get enthusiastic and want all of them. If I can sell these, I may even go into the business. Weary after writing a story, any novelist likes to have a grab bag of titles into which he can reach with no more than a bit of arm exercise.

Some of mine are geographic—from an atlas. For an Oriental story I have "East of the Brahmaputra" and for a story of old Arizona I have "South of the Rio Grande." Californians may know that south of the Rio Grande is Mexico, but some Eastern readers won't—and "north" has been used before.

Margaret Mitchell drew her title, "Gone With the Wind," from a poem, so I have a few titles from poems which you may want. I'll sell "Against the Wind" from "As slow our ship her foamy track against the wind was cleaving." Or you could take "Slow Our Ship," which sounds very literary, too. It could refer to the saying—"waiting for our ship to come in."

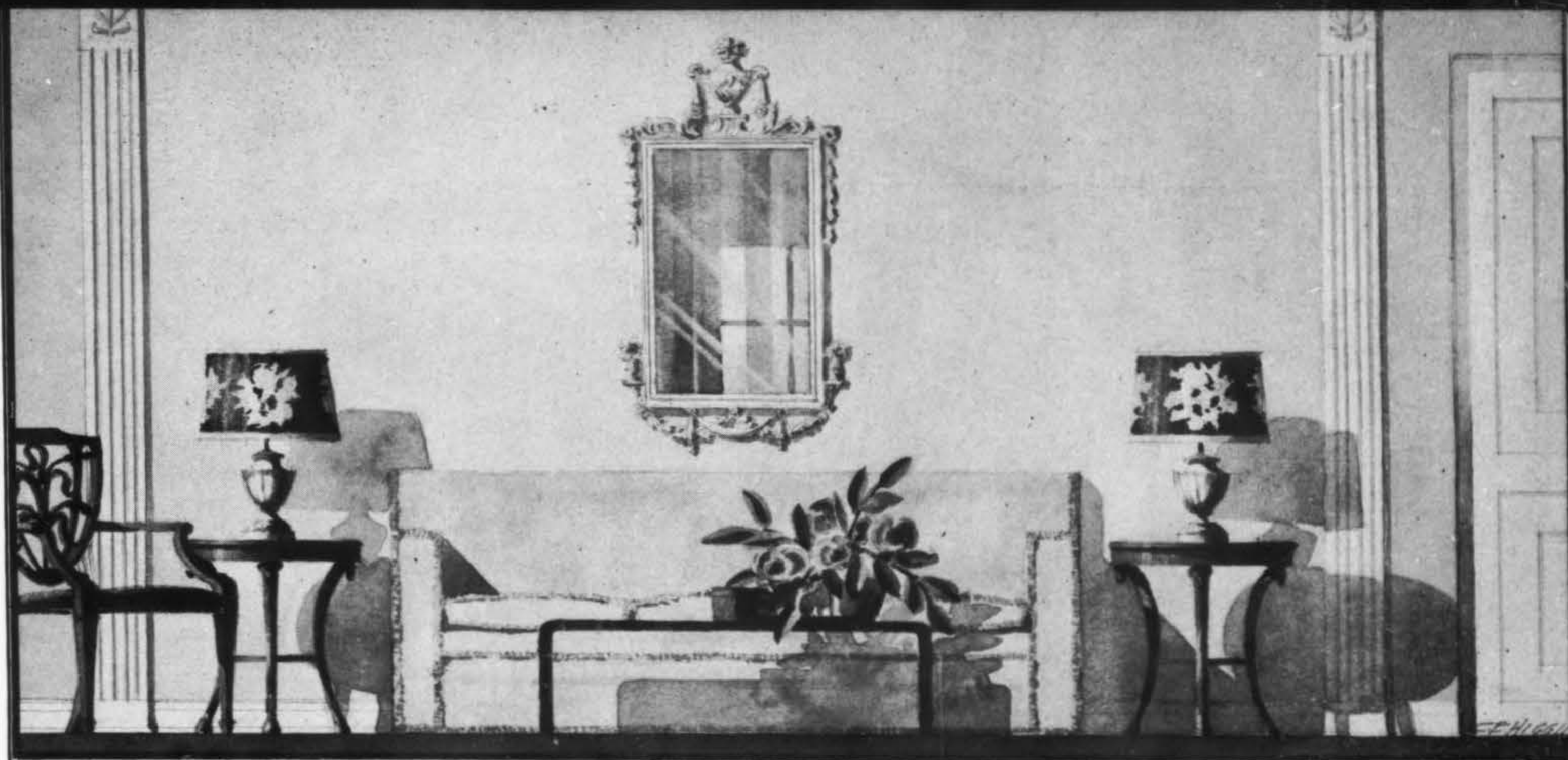
If you want a well known name title you can have my "Horatio at the Bridge," but how you're going to pertain it somewhat to your story is your problem. I just think of them.

Since titles of tomes were stenciled on stones, Penned on papyrus or vellum,
The matter that's moot is not do they suit,
Not do they tell 'em—but sell 'em.



Photograph by George Haight

A traditional hall showing the modern influence in the adjoining room. Garrett Van Pelt and George Lind, architects. Cheeswright, Mason & Company, interior decorators.



A modern living room with a classical influence blending old and new pieces.

WILL MODERN REPLACE Traditional?

By EDGAR J. CHEESEWRIGHT, A.I.D.

DURING the past few years modern has been taught quite extensively in the schools and colleges of this country and, in consequence of this, the age must necessarily be tremendously influenced by these teachings. However, I modestly assume to state, as my conscientious opinion, that the traditional will never be replaced by the newer influence. I do not feel that the modern type of architecture can comply with the average American idea of a comfortable, permanent, livable home—in other words a place in which one can relax and rest.

The American people are very much influenced by tradition. Take for example the Restoration of Williamsburg; the country as a whole has been deeply interested in this work for it is part of our background as a nation. What a thrill we all get from a beautiful example of a genuine Chippendale, Sheraton, Hepplewhite, Duncan Phyfe, or even from a fine reproduction. The works of such old masters are certainly much more satisfying and restful than anything produced in the modern style. What joy it gives one to be able to display a piece of furniture, china or painting which may have been in the family for generations. Today many pieces of furniture, glass, china, textiles are being reproduced from the data obtained in the Williamsburg Restoration as well as in the American Wing of the Metropolitan Museum in New York and other places of this nature.

Some weeks ago I read a compilation of styles exhibited by the Furniture makers of the United States at the Mid-year Exhibition. To my surprise, only six per cent of the furniture produced today is in the modern style and this percentage is in the cheaper

grades of furniture. Sixty per cent of the furniture exhibited and sold throughout the country is in the traditional style. The decorators and furniture makers of today are reproducing only the best examples of interior decoration and furniture from that awful period from 1850 to 1890. There has been a distinct revival of the better things of that period because they fit in very well with the modernized traditional interiors.

Some months ago I heard a lecture by a modernist whose idea was to throw out everything and start "from scratch." The people attending this lecture represented the intelligentsia of the community and I could feel them fairly bristle with antagonism at his suggestion. This architect was planning to build a modern house for some clients whose home had been in New England for generations. They were supposed to give up a marvelous collection of old furniture, all of which was very dear to them. As a matter of fact, they could not have used such pieces in a modern house, for consistency is a jewel not to be ignored.

The modern interior can be made quite livable and comfortable as well as pleasing in color and interesting to live in for a time but I do not believe it makes a restful atmosphere for a permanent home. To my mind the modern house requires constant "living up to" and in order to be entirely consistent one should dress to harmonize with the surroundings—a difficult thing to do in this busy world.

I do feel that modern architecture has its distinct place in public buildings, hospitals, schools, apartment houses, etc., because of its functionality, and where regimentation is necessary. I can see it used successfully in

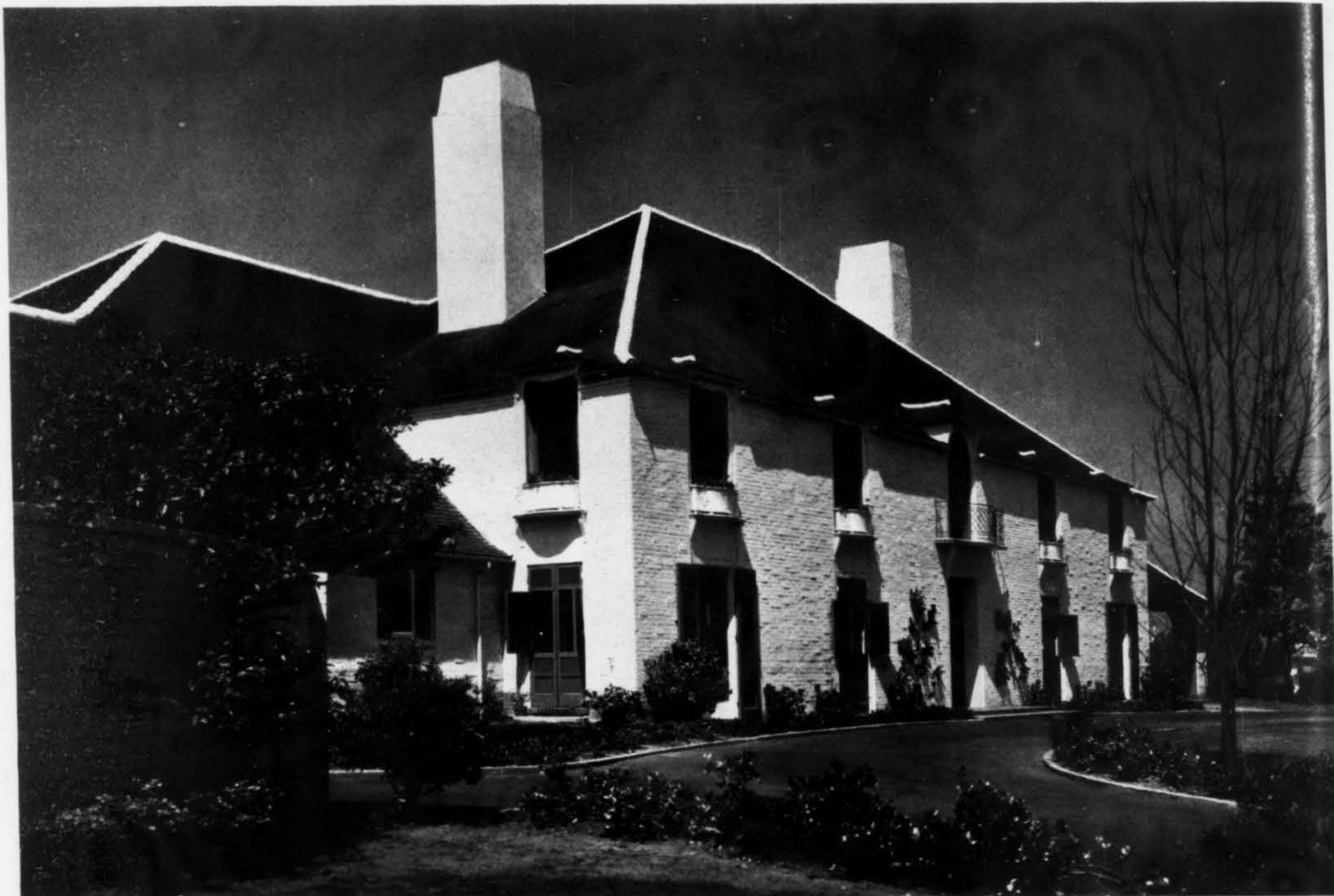
a desert home or a home at the seashore where the country harmonizes with the severe lines of the building, and where the home is used for a period of a few months only, but I cannot see a modern house looking quite happy in a beautiful rolling country covered with oak and eucalyptus trees. It reminds me of a stranded Mississippi river steamboat waiting for the next flood.

However, at the risk of seeming to contradict myself, I must speak of an example of a modern home which I had the pleasure of studying recently. It is a house in rolling country with beautiful oak trees dotting the hills and it really nestles into the landscape perfectly. It is the only modern house I have ever seen which I considered suited to its surroundings. I nevertheless still feel that there was some traditional Japanese influence even in this strictly modern product.

It is gratifying to see that the architects in this part of the country are building houses which are distinctly Californian. The interiors show the modern influence on the traditional styles, in which one can use the beautifully designed Eighteenth Century with an occasional Early Victorian piece and a few pieces of French or Italian Provincial. In this way we can be modern without neglecting or forgetting the traditions of our ancestors.

I do not wish to convey the impression that I am against this new style. I use it as often as possible in my work and have had great pleasure in executing modern rooms where they can be suitably adapted to conditions.

If you feel that you would like to go modern, please take my advice, don't sell, give, or throw away your lovely old things. The time will surely come when you or your children will want them again.



Photographs by Padilla

THE RESIDENCE OF
MISS JOAN BENNETT
IN HOLMBY HILLS, CALIFORNIA

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SCHOEN AND KING, LANDSCAPE ARCHITECTS



The home of this young and blonde screen star is pleasingly gracious, charmingly simple. The broad sweep of the roofs is accented by tile ridges, and tall, balanced chimneys. Dignified and reserved, it is a home that offers a graceful invitation to its guests.

The view on the cover is the entrance hall to the home of Miss Joan Bennett, the little chairs with their tall backs accentuating the extreme height and vertical lines of this whimsical Alice-in-Wonderland room. The walls are a soft turquoise blue, the woodwork of bleached wood, the rug on the floor a beautiful needlepoint.

In the playroom is a large, unusual and interesting fireplace, architecturally dramatic and an excellent background for the French Provincial furniture. The walls are a French gray blue, the rug a rough texture in blues and yellows. The coverings are French bourrettes and hand-woven materials. Behind the paneled doors beyond the fireplace is a small bar neatly fitted in and ready to serve its purpose. When not in use, it is concealed behind closed doors.

In the dining room the walls are done in lovely French Provincial hunting scenes, the rug in soft green is magnificent with a deep chiseled border, lovely walnut furniture has the graceful curves and delightful sophistication of refined Provencal. It calls to mind delicious stuffed quail and breast of pheasant.

Miss Bennett's bedroom is done in soft shades of turquoise and peach. A lovely draped four-poster Provincial bed is quaint and charming. The walls are covered in a chintz to match the bed curtains, the same chintz being used in the dressing room and bathroom.

Other rooms in this home are the library-living room, which is a little more formal, has a very beautiful needlepoint rug in shades of seafoam green and harmonizing drapes of green. In this room is a portrait of Miss Bennett and her children. Another interesting room is the powder room, done in white and green stripes with a black muslin rug bordered with hand painted roses. The curtains are white chintz edged with green grosgrain ribbon and a small padded dressing table gives this little room a feeling tout a fait francais.





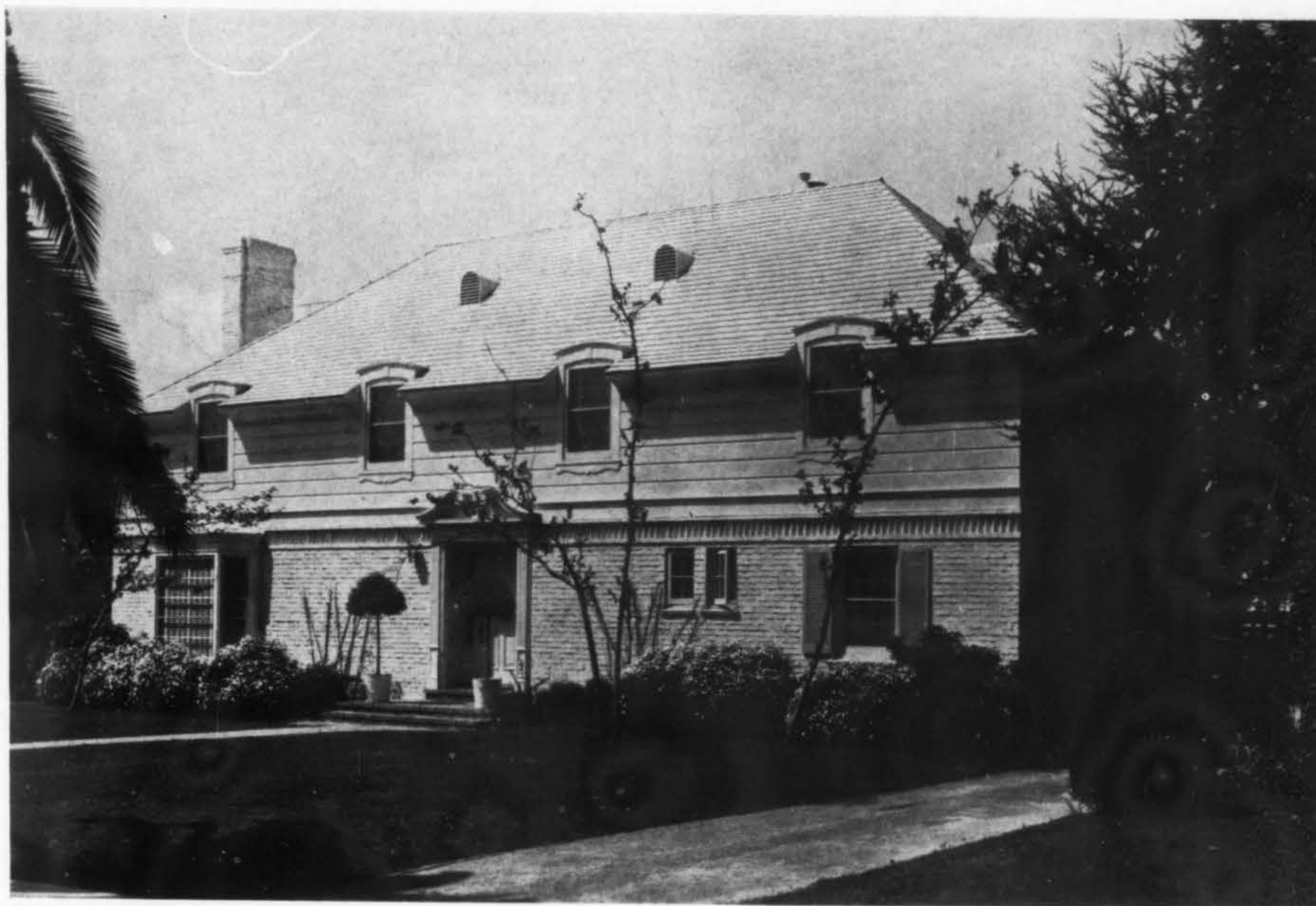
Photographs by Waters & Hainlin



**THE HOME OF
MRS. V. LEMER
in Piedmont, California**

**MILLER & WARNECKE, ARCHITECTS
BONYNGE'S, INTERIOR DECORATORS**

Of Normandy architecture with interesting timberwork, steep roofs and heavy split shakes, this residence has a beautiful view from its tree-crowned hill. The interiors are in French Provincial, true to the French Normandy traditions and radiating a warm hospitality. The material used as draperies in the living room is an especially beautiful hand-blocked French Toile having a mellowed cream background and the pattern in soft shades of French blue, old rose, warm brown, and light touches of pastel yellow and green. This Toile sets the color keynote for the room, all the fabrics following its shades. The sofa is upholstered in a petit point tapestry with a brown background and flowers of blue and rose. Other pieces are upholstered in complementing chintzes, linens and French tapisserie. The woods are mostly of hickory with cabinets of beechwood, all with the soft satiny finish of French Provincial. The carpet is in a very mellow gold tone. Accessories are distinctively simple, lamps of brass and bronze with glass chimneys and parchment and mica shades, authentic pictures and a fine carved gilt framed mirror are important in the decorative scheme.



Photographs by Mott Studios

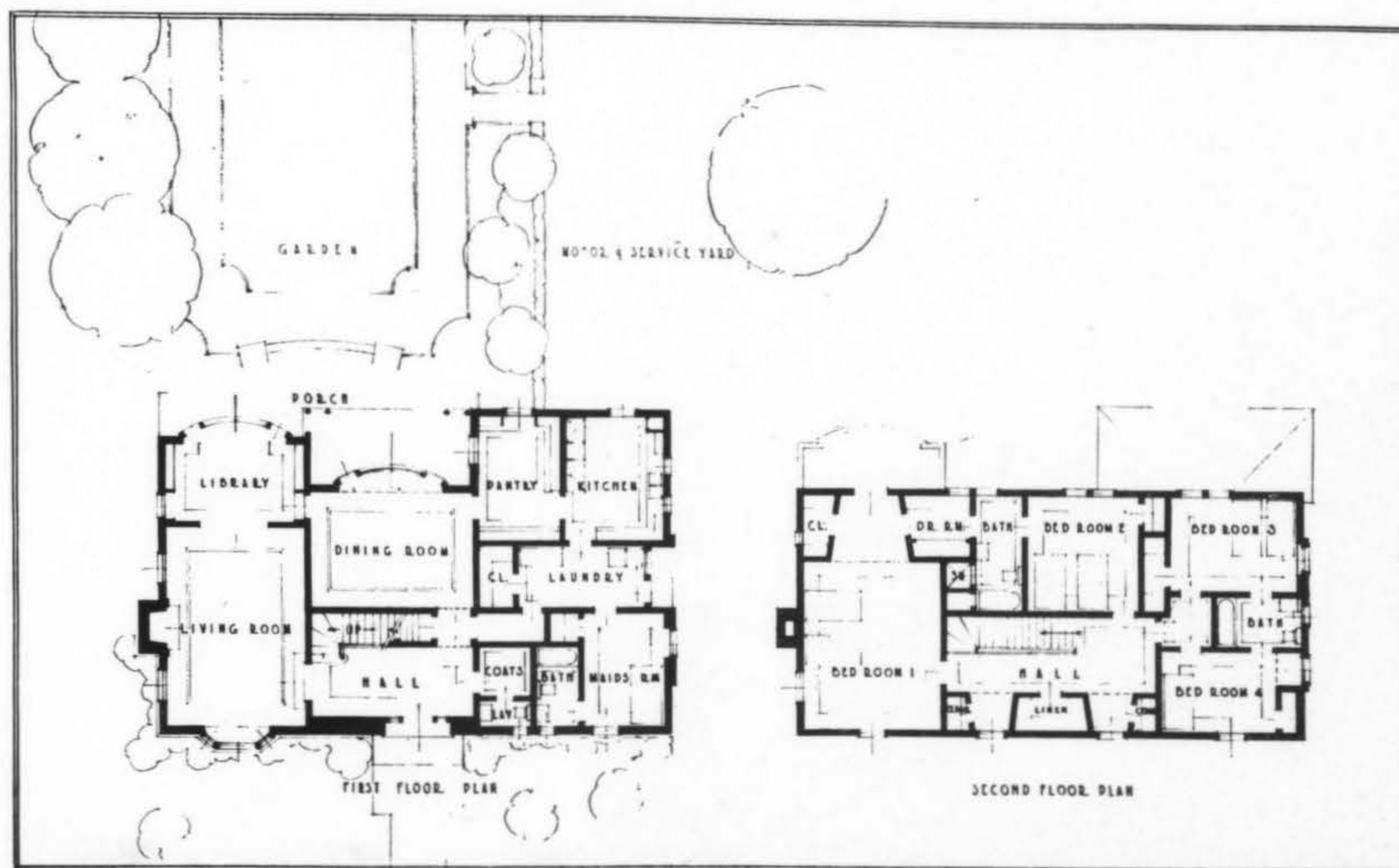
1727 BUCKINGHAM ROAD
Los Angeles, California

CHARLES O. MATCHAM, ARCHITECT

Offices of

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

MIRIAM VAN COURT, A.I.D., INTERIOR DECORATOR

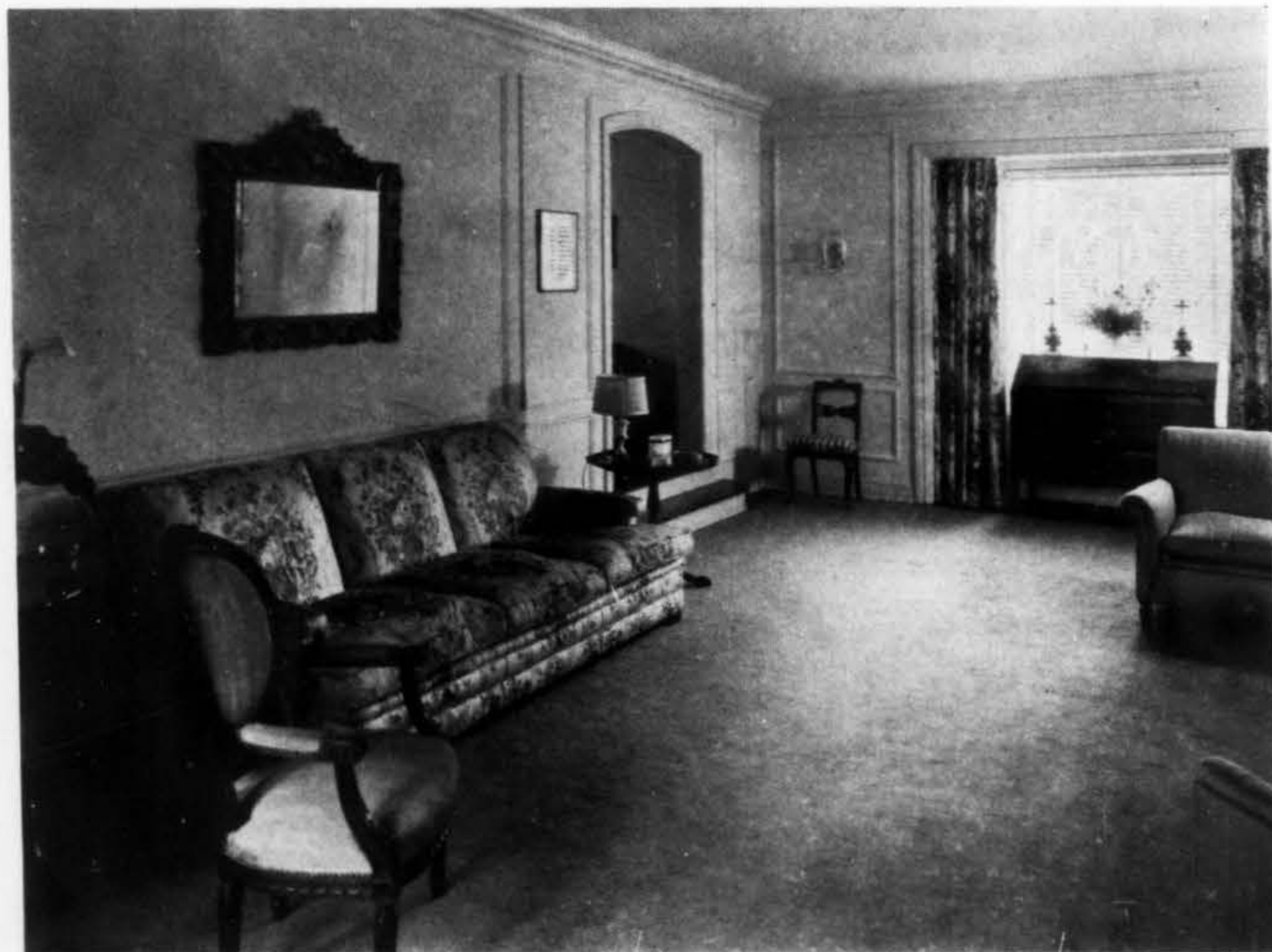




Although in detail this residence is purely Colonial, the general character of the interior design follows no conventional style other than one which has proved suitable and popular in California. It might be called a modern blend of French and Georgian. The exterior color scheme is simple—slightly grayed white walls, a steel gray-blue shingle roof and shutters. By using gray-blue Venetian blinds throughout the interior of the house, the architect has provided an additional architectural feature to the exterior color design. The keynote of the interior color scheme is a powder blue, the drapes and upholstery being carried out in off-white to contrast with

the deeper tones of the beautiful, old walnut and mahogany furniture.

In the living room the walls are pale powder blue, the carpet a soft mauve. The sofa is upholstered in a beautiful hand-blocked linen, the same material as the drapes. A pair of love-seats are off-white. Color accents are supplied by the Sheraton chairs upholstered in violet and coral. The bergere is a powder blue to match the walls. In the library end of the room, the casement curtains are off-white, the large chair off-white, the love-seat coral. At the opposite end of the room is a fine old 18th century Italian desk of the type found in northern Italy.





In the dining room the walls are yellow chartreuse, the drapes raw silk in green chartreuse with powder blue linings. The furniture is Hepplewhite and Sheraton, the seats of the chairs upholstered in powder blue and yellow chartreuse stripes.

The master bedroom with adjoining dressing closets and bath, continues the blue color scheme. Old Venetian furniture in a soft shade of yellow has contrasting pieces of burl walnut. The walls are a dusty Venetian pink.

An interesting feature of the plan of the first floor is the wide opening between the living room and library which can be closed by louvered doors, thereby assuring quiet and privacy when so desired, or the doors can be thrown wide so as to provide virtually one large room for entertaining. Another noteworthy feature are the large bay windows of the library and dining room which can be readily opened, providing easy access onto the garden terrace where tropical bamboo furniture makes a gay background for flowers and people.

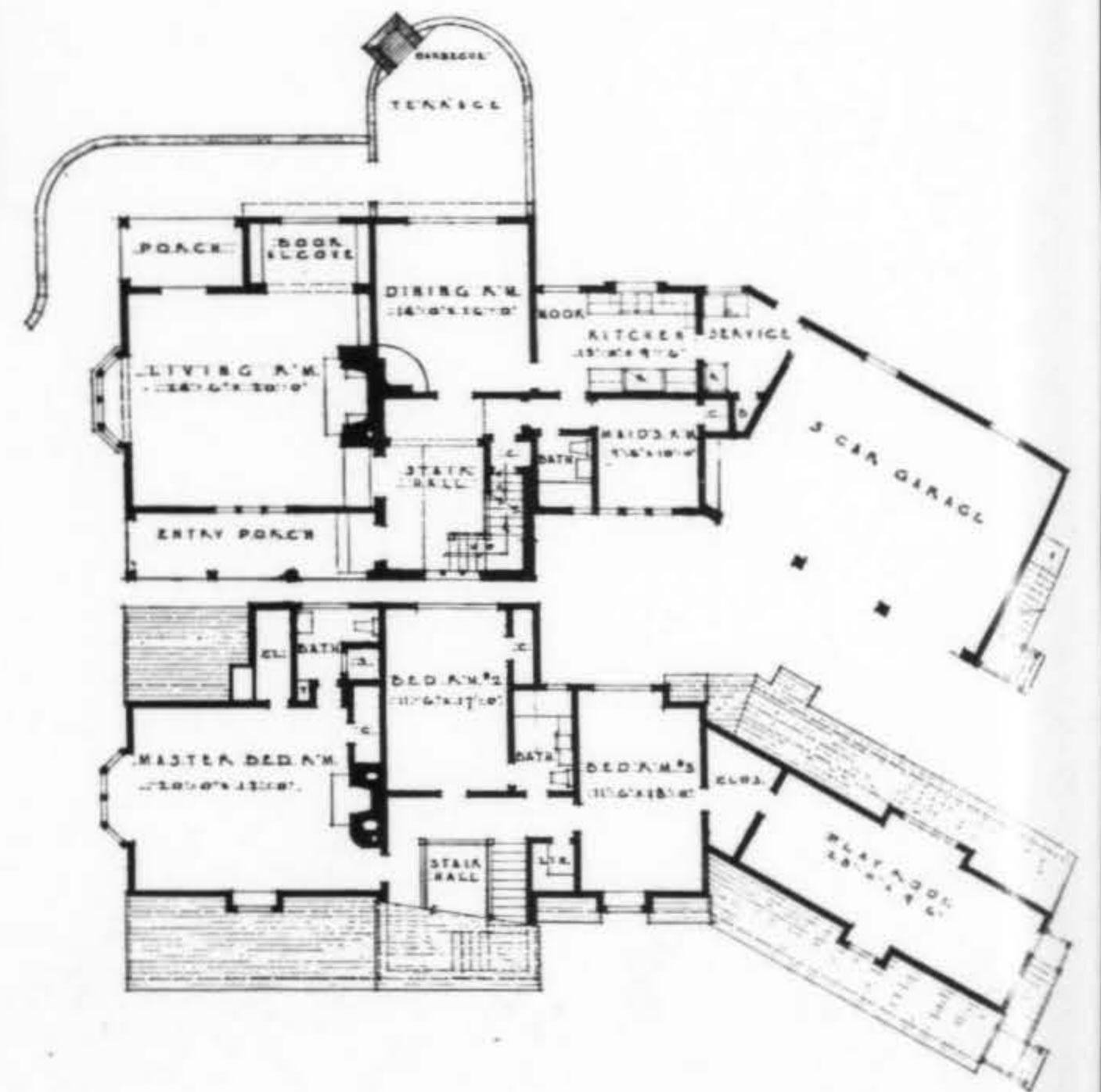




Photographs by Berne-Merge



WINTERBROOK,
 THE RESIDENCE OF
 MR. AND MRS. D. W. WHITMAN
 in Laurel Canyon near Los Angeles



ARTHUR C. MUNSON
 ARCHITECT



Where did you find this lovely old house! is the invariable exclamation of the guest. But it is a new house fitting so nicely into a grove of eucalyptus trees that it would seem to have been there a long time.

Coming into the entrance hall, two stories in height, there is a hospitable, old world feeling of sturdy timbers and fine old furniture. The floor is of wide planks, the walls of cream colored plaster. An old map of England hangs over a sofa in blue velvet. On the stairs is a primitive painting of a farmhouse scene.

In the living room the walls are the color of rich cream, the woodwork and beams a weathered driftwood. Next to the fireplace are bookshelves which extend into a book alcove, increasing the privacy of erudite bookworms. The furniture is old pieces arranged informally in keeping with the atmosphere of a country home.

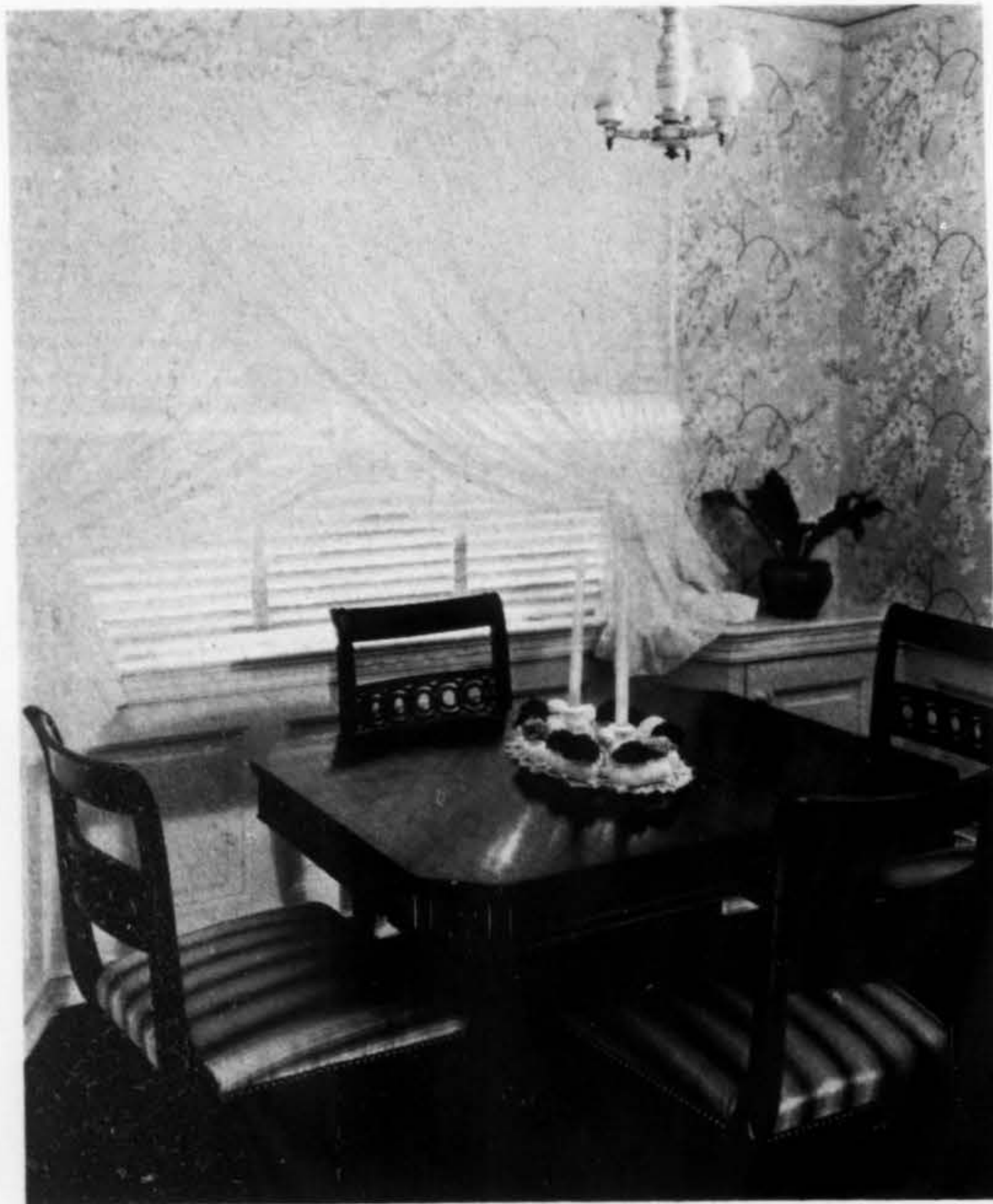
In the master bedroom is another fireplace carrying on the feeling of gracious hospitality that characterizes the whole house. The walls and the brick chimney are painted an old cream color. The furniture is old pine, the color of amber. The little rug, blue, cream and coral.

The kitchen is a sitting-room kitchen with walls of chocolate brown, woodwork of cream, amber colored tile and a linoleum floor of cream with orange and brown plaid. The painted furniture departs from the Early American tradition and introduces a gay Mexican air, the little chairs hailing from Ensenada.





Photographs by H. D. Carsey



**INTERIORS IN THE RESIDENCE OF
MR. AND MRS. A. H. RUDE**

in Los Angeles, California

WILSON, MERRILL & ALEXANDER, Architects

H. DREW McNAMARA, Interior Decorator

The interiors of the residence of Mr. and Mrs. Rude are carried out mainly in a modernized version of the eighteenth century French periods.

The living room provides a soft peach-colored background for the interesting woods and fabrics in the furniture. The peach color begins in the washed broadloom carpeting and carries up in three tones of peach to the walls and draperies. Very little color accent is used in the room, the variations being mainly in the woods and fabrics. Contemporary pieces have been placed near authentic pieces to relieve formality. The love-seat and Aubusson chairs, all authentic reproductions, are relieved by the modernized Baroque pedestals and Bisque lamps in the bay window. The Louis XVI sofa is framed by two contemporary tables, and the antique lamp bases are modernized by fringed shades. An interesting setting is noted in the two velvet marquis by the fireplace in the right foreground.



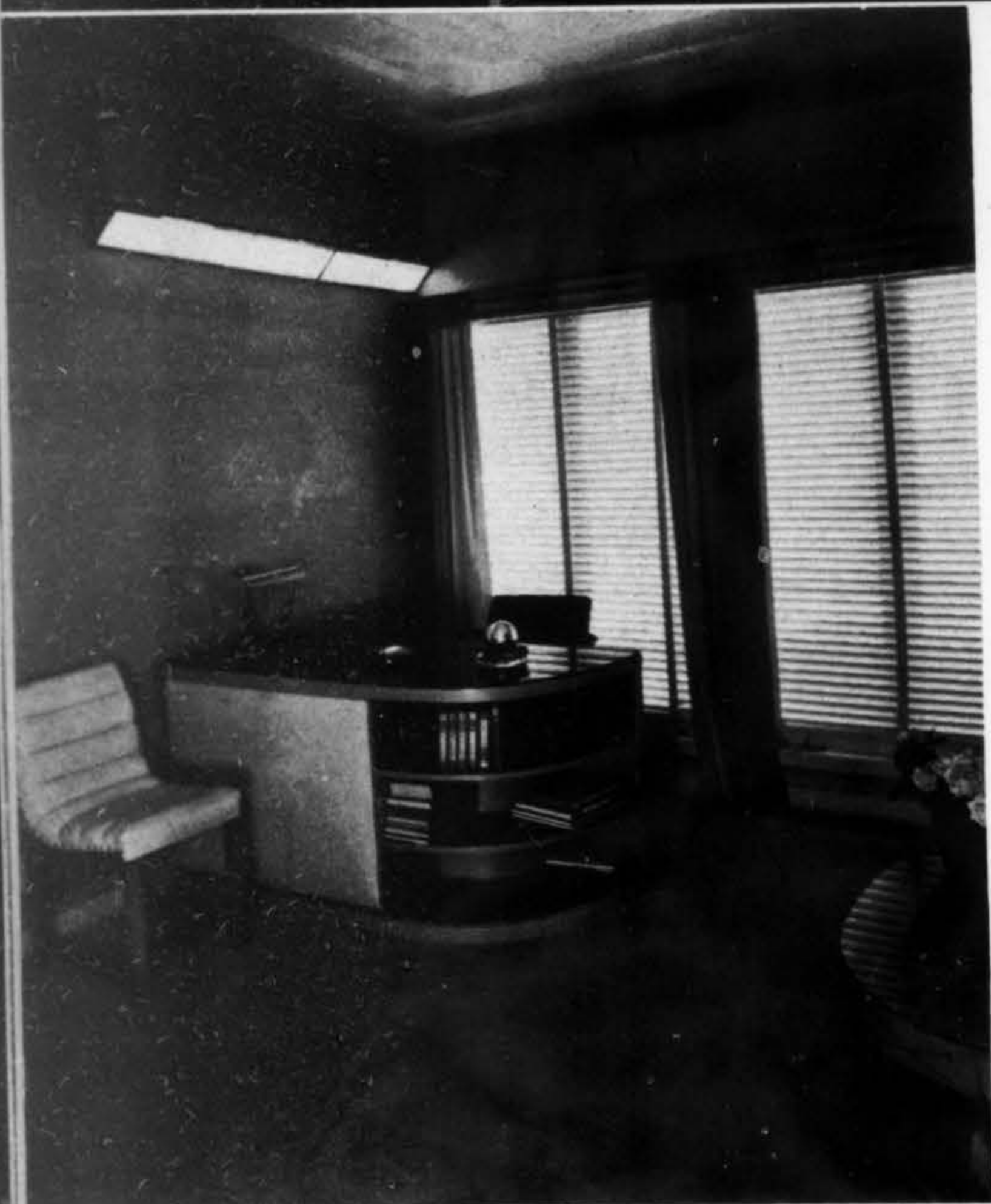
The breakfast room is done in a yellow and blue combination, forming a perfect foil for the beautiful mahogany in the Regency table and chairs. The crisp curtains against the yellow figured wallpaper and striped chair seats make this an ideal breakfast room. Mrs. Rude's bedroom again carries a French peach and blue color harmony. The carpet and walls shaded in peach form a background for the light walnuts and marquetry in the commodes and night-

stands. The room is mainly Louis XV in feeling, relieved by plain blue velvet in the draperies and bedspread. The outstanding pattern is introduced in the French scroll of the engraved mirror cornice, which is repeated in trapunto work on the velvet bedspread. The criss-cross curtains, again in peach color, are of embroidered lace, trimmed in crystal fringe. The chaise longue combines peach and blue in a small figured brocade.



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INTERIORS
IN THE HOME OF
MR. AND MRS. J. M. HIRSCH
IN LOS ANGELES, CALIFORNIA

FRAZEE AND TORREY
INTERIOR DECORATORS

Photographs by Paramount Photo Service



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Fresh, smart, new interiors have given this home built several years ago a renewed vitality and strength for contemporary living. A quiet color harmony is found in all the rooms and flowing curves rather than restless straight lines are stressed in the modern furniture.

At the top of the opposite page is a view of the comfortable breakfast nook. Its coziness has given it the extra advantage of serving as a game nook in the evenings. The gay wallpaper is grayed chartreuse and coral, the floor rubber tile in two shades of brown, the built-in furniture mahogany. Breakfast or a midnight snack are equally inviting.

In the library the walls and ceiling are of rose-beige okema wood. The drapes of textured satin are rose, beige and cocoa brown. Wide window expanses with Venetian blinds and flush panels of light supply ample but diffused light augmented by good looking modern lamps at strategic intervals. Added color and informality are attained by the covering of the semi-curved desk and specially designed radio of natural pigskin. The arms of the davenport are likewise of pigskin with the seat and back upholstered in a brown furry material. Over the radio is a sandblasted circular window of recessed glass containing bowls of trailing ivy. A tuffit is covered with zebra cloth in tones of beige and brown.

The living room and dining room are combined, the wall between having been taken out and replaced by the circular built-in seat with the row of shelves behind it and above the panel of light. The dining end is extremely simple in design. The draperies and upholstery are blonde and coral shades, the furniture light bleached woods, the chairs backed with natural pigskin. The beautiful parqué flooring has been left exposed, the narrow broadloom strip repeating its pattern.

The living room is quiet and simple in harmonizing tones of tans and beige. Over the mantel is a sandblasted mirror, surrealistic in feeling with tenuous tree-women and fanciful fawns. The huge armchairs are covered in a light teddy-bear material. Two raisin colored statues silhouetted against perpendicular lighting add poised balance to the room.

At the bottom is a view looking toward the dining end, which can be shut off by pulling the curtains together. A small, low table has been designed exactly to fit the curve of the seat.





Photographs by W. P. Woodcock

THE PENTHOUSE OF MRS. LILLIAN BILLUPS

Decorated and Described by
Louise Fritz, Interior Decorator



IN Mrs. Billups' Westwood penthouse, designed by Architect William Stickney, the sunny living room done in restful tones of blue and rose commands delightful views of the mountains and the sea. The blue satin drapes frame the views without obstructing them and contrast with the light gray-blue walls.

The furnishings are eighteenth century. A pair of chairs in rose velvet expresses the owner's preference for solid colors, the combination of plain pile with plain lustrous fabrics, broken only by one chintz chair. A pair of old whale oil lamps with Sheffield bases is used at each end of the English sofa. The other lamps have antique French oil bases.

In the foyer beige walls contrast with a deep blue carpet and a chartreuse regency bench, the only piece of furniture. The living room opens onto a small deck. Here yellow cushions are used with white iron furniture and potted plants have pink and blue blossoms.

The small dining room is made to seem uncrowded by using delicate furniture and eggshell moire curtains against white wallpaper with a small gold pattern. The interiors of the corner cupboards are painted pink to match the trimmings of the drapes and to harmonize with pink damask table linens. Crystal accessories are in keeping with the lightness of the room.

Soft tones of blue and beige are used throughout the apartment relieved by the pattern of the chintz draperies in one bedroom and the yellow taffeta draperies against dusty pink walls in the other bedroom.



Photographs by Fred Dapprich

A PINE PANELED ROOM
OF THE 18TH CENTURY

Decorated by
Simank-Searcy, A. I. D.

IN the year 956, King Edwy granted a little village called Kettering to one of his Thanes. But it would seem that Thane Aelfsige, the Goldsmith, never found his grant for the manor of Ketteringge had belonged to the Abbot of Burgh from the year 664, and besides, the grant had read "You are granted in the name of the Savior of the world a piece of land that is called 'At Cytringan'." It was very confusing to the Thane, because he had been granted Cytringan which already belonged to the Abbot. However, being a rather prepossessing type of Thane, he moved in anyway and the place thereafter was called "At Kettering." In the course of time the "At" was dropped.

Time passed and in 1227 the village rose to the dignity of a town by royal charter. It grew gradually until it became quite wealthy and many fine homes were built. In 1720 a particularly fine one, called the Fuller House, was erected on one of the main thoroughfares. One of the rooms that the original owner was particularly proud of was paneled in beautifully grained pine with doors of black walnut put together with sturdy old iron nails, and the latest thing in folding shutters that at night could be fastened with a large hand-wrought iron hasp. Each succeeding generation, however, covered the walls with thick coatings of white paint. Not

(Continued on Page 40)



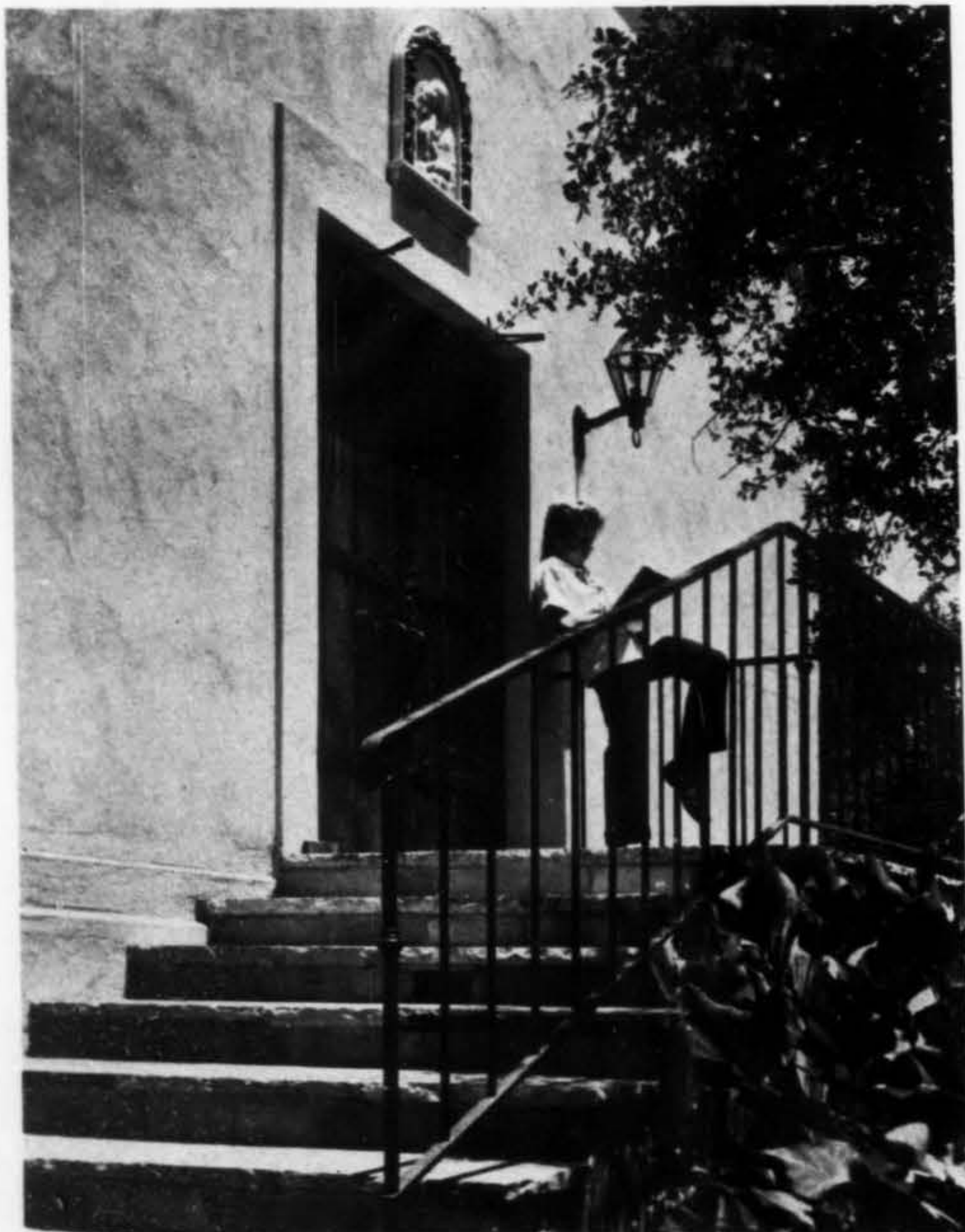


Photographs by F. C. Ordway

THE THOMAS JACKSON LIBRARY
at the Webb School for Boys

in Claremont, California

MYRON HUNT & H. C. CHAMBERS, ARCHITECTS



THE Thomas Jackson Library at the Webb School for Boys in Claremont is of particular interest because it is one of the first memorial buildings erected in the west in connection with a secondary school. The older schools in the east which prepare men and women for college have long been recipients of such gifts. The Library is a donation of Mr. and Mrs. Willard C. Jackson of Pasadena, in memory of their son, a former student of the school.

The problem set the architects was to create the beginning of a library which could expand. The future basement stack room is for the moment being used as a Museum of the Sciences and in part as a class room for the Natural Sciences, the large seminar table occupying a portion of the open museum, which is already full of specimens that have been accumulated by the students and the instructors. Geological and biological museum specimens so fill the room that the class room unit is secondary. This temporary arrangement forms one of the most charming school class rooms imaginable.

The main reading room of the library has a ceiling seventeen feet high, just making possible the existence of a library book gallery of a familiar type. The railing totally surrounds the room, and a passage between the railing and the books at each of the four corners of the room extends through a solid element, giving to the ceiling an interesting plan and affording in these corners, on the gallery level, an opportunity for the housing of shelves of unbound books. At the fireplace end of the room this balcony widens out and is large enough to accommodate reading tables.



Bookcases and oak wainscoting give continuity to the wall surfaces. The carved panels in the wainscoting and in the door panels are a feature of the room. For some years, each young man graduating has been encouraged to carve a standard size oak panel in some design that appealed to him and leave his name carved into the panel in memory of his stay at the school. Enough of these panels had accumulated before the building was actually erected to fill more than half of the available spaces in the wainscots and doors. The variety and quality of the designs are remarkable, considering the amateur nature of the work. In fact, feeling that there must be a guiding hand back of it all, one shortly finds that Mrs. Webb's interest in woodwork has helped the young men in their wood carving labor of love.

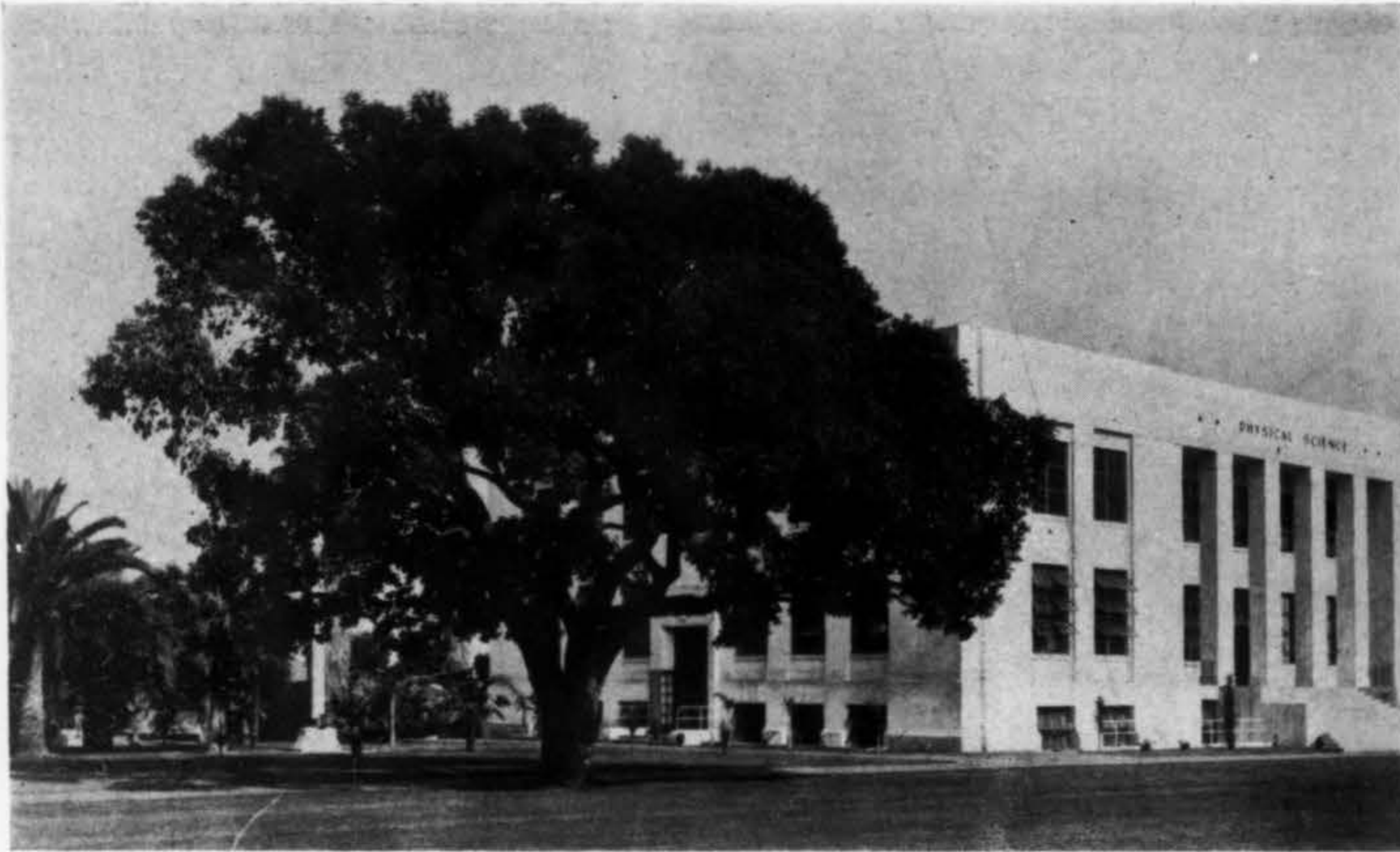
Mrs. Jackson's furnishing of the room is particularly successful. The problem, of course, was to provide furniture suitable to a school reading room and yet capable of being in part folded up and stored away in one of the corner closets, ready to be brought out for use on occasions when this room actually becomes, for the present, the college chapel or place for a lecture or movie.

The fireplace is easily fed from the clippings from a small forest of trees which have developed on the school property during the last twenty years. An alcove under the overhanging balcony at one end of the room makes possible a fireplace group of chairs and a davenport, separated from the reading tables.

Extensions of the building in the future are planned, first to go northward beyond the wall opposite the entrance door, and then perhaps eastward out beyond the exit door which now occupies the back of the speaker's platform that rises two steps above the floor.

The lighting of the room is confined wholly to windows on the balcony level, giving an unbroken line of books and wainscoting, through which in time, at least to the north, the open shelf books will fold out into seminars in connection with the extension of the building as it may become necessary. These openings in the fireproof structure have been provided in advance so that expansion will not disturb the existing room, except as doorways into the adjoining seminars are cut through book shelvings.





LANDSCAPING THE LAUREL

By FRANCES DUNCAN

The scarlet flowering Eucalyptus on the campus of the Pasadena Junior College. Charles Gibbs Adams, landscape architect.

VERY satisfying to the great public interested in education has been the erection of new and beautiful school buildings. And the work now in progress at the Pasadena Junior College under the direction of Charles Gibbs Adams is a most happy indication that landscaping will follow in its train.

Nowhere more than in California, should the out-of-doors be an essential part of the child's school life. The Greek philosophers with their tree-arched walks, the Roman Pliny with his shaded garden, the stream beside it, the aviary, the study in the garden, may be separated from us by centuries but climatically they are akin.

The idea of a landscaped setting for school buildings as surveyed from the street, is generally accepted. But grounds the youngsters may enjoy as outdoor study-rooms, trees that may be companions, wide, vine-shaded pergolas where luncheons may be eaten outdoors amid such joyous beauty as a canopy of roses or the fragrance from wistaria overhead are rarely found in our public schools.

The deification of competitive athletics has relegated into the background the idea that a school campus may also afford a chance for a quiet talk in the shade of great trees, for study with an oak for company. For younger children the opportunities of play in the comfort of shade, and amid garden surroundings are few. Yet violent exercise is not the only form of play, and quiet play, in the companionship of birds and trees and flowers affords a space for the imagination to feel itself alive and to grow. It was when sitting reading in the moonlight, under the spreading branches of a great copper beech that Robert Browning, then a lad of sixteen or seventeen, reading alternately from Keats and Shelley, awoke to the thought that he, too, belonged to that great company of poets. It was a curious palm tree in the Berlin Botanic Gardens that gave Alexander Humboldt, as a schoolboy, the passionate desire to travel and see where it grew.

California horticulture touches on a mag-

nificent past and reaches out to a fascinating future. At a hundred points it might give vividness to a boy's school work. Did not King Solomon bring the cedar of Lebanon to Judea as we have brought the Eucalyptus to California? Ninevah and Babylon, Assyria and Persia, Egypt and Rome are in our gardening with iris and delphinium, lotus and laurel, palm and cypress. There might be planting to attract the birds; there might be a succession of wild flowers. Perhaps a perennial border that gave the succession of the year in flowers, affording subjects for flower arrangement, material for drawings, aid for the students of literature; for trees and gardens are the warp and woof of English poetry.

Repeatedly have garden-minded folk tried to get more garden feeling into school grounds, but with indifferent success. Planting to embellish the buildings seems approved by school authorities, but planting so that the grounds may be enjoyed by the students seems to be considered unnecessary.

The difficulty seems to be in the tremendously rapid growth of our schools and the fact that the planning of the grounds has not kept pace with it. Where a few hundred formerly attended, there now are thousands of pupils. School grounds are under the supervision of the building and grounds department, not of a highly skilled landscape architect. Teachers of gardening or of landscape architecture have nothing to do with school grounds or their designing. The upkeep is in the hands of working gardeners who have little jurisdiction and sometimes have several schools to tend.

But the cataclysm of an earthquake, the demolition of three large buildings, and the rebuilding of them to increased beauty and dignity made inescapable real landscape work in some completeness for a campus where strolled about six thousand students. It was too big for any other treatment, therefore expert aid was called in. The instant and delighted response of the students to the changes in the campus planting at the Pasa-

dena Junior College which, although not yet completed, have suddenly made it inviting, is well worthy of note by all who have at heart the interests of youth.

If, as Mr. Adams says, he wished to beguile them into the open he certainly has succeeded. The campus seems to have blossomed with bright colored frocks and gay shirts and sweaters. Although there are six thousand students, never a branch has been disturbed and the fence of iron piping which formerly separated the close-packed shrubbery from the path is gone.

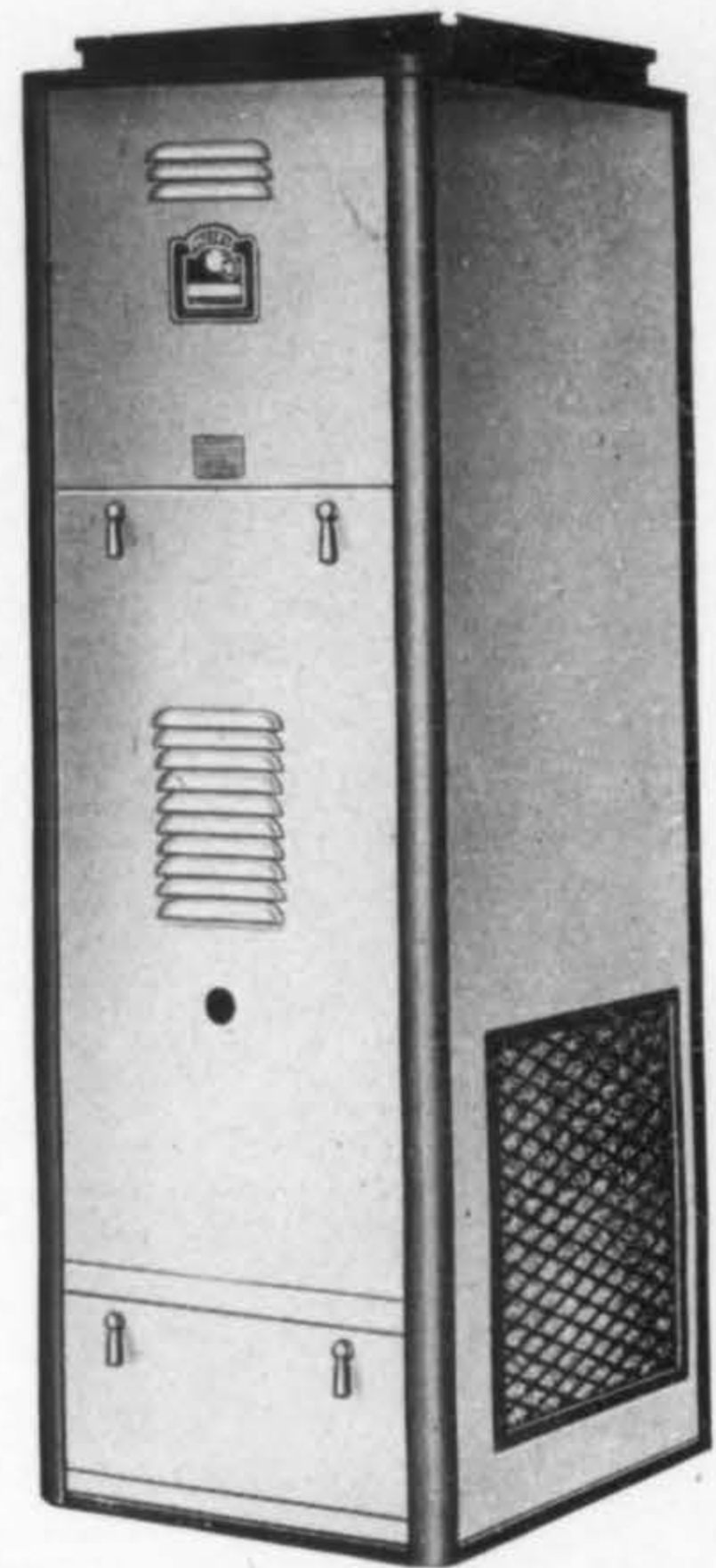
To Pasadenans especially, this re-creation of the Junior College must be not only a joy and pride, but an immense relief. Even before the earthquake and with its aftermath of reconstruction made landscaping obligatory, the campus was a distress to the garden-loving city. It fronted on busy Colorado Street. The three large buildings which have been replaced by the fine classic structures designed by Architects Marston and Maybury and Cyril Bennett, formed a quadrangle whereof the street was the fourth side and the center was a sunken garden, an acre in extent. But it was no garden, simply an indifferent lawn and the sole ornament was an enormously tall flagpole posed exactly in the center. Close to the buildings were packed pittosporums separated from the asphalt path by a railing of iron piping. Planting which made the buildings seem squat. It was a most uninspired campus, in spite of fine trees. Near the west entrance was a group of tall conifers so close together that they were pleasantly engaged in murdering each other. In front of the Science Building also fronting on Colorado Street stood and still stands a fine collection of palms but formerly a huge spreading clump of tall bamboo marred the gothic effect of slender trunks and arching fronds. The practice was to keep the ground underneath hoed, as if it were an orange grove, needing periodic irrigation. As for making under these palms or beside the tower-

(Continued on Page 37)

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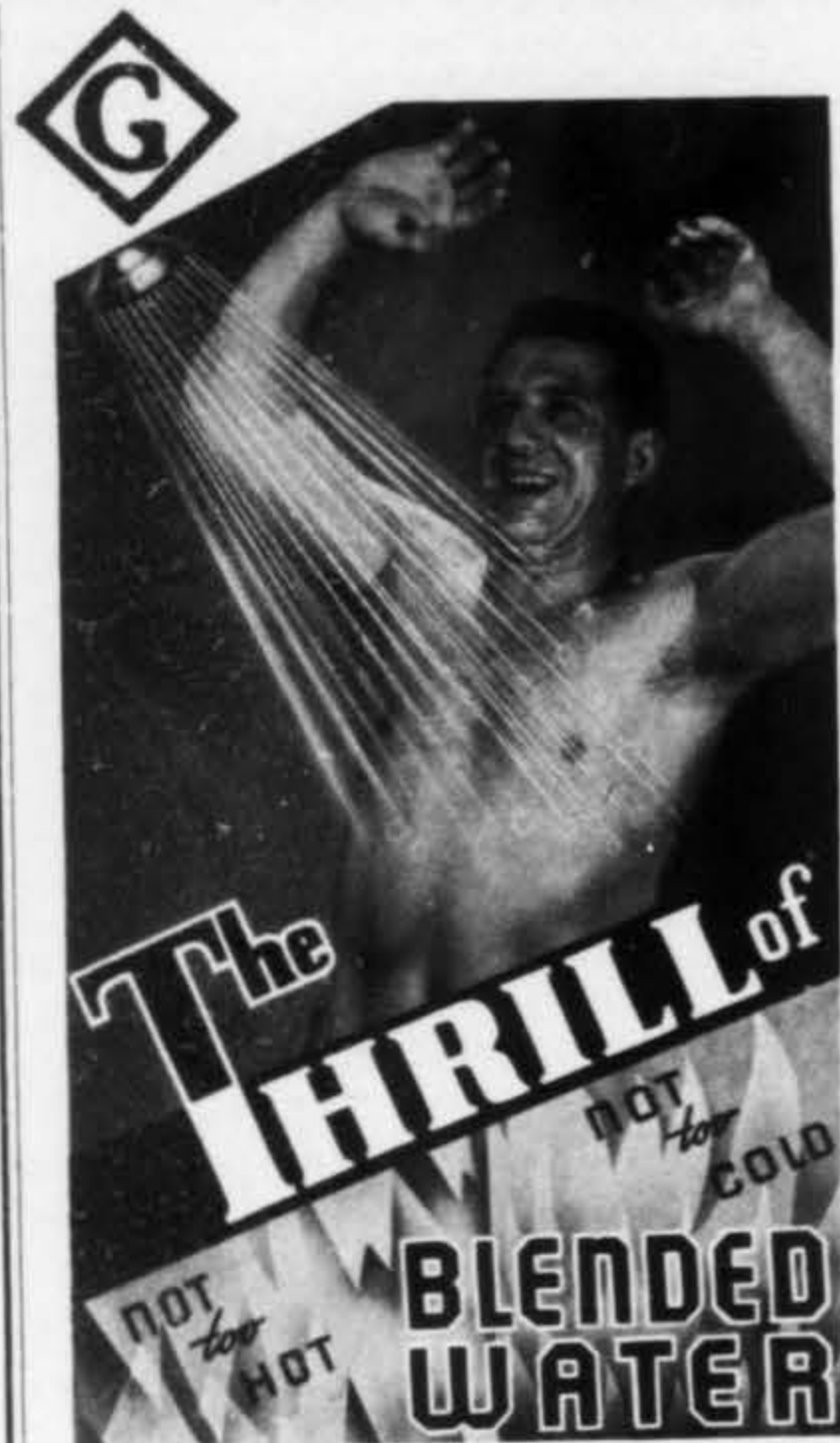


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A flower arrangement in the Hawaiian manner—pale pink flags of Torch Ginger lying prone at right angles to the upright cream colored flower of the coconut, *Cocos nucifera*. A lei of frangipanni or if you insist, *Plumeria acutifolia*, tumbling over Taro leaves or *Colocasia* to the initiate. On the right are the purple lavender flowers of the Mango tree and beneath it the ripe fruit in reddish greens, *Mangifera indica*. Photograph by that connoisseur of flowers, Ralph D. Cornell, F. A. S. L. A.

THIS MONTH IN THE GARDEN

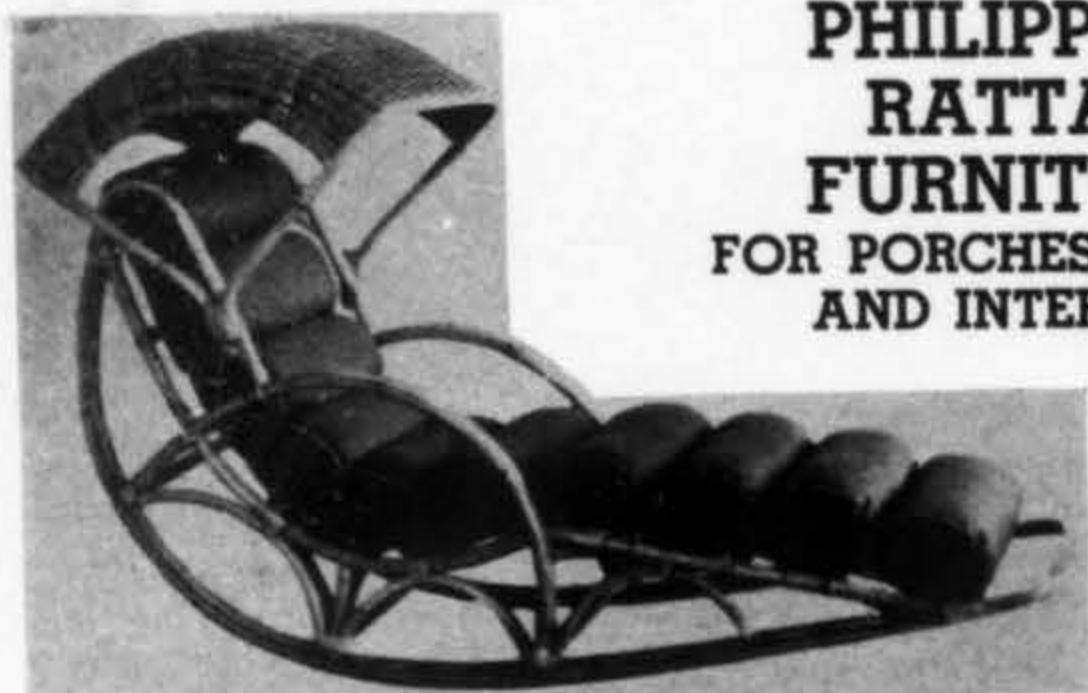
By J. M. ASHER, HORTICULTURIST

SOMEONE has said, "The Joy of the Garden is in knowing what to do and when to do it." However true this may be everyone must be his own judge. We are quite sure that most of the pleasure derived from gardening comes from success in the adventure, and it is with the idea in mind that we may be helpful that we suggest some of the better methods of gardening. Especially do we want to be helpful in assisting in planning and preparing for colorful fall and winter gardens.

September, the final vacation month, the time when school opens and our ramblings are over for a while, finds us looking over the lawn, the shrubbery, and the flower beds wondering and planning what to do. This is the season when many of the seasonal flowers are completing their usefulness. Early planting of Zinnias, Asters, Marigolds, Larkspurs, etc. are becoming faded. Their removal would tidy up the space of their occupancy. Soon you will want to replant these beds to fall and winter flowers. May we suggest that you apply a liberal dressing, about two inches, of a good grade of stockyard manure to these areas and spade them at least eight to ten inches deep—allowing them to aerate for two weeks or a month before replanting. An occasional watering and light raking will be beneficial.

If your garden happens to be located in a district where adobe soils prevail and if you find it becoming more and more difficult to succeed with flower growing, try this formula: Clear away all rubbish from previous plantings and add one surface inch of decomposed granite, one to two inches good manure, and one inch of peat moss. When these are evenly distributed spade them well into the soil. After you have finished turning the soil over spray with a good strong solution of a pyrethrum spray. Allow to stand four days then apply a good commercial fertilizer at the rate of three pounds to a space ten by ten feet square (one hundred square feet.) Water only enough to keep moist and rake the surface enough to keep it loose. Two weeks after the commercial fertilizer is applied is sufficient time to plant. The benefit derived from a thorough working of the soil in this manner will amply repay for the effort. Don't skimp on the materials you use or cheat in the spading. It is the deep work that counts.

Cultivation. There is a difference of opinion regarding the benefits derived from garden cultivation. Scientific experiments by some of our best authorities lead them to tell us that plants are not benefited by stirring the soil around them. The old theory that cultivating continuously caused moisture to be drawn to the roots from deep in the ground has been proven to be theory only. There are benefits, this much we do know. Well cultivated gardens are neater, cleaner, and there are fewer weeds to rob the plants of their food, light, and moisture. There is little doubt but over cultivation is frequently done. This is especially true in small gardens and all too often in the rose garden. When the ground in which the plants are growing is stirred to excess more harm than good is the result. Small roots are disturbed, bruised and broken and the loosening of the soil and the breaking away of the feeder roots retards growth and is often seriously injurious to the entire plant. Organic plant food so essential to growth is dissipated from oxidation. Shallow cultivation at regular intervals and especially after watering is good practice and should be done at this time of year to keep weeds and foreign plant life out and the surface of the soil from crusting. Do not at any time dig deeply enough to disturb the roots.



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Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

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

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

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

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

CALIFORNIA COMMERCIAL COLLEGE

729 SOUTH FIGUEROA STREET

ESTABLISHED 1898

Bulbs and bulbous plants are a source of great pleasure and are most satisfactory along the Pacific Coast. While there are some varieties of bulbous flowers that may well be planted in September there is really no need for rushing. Soil preparation should be thorough before planting. The flower beds and borders to be planted with bulbs should be carefully and deeply spaded to insure good root action, so essential to flower producing. Anemones, Ranunculus, Freesias, Sparaxis, Watsonias and Baby Gladiolus are ready and may be set in the ground now. Plant the first four named two inches deep and four to six inches apart; the Watsonias should be planted four to five inches deep and six to ten inches apart; the Baby Gladiolus three inches deep and five to six inches apart.

Good gardeners will be very busy this month and among the important things they do will be included the following: Chrysanthemums will be given much attention, the buds pinched the plants staked and above all given ample water. Sweet Peas will be planted for early flowers, be sure to plant the early flowering ones and prepare the ground well before planting. Seeds of Stocks, Snapdragons, Calendulas, Larkspur, Pansies and Violas also can be planted.

Plants of bedding Begonias, Snapdragons, Stocks, Winter Marigolds, Annual Larkspur and some of the Primroses can be planted for early flowers. You who have borders of Iris Germanica and want to divide them should do it this month. They are very nearly dormant and move well.

Lawns that are beginning to look yellow will respond to plenty of water and a feeding of commercial fertilizer. The average concentrated fertilizer now on the market is very good and should be used at the rate of three pounds per square one hundred square feet. Always spread evenly and water thoroughly after applying.

There are numerous insect pests to control, snails and slugs are especially bad and snail bait placed at the proper places may save the small plants and surely will help to save the fall plantings. Black scale on shrubs and trees may be bad now and spraying should be done. Use a good oil spray and apply with a strong force using care to saturate the foliage as well as the branches. Tender foliage is being eaten by Aphis, these little pests are not so difficult to kill but require constant attention. Spray with most any of the prepared formulas on the market following directions on the package.

This is a good time to check up on your possible needs for October and November plantings and especially plan for the planting of your bulb garden.

LANDSCAPING THE LAUREL

(Continued from Page 34)

ing conifers any pleasant place for strolling in the contemplation a college is supposed to invite, that was not considered. Certainly on that campus of forty acres there was small chance for the "green thought in the green shade" praised by old Andrew Marvell.

West of the Jane Addams Building was a collection of exotic shrubs, a gift of the late D. W. Coolidge, but these, like the conifers were so tightly packed that the habit and character of none of them could be discerned. A fine Bauhinia which could have been a beautiful thing if given half a chance, had no more hope of being appreciated than a painting stored in an attic.

The really magnificent thing on the campus was a great Eucalyptus ficifolia, as large and spreading as an oak tree, a gorgeous scarlet-flowering Eucalyptus whose beauty could not be disguised.

The transformations wrought by Mr. Adams are most educative to behold. To a great extent they have been done with existing material, and comparatively little alteration. The group of conifers at the entrance is no longer an inchoate mass. One sees students in twos and threes sitting under the great trees, enjoying the shadows and the fragrance of the cedar of Lebanon, the deodar and the yellow pine, the sugar pine, and Junipers, for all the crowding trees have been removed.

The great flowering Eucalyptus, probably the finest specimen on the Pacific coast, is honored as it deserves, for the treatment of the entire adjacent campus has been keyed to its beauty and the gracious spread of its branches over a wide lawn. The collection of rare plants has been clarified and now may be enjoyed. No longer need these beauties blush unseen. So also may be enjoyed the collection of native trees and shrubs. It is now pleasant and possible to walk among them.

An infinite relief is the long reflection pool where formerly was the "sunken garden". It mirrors the buildings and gives them added height. On each side is a walk and a double row of Carob trees which in a few years will meet overhead, making for the young collegian the tree-arched walk beloved by Greek philosophers. Here also, between the outer row of trees are stone benches, set back a little from the walk so that those who sit are a little withdrawn from the walk and the pedestrians. The planting near the buildings is interesting and symbolic. Here is the Acanthus, motif of many a decoration of the Greeks, and the Italian laurel, "meed of mightie conquerors" according to Edmund Spenser. Not only have the grounds become livable and inviting, they are seen to be rich in varied interest.

"I ALWAYS USE FULLERGLO FOR WALLS. IT'S THE MOST POPULAR FINISH FOR THIS USE IN THE WEST."



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Choose the color you like best from a wide assortment of modern pastel tints. See what a restful satin-like sheen it gives your walls. It's washable, too—and, like all Fuller Paints—it lasts.

FULLER PAINTS

they last

NEWS SPLASHES!

"TALK about your 'blessed events,'" announced Jed Prouty, father of the 20th Century-Fox's famed Jones Family, "the happiest one we've had in many a moon was the day the new Day and Night automatic gas water heater joined the family circle. Hot water? Plenty of it!"



There's real joy, comfort and convenience in having abundant hot water at your split-second command. Replace your old heater with a Day and Night, and you have it! Visit your Day and Night dealer or drop us a card for free booklet, "How to Cut Gas Bills 1/3."

DAY and NIGHT WATER HEATER COMPANY
MONROVIA, CALIFORNIA



"Privileged characters" indeed will be the 3500 pupils and teachers at Manual Arts High School this fall.

In **their** massive, earthquake-resistant buildings **they** will be protected by "Sentinel" earthquake-operated automatic gas shut-off valves—protected against the gas explosions and fires which follow a serious shock.

Is the gas-heated school building **YOUR** children are to occupy this winter similarly equipped against these frightful hazards?

AIR WAVES

(Continued from Page 9)

HOLLYWOOD PLAYHOUSE: Dramatic program starring Tyrone Power with different guest stars each week. Sundays 7:30 to 8:00 p.m. NBC-Red Network.

CANDID LADY: Dramatic skit about the adventures of a lady photographer Monday through Friday 2:15 to 2:30 p.m. NBC-Red Network.

THE SILVER THEATER: Featuring stars of the screen and stage in radio dramatizations of original manuscripts, novels and magazine stories. Starts Sunday, October 2, CBS, 3:00 to 3:30 p.m.

GANG BUSTERS: After eight weeks' vacation from the air the "Gang Busters" has resumed its war on the underworld over the Columbia network. Wednesday, August 17, 8:00 to 8:30 p.m.

LUM AND ABNER: Veteran rural comedy team, will return to their Pine Ridge locale to resume their Monday, Wednesday and Friday broadcasts over the Columbia network beginning September 5, 7:15 to 7:30 p.m.

HOLLYWOOD HOTEL: Dramatic musical revue, will return to the Columbia network Friday, September 9, 5:00 to 6:00 p.m.

BIG TOWN: Exposé of rackets in mythical "Big Town" by a newspaper editor and his society editor. Starring Edward G. Robinson and Claire Trevor. September 20, Tuesday, 7:30 to 8:00 p.m.

WE, THE PEOPLE: Gabriel Heatter presents men and women from all walks of life in their own true dramas. September 27, Tuesday, 6:00 to 6:30 p.m. Columbia Network.

DR. CHRISTIAN: The dramatic saga of a country doctor as portrayed by Jean Hersholt will again be featured over the Columbia network every Tuesday, starting October 18, 7:00 to 7:30 p.m.

LUX RADIO THEATER: Full hour microphone versions of famous stage and screen plays starring noted figures of the screen produced by Cecil B. DeMille. Returns to the Columbia Network Monday, September 12, 5:00 to 6:00 p.m.

MAJOR BOWES' AMATEUR HOUR: Now well in its fourth year as a radio feature, will continue to be heard for an extended period over the Columbia network according to a contract effective September 15, 5:00 to 6:00 p.m.

BIG SISTER: Dramatic series depicting the struggles of a young girl and her fight for happiness. September 19, Mondays through Fridays, 10:00 to 10:15 p.m.

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MODERN HEIRLOOMS

(Continued from Page 12)

wave their panels to commemorate historic deeds, to preserve for posterity the culture of the day and, incidentally, to keep out the air currents in the drafty rooms of their huge castles. Late in the fourteenth century, Flemish weavers took up this work and in Paris and in Arras, France, tapestry weaving was developed as a craft that was passed on from generation to generation.

The Gobelin looms, the most famous of all, were established in 1667 to produce works of art to glorify the deeds of Louis XIV. These looms are still in existence as are those of Aubusson, France, on which the first tapestries were woven by 732 stragglers from the Saracen army defeated by Charles Martel at Tours. The equally famous looms of Beauvais came into prominence in the eighteenth century to extol the deeds of Louis XIV and they, too, are still in existence. Much of the work of these looms are hung in monasteries, churches and cathedrals where the multitudes could see them. They were, indeed, as popular with them as the movies are with us today.

Today weavers everywhere are working at looms not unlike those used 500 years ago by the first of these craftsmen. They are of two types—the French call them *haute lisse* and *basse lisse*—upright and horizontal. At Hawthorne, California, the low looms are used.

An artist makes a small sketch of what is to be shown in the tapestry. Then a small scale drawing is made in colors, and then a big cartoon, as the final pattern is called. The cartoons are drawn on heavy paper or on canvas and made with watercolors or oil paints. These large cartoons are put on the looms and the weavers use them as a pattern, working over them.

The wrong side is outside while the tapestry is being woven, so the cartoon is painted in reverse of the pattern that is to appear in the finished piece. The expert weaver does not see the right side of the tapestry until it is finished, and the pattern is woven so evenly that if it were necessary the threads on the wrong side could be clipped and tied so carefully that the wrong side would be as finished as the outside. Indeed, in some museums famous tapestries today are hanging wrong side out.

Since tapestries are woven to last for hundreds of years, the materials must be carefully selected and the dyes must be true and fast. Usually cotton is used in the warp, for it does not stretch on the looms as much as wool. However, the weft is wool and, sometimes silk is used, while the elaborate pieces often are shot with gold and silver.

When a modern weaver sits at his loom there are trays filled with bright colored yarns before him. Seldom do two weavers see colors alike. Therefore to one person only is given the weaving of a tapestry piece; and when, for an unforeseen reason, it is necessary for another weaver to complete the piece, the change usually is evident in the difference in degree of brightness in the pattern.

In even the simple tapestry pieces there are many tones, and the dyeing of tapestry threads is a highly specialized art. In these modern tapestries, as in the old tapestries, the materials are all vegetable dyed. Madder, logwood, indigo, fustic and cochineal are ground into powder and placed in large earthenware jars. This coloring matter is taken out and placed in huge copper pans for the dyeing process; and the skeins, after the dyeing, are placed on racks to dry. By the proper combination of dye materials and the proper selection of color in weaving thousands of tones can be produced.

To the onlooker the ceremonial finishing of a tapestry has one terrifying aspect. When it is completed and taken from the loom, the artist, the weaver and the dyer all gather around to examine their product. Then the tapestry is taken into the garden and a lighted torch is applied. This is to burn off the fuzz of the threads. Once there was a

vogue for antiquing tapestries, but that is considered at Hawthorne to be a violation of the ethics of the craft. Here the tapestries are put out in the California sun to be tuned. A few days of sunshine are sufficient to mellow the colors adequately.

All old tapestry panels are soft and pliable, but that is the result of time. When a panel has been hung and brushed and shaken for years, the warp becomes worn and the material moves back and forth on the warp, making the fabric pliable. The tapestry panel itself is so rich in adornment that it always hangs loosely from the wall and under no circumstances is it ever framed or stretched or covered by glass.

In weaving panels for the modern home, as in weaving furniture coverings, the flower motif is especially suitable. There can, however, be a greater latitude of subject matter, for simple Flemish and Gothic tapestries are appropriate in almost any harmoniously furnished room. Indeed, it is a fundamental principle of decoration that a piece of tapestry is worthy of a place of honor anywhere.

A NEW SHAKESPEARE

(Continued from Page 6)

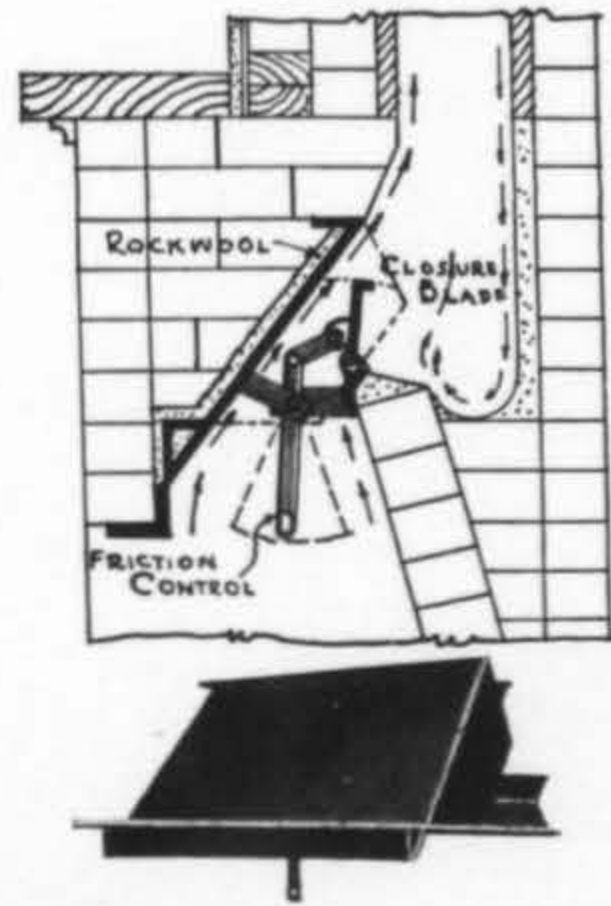
Mr. Robinson is one of thirty-seven artists from fifteen countries who have been selected to illustrate a new thirty-seven volume edition of the plays of Shakespeare to be published by the Limited Editions Club of New York City.

Publication of this edition, which will be available to the general public, will extend over a year, the first three volumes appearing in the near future. Herbert Farjeon, Shakespearean scholar, is the editor and the format and typography are by Bruce Rogers.

The idea was born during a study of Shakespeare in pictorial art and developed into an international plan of illustrating Shakespeare with artists from all over the world. For example, C. Pal Molnar of Hungary has illustrated *Coriolanus* with gouache paintings; Eric Gill of England has illustrated *Henry the Eighth* with wood-engravings; N. Fyodorovitch Lapshin of Russia *Titus Andronicus* with watercolors; Edy Legrand of France, *Hamlet* with lithographs; Francesco Carnevali of Italy *Twelfth Night* with crayon drawings in Renaissance style; Enric-Cristobal Ricart of Spain *Anthony and Cleopatra* with wood-engravings to be colored by hand; Gordon Craig of England *Macbeth* with crayon drawings; Arthur Rackham of England *A Midsummer Night's Dream* with watercolors and Boardman Robinson of the United States *King Lear* with drawings in line and wash.

Advance subscriptions will be taken at the Club offices, 595 Madison Avenue, and at bookstores throughout the country.

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SMOKEPROOF



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

Rockwool fireplace insulating material is used between masonry and the metal form to absorb expansion and prevent cracks from occurring.

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Foundations
Aren't All
Under The House

There is, for instance, the foundation for electrical service that is hidden in the walls—the wiring system.

Upon it rests the weight of the scores of demands that will be made for electrical service every day the building is occupied.

That foundation must provide not only for present demands, but for increasingly heavy loads in the years immediately ahead.

Failure of this basic system means either years of make-shift and inconvenience, an expensive new foundation system, or additions to the inadequate one. In any case the architect comes under severe criticism unless he has included in his original plans provisions for proper wiring.

Our free red seal plan gives a minimum standard as a basis from which to work. Free consultation service on wiring problems, too, if you wish.

PACIFIC COAST
ELECTRICAL BUREAU

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FOR CHILDREN ONLY!

By HENRIETTA GELDERLOOS



Ant had been working
So hard every day
With never a moment
For laughter or play,
He felt something missing
And started to think
As he followed the rest
Cross the kitchen sink.

The grasshopper thought
He was tired of play;
He spent all his time
Singing gayly all day.
His life, too, was empty
With nothing to do
So looking for adventure
Away he flew.

He had not traveled far
When he met the ant
Who was running away
From a big picnic camp.
Then together they searched
For a cosy nook.
And what do you think?
They crawled into this book!

Ideas to be studied
On most every page;
Pictures and plans
For a brand new cottage;
Which flowers to plant
In the garden this fall;
And which books to read
. . . If any at all.

They both found solutions
For new things to do—
Twas play for the 'hopper
Its pages to go through;
Twas work for the ant
Its ideas to carry out;
They both were so happy
They started to shout.

When you're tired of the old
And looking for the new,
You want something worthwhile
To think about or to do,
Then begin right now
And each month take a tour
Through CALIFORNIA ARTS & ARCHITECTURE.

2404 West Seventh Street
Los Angeles, California

One year.....\$2.50
Two years.....\$4.00
Three years.....\$5.00

NAME.....
STREET.....
CITY.....



Gold Street, Kettering.

A PINE paneled ROOM

(Continued from Page 31)

as beautiful perhaps as the warm wood tones, but "nice and cheery"!

A few years ago this house, along with its neighbors, was torn down to make way for modern shops, and the old paneling carefully stored away to be forgotten. Recently it was discovered by Mrs. Searcy, was bought and brought to America, but only with the understanding that none of it would be dismantled. For in the heart of every Englishman is a deep reverence of the past, and no matter for what price he may sell a thing, he will not permit of sacrilege. No irreverence has been shown in the recreating of this old paneled room in the show rooms of Simank-Searcy. All traces of the white paint have been removed and now the wood stands revealed in all its mellow smoothness.

In decorating the room the corner cabinet has been papered in a traditional grayish-blue background with deeper blue and brown flower designs. An old Sheraton sofa covered in wool with grays and faded rose stands against one wall.

Helping in the old and quaint feeling is the chintz chair covering and hangings, in pale butternut brown with a pattern in shades of blue and green. The table on which stands an old fashioned tea service is a faded, heavily grained, mahogany nursery table, built approximately the same year as the house. The lamps are old bronze and simple in design. On one side of the fireplace is a lovely mahogany card table, while on the other side is the lower half of a hat rack usually found in English halls. The bench in front of the fireplace is made of romantic yew wood painted black with a rush seat. Placed here and there are pieces of Staffordshire, brass, and copper. Over the mantel the never-missing lithograph is in this case country in feeling and titled "The Great Match."



Index To Advertisements

Ace Drapery Studio.....	14
American Institute of Decorators.....	10
Antiques, Ltd.	1
Hammond Ashley	11
Barker Bros.	14
Brackett's	13
Bullock's	9
California Arts & Architecture.....	40
California Commercial College.....	37
Cheesewright, Mason & Co.....	13
Arthur Clough	11
Colonial Shops	8
Margaret Craig	10
Day & Night Water Heater Co.....	38
W. P. Fuller Co.....	37
Gladding, McBean & Co.....	4th Cover
Charles Ray Glass, Inc.....	11
Grayson Heat Control, Ltd.....	36
Grosfeld House	1
Hadden Company, Ltd.	36
Hotel St. Francis	4
Hotel La Valencia	5
Incandescent Supply Company.....	10
Johnstone & Herlihy.....	9
Phyllis C. Kaiser.....	11
Kraftile Company	35
Los Angeles Letter Shop.....	36
Old Walnut Shop.....	11
Otis Art School.....	6
Pacific Coast Electrical Bureau.....	39
Pacific Coast Gas Association.....	2nd Cover
Pacific Gas Radiator Company.....	35
Pacific Portland Cement Company.....	3rd Cover
Payne Furnace and Supply Company.....	4
The Peasant House	11
Rattan Mfg. Co.....	16
Santa Fe	5
Santa Maria Inn	3
Schoen & King.....	6
Sentinel Earthquake Valve Company.....	38
Simank-Searcy	9
Southern California Edison Co.	3
Southern Pacific Company	4
State Mutual Bldg. and Loan Association.....	5
Steiner Studios	1
Superior Fireplace Company.....	39
Van Lansing	11
Wm. C. Warmington.....	13

. 14
 . 10
 . 1
 . 11
 . 14
 . 13
 . 9
 . 40
 . 37
 . 13
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 Cover
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 . 4
 . 5
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 . 9
 . 11
 . 13