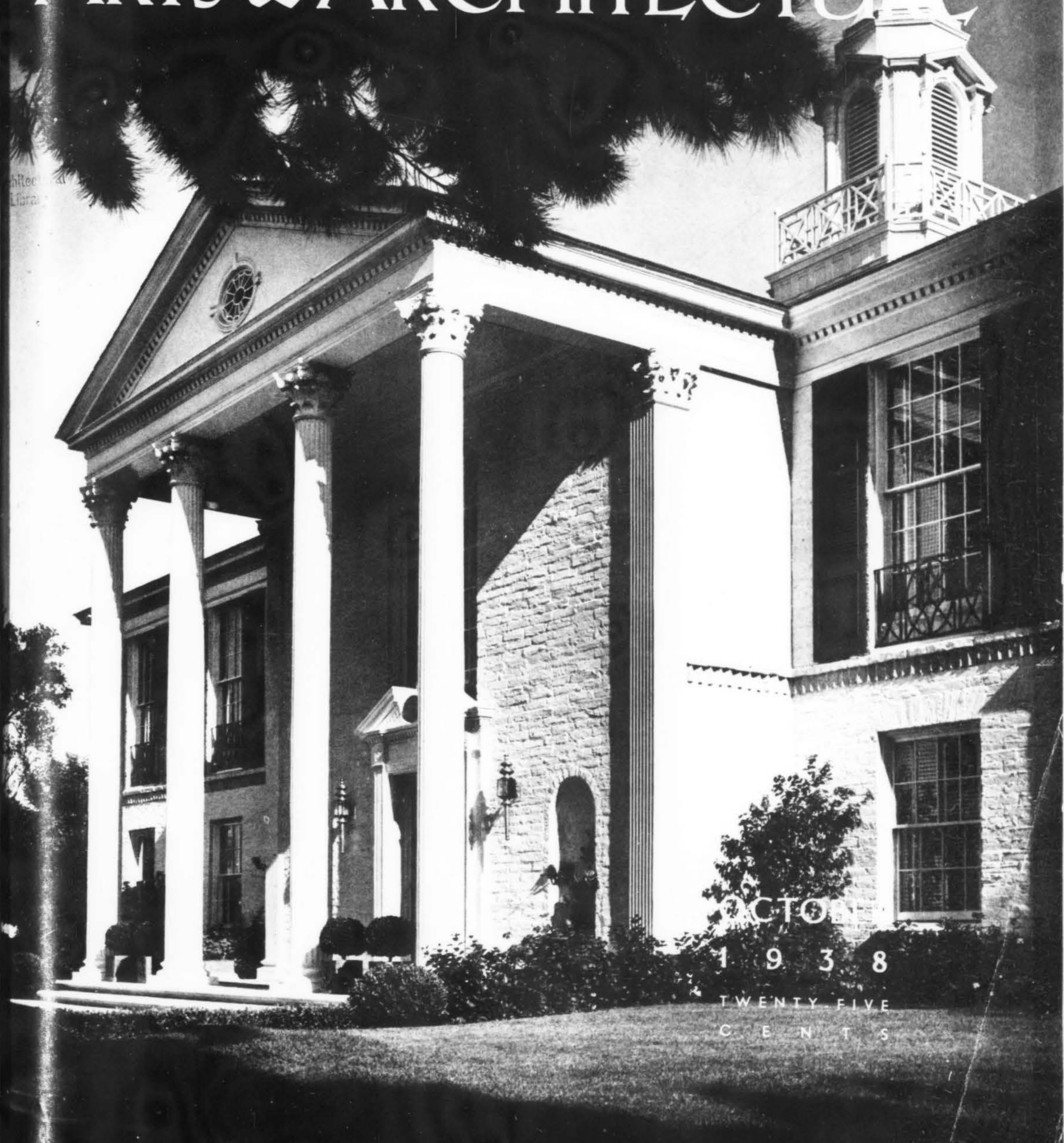
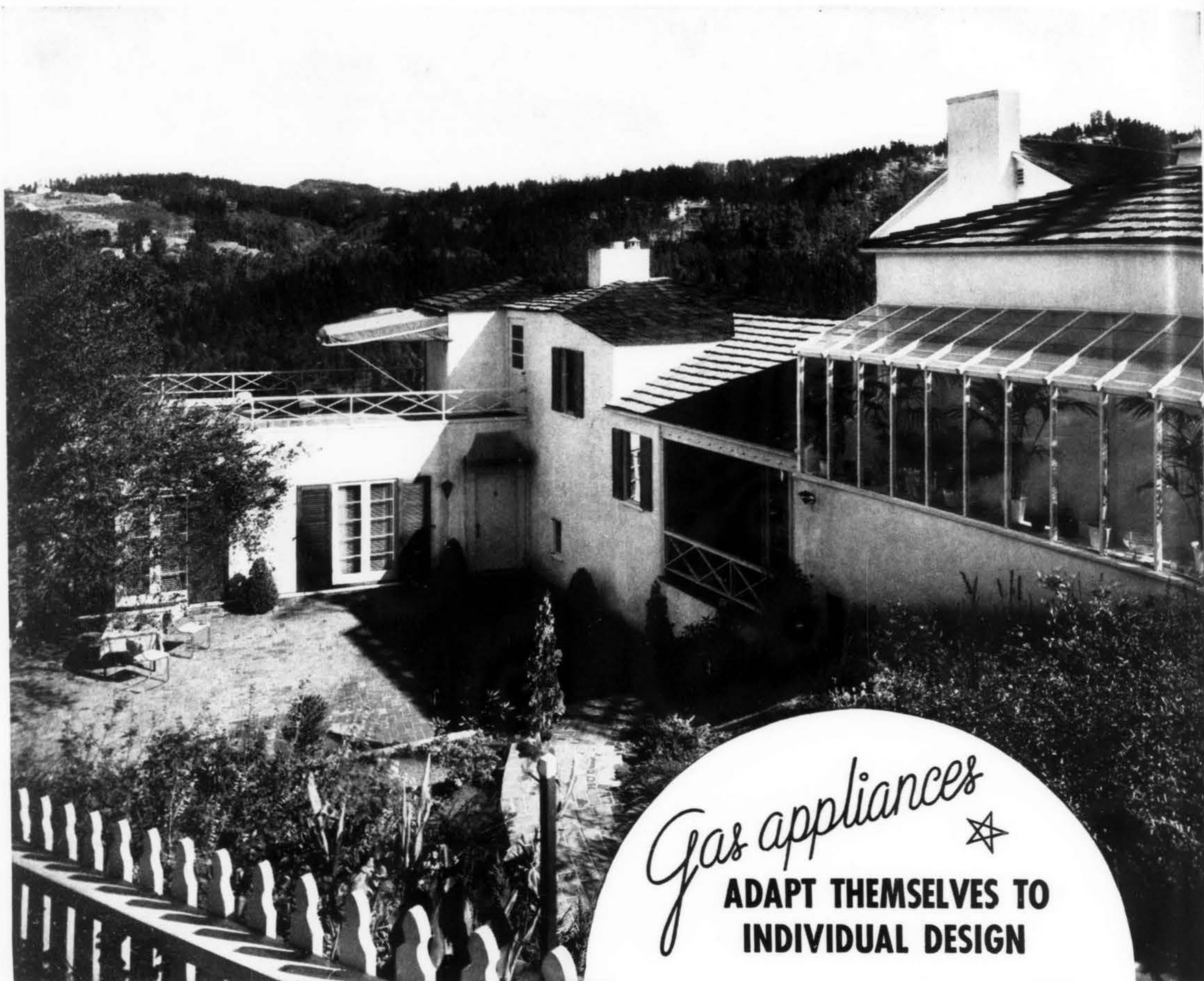


# CALIFORNIA ARTS & ARCHITECTURE



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## TREES, TRAILS AND TRANQUILITY

By W. P. WOODCOCK  
Photographer



LIKE the mail carrier who takes a long walk on his day off, the real dyed-in-the-wool photographer takes a camera along on his vacation. The habit of reducing three dimensional objects to the two dimensions of the graphic art is too deeply ingrained in his system. For eleven months in the year, I photograph houses, stores, schools, and such man-made things. When vacation time comes, I feel the urge to photograph something, in the fabrication of which man has had no hand, so I head for the Forest.

In the words of the famous poem, "I think that I shall never see a sight more lovely than a tree," the only exception I take to those words, is that one tree looks lonely. Trees are gregarious and a lot of them is a more lovely sight than just one. So I go where there are a lot of trees. The Sierra National Forest covers about one and a half million acres, and the Forest people will tell you that they estimate there is a stand of about thirteen billion feet of timber within its boundaries, so if one likes to photograph trees, it is a good place to be. And I do like trees. Not the petted and pampered monarchs of the Forest like General Sherman and General Grant, their proud heads far up in the blue sky, their mighty feet forever surrounded by a circle of snapping kodaks. They don't like humans—they see too many of us. But there are other trees. Trees without a name, and far off the beaten tourist tracks, that perhaps no man has ever noticed. They offer you friendly shade on a hot afternoon, and are glad if you accept.

What a rest it is to sit here and watch a squirrel climb a tall fir and cut himself a juicy green cone a hundred feet in the air. The cone falls with a soft thud on the rich brown carpet, and the owner comes leisurely down to enjoy his meal. When he is still about twenty feet up, you stroll over and pick up his cone. He stops, and lets you have such a stream of squirrel vituperation that you would surely feel yourself to be the lowest of all God's creatures, if you really meant to steal his dinner. But, when he has called you every bad name he can think of, and is starting to go over it again, you drop the cone where it originally fell, and explain that you were only fooling and didn't want it anyway. You retire under the next tree and sit and watch him enjoy his well-earned meal. A childish amusement, yes. But who was it said that if we allow ourselves to become children again once in a while, we stay young longer and enjoy this wonderful old World the more.

To my mind, in the show places, one misses the charm of the California Forest. In the Parks, the view is too often obscured by oversized women in undersized riding breeches; men do strange and foolish things, like pushing red hot charcoal over precipices, and there are "entertainments" which tear the calm night air into discordant shreds. Why go to the woods to listen to the sounds of Main Street. The grandest entertainment of all is to sit on a log in the moonlight and listen to the magnificent silence of the Forest. The topmost pinnacle of enjoyment is reached when you know that there is neither tele-

phone, radio, nor human being within five miles of your camp.

Such joy, however must be paid for. You cannot travel to such entrancing isolation on a good road; and, thank Heaven, the price in discomfort is too high for most. For those who will pay the price and who love the Forest without hot-dog stands, there is a way.

Start out as if going to Yosemite via Fresno and Coarse Gold. Just beyond Oakhurst, take the Bass Lake turn-off. Go round the north end of the Lake and a little way down the east side, then turn east up the Granite Creek road. Climb and keep on climbing until you get to Cold Spring Meadow. Then get out of the car and heave a sigh of relief, for you are over the worst of it and are up well over 7000 feet. From here on, the road is better, and stays within a thousand feet or so, at the same altitude. There is nothing spectacular up here, no El Capitans or Half Domes, but there is Quiet, Peace and Trees.

If you are not an experienced mountain driver, don't try this trip. You may have been to Yosemite, and to Sequoia, but this road is emphatically not the General's Highway. The way is narrow, the surface is rough, and the turns are sharp, oh so very sharp. It is no road for a Land Yacht either.

But, if you can really make a car go to within an inch or two of where you want it, and don't mind taking the chance of wiping your battery off on a rock, go—and you will come back rested and refreshed, at peace with all the World, and convinced that John Muir was a far greater man than Napoleon.



## LETTER FORUM

THE excellent September number of CALIFORNIA ARTS & ARCHITECTURE just this hour left on my table and it's remarkably interesting and instructive.

Also, to paraphrase the words of Edwyn Hunt in his article on Paul Schmitt, "not a moronic off-spring" of Le Corbusier or Moscow in it. Architectural design is returning to sanity?

Very faithfully,

CARLETON WINSLOW.

### AN ANSWER TO MR. CHEESEWRIGHT

WHEN I read Mr. Cheesewright's article in the September CALIFORNIA ARTS & ARCHITECTURE, I had to smile to myself because I have heard the same arguments over and over again by the old time period decorators. In fact I work with a whole flock of them all the time and have quit fighting with them over this upstart in the home furnishing field.

I am reminded of my father's attitude toward the flying machine. He and I went to that historic aeroplane meeting held on Dominguez field in 1908, and he said then it would not be practical. Just before he died in 1931 he said the same thing. It would never be practical.

I personally feel that the average interior decorator learns his or her trade in a certain way, and from then refuses to grow. The conventional old line furniture such as Eighteenth century English has cut a definite groove in their brain, and they are able to think in those terms easily. They have answers for the whole problem of home furnishing according to the model of two hundred years ago. Why change?

Mr. Cheesewright says that the young people are learning modern in the colleges and schools, but that national manufacturers only show some five per cent of their output to be in the modern style.

There is a definite connection between the two statements which seem to be contradictory. If the schools are teaching modern how is it that so little of the modern is being made? Is the demand keyed to the teaching, or youth count for nothing? The chances are that Mr. Cheesewright buys his furniture almost exclusively from firms who make nothing but fine old mahogany English reproductions. That furniture usually goes to the families who are ultra conservative, and fading out of the national life anyhow.

The fact of the matter is that the demand for modern is increasing tremendously. A year ago a survey made at the Grand Rapids market showed fifteen per cent of all of the furniture to be modern. At the last market this summer modern swept into the lead over all other styles. The youngsters of these last few years are buying modern and will continue to do so in an increasingly definite way. As more of them come out of college there is bound to be a larger demand for modern. It is inevitable. Life has a way of being inexorable.

But my real complaint to these old time decorators is that they have the wrong approach entirely. Why look at modern as a unique experiment without validity, instead of seeing the style as a step in the long line of furniture evolution? We are living in times that are different, and we must accustom ourselves to the new viewpoint. What we should do is to accommodate ourselves to this new furniture and design it beautifully, and use it with good taste and refinement. It has elements of great beauty, and if the old line decorator would apply his old English technique to the modern, with an understanding of Oriental simplicity, there is no reason why he could not do a house which would combine the finest of the past with the finest of the present. Fine furniture is fine furniture whether it was made by Chippendale or Kem Weber, if it is fine furniture. Probably ninety per cent of Chippendale's furniture was atrocious according to our modern thinking.

Fine decoration is a stream of consciousness in

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Photograph by Maynard Parker.

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the race, consciousness of living. But for heaven's sake quit thinking of modern as a sort of ugly duckling, putting up with it as one does with a spoiled brat.

In my own mind I am convinced that the old line decorators cannot abide the simplicity of modern. They have been used to fine paneled walls, to figured floor coverings, to fine damask and brocade. They had repose within a pattern of varied designs. They remind me of the time I used to carry news-

papers in a city in the middle west. My little cocker spaniel and I used to get to work about three in the morning, and sometimes the press would break down, and we would crawl under the mailing bench on a shelf and go to sleep on a muslin sack. We would both sleep peacefully while the racket of the press was going on, but the minute it stopped and there was complete quiet we would wake up. I hope the old time decorators do.

A NORTHERN DECORATOR.



# THE CALENDAR

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

## ANNOUNCEMENTS

**PASADENA FLOWER SHOW ASSOCIATION**, Dr. Philip Schuyler Doane, president, announces the annual Fall Flower Show is held October 28-29-30 at the Horticultural Center in Arroyo Seco Park. Mrs. Fannie E. Morrison, public-spirited philanthropist and Arthur Noble Award holder, has completely financed the buildings composing the Center. These comprise a group of four exhibition halls, an assembly hall, and a library and reading room, with their respective offices. The buildings, joined by attractive pergolas, will house exhibitions of cut flowers, entries of garden clubs in and about Pasadena, commercial exhibits and a general hall for amateurs. The project is known as the Fannie E. Morrison Horticultural Center.

**THE FALL FLOWER SHOW** at Santa Barbara is held at the National Guard Armory, October 28-29-30.

**THE NATIONAL ROSE SHOW** may be enjoyed at Balboa Park, San Diego, October 15-16.

**ANNUAL GRAPE FESTIVAL** of Marin County is held at the Kent place, Kentfield, October 1. This fete is sponsored each year by the social leaders of Marin County and San Francisco to aid the Presbyterian Orphanage and Farm at San Anselmo, known as "Sunny Hill's". A Mexican booth is one of the colorful attractions at the international village constructed for the festival. At the Scotch booth the young people selling scones, oat-cakes, Edinburgh rock and other Scotch delicacies, are dressed in traditional kilts and plaids.

**NAVY DAY BALL** is held on the evening of October 27 at the Fairmont Hotel, San Francisco. These annual balls are sponsored by the Navy League, of which Mr. Richard M. Tobin is chairman. Captain Lewis Mesherry of the Army and Navy Club is in charge of arrangements.

**SOCIAL SERVICE AUXILIARY** of Los Angeles announces the opening of the new Gift Shop at 3161 Wilshire Boulevard, October 12. The shop will be open every day from 10 to 5 o'clock and offers a wide selection of gifts. Mrs. Clyde Russell Burr is president of the Auxiliary. The next event on the auxiliary calendar is the Palomar dance, October 24, featuring plain and fancy dancing contests as well as other novel amusements. Each and all events to aid in philanthropic work.

**WOMEN'S AUXILIARY** of the California Babies Hospital, Los Angeles, announces a benefit dinner-dance at the Beverly Wilshire Hotel, October 16, and a bundle tea at the San Marino home of Mrs. W. A. Martin, October 19. The Thrift Shop, which is at the hospital, has been entirely redecorated and is open daily for business.

**RESORT AND CRUISE WEAR SHOW** is held at Los Angeles during the week of October 10, and is sponsored by the Associated Apparel Manufacturers of Los Angeles, acknowledged to be national leaders in the creation of sportswear.



## SAN DIEGO'S MONTPARNASSE

By A. B. CUTTS

**A**NCIENT Athens had its Acropolis and Rome its forum, and modern San Diego, with a unity of purpose rare in American cities, has profited by their example.

Ever since Bertram Goodhue and Carleton M. Winslow transformed Balboa Park into the architectural dreamland that was the Panama-California Exposition of 1915, California's oldest city has been creating for itself a civic center of the arts. There on the green heights above the Silver Strand, music, drama, science and art have found their inspiration and their abode in a setting of incomparable loveliness. In no uncertain manner, these activities are coloring the life of an important part of the state.

Most recent and significant step in this direction was the incorporation of the working members of the Fine Arts Society as "The Spanish Village Art Center Inc." Taking over one of the most attractive groups of buildings erected for the 1935 Fair, the professional and amateur artists of San Diego determined to establish a studio community where they could work, study, exchange ideas, and exhibit their wares. Annual membership costs only two dollars, and some of the studios rent for as low as two dollars per month; others up to twelve dollars.

Exhibitions are held monthly in the Village gallery, while on the anniversary of the opening, April 3rd, there is a Spring Show of wider scope. But the real climax comes in August when a five-day Art Fiesta is celebrated. This year, under the presidency of Sherman Trease, the second of these annual Fiestas reached metropolitan proportions, with forty-six artists from as far north as Santa Barbara exhibiting, and with professional street dancing, music, dining, and plays to supplement the interest of the exhibits.

The First Oil Painting Prize of \$50 went to Marian Curtis of Laguna, with Honorable Mentions to Marius Rocle of Chula Vista and Joseph Grundy of San Diego. The First Water Color and Pastel Prize went to George Samerjan of Hollywood, with Honorable Mentions to Standish Bachus of Santa Barbara, and Ruth Brandt of San Diego.

So the Athens of California has added Montparnasse to its Acropolis, and both Laguna and Santa Barbara had better look to their fiesta laurels in 1939.

**CALIFORNIA REAL ESTATE ASSOCIATION** holds the thirty-fourth annual convention, October 4-8, at San Bernardino.

**THE HARVEST FESTIVAL** at Oxnard, October 21-22, is sponsored by the Elks of that community, and all funds derived will be donated to Christmas charity work in that section.

**A PROGRAM SERIES** to aid the Braille Institute of America is presented at the Ambassador Theater, Los Angeles, opening October 13, under the title "Six Famous Women Series". The first program is presented by Princess Alexandra Kropotkin. Mrs. Howard Verbeck is chairman of the events and is also chairman of the advisory board of the Institute.

**FALL FESTIVAL AND HISTORICAL PAGEANT** is scheduled at Artesia, October 2-4. The theme of the pageant is "Our Holidays", portraying in costume, drama and music twenty different days celebrated in this country. The Little Theater Guild presents a program in the evening, October 3.

**SAN DIEGO COUNTY FAIR**, including running and harness races, is held at Del Mar, San Diego County, October 8-16.

**THE AMATEUR RODEO**, held annually at Victorville and sponsored by motion picture stars and writers, is scheduled for October 14-16.

**CALIFORNIA STATE ORANGE CONVENTION** held, October 18-22, at Riverside is of interest to all citrus fruit growers.

**MISSION SAN JUAN CAPISTRANO** celebrates the feast day of Saint John of Capistrano, for whom the Mission was named, on October 23. This date also marks the departure of the Swallows, the birds which arrive punctually in March and depart in October.

**PACIFIC GEOGRAPHIC SOCIETY**, Globe Trotter Division, announces another series of illustrated lectures by internationally known speakers at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. The opening lecture is given by Father Hubbard, known as the Glacier Priest because of his work in the far North, October 4, at Pasadena. The second speaker is John Hutter, October 25.

**ONEONTA CLUB** of South Pasadena again sponsors a lecture course, opening this month. Six speakers are heard, one a month, through March. The speakers are Marjorie Hillis, author; Osa Johnson, explorer; Abram Sachar, interpreter of international affairs; Brother Leo, authority on literature; Captain Craig, deep-sea diver and explorer, and H. B. Kaitenborn, news analyst.

**TOWN FORUM HALL SERIES** at San Francisco begins October 18, when Hedda Hopper, Hollywood gossip unsurpassed, regales her audience. On October 25, Marjorie Hillis is the speaker. The series continues throughout the winter on Tuesday mornings at eleven o'clock at the Curran Theater, followed by luncheons at the Cliff Hotel.

**CLAREMONT COLLEGES** announce a lecture course at Bridges Auditorium including Father Bernard R. Hubbard, speaking on the "Cliff Dwellers of the Arctic", October 7. Speakers to follow include the Rt. Hon. Winston Churchill (unless a European war situation prevents), Edna St. Vincent Millay, Senator Burton K. Wheeler, Sir Ronald Storrs, and Captain C. W. R. Knight.

**TUESDAY EVENING FORUM**, Patrons Association, again sponsors a series of lectures at the Pasadena Junior College. "International Affairs" is the subject of four lectures in October as follows: October 4, "One Year After (Japan versus China)", Dr. Claude Buss; October 11, "Supremacy in the Mediterranean", H. Arthur Steiner; October 18, "Crisis in Europe", Dr. Syud Hossain; October 25, "United Americas (United States-South America)", Elvira de Borja.

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**GREENWOOD REVIEWS**, stimulating interpretations of current world events, a resume of books and their makers, a mention of music and new plays, are given in California by Aline Barrett Greenwood. This season Miss Greenwood opens the Pasadena series, October 19, 11 o'clock, at the Shakespeare Clubhouse, which continues on the third Wednesday of each month. This series is under the management of Miss Teresa Cloud of Pasadena. The San Francisco series also opens this month in the Italian Room, Hotel St. Francis, continuing on the second Mondays of the succeeding months. The San Diego series opens October 24, at the Hospitality House, Balboa Park, sponsored by the Women's Philharmonic Committee.

**HEDDA HOPPER** discusses Hollywood personalities, and the new pictures at the House of Hospitality, Balboa Park, San Diego, October 11.

**AT THE HUNTINGTON HOTEL**, Pasadena, the morning of October 12, the Princess Alexandra Kropotkin opens the early morning lecture course, her subject is "Peace, Power and Popcorn". The lecture is followed by luncheon.

**LOS ANGELES UNIVERSITY OF INTERNATIONAL RELATIONS** announces the forty-eight World Affairs Assembly at the Vista del Arroyo Hotel, Pasadena, October 15. Reception at 6:30, dinner at 7:00, program at 8:30. Dr. Rufus B. von Klein Smid is chairman. The speakers are Dr. Syud Hossain, "What of Asia", and Dr. Chester Rowell, "What of Europe".

**THE DOLL FAIR**, held annually for the benefit of the Convalescent Home of the Children's Hospital, Los Angeles, is held this year, November 26, at Hammond Hall School for Girls. In previous years the Fair was held at the home of Mrs. Lee Allen Phillips. Mrs. J. B. Lippincott, founder of the Doll Fair, is president.

**VARIETY SHOW**, sponsored by the Kiwanis Club of South Pasadena annually for the benefit of children's philanthropic work, is offered October 14-15.

**OPERA READING CLUB** of Hollywood opens the season, October 6, with Verdi's "Rigoletto" at El Capitan. Operas will be given in costume with the best talent available appearing in the title roles. All artists are remunerated. Mrs. Alexander Adams is the new president of the club. Leon Rains continues as official director and Florence Joy Rains is the accompanist.

**BEVERLY-WILSHIRE HOTEL** is the setting for two high-noon talks, October 12 and 19, by Baror de Meyer of London.

**THE AUXILIARY** of the Huntington Memorial Hospital is giving the annual party and dessert bridge at the Huntington Hotel, Pasadena, Friday afternoon, October 14.

### MUSIC

**SIXTEENTH SEASON** of Grand Opera opens in San Francisco at the Memorial Opera House, Friday evening, October 7, continuing to November 3. There are eleven subscription performance, with the finest operatic talent of the age, including Beniamino Gigli, Elizabeth Rethberg, Lily Pons, Ezio Pinza, Richard Bonelli, Charles Kullman, Ebe Stignani, Mafalda Favero, Galliano Masini, Nicholas Massue and Carlo Tagliabue. Gaetano Merola is the general director.

**MUSICAL ASSOCIATION** of San Francisco announces the Symphony Orchestra season opens with the first pair of concerts, January 6-7, and closes May 5-6, including thirteen Friday afternoon and Friday night concert pairs, all to be given at the War Memorial Opera House, under the direction of Pierre Monteux.

**PHILHARMONIC ORCHESTRA** of Los Angeles opens the twentieth Jubilee Season, November 3-4, under the direction of Otto Klemperer, and with Yehudi Menuhin, violinist as soloist. The usual Thursday-Friday subscription series will prevail as well as the new popular price Friday matinee-Saturday night season.

**THE KERN COUNTY MUSICAL ASSOCIATION** is bringing to Bakersfield this season, in cooperation with L. E. Behymer, an interesting series of events, presented at the Fox Theater. The season opens October 24 with Lily Pons. The artists to follow are: Albert Spalding, January 20; Josef Hofmann, February 16; Igor Gorin, March 16, and Nino Martini, April 20.

**PRO MUSICA**, Los Angeles Chapter, John de Kayser, president, announces an unusual program for the season. The chapter opens in October with a program of contemporary Hungarian works, to be followed in January with Ernst Krenek presenting his own compositions. Contemporary Americans will be heard in February and in April the concert will be given by Paul Hindemith.

**SCHUBERT WA-WAN CLUB** will henceforth be known as the Schubert Club, as originally named by Mme. Helena Modjeska, a founder member. The organization reaches its thirtieth birthday anniversary this year and the president, Mrs. James A. Caster, is accenting programs that emphasize the original purposes of the group. Hollywood Roosevelt Florentine Room is headquarters for the season, with the opening date, October 12.

**BENIAMINO GIGLI**, tenor, is heard, October 10, at the Civic Auditorium, Pasadena, on the Elmer Wilson Concert Course.

**SAN FRANCISCO STRING QUARTET**, Naoum Blinder, first violin; Eugene Heyes, second violin; Willem Dehe, cello, and Romain Verney, viola, present the fifth season of chamber music at the Veterans' Auditorium under the auspices of Mrs. Edith de Lee.

**LYRIC CLUB** of Los Angeles is under the baton of Ralph J. Peterson, choral and choir director, with Mrs. M. Hennion Robinson as accompanist. Two concerts are announced at the Philharmonic Auditorium, one in December, one in April, with a concert to be given at the San Francisco Exposition in April.

**CLAREMONT COLLEGES** again presents the winter Artist Course at Bridges Auditorium, opening in October with the appearance of Ezio Pinza, basso. This is the eighth concert season at the Colleges.

**FRITZ KREISLER**, violinist, is heard in a special concert, October 31, at the Civic Auditorium, Pasadena.

**CIVIC ORCHESTRA** of Pasadena, under the direction of Richard Lert, presents the opening concert of the season, November 5, at the Civic Auditorium.

**ORANGE COUNTY CONCERT COURSE** offers a fine concert course for the winter season, opening at Santa Ana, October 17, with Ezio Pinza.





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703 S. Norton Ave., Los Angeles
- ELEANOR KING**  
857 East Howard St., Pasadena
- PAUL LASZLO**  
8576 Wilshire Blvd., Beverly Hills
- JOHN F. LUCCARENI**  
8673 Sunset Blvd., Los Angeles
- MARY MacMILLAN**  
647 S. Berendo St., Los Angeles
- ANNA MARTIN**  
324 N. Camden Dr., Beverly Hills
- JOHN S. MASON**  
161 E. California St., Pasadena
- J. J. McCARTHY**  
919 State St., Santa Barbara
- CLIFFORD PORTER**  
8848 Sunset Blvd., Los Angeles
- CARROLL SAGAR**  
7421 Beverly Blvd., Los Angeles
- GEORGE C. SAGAR**  
7421 Beverly Blvd., Los Angeles
- VIOLET TURNER SEARCY**  
3117 West Sixth St., Los Angeles
- HARRIET SHELLENBERGER**  
8653 Sunset Blvd., Los Angeles
- BENNO SIMANK**  
3117 West Sixth St., Los Angeles
- HARRY SOMERVILLE**  
844 S. Gramercy Pl., Los Angeles
- ROSS THIELE**  
2570 Fifth Ave., San Diego
- GEORGE V. TOWNSEND**  
3216 Beverly Blvd., Los Angeles
- MIRIAM VAN COURT**  
3923 Wilshire Blvd., Los Angeles
- RUTH WRIGHT**  
3923 Wilshire Blvd., Los Angeles
- Honorary Member
- LORENZ KLEISER**  
511 East Carolina St., Hawthorne

AT THE SHRINE AUDITORIUM, Los Angeles, the San Francisco Opera Company is heard, November 5-12. Giordano's "Andrea Chenier" in Italian opens the season, starring Gigli, Rethberg, Bonelli, Gabor, D'Angelo, Cehanovsky, Oliviero and Cordon, with Gaetano Merola, general director, conducting. Scholl, Rethberg, Kullman, Thorborg, Clemens, Gabor, Laufkoetter, Gauld and Huehn head the cast of Wagner's "Die Meistersinger" in German, November 7, under the baton of Fritz Reiner. Debussy's "Pelleas et Melisande", in French, will be given for the first time in Los Angeles, November 8, featuring Cathelat, Micheau, Gauld, Doe, Jamison and D'Angelo, conducted by Erich Leinsdorf. Richard Strauss' "Elektra" has its local premiere in German, November 10, starring Pauly, Thorberg, Jessner, Huehn, Laufkoetter, Cordon, Clemens and Doe, under the direction of Fritz Reiner. In Rimsky-Korsakoff's "Le Coq D'Or", presented in French, November 11, Lily Pons is heard as the Queen of Chemakha with Ezio Pinza appearing as King Dodon, his favorite role. The season closes with the double bill of Mascagni's "Cavalleria Rusticana" and Puccini's "La Boheme", November 12.

JOSEPH W. CLOKEY, composer and professor of organ at Pomona College, presents a series of organ recitals alternate Sunday afternoons at 4 o'clock in the Bridges Auditorium, Claremont. Sunday, October 9, the guest artist is Allan Bacon, professor of organ at the College of the Pacific.

CHINESE music-dramatists from Shanghai present "An Evening in Cathay" in public and private performances in southern California at various times during the month. This group of eleven young Orientals have modern ideas of internationalism in art. The musicians are professors of the Ta-Tung National Music Research Institute and the Shao Chao Institute. They play on instruments used in the time of Confucius.

CHAMBER MUSIC SOCIETY of Los Angeles presents a series of monthly concerts in Royce Hall at U.C.L.A., Westwood, opening October 5 with the Kolisch Quartet. The series continues with the Adolph Weiss wind ensemble; the Robert Pollak Quartet; the Vertchamp Quartet; the Noack Quartet, and the Philharmonic Quartet of Los Angeles. The Pasquier Trio, and the Stradivarius Quartet, assembled from the Flonzaley Quartet, appear later in the season.

L. E. BEHYMER has again assembled a diversified list of attractions for his concert series, opening Tuesday evening, October 4, with Lawrence Tibbett's song recital at the Philharmonic Auditorium, Los Angeles. The eighteen seasonal events include singers and instrumentalists of national and international repute, also singing and dancing ensembles, and a short season of grand opera, presented by the San Carlo Opera Company. The roster of singers includes Richard Crooks, Kathryn Meisle, Marian Anderson, Richard Tauber, Nino Martino, and the first concert appearance of Igor Gorin, baritone, and Jan Kiepura, Polish tenor. Among the instrumentalists are Yehudi Menuhin, Kreisler and Heifetz, a trio of unsurpassed violinists; Rachmaninoff, Iturbi, Hofmann, and Rubintsein, four great pianists. The series also offers the Don Cossack Choir, Trudi Schoop and her comic ballet, the Ted Shawn dancers, Argentinita, Spanish dancer with her own ensemble. Ballet Russe is seen at the Shrine Auditorium with the Los Angeles Philharmonic Orchestra.

GILLES GUILBERT, music critic and composer, presents a lecture series in Pasadena, under the auspices of the Caltech humanities division, on the history and philosophy of music and the evolution of musical technique. The lectures are given in two separate series: the Wednesday evening series, 8:30 o'clock, Culbertson Hall on the Institute campus; the more advanced lectures are given in the Athenaeum, Monday afternoons at 4:00 o'clock, beginning October 3.



## LA VALENCIA HOTEL

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GETHIN D. WILLIAMS, MANAGER

## THEATER NOTES

THE PLAYHOUSE, Pasadena, announces a significant fall season to mark the twenty-first year of successful production. Two plays are presented each month, each running approximately two weeks with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmor Brown is supervising director and Charles Prickett is business manager. Dates of the fall schedule are:  
To October 8, "Autumn Crocus" by C. L. Anthony.

October 11-22, "O Evening Star" by Zoe Akins.

October 25-November 5, "Tovarich" by Robert E. Sherwood.

November 8-19, "And Stars Remain" by the Epsteins.

MEXICAN PLAYERS, at the charming little theater in the Padua Hills north of Claremont, present the folk songs, dances and legends of Old Mexico, made into two and three act plays, filled with romance. These plays have a historic value and are of unusual interest; they are authentically costumed and are vivid entertainment. "Rancho Tapatio", a romantic comedy, brings the dances and songs of Jalisco, Mexico, and may be seen to October 15, each Wednesday, Thursday, Friday and Saturday evening, and at the matinees on Wednesday and Saturday afternoons.

GOLD HILL PLAYERS of Monrovia, in their theater, Shamrock at Colorado, offer the first fall production, "Crumbling Walls" by Wilfred H. Pettitt, under the direction of Vernon A. Young of Pasadena, the new supervising director, October 20-21-22.

COMMUNITY PLAYERS of Palo Alto provide excellent entertainment each month. The schedule reads:

October 13-14-15, "Daughters of Atrius" by Robert Turney.

October 26-27-28-29, "The Importance of Being Earnest" by Oscar Wilde. This is a studio performance.

November 10-11-12, "Anthony and Anna" by St. John Ervine.

SAN FRANCISCO PLAYERS CLUB, Opera Section, has scheduled Gilbert and Sullivan's "Trial by Jury" and "Pirates of Penzance" for October 1, and "Patience" for October 7, at the Greek Theater, Berkeley.

HENRY DUFFY'S Summer Drama Festival at the Las Palmas Theater, Hollywood, proceeds with "Call It a Day" by Dodie Smith as the sixth number of the series, and serves to feature Betty Bacon, grand daughter of Frank Bacon, star of "Lightnin'".

CALL BOARD THEATER, 8651 Melrose Place, announces "The Master Builder", by Ibsen, opens October 12, directed by George Sorel.

LITTLE THEATER of South Pasadena is planning a laboratory project with Harry K. Manigian as managing director. The laboratory theater will offer seminar courses in playwriting, diction, stage technique and management, also in lighting and costuming. Members participating in laboratory productions will be eligible for selection in the casts of major productions.

CURRAN THEATER, San Francisco, is presenting Ann Harding in George Bernard Shaw's famed domestic drama, "Candida". Paul Cavanaugh is seen as the Reverend Morell, and Clay Mercer plays Marchbanks, the poet. The play, with the same cast, opens at the Biltmore Theater, Los Angeles, October 10.

SAVOY THEATER, San Diego, is offering two plays by Federal Players:

October 6-9, "Camel Through a Needle's Eye".

October 19-22, "Post Road".

AMPHION CLUB of San Diego presents Schuyler Ladd (One Man Theater), October 21, at the Savoy Theater.



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## ART CALENDAR

## BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Selected work by local artists. The gallery is under the direction of John Rogoway.

WOMEN'S CITY CLUB: Paintings by Erle Loran. Mrs. Gardiner Johnson is the gallery chairman.

## CARMEL

CARMEL ART ASSOCIATION: The recent work of members in oils.

## CLAREMONT

SCRIPPS COLLEGE: Fall opening, under the direction of the Art Department.

## CORONADO

GALLERIES, Hotel del Coronado: Landscapes and seascapes by well known artists.

## DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: The work of Western artists in varied media.

## FILLMORE

ARTIST'S BARN: To October 23, oil paintings of the Grand Tetons by Robert Clunie. Etchings in the Print Room by Lewis Carleton Ryan.

## GARDENA

GARDENA HIGH SCHOOL: Paintings from the permanent collection.

## GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Landscapes by Orrin White.

## HOLLYWOOD

BARBIERI AND PRICE, 9045 Sunset Blvd.: Colored lithographs, also black and white.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Still life in oils by Myra Dill; desert landscapes in oil by Everett R. Lambertson; M.D., also a geological display of specimens from Dr. Lambertson's collection.

KANST GALLERIES, 6182 Mulholland Dr.: Examples of academic art.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of craftsmanship in metals, showing jewel mountings.

PRINT ROOMS, 1748 N. Sycamore: Modern etchings and prints, as well as the best of the old.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: A show by local artists.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Facsimile prints of contemporary watercolors and drawings, including moderns.

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Opening of first fall show under new direction. Also oils by the late Thomas L. Hunt.

## LONG BEACH

ART ASSOCIATION, Villa Riviera: Exhibition by members.

## LOS ANGELES

ART COMMISSION, Room 351 City Hall: Marines and landscapes by Angel Espoy. In the gallery, 25th floor, landscapes by Ralph Holmes.

BARKER-AINSLIE GALLERY, 7th & Figueroa: The work of California artists. Pictures for the home.

BILTMORE SALON, Biltmore Hotel: Group of American artists.

CHOUINARD SCHOOL, 741 S. Grand View: Exhibition of watercolors and drawings by Herbert Ryman, motion picture artist and set designer.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Oils, prints and miniatures by members of the California Art Club.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: Exhibition of contemporary American paintings by members of the WPA Federal Art Project opens the new headquarters. Watercolors and black and white reproductions of examples of good early American design in the useful arts are shown.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Exhibition by San Francisco regional painters to October 15.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Clyde Forsythe, Marion Kavanagh Wachtel, and Guido Bossini de Vall. The California Society of Miniature Painters show miniatures of small children.

LOS ANGELES MUSEUM, Exposition Park: To October 22, paintings by Karl Hofer. To November 13, eighteenth annual exhibition by the California Watercolor Society.



"Goal", a painting by Bear Newman. Dark earth colors with deep blues and purples fade into distant tones of light. A path leads out of twisted reality into the far-off land of peace and quiet.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Additional courses under an enlarged staff of instructors mark the opening of the fall term.

SOUTHWEST MUSEUM, Highland Park: Winter season opens with a special exhibit of Guatemalan and Mexican costumes and native textiles. The museum is open from 1 to 5 every day but Monday. The Spanish-California house, Casa de Adobe, at 4605 North Figueroa Street, is open Sunday and Wednesday, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: A mixed show, including paintings by William M. Chase, George Bellows, Paul Sample, Armin Hansen, Guy Rose, Joseph Kleitsch, Richard Miller, Frederico Cantu, Ellen Carpenter and Phil Dyke. To Oct. 23, watercolors by Frances Gearhart. Opening Oct. 24, paintings by Bear Newman.

U. C. L. A. CAMPUS GALLERY: Show arranged by members of Art Department.

U. S. C. CAMPUS GALLERY: Art craft and architectural exhibition.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: Decorative watercolors by Edwyn A. Hunt.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Opens fall show under the direction of the Art Department.

## OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: The work of members in various media.

OAKLAND ART GALLERY, Municipal Auditorium: Annual exhibition of watercolors, pastels, drawings and prints.

## PASADENA

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

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Original watercolors from Walt Disney's "Snow White and the Seven Dwarfs"; new etchings by Mildred Bryant Brooks; flower subjects by Chinese contemporary artists; oil paintings by representative southern California artists, and new bird paintings by Jessie Arms Botke, Chinese scrolls, garden subjects, October 10.

Exhibition of  
OIL PAINTINGS BY  
BEAR NEWMAN  
Oct. 24-Nov. 5  
STENDAHL GALLERIES  
3006 Wilshire Boulevard  
Los Angeles, California

POTTINGER GALLERY, 171 E. California St.: Masterpieces of modern graphic art.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Paintings from the Everett collection.

## POMONA

POMONA CAMPUS GALLERY: Decorative paintings by Jessie Arms Botke.

## RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: In Studio Loft, to October 15, crafts and paintings by students at Sherman Institute. To October 30, general exhibition of the work of members.

## SACRAMENTO

CALIFORNIA STATE LIBRARY: Lithographs in black and white and in color by John A. Brandon.

E. B. CROCKER ART GALLERY: Paintings by the artists of northern California.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To October 22, paintings by Frederick Taubes. To October 31, watercolors by Millard Sheets. To October 21, an exhibition by the San Diego Stamp Club. Opening October 14, San Diego Art Guild; first group show, watercolors. Original etchings by Clara Mairs. Kay Nielsen exhibition continued.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Exhibition of artcraft.

## SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Work of students.

VERA JONES BRIGHT STUDIO, 165 Post St.: To October 15, watercolors by Alexander Nepote.

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

DE YOUNG MUSEUM, Golden Gate Park: Three centuries of European and American domestic silver; Prehistoric Rock Pictures from the Frobenius collection; Miniature theater models from ancient times to the present.

PAUL ELDER GALLERY, 239 Post St.: October 17-November 5, the work of Zoe and Muriel Branegan.

PALACE OF THE LEGION OF HONOR, Lincoln Park: California Artists Exhibition. Opening October 13, 17th International Watercolor Exhibition (Circuited by the Chicago Art Institute). To October 12, paintings by Rinaldo Cuneo, sculpture by Brents Carlton.

DECORATIVE  
WATERCOLORS  
by  
EDWYN A. HUNT  
San Francisco Decorator  
FRANCES WEBB GALLERIES  
2509-2511 West 7th St., Los Angeles

GRAVES STUDIO & GALLERY, 1335 Sutter St.: The work of conservative painters of San Francisco.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Exhibition of the original celluloid cut-outs for "Snow White and the Seven Dwarfs". Exhibition of the American Institute of Architects, Northern California Chapter. Selections from the permanent collection.

## SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings by California artists, etchings and artcraft.

## SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Closed throughout October.

## SANTA ANA

SANTA ANA PUBLIC LIBRARY: To October 11, abstractions by Elise. To October 31, pastels by Marion Cunningham.

## SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists, exhibition changed every two months.

## SANTA MONICA

SANTA MONICA ART ASSOCIATION: Annual Autumn Exhibition by members, including oils, watercolors, sculpture, drawings, prints and photography.

## STANFORD UNIVERSITY

STANFORD ART GALLERY: First fall show arranged by the Art Department.

## STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Oriental art, including ceramics.

## MISCELLANY

A COMMITTEE OF ARTISTS in southern California is organizing a bidding sale of pictures, small sculpture, prints and other works of art, the total proceeds of which will be placed at the disposal of Antony Anderson, former art critic of the Los Angeles Times. The Stendahl Galleries are donating the patio and services for the exhibit, held from October 17 to November 12. Artists wishing to contribute examples of their work to this sale may deliver them to one of the following places from October 5 to 10, inclusive: The Otis Art Institute, Los Angeles; F. Carl Smith's studio, Pasadena; Esther Smee's studio, Long Beach; the Laguna Beach Art Association, Laguna Beach; John M. Gamble's studio, Santa Barbara. The Antony Anderson committee at the California Art Club, of which Ralph Holmes is chairman, will furnish additional information.

SCRIPPS COLLEGE, Claremont, announces a Wednesday morning painting class which is open to outsiders, beginning October 5. The class is conducted by James Patrick, who heads the art department during the sabbatical leave of Millard Sheets. The art building at the college has an exhibition of the work of James Patrick.

FROM ORD STREET, Los Angeles, a new Chinatown may be entered and at 7929 Chung Shan Road is the Cathay Art Studio where, after 2 P.M. exhibits of paintings and sculpture by local Chinese artists may be seen. Tyrus Wong and Gilbert Leung are among the exhibitors.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, announces a weekly popular lecture series, continuing through April, with a talk every Sunday afternoon at 3 o'clock at the Museum. The general theme is outdoor life in the West: the Indian, exploration and adventure, travelogues to places of interest, historic incidents, etc. The talks are free to the public. The Museum makes no admission charge to any activity.

A SPECIAL SERIES of exhibitions, including autumn arrangements, shadow box compositions and Christmas ideas are announced by Norman Edwards and William Allen at 1300 Wilshire Boulevard, Los Angeles. The location was used for the summer school but will be continued permanently for classes and exhibitions.

CREATIVE ART STUDENTS LEAGUE of Los Angeles, founded by Herman Sachs and Paul Reys, opens the fall term, October 4 at 7 P.M., 6107 Franklin Avenue. The unique feature of the League is that it charges no tuition and pays no salaries yet it has a distinctive list of "visiting instructors", including artists and architects.

EDITH CATLIN PHELPS of Santa Barbara was awarded the Leisser popular vote prize for "Portrait of a Young Man" in the recent Southern California Annual Exhibit at the Fine Arts Gallery of San Diego. The Fine Arts Society purchased from the exhibit "Taos Family" a painting by A. Katherine Skeele of Monrovia.





**WEIGH ANCHOR!**

By EDWYN A. HUNT

**K**NOWING a good many artists it seemed to me that if I wrote about another one, and gave you something of his background and his method of attaining mastery you might go and do likewise. I don't believe this formula would be very good for young girls or boys without considerable intestinal fortitude, because it entails real hardship, and I would have to be a magician and turn back the hands of time to boot.

For several years I have had the pleasure of working with an artist by the name of John Stoll. My desk and his drawing board are in the same room in a large furniture store in San Francisco, and almost at any time of the day he would be apt to let out a salty roar about heaving the anchor, which would call for another lusty shout from Bob Glyn across the partition, and then bedlam would break loose for sure for a few moments, until the little Irishman in the corner would make a quiet remark to calm the storm and we would all subside into the dignified persons we were supposed to be.

During all that long time John Stoll never told me anything of real value, about himself, except that he had been a sailor. How he took to the sea, and how he became an artist were questions I wanted answered, and yesterday at lunch I finally obtained the story of his life on the sea. He thought that an artist should not be discussed as a person, but purely as an artist. Although a robust individualist, John has a very sensitive streak in him, and shrinks from too intimate contacts. He is a man's man primarily, and an artist's artist. I don't believe that he would wound the feelings of any animate thing in this world, and I am sure that I would not say anything about John that would wound him.

He is so typically a man of the sea, a John Paul Jones in size, about five feet seven or eight, with a strong protruding jaw, and brown eyes and hair. Everything he produces has unusual vigor and rhythm. The feeling of the sea was in him from birth I suppose, and although he was born into comfortable German surroundings in Dresden, his father being an artist, he ran away from home when he was going on fifteen and got a job as ship's boy on a sailing vessel. In a year he was able to pass as an able bodied seaman, and he became first mate by the time he was twenty-one. But in the meantime he had sailed all over the world, and studied art in all of the ports he

touched. For instance, he spent two months studying with Spanish artists in Seville. He made a point of making innumerable sketches both in pencil and oil. His oil sketches were small and vivid, he tried to make at least one a day in order to improve his color sensitivity, and at the same time gain facility in handling the medium.

He lost two hundred of his sketches and drawings in a shipwreck off the coast of Maine, and out of these terrific experiences he came to see the men of the sea in a truly epic light. It was a struggle of collective wills against the colossal weight and might of the sea. The individual did not matter except as a member of the crew.

Finally John became an American citizen, something he had wanted to do from the first contact with American soil. He felt attuned to the principles of democracy, and although on a trip home to visit his mother he had to join the German navy for two years he came back to America as soon as he could and took out his first papers. Then he finally made the port of San Francisco, and has been there ever since, studying and earning a living in art.

It seems to me that most of the fine artists of San Francisco are also first class commercial artists,



**CALIFORNIA POETS' CORNER**

**WHITE MOTH OF THE MOON**

By KATHERINE SHUMARD SANDERS

It glows  
On the dark magnolia bough,  
Unearthly—luminous,  
Its exquisite wings—  
Ephemeral,  
Veined with silver light,  
With faint, evasive fragrance  
Of the dewy soil—  
Are lucent, trembling things.

Quivering with white fire,  
Its shadow hovers  
On the dusky pool below.  
In its cold fire,  
Its aura of light,  
The thin stemmed leaves,  
The delicate fronds  
In ecstasy breathe:  
"The strange White Moth of the Moon  
Is born tonight!"

**WHAT SHALL I DO?**

By ALICE HARLOW STETSON

I'm in despair about the fall!  
How can I bear the burning leaves?  
How can I bear the gallant call  
Of the quail through the hush  
Of the waiting sheaves?  
What shall I do when the moon looms high,  
Yellow as gold in the brooding sky,  
And low in the grass the crickets sigh . . .  
What shall I do?

**A New Book by Robinson Jeffers**

**T**WENTY-FIVE of his most significant poems, including narratives and lyrics, have been selected by Robinson Jeffers, with the collaboration of his wife, Una Jeffers, and are included in a 650-page volume which Random House will bring out next month under the title, *Selected Poems of Robinson Jeffers*. More interesting still is the further announcement of the publisher that Mr. Jeffers will preface the book with a long and illuminating foreword summarizing his work in the field of poetry.

and I think it is that capacity to do a required and stipulated job that gives them the resiliency and discipline so necessary to really fine art. Along with John's other capacities, etcher, sculptor, painter, advertising lay-out man, must be included that of artist architect.

But as an etcher he is in a class by himself when it comes to depicting the epics of the sea. He is a master in printing his fine dry points, and anyone who knows etching knows how difficult it is to get a good print in that medium.

A recent commission given to Mr. Stoll by the Golden Gate International Exposition is that of five large murals in the Court of the Seven Seas. He has the drawings completed, and in them he exemplifies his philosophy of the epic of the sea. One of them shows the brawny backs of a row of men reefing a sail. Although only a fragment of the ship is shown, you get the impact of wind and rushing boat through the stormy water. Although they will not be done in full bodied oil painting, they will be complete enough to express the varying moods of the sea as he knew them.

When I see him working over his drawing board doing the routine work of an advertising lay-out man I cannot help but wonder what adventures and what glories are racing through the unused, sacred precincts of his mind that cannot be purchased. He has lived, and I never feel sorry for such a person, if they have managed to express something of their living in an art form. Their lives are more complete than most, and no bit of tragedy or disappointment can quite dim the memories and the aspirations of vivid John Stoll, master artist and able bodied seaman.





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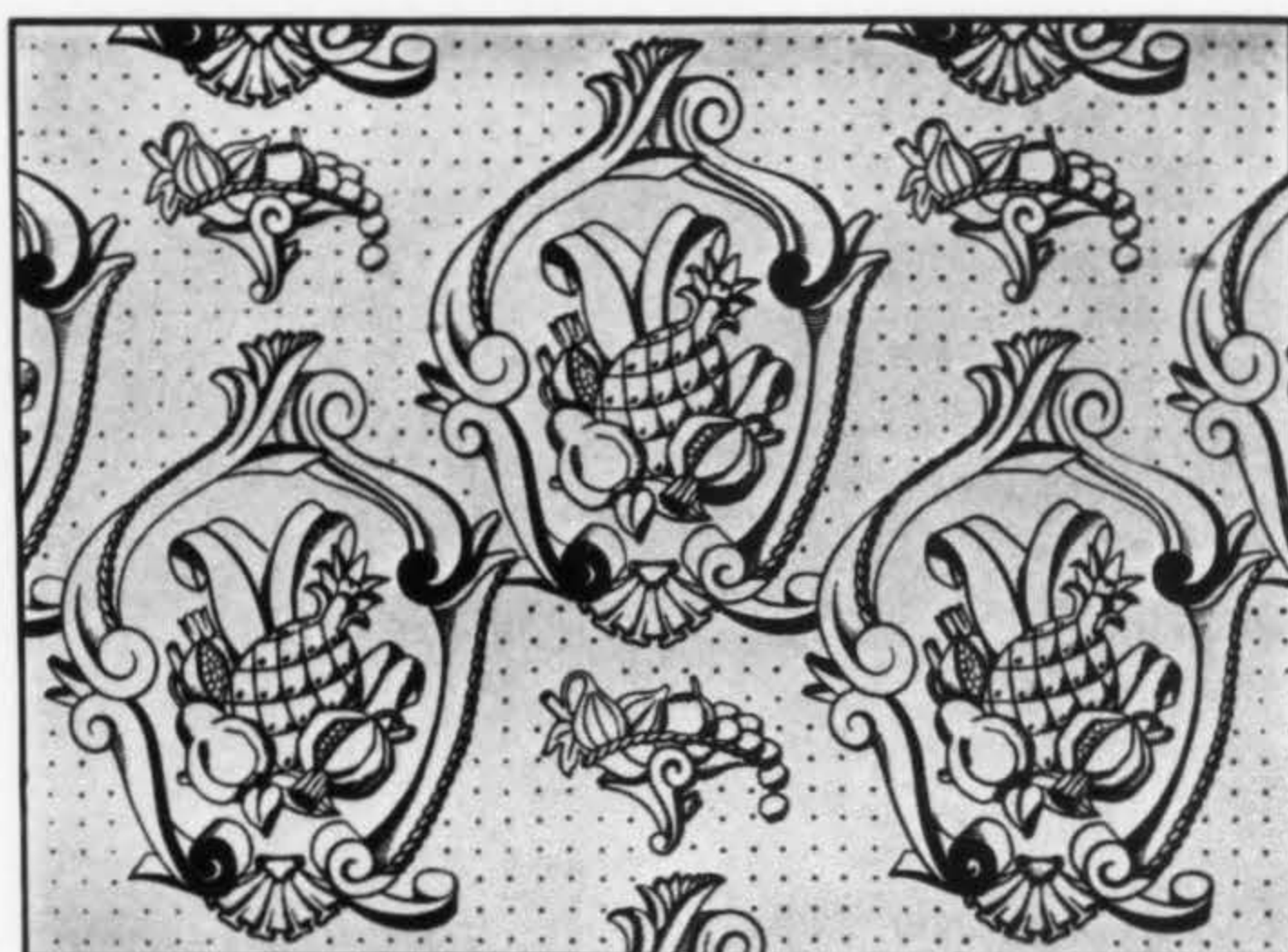
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"Baroque", designed by a California artist and printed in California—for Californians. Forrest Randall created this pattern which while stylized is quite provincial, the polka dots taking the formality out of the baroque design. Printed on a white linen background it can be ordered in any color the decorator desires but is effectively charming in chartreuse, tobacco brown, turquoise, red and cobalt blue. From McKay, Davis & McLane, Inc., of Los Angeles.

## MATERIAL ROMANCE

By EDITH MARSHUTZ

CALIFORNIA is coming into its own in the field of decoration. A little over a decade ago, comparatively few decorators practiced their art on the Pacific Coast. Now the scene has changed. A revival of interest in the decoration of the California home has grown progressively during these years of the 1930's, with far reaching results. One of the most satisfactory of these has been the education of American textile mills to produce colors and fabrics to fill the new demand. Our American mills are now successfully weaving materials whose color and texture compare well with those imported from European looms.

We were first impressed with the vast array of modern fabrics. The vogue for modern homes has naturally inspired modern materials for draperies and furniture. Rough textured, informal weaves are the most popular. Many are reversible and their appearance interests equally on either side. One which caught our eye looked very much like grandmother's rag rugs and, surprisingly, the weft was made of a strip of jersey-like material, just like grandmother was wont to use. Soft halftones: blues, greens, tans, reds, blend with modern color schemes. Another was said to be woven of weft made from the salvages of materials gathered from many mills and dyed into lovely pastel shades. Self patterned fabrics came in luscious tones of lime, lacquer red, turquoise, tans, blue-greens, dusty pinks, dubonnet. A merry printed chenille, heavy enough to be hung unlined, carried a pattern of yellow and red roses and green leaves, on an off-white background. Plain chenilles of the same texture were available to blend with the various tones.

Most of these materials are inexpensive, and many are woven of rayon. There is an enormous choice in both color, texture and design. Some resemble serges, and except for their thickness, would look attractive made into clothes. Some looked like satin damask and we found them to be mercerized cotton, many in provincial colors and patterns.

One of the loveliest of the more formal brocades came in soft half-tones in an antique French design, and sold for around thirty-five dollars per yard. Another, less expensive, called angelskin damask, flaunted a marvelous chrysanthemum pattern, great globules of frosted lime. Chinese Chippendale, classical, Georgian . . . these patterns woven in exquisite satin brocades evoked visions of beautiful formal drawing rooms. A faille broché boasted quaint little designs in the Chinese tradition, which were woven into the fabric on a hand swivel loom. These beauties retailed from \$30 to \$50 per yard.

For those still loyal to toile, tables of toile patterns in soft, subdued colors, and also in everglaze chintz offer a nice selection. These are American made, now, and attractive, although the designs are not as varied as the French. A new and lovely cotton is Pearlglow, a sateen, printed by a new process which insures permanent color, and an amazing sheen and crispness. The designs are so beautifully colored that they could almost be called musical.

Stripes are very important, and are found in prints, in woven mercerized and rayon, in awning striped cotton, in all colors and widths, and some few in silk for more formal pieces. Quilting is found on silks, satins, velvets and chintzes. Those who have always loved velvet will be happy to know that it has returned to favor.

One of the highlights of our tour was the sight of a table of beautifully printed cottons and linens, which, though woven elsewhere, are blocked by hand in our neighboring Hermosa Beach. The price is unbelievably small when one realizes the amount of hand labor involved in imprinting each separate color. Yes, California is becoming both color conscious and style conscious.



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# ANTIQUES

## HAS ANYBODY SEEN MY CHAIRS?

By ISABEL CURRIE LANE

THEY disappeared almost thirty years ago—last heard of, they were sitting side by side, in the rain, in front of a second-hand store in St. Louis. Their lovely Cordova leather was cracked and hanging in shreds, their hand-made brass turrets were missing and only a few nail heads held the scraps of leather to the seats. However, their frames of dark, heavy Spanish mahogany, disdaining their surroundings, stood proudly, as they had stood for over a century.

Perhaps they were remembering their youth, in the far away Asturias, when they stood in all their fresh new beauty, at the head and foot of a magnificent table, with twenty side chairs, each as lovely as they, in stately array. Their feet, which strangely enough, are not the regular hoof-like Spanish foot, sank into a glowing carpet, on the walls above them were portraits by Goya and the gleam of many candles reflected from their shiny nail heads.

They had been a princely gift to Don Enrique Torroloa and his beautiful young wife Doña Isabella. Made from the fine mahogany brought from the new estates across the seas, they were copied from a very old oak chair in the family castle of Almo del Rio—oak so old it was almost black and its leather cover so worn it crumbled to the touch.

These new chairs were to take a place in the life of a Spanish grandee. What opulence and beauty they were to witness. Women in brocades heavy with gold and silver, threaded with jewels, handsome dashing men, solemn-eyed, beautiful children, dignitaries of the Church, weddings, christenings, funerals, tears and laughter—a pageant of romance and beauty. Like the amber wine of Spain, the chairs mellowed with the years.

Sons and daughters, grandsons and granddaughters of old Don Enrique lived to inherit the grand old estate. Then came wars with the French in 1808, with resultant destruction of property and reduction of income, causing a disintegration of the family fortunes. One grandson married the eldest daughter of the French de Sevi family and in the crates of Spanish furniture shipped to his Villa outside of Paris were the two armchairs with eight of the side chairs. Very little is known of his life in France but he evidently lived to a ripe old age and apparently left no heirs who were interested in preserving the furniture of his ancestors, since in 1868 all the furnishings of his Villa were offered for sale at the auction rooms of Paris.

In America the Civil war was over and the period of reconstruction was on. Fortunes were being made and great changes were taking place. On the banks of the Mississippi River stood one of the finest houses in America. It had been built by slave labor about twenty years before the war. Huge blocks of white limestone had been quarried on the estate and carefully and skilfully assembled until a stately and perfect example of Italian architecture arose on the high bluffs overlooking the grand old river. The Virginia planter whose vision had created the estate had passed on, the family fortunes had dwindled and the estate had now become the property of new owners who were piling up a fortune from a brand of hams and bacons later to become famous.

The new home was their latest plaything and they made frequent trips to Europe for handsome furnishings and beautiful textiles, paintings and various articles of elegance and luxury to enhance its magnificence. The Chairs found a new setting in the stately dining room of Selken-on-the-Mississippi.

Many St. Louisans remember the brilliant entertainment offered distinguished guests from all over the world, during the following years at Selken. Southern hospitality at its best. Famous recipes from New Orleans and the old mansions of Virginia graced the tables. Heavy English silver, double damask linen like satin and old Bloor Derby, Waterford crystals and flowers and choice fruits from the greenhouses on the estate made the dining room of Selken a noteworthy one in the annals of entertaining.

Then the beautiful bubble burst—a general financial panic caused the fortune of the new owners to crash. The estate was offered for sale; the beautiful furnishings were auctioned. Purchasers came from all the surrounding country, anxious to own something that had once been a part of Selken.

Some years later, at a dinner party in St. Louis, conversation turned to famous hostesses of earlier days. The dinners of Selken were spoken of as several guests had attended them. One of the men turned to his dinner partner and told her and he had recently seen the two armchairs from the Spanish dining room set at Selken, in a second-hand store on Market street. The woman to whom he spoke was an old St. Louisan and a descendant of the man who built Selken. She had been a guest there many times and recalled the chairs perfectly.

When she mentioned this conversation the following day, we decided to go in search of the chairs. To our great disappointment they had been sold a few days prior to our visit, and there seemed to be no clue as to the purchaser. We spent the next few days following up all possible leads and were rewarded by finding four of the side chairs, which we immediately purchased. During the following two years we found the other four side chairs. I have been searching for the two armchairs ever since and have come to think of them as "my" chairs.

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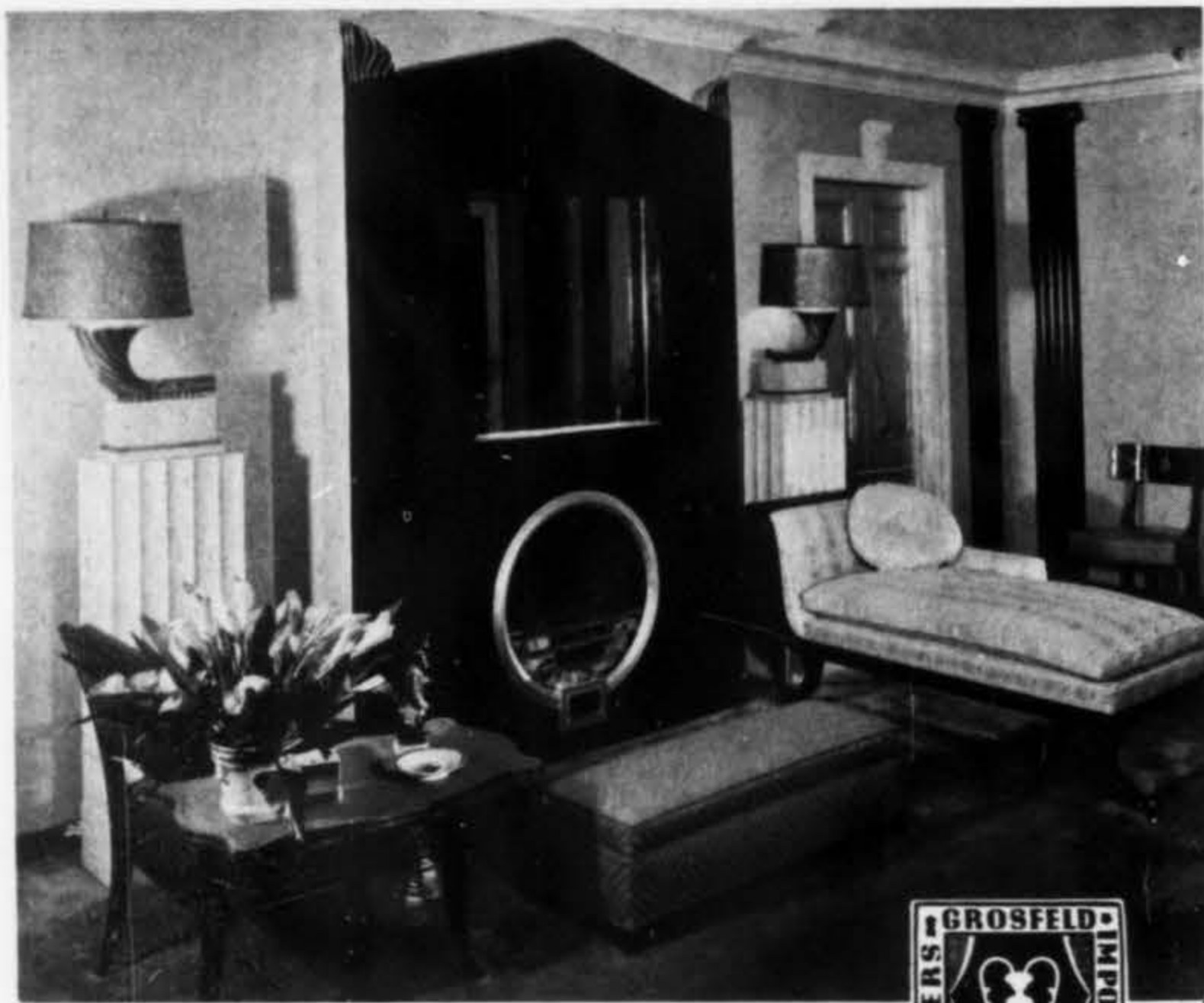
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## AIR WAVES

By MARTEN E. LAMONT

### Purely Personal Opinions

**T**HE monotonous similarity of the Manhattan Merry-Go-Round programs is enhanced due to their following the Don Ameche show. It's a vacuum spot trailing one of the most spontaneously humorous and quick moving shows on the air.

Why are week-day radio hours so cluttered up with sickly sentimental and saccharinely sweet dramas? Is the existence of the "average American housewife" so drab that she must find vicarious romance and emotional outlet by listening to continuity written by tongue-in-the-cheek hack writers?

Although our love of change and novelty may revolt, there's no denying that Amos 'n Andy offer more thought than virtually any other program on the air. Their sly caricatures of every-day people, their knowledge of psychological reactions of types, and their delineation of daily pathos and humor show them past masters of the same pointed humor that Will Rogers had.

The anything-for-a-new-idea attitude of sponsors and their advertising agencies results in some surprisingly obnoxious presentations.

The sly reference to an advertiser's product is even worse than a straightforward announcement. This business of "ha-ha, I was only fooling but wasn't that a cute way of telling you about our product?" is slightly sickening. Painless promotional propaganda!

Incidentally, considering that you are probably a well-trained robot in answering the present tidal waves of questionnaires, see if you can answer these without stopping:

What does Amos 'n Andy advertise now?

What was the next to the last product that Burns and Allen advertised?

Who sponsors them now?

Which symphony is with Standard Oil? Which with Ford?

Who sponsors "Hawthorne House"? Professor Puzzlewit? Irene Rich?

If you can answer these offhand, you are a good radio fan and the very tither and tather of all radio lather.

What may appear as a very confusing color chart on NBC is an all important program control medium. A network often has two sponsors clamoring for the same time. The only way this can be arranged is to shoot one program onto a chain of radio stations which they call the blue network, while the other goes over the red network.

### New Met Potentials

**T**HE Metropolitan Auditions of the Air will be broadcast for the fourth season over the NBC blue network, under the sponsorship of the Sherwin-Williams Company, beginning Sunday, October 9, from 5:00 to 5:30 p.m. Wilfred Pelletier, conductor of the Metropolitan Opera as well as the broadcast, has auditioned over 2250 young men and women since 1935. John Carter is one of their finds. The program is to be commended for presenting true artists during this whirl of jitterbugdom.

### Television

**A** NEW use for television was found at the experimental laboratories in Radio City, New York, when a deaf mute appeared before the transmitter and carried on a silent conversation with a friend stationed at the other end of town.

### Boy Genius

**"M**ERCURY Theater on the Air" will continue through the winter months under the guiding hand of Orson Welles. Ever since he bluffed his way into major parts with the "Abbey Players" during an early trip to Ireland, his brilliance has been steadily rising. Only twenty-three years old, he already outshines, as an actor and play producer, practically everyone on Broadway.

(Continued on Page 12)





## AN ARCHITECTURAL PROBLEM IN STAGE SETTING

By NIKOLAI REMISOFF

WHEN Max Reinhardt first started to talk with me about the production of *Faust*, we went to the Pilgrimage Theater in Hollywood and found a stage only forty feet wide with many different levels. Our problem was to present an old Bavarian town, but on such a small stage it was quite difficult from the scenic point of view. After a few preliminary sketches, I decided to use the two surrounding hillsides and to build instead of one, three stages. In this manner the audience would become not only spectators but a definite part of the *Faust* town, since they would be seated within the stages.

I had to create a convincing reality by building the houses, church, tavern, et cetera, in proportion to the size of the human figure in spite of the limited space, for the human figure was in great danger of dominating the sets. But by building tall narrow structures I achieved a proportionate harmony. And, in spite of the necessity of erecting buildings only eight feet wide on the hillsides, I created a convincing old German town of the sixteenth century by means of similar tall narrow buildings.

Another important factor in this set is the *Faust* Study. This is a round tower which connects with the church by means of a corridor built on an angle. A problem for the scenic artist in designing this tower was to provide a stage for the actor in a very important scene in the play and at the same time not deviate from the correct architectural construction. This I believe was successfully solved. No one in the audience ever feels that this was "staged." Always they have the feeling that they are peeping into the private life of *Faust* in his study, not watching an actor deliberately perform for them. This same effect was created in the building next to the corridor—the vestibule of the church. A tall arch rises majestically above the human figures, creating a background for the Evil Spirit which suddenly appears from behind tall Gothic columns like the smoke of incense from the church, a real achievement for the director of a play.

Here I would like to say a word about the roofs which play such an important part in all German towns and in this play particularly. All the roofs are done in *papier mâché* to resemble the hand-moulded clay technique of the sixteenth century. The irregularity of these sculptured roofs creates the effect of aged, moss-covered timbers. Even the stones of the church, the streets, the ramps are made of *papier mâché*. The windows are of specially made bulls' eye glass, and all the doors and windows are designed as practically as those in one's own home for the facility of the actor, with real floors in the rooms and on the balconies.

Backstage I erected a large building immediately back of the *Faust* tower, which became known as the "musicians' building."

(Continued on Page 12)

## BARKER BROS.' *Fall Home Show*

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

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

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

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

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AN ARCHITECTURAL PROBLEM  
IN STAGE SETTING

(Continued from Page 11)

There we accommodated seventy singers and musicians—a sound-proof room with the sound operator stationed above. This room had to be sound-proof as it was necessary to project the voices and music from various quarters by means of amplifiers during different scenes in the play, and still for practical purposes, keep them in one place. For example, the Voice of God which we hear from a hilltop, the voices of the choir from the church, and all other musical effects come from the musicians' building.

All the exits and entrances of the actors are scattered across the three stages and joined by cross-ways through the streets of the town, all leading to a concrete passage under the stage.

Lighting effects were controlled from a specially constructed booth built above the rear of the audience and consisting of various sizes of spots and floods that start with a pin-point spot and go to 2000 watt floods that cover all the hillsides. For other lighting effects, such as the lightning that takes Mephisto and Faust off-stage in the tavern scene powerful flash lights were set on the roofs and on the hillsides.

Mechanical effects used in the tower consist of an elevator which raises the entire floor of the Faust study by means of a hydraulic lift. Besides this, in the same study, we have a smaller elevator which operates by a counter-weight and gently and gradually lifts Mephisto in his various scenes with Faust. The mist effect in the scene of Faust and the maidens is created by vaporizing oil pumped through an air-gun, which we forced through various pipes built under the Faust Study. Props on the set consisting mostly of thick chairs in the tavern, and a table, chair, and so forth in the Faust Study were from the Warner Brothers Studio—all authentically antique.

In conclusion this was one of the most interesting scenic problems in my entire career. For years I dreamed of creating a setting for *Faust* and above all for the man who introduced *Faust* to the modern public—Max Reinhardt. My pleasant association with him, the pleasure of creating a set that met with his enthusiasm and cooperation is one of my dreams come true.

AIR WAVES

(Continued from Page 10)

Getting on the Air

IF someone you know is interested in radio, don't let them think that they can go directly from radio school on the air. Nothing means less to a broadcasting station than the fact that an applicant has had lessons in radio expression. There are several bad situations in existence today. In the first place there is an overdose of experienced actors hanging around the studios continuously, out of which producers pick their favorites and the ones they know best. To break through that clique requires miracles of endurance and good luck. As for general auditions, they are for the most part merely stalls on the part of radio chains to keep the public from thinking that they are "closed shop".

If they do manage to get an audition for a program producer, tell them emphatically to come prepared. Producers are busy people and can't be bothered with making suggestions.

When standing before the mike, stand straight and still—it will hide that trembling in the knees.

Be sure that it is a visual scene. In other words a scene involving action. Also be sure of the ability to do group work, which is a much harder accomplishment than working a monologue.

See that deep breaths are taken to calm the nerves, for nervousness heightens the voice almost to a squeak at times.

Scripts should not be longer than one minute.

And finally, all would-be radiators must get experience either on stage or local independent stations before trying the networks.

It's a terribly crowded field, but you can't keep a good man from trying.



# AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

## CHRISTMAS VERSE

ALTHOUGH Christmas shopping, on a comprehensive scale, does not get well under way until after Thanksgiving, the purchase of greeting cards may start anywhere from the Fourth of July onward.

Greeting verses are a branch of American literature—their sentiments reflect the inherent cheer and goodwill of Americans. But because the Christmas cards are placed on the market at an early date, it is necessary for the verse writers to think about them somewhere about St. Patrick's Day. The mechanics of printing and merchandising tend to rush the Muse.

Those critical shoppers who lament the phraseology on some of the Christmas cards forget that the verses have to be produced sheerly out of imagination—perhaps to the noise of Fourth of July firecrackers.

What the greeting card manufacturers should rather do is to suggest that their staff of poets pilfer a few sentiments from other writers who could speak of Christmas with eloquent language because they actually sat down and penned the lines with the inspiration of a child writing to Santa Claus or beside the glowing lights of a Christmas tree.

Literature is filled with references to the season, and although the greeting card writers may decline from poets into dusty researchers, the general public would doubtless welcome more Christmas quotations from books, which though not always superior do have the virtue of more genuine emotion. This from Sir Walter Scott's "Marmion" is not especially better than the average Christmas rhyme, but it is inevitably more sincere—

"Heap on more wood!—the wind is chill:  
But let it whistle as it will  
We'll keep our Christmas merry still."

A credulous child or grownup could be sent a greeting taken from the often printed editorial of the New York Sun on September 21, 1897. Titled "Is There a Santa Claus?" it was a response to a letter from a small girl on the eternal query. "Nobody sees Santa Claus," the editor confessed, "but that is no sign that there is no Santa Claus. The most real things in the world are those which neither children nor men can see."

Another prose greeting which could well be borrowed was written by Charles Dickens to a friend in 1846—"Many merry Christmases, friendships, great accumulation of cheerful recollections, affection on earth, and Heaven at last for all of us." It was Tiny Tim grown up, saying "God bless us, every one."

## MAYBE THE WIND IS GOD WHISTLING FOR HIS DOG

ALTHOUGH Dickens wished for "Heaven for all of us," it is not reported that he meant all the busy creatures which people the earth—mice and men, dogs and cats, horses, and the children's pet turtles in the backyard.

Christianity is based this much on the conceit of man—that he reserves Heaven exclusively for himself. The Mohammedan, on the contrary, believes that at least ten animals have been okayed by St. Peter. They are the dog Kratim of the Seven Sleepers of Ephesus, Al Borak—Mahomet's mule, Noah's dove, the ox of Moses, Balaam's donkey, the camel of the prophet Saleh, the lapwing of Balkis, the ram caught by Abraham and sacrificed instead of Isaac, Solomon's ant and Jonah's whale.

Yet surely Heaven must be filled with other animals that have been beloved by human beings. The soul of the faithful dog that starved by the grave of its master must certainly have joined its mortal idol somewhere.

Then, too, there are those animals which actually traveled with their owners into some land beyond the vision of men. There was Ichabod Crane's Gunpowder. Pursued by the "Hessian Horseman," Gunpowder hurriedly toted away Ichabod, who was never seen thereafter. But Gunpowder was found—"soberly cropping the grass at his master's gate." That, said Washington Irving, was at Sleepy Hollow. Still you may venture to guess that even today he is "cropping the grass at his master's gate," where possibly the grass is always green.

## 'ORSES FROM 'ISTORY

AS THE racing season again approaches, one is reminded of a line from "David Copperfield" which is forever applicable to racing fans—" 'Orses and dogs is some men's fancy. They're wittles and drink to me." Or a patient listener to such a fan may recall from "The Merchant of Venice"—"He doth nothing but talk of his horse."

Owners seeking names for their steeds could, it seems, find in literature more suitable ones than are now printed on race track schedules. "Spumador," the name of King Arthur's horse, was more patterned for a racing animal. It meant "the foaming one." The name of Robert Burns' horse was Jenny Geddes, Oliver Goldsmith's was Fiddleback, and Bucephalus was the famous charger owned by Alexander the Great.

Before the rise of the large American city many people owned horses. Abraham Lincoln kept one in the backyard—named "Old Buck"—at Springfield. Horseback riding is

becoming less practiced and unfortunately, for, as Oliver Wendell Holmes observed—"Saddle leather is in some respects even preferable to sole leather . . . One's hepar, or in vulgar language, liver . . . goes up and down like the dasher of a churn in the midst of the other vital arrangements, at every step of a trotting horse. The brains are also shaken up like coppers in a money box."

## LOST LETTERS

RECENTLY *Liberty* magazine printed what the editors and scholars are quite certain is one of Edgar Allan Poe's lost short stories. It was found in a contemporary Philadelphia magazine, was titled "The Spectacles," and was written above the name Charles Lorraine. If it is not a Poe story, the coincidence of style and evidence is striking enough. The entire account of the search, the discovery and the proof was printed by *Liberty* on September 24.

The discovery leads to speculation on how many manuscripts were lost or casually thrown away by now famous literary people. No doubt there are some Shakespearean plays which were never seen by anyone but Shakespeare, written and discarded—not satisfactory to himself. The housemaid at some London inn may have found one among the papers of the wastebasket, been arrested by its essentially unique quality, and put it away in a bureau drawer. What later became of it no one could know. The same has been true of other creative works. How much music has changed to silent smoke?

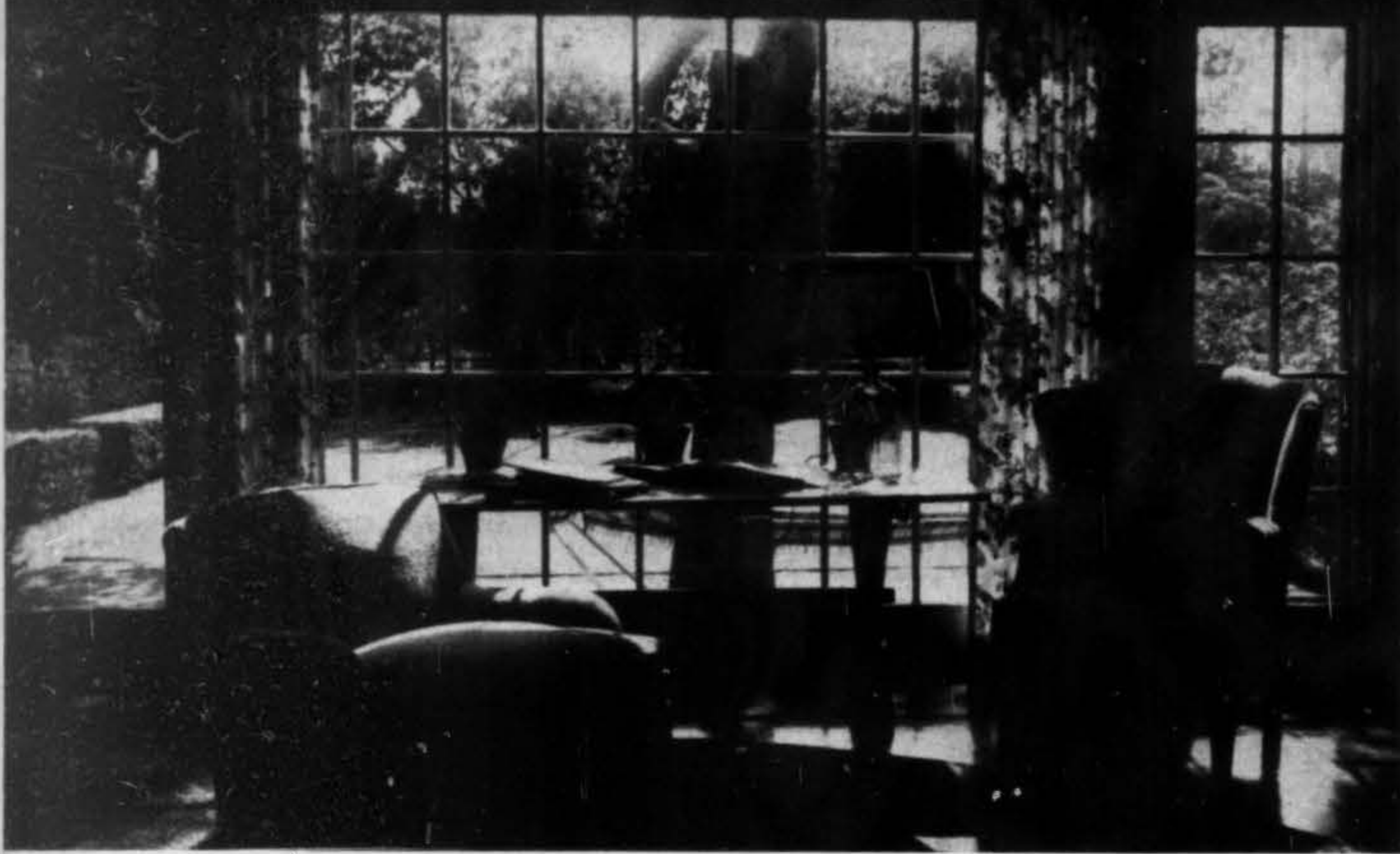
Artists seem seldom to be conscious of which is their best effort—they are not good judges. Some particular circumstances or taste may cause their partiality toward one of their creations which is the least meritorious or immortal. At any rate, they seem less able than any contemporary to evaluate their own work with accuracy.

Lincoln placed the Second Inaugural above the Gettysburg Address, regarding expectation of any permanent remembrance. He thought the Gettysburg Address a writing of secondary consequence.

Just how Shakespeare rated all the work he did is as much a mystery as the man himself. It seems, however, that he did not consider them nearly as great as they are now regarded. He made no move to assure the playing of them after he left the stage.

Someone could compile a very readable anthology of the favorite children of writers through history—poems, essays and brief stories. They may not be the greatest but they are apt to be the most autobiographically valuable.





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Architect

HAROLD W. GRIEVE, A.I.D.  
Interior Decorator

Photographs by John Swope



## BRINGING THE DECORATOR INTO THE HOUSE

By DOUGLAS HONNOLD  
Architect



IT HAS long been my belief that an architect who is about to design a house might well spend a week-end with his prospective clients. This might be a pleasure and it might not. But the virtue of this adventure would lie in an informal series of conferences in which the architect could study the needs, tastes, desires and allergies at first hand. He could see how the clients entertain, or don't entertain; the uses to which they put the details and conveniences of living.

At this time there would be a discussion as to the style of the house. There seems to be something sacred about naming the "style", whether it shall be Georgian, French Provincial, or "modified" something or other. It must have a name. Perhaps it is because they want to be able to tell their friends what style it is. Wouldn't it be better if it could simply be a house, a well designed house of our own generation? Surely it could carry on the traditions that are natural to us, that we have inherited, without having a fancy name that is not natural to us.

At this time, too, out would come the scrap-book, clippings, and couldn't we work in this bay window someplace. We would be called upon to understand a great deal and be very kind throughout. The interior decorator should be invited to this week-end. His function, as his title implies, is the logical continuation of the architecture. He, too, could study the requirements and tastes of the clients. He could see the major pieces of furniture that are to be used in the new house. There could be interesting conversations, and an amiable, friendly, and workmanlike relation immediately established.

Then it would be time to go to work. The requirements learned, the possibilities of the property determined, study would start on the plan. The decorator could tend to his other jobs. The architect has gone to work. The

preliminary plan is established, with its solution of requirements, orientation, relation to surroundings, and so forth. Now back comes the decorator. It is a little early yet for him to bring in lurid tales of inner spring mattresses, but it is the proper time for him to look well into the matter of wall spaces, ceiling heights, etc., and not wait until the two-by-sixes are firmly knit in place and then start screaming that these things will never do. And it is the proper time for him to consider what major pieces are to be used while the various rooms are in the process of creation.

All right. Working drawings are started. Now back again comes the decorator. This time it is desirable to know such things as location of curtain pockets and a host of similar details. At this time should be known the size and character of the existing and contemplated major pieces that are to go into the job. From these, the decorator can give the architect assistance in the scale and detail of his respective rooms. As the drawings progress and interior studies are made by the architect, collaboration between architect and decorator is highly important. They should mutually understand the problem, have consideration for each other and have one goal in mind—the house.

It is discouraging and sometimes fatal for a good architect to be obliged to work with an unsympathetic or incompetent decorator, and it is equally disconcerting for a good decorator to try to make something out of a poorly designed and executed house. This might be the time, also, to mention that the client himself has a great deal of weight in determining the success of the job. This does not mean that he must roll over and take it, but he must not impose too many impossible requests, nor must he dictate color, pattern, etc., from small samples when he is not trained to see what would be their effect as a whole. It

takes a good client to make a job, as well as a good architect and decorator. Neither should the architect and decorator create a beautiful cameo-like design, perfect in every way except that it does not fit the client.

We are assuming, of course, that we are striving to consummate a house that the client has asked for originally or has subsequently educated himself to want. This is to be accomplished by the architect through continuous study of his work, and the decorator's genius in continuing this work. The decorator should certainly be consulted early enough in the job to understand the spirit of the house. We are also assuming that the decorator has had adequate training, has intelligent taste and an understanding of the problem and is not a person who has saved a few magazines and suddenly calls himself a decorator. It is most important for him to be able to read drawings and to know from a full size detail that the cornice, for instance, is in scale with what he is doing in the room, and not say after the installation "That's not what I meant at all". This has happened. It is exasperating to the architect and is expensive to the client.

Probably the most important thing in this work that the architect and decorator are doing together is scale. Doubly blessed is the architect who has the fortune to work with a decorator who has a sense of scale; of pattern, of detail, of the room itself, so that it may look its size. An inexpensively done room may be a joy and a pleasure to the eye if its major elements are in proper relation to the room and to each other. A great many fabrics made these days are from designs that actually existed in the 18th and 19th centuries. They were designed for palaces and chateaux—large rooms. Yet there are persons who will not hesitate to use them in a room fifteen feet

(Continued on Page 33)

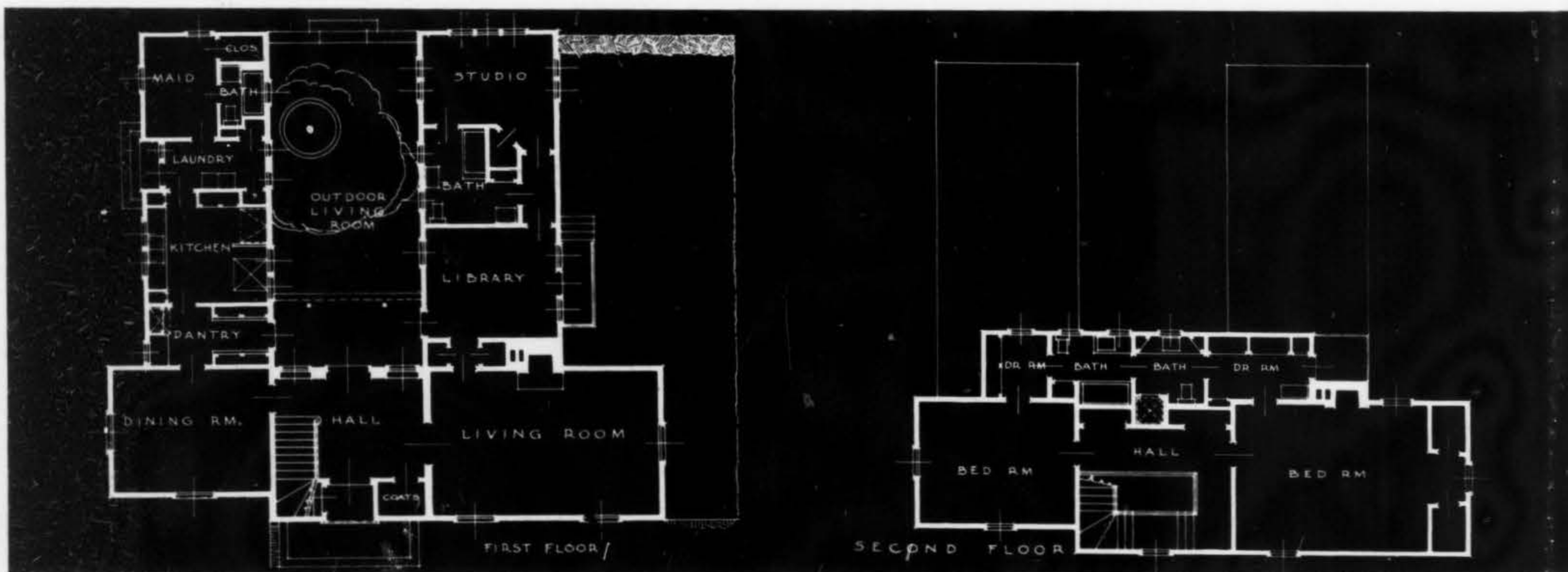




Photographs by George Haight

THE RESIDENCE OF  
MR. AND MRS. HAROLD P. ULLMAN  
in Beverly Hills, California

RALPH C. FLEWELLING, ARCHITECT







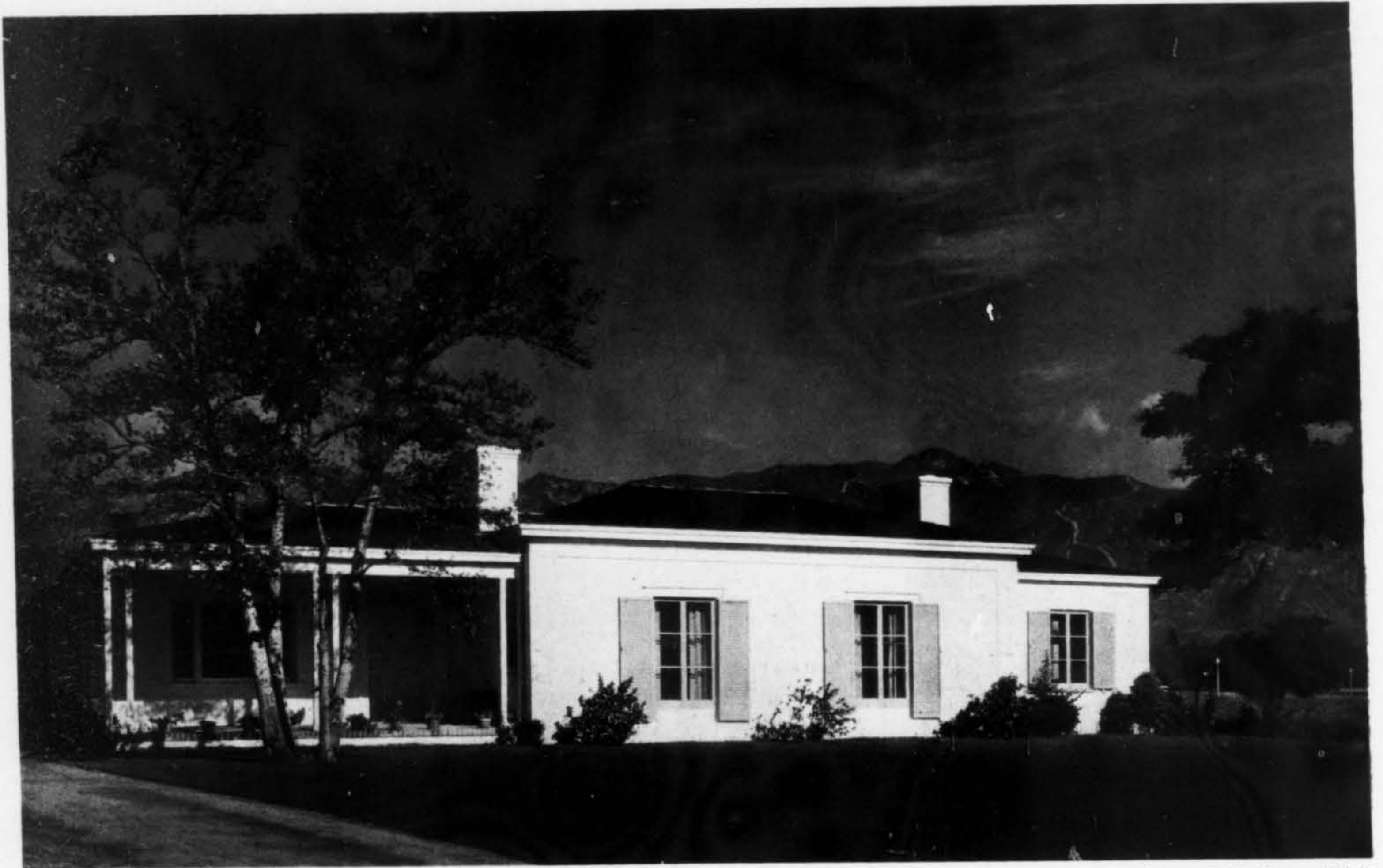
A house with the dignity of Georgian style architecture, yet executed with modern geometric simplicity. The clean curves of the dormer windows follow that of the front door. Slender green shutters contrast against white walls. The house received an Honor Award by the Southern California Chapter of the American Institute of Architects.

The library finished in knotty pine is comfortably informal. Recessed bookshelves and bright colored modern watercolors line the walls. A door flanked by windows leads onto the terrace. The Colonial fireplace of the livingroom, simple yet not austere, is faced with green marble. The furnishing is composed of authentic reproductions of Colonial pieces. The wallpaper of a subdued rose pattern blends with the gray carpeting.

The master bedroom reinstates the use of dormer windows as a decorative as well as architectural feature. A small fireplace makes the room livable as well as dormitable. Again the furniture is Colonial, with a cobbler's bench converted into a low table standing before the fireplace. The wallpaper is blue with silver cross linings, and the carpet light blue with a deep blue rug in front of the fireplace. A small recessed bookshelf contains light reading for light sleepers.







Photographs by George Haight



THE RESIDENCE OF  
MR. AND MRS. HAROLD S. PARSONS  
in San Marino, California

PALMER SABIN, ARCHITECT  
RALPH CORNELL, LANDSCAPE ARCHITECT





Of California Colonial design the walls are eggshell white with white trim, sash, doors, and blinds of straw yellow. The vertical boarding under patio porches is light cream. The patio and front porch are paved with salmon colored brick. The roof is of shakes left natural.

The exterior walls are a smooth sand finish. Inside, the living room and dining room are paneled with white pine. The library is finished with Utah pine stained.

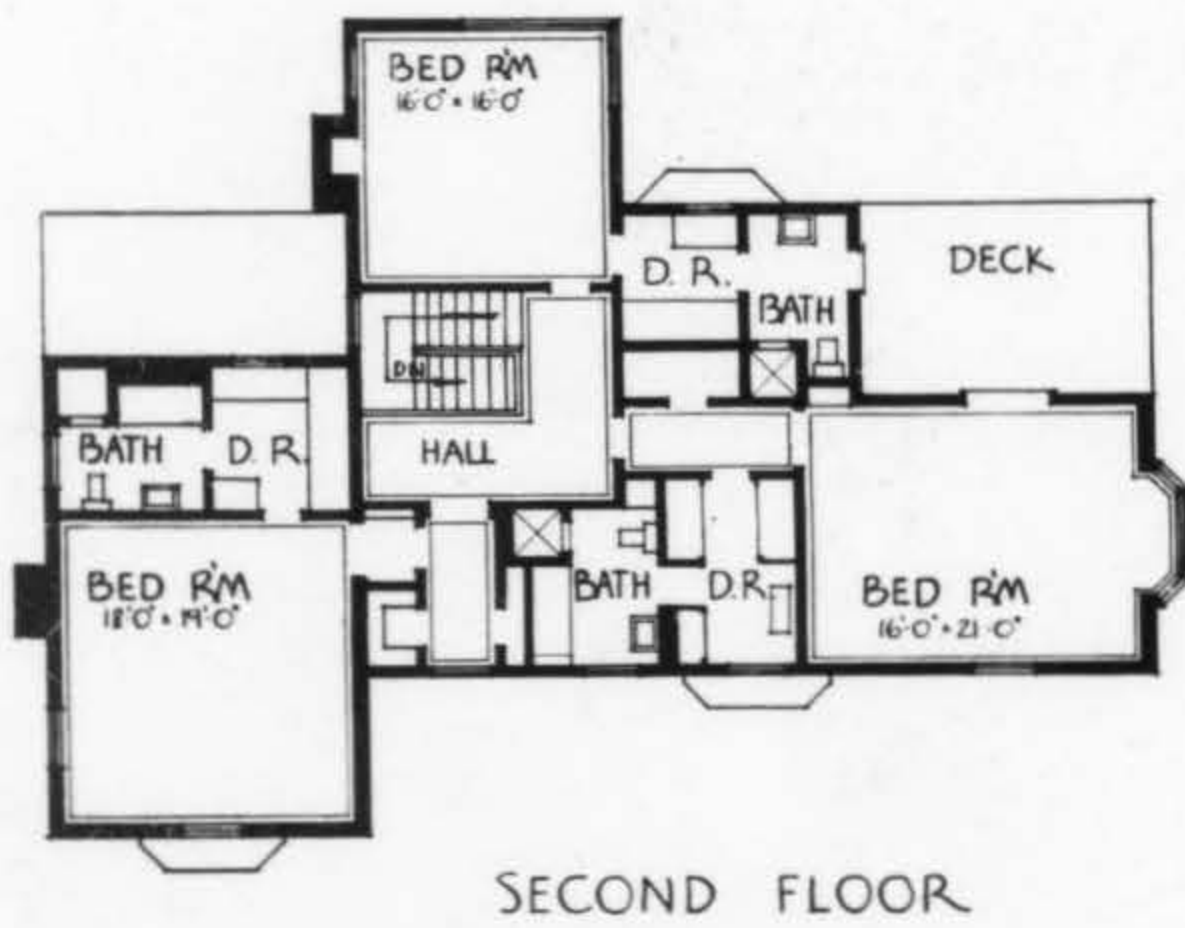
It is a charming, simple house admirably suited to comfortable living in California with its covered porch, its paved patio and luxurious expanse of lawn. No wonder then that it received Honorable Mention in the 1936 House Beautiful contest and an Honor Award in 1937 from the Southern California Chapter of the American Institute of Architects.







Photographs by Mott Studios



SECOND FLOOR



FIRST FLOOR

THE RESIDENCE OF  
MR. GEORGE M. MILLER  
in Hollywood, California

MARSHALL P. WILKINSON,  
ARCHITECT





A pleasant house that presents a dignified facade to the street and opens in hospitable informality upon the gardens in the rear. The entrance is quite sophisticated in keeping with this dignity. Brick walls painted an off-white have an interesting texture and with white trim look clean and refreshing.

A spacious entry hall opens into the living room where off-white walls form an unobtrusive background for the burgundy carpet and deep blue velvet love seats, while a wine and tan satin striped sofa gives life to the room. Tables, mirrors, and lamps are all English antiques.

The wine colored carpet extends on through the hall into the paneled dining room. The Sheraton table and Chippendale ladder back chairs in blue and gold velvet stripes are softly colorful against the ivory finished walls.

The library is a harmony of browns. Waxed English deal forms the paneling and hand-carved mantelpiece. The fireplace is fronted with brown African marble. Draperies are Sienna-toned hand-blocked linens. The ceiling is salmon colored, while the floor is covered with fine Persian rugs.

French doors in the living room lead onto a brick terrace, furnished with bright colored bamboo furniture. From here there is a view of an inviting lawn and spreading pepper tree.





Photograph by George Haight

THE RESIDENCE OF  
MR. AND MRS. DAVID WALTER  
in Santa Anita Oaks, Arcadia  
MARSTON & MAYBURY, ARCHITECTS



A simplified California farmhouse in the beautiful setting of the old Lucky Baldwin Rancho at the base of the Sierra Madre Mountains. There are many fine old live oaks on the property and it was one of the problems to so design the house to avoid destroying any of the trees, as well as to have them located in the proper relation to the house. The plan resulted in a spacious approach with the private gardens beyond through the covered passage. The house is built on a concrete slab with parquet floors set in hot mastic. Of wood frame construction, the outside walls are of brick, vertical boarding and cement plaster, painted an oyster white with white trim, sash and doors. The roof is of cedar shingles left to weather, the blinds an oak green. With the long, low simple lines of California country houses, and their livable, comfortable layouts, this house received an Honor Award of the Southern California Chapter of the American Institute of Architects.





Photographs by Mott Studios

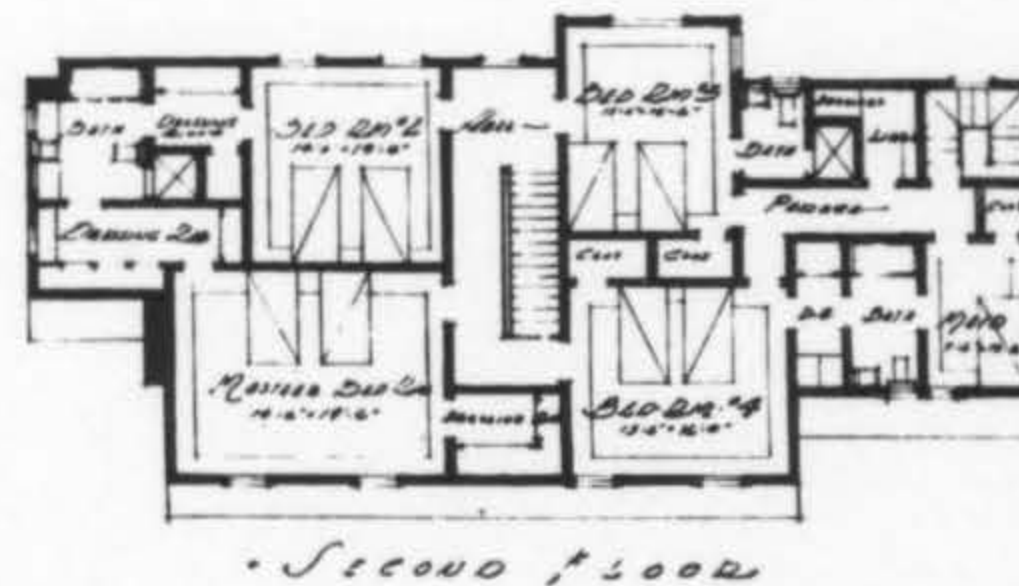
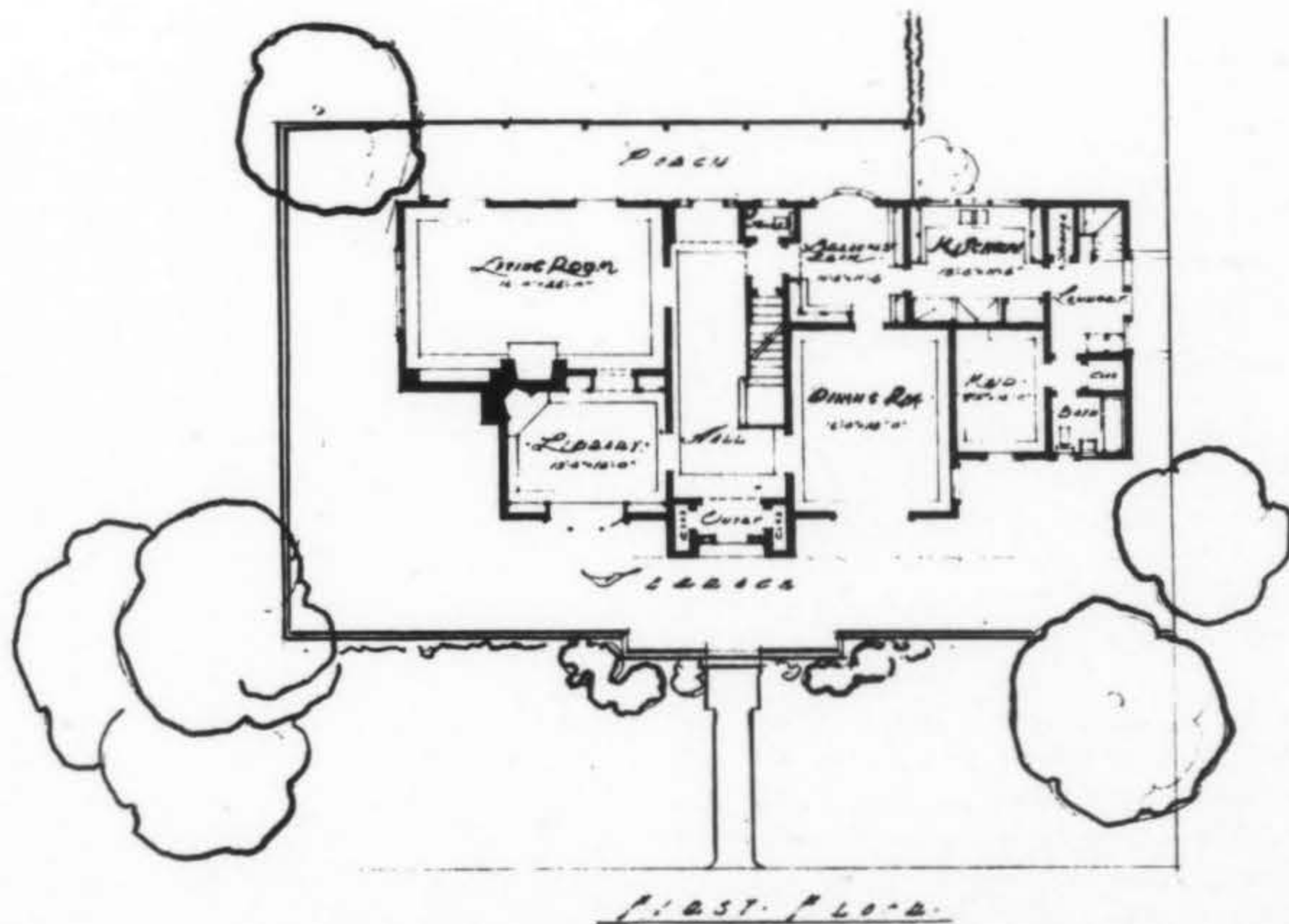
**THE RESIDENCE OF  
MR. AND MRS. ROBERT BURNS**

Westwood Village, California

CHARLES O. MATCHAM, ARCHITECT

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

Although the architectural style of this house is definitely eastern Colonial both in its plan and concept of exterior design, it cannot be refuted that it definitely fits into the picture of its California location. The architect has drawn inspiration for the general massing of the house from the homesteads of New York state, while every detail has its tradition in archeological examples in the Atlantic Coast states. The masonry work, the Colonial drop siding and all exterior trim are painted a light creamy white, relieved by green shutters and a green roof.







The decorating scheme of the first floor has closely followed the harmonious blending of colors used in the houses of Williamsburg. The walls of the reception hall and dining room are covered with papers of Colonial tradition. Those of the living room are painted a chartreuse yellow to harmonize with the predominant colors of the wallpapers. The Colonial furniture is well spaced to give balance to the living room where the wide simply designed fireplace is the center point. Recessed shelves form a niche for choice bric-a-brac and books. An extension of the hand railing along the wall completes the symmetry of the graceful stairway in the reception hall.







The library walls are interestingly finished in a walnut veneer paneling, with all trim to match. The breakfast room and kitchen are finished in chartreuse green, again to harmonize with the color scheme of the nearby rooms.

The bedrooms, dressing rooms and baths are conveniently and simply treated in a traditional manner. By making use of all possible attic areas for closet and storage spaces, the architect has provided a house which in reality is quite large; whereas by the careful study of scale he has produced in the exterior elevations the effect of a much smaller house suitable for the normal corner lot in a suburban community.







## TOWARD ADEQUATE HOUSING

By EDGAR BISSANTZ, A. I. A.

Photographs by Housing Associates

THE photographs reproduced here show dwellings which are typical of thousands of sub-standard habitations in the City and County of Los Angeles; and they typify the inadequate housing available for people of low income throughout the nation. The Real Property Inventory of 64 cities under 750,000 population, in 48 states, covering 2,633,135 dwelling units, which was made public by the Government four years ago, showed that 17% were overcrowded; 60% needed repairs; 40% had no furnaces; 30% had no gas for cooking; 24% had no tubs or showers (many cities reported as high as 58% without such facilities); 17% had no private indoor toilets; and 10% had no electricity. Commenting on 5,000 improved parcels of land sold to the State for delinquent taxes, Mr. Robert H. Parker, Special Agent for the Board of Supervisors, writes, "About 75% or 80% of all the dwellings are located in areas of bad housing and should be demolished because of deterioration, dilapidation, and lack of ventilation and sanitary facilities. It would not be economical to repair these buildings."

The fact, now widely recognized, that poor housing has a direct, causative, deleterious effect upon community health and morality makes doubly regrettable the discovery that inadequate housing is being subsidized with public funds, in the form of rent paid by social and relief agencies. Even worse, the State, having taken possession of tax delinquent property, is now the "landlord" of thousands of slum dwellings.

In providing shelter for relief clients, the authorities pay millions of dollars annually to the owners of slum properties throughout the country, because adequate low rent housing is not available. A recent report of the Los Angeles County Health Department states, "There are hundreds of County Charity relief cases living in quarters paid for by them that are *entirely unfit for human habitation*. These cases present more than a problem. Upon complaints being filed with us, we try to vacate the buildings, but the County is helpless in moving them *because they cannot find other quarters for them at the rental which they are prepared to pay.*"

Californians are prone to think that slums may be found in New York and Chicago, but that nothing deserving the name exists here. There is some justification for that impression, because the occupants of inferior dwellings have easier access to sunshine and air in California than in the metropolitan rookeries of the East—and geraniums hide a multitude of sins. Nevertheless, investigations prove the extent of bad housing in our region to be much worse than has been generally known. A visit to a poor housing district reveals dwellings with earth floors, dark and ill-ventilated rooms; shacks made of odds and ends of all kinds; children and aged people, some of them tubercular,



sleeping in flimsy garages; men and women quartered in empty store buildings divided by temporary partitions; balconies with wire cages in which children must amuse themselves or play dangerously in the streets; tiny apartments crowded together in dingy "courts"; inadequate and primitive sanitary facilities; rear-lot houses fronting on alleys; and, as if to complete the abject picture, an occasional dwelling so dilapidated that it has been abandoned by tenant and owner alike.

The effect of this blight extends into the surrounding districts, so that it is impossible to determine the limit of the injury caused by its existence. "Every poor housing area," states a report of the Los Angeles County Coordinating Councils, "is an area of great population density, while, in almost every case, the population density between such areas drops to very low figures. It is an evident fact that the presence of a slum area not only destroys values within its own boundaries, but acts to radically decrease real estate values and availability in the surrounding territory, so that while slums remain spots of poverty and disease, they are surrounded by practically unsalable and unusable land."

The Captain of a Fire Protection District where poor housing is prevalent reports, "Members of other departments laughingly refer to structural fires in this district as acreage fires, the term generally given to brush and grass fires because of the rapid spread through the tinder-like structures. We seldom respond to an alarm in this area where the fire is confined to its origin. As high as ten of these houses have been totally involved before the arrival of this department at the fire, due to the rapidity of spread." We can imagine the misery caused by such destruction because, for the ill-housed, the loss of their possessions is an almost insurmountable calamity.

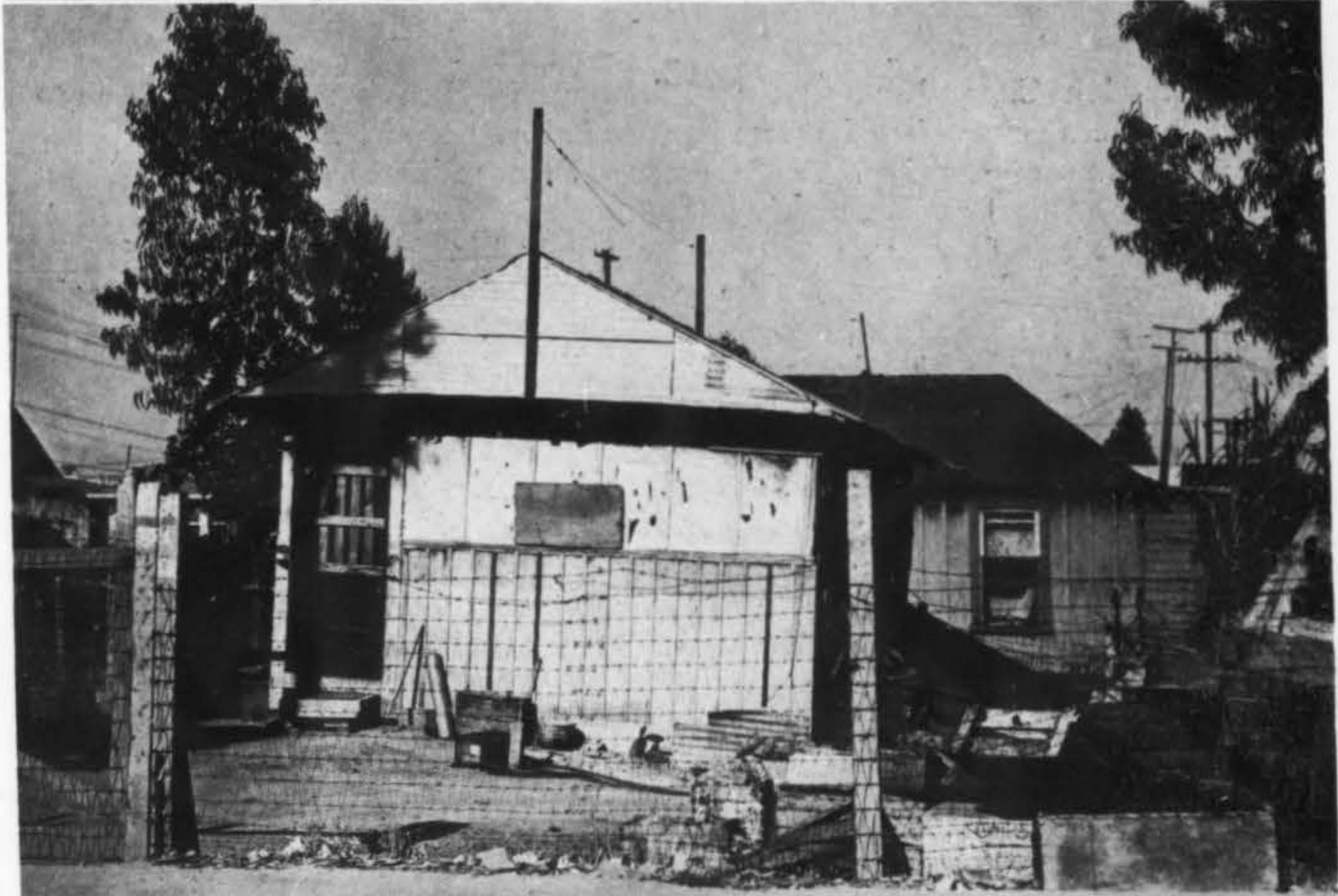
It is a mistake to think of areas of poor housing as "cheap" districts. In the last analysis they are very costly, indeed. Although their occupants pay little rent, they spend a greater *percentage* of their income for rent than any other class, and the community pays a great deal in the form of excess expenditures for law enforcement, fire protection, hospitalization and health services, relief, low taxes and tax delinquency, and the inevitable physical and moral deterioration of its citizens. In other words, slums are maintained at the cost of the people who do *not* live in them.

A great deal of what is known as "social work" is futile, so long as the physical environment is not improved. "Man," says a noted sociologist, "must adjust himself to his environment. If he is to ascend to a higher culture than the physical instrumentalities of such a culture must be an actual part of his environment, and they must be usable by the man himself, and not only by those who have already attained to that higher culture."

In poor housing areas covering 2% of the area of Los Angeles, in which dwell 15% of the city's population, the per capita cost of hospitalization and health services was three times as great as the average for the entire city, for 29% of hospitalization and 33% of free clinic cases originated there. The tuberculosis rate was nearly twice as great as the city average. The fact that in these areas there was an *excess* cost of \$1,089,650 for health services which were undoubtedly required because of unhealthy housing, shows us that "cheap" housing is *not* low cost housing.

The per capita cost of law enforcement in these areas was \$1,892, nearly three times as great as the average cost for the entire city, which was \$686. The *excess* cost of law enforcement was \$1,705,000, yet 21% of all misdemeanors and 37% of all felonies were committed by residents of these areas. The delinquent remains a delinquent much longer under these conditions, and a very much larger percentage of them become repeated offenders and adult criminals.

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## FOOD AND FUNCTIONALISM

By J. GORDON WRIGHT

The last word in market streamlining by Ralphs, champions of the closed-front markets in southern California. Situated in Beverly Hills, it is an excellent example of up-to-date efficiency combined with modern linear grace. Covering an acre, there is space for one hundred parked cars. Stiles O. Clements, architect.

IN 1928 when Clara Bow was the "It" girl . . . when automobile sales were leaping, real estate zooming, and all America preparing for the millennium . . . someone conceived the drive-in food market.

Everyone liked the idea. Investors, first of all, because it cost a lot of money—and they had a lot to spend. Motorists, because it was going to be handy after all that downtown congestion. Independent grocers, because it was the answer to chain store competition. Drive-ins sprang up everywhere. Sombre, nondescript corner markets gave way to architecture of the early missions, or the rambling freedom of the hacienda, some in L-shapes, some in U's, others in half-moon designs.

But impetuous Native Sons soon proved their impracticability. Early shoppers constantly were being hemmed in by later ones; displays were hidden by parked cars. The market experts pondered. Within two years from the advent of the drive-in market, a sharply contrasting style of architecture was under way: the Super market.

The distinguishing feature of this new design is the huge open-front span which ranges from 75 to 100 feet in width without the encumbrance of supporting pillars. Such construction entails approximately a 40-ton cement girder load for a 100-foot opening, and is more expensive than a supported front. But operators have demanded its heightened display facilities, claiming psychological benefits more than outweigh the costs.

Thus with the fundamental plan lending itself to beauty, California architects have vied for the past eight years until a Super market today has many of the earmarks of a modern theater. The latest are employing vitrolite in brilliant hues which catch the sun's rays and dazzle passing motorists into attention. Huge neon-festooned towers, smartly-striped awnings, and varicolored lighting effects for expensive neon signs all have added their bit to

make California's markets the beauty queens of the food world.

Super markets have, and not without their own mercenary motives, elevated the public's standard of food shopping. It has required the collaboration of a good many heads—and all good heads!

First is the investor—the man with the pocketbook. In many cases, he rents the entire building to the grocer, and the grocer, in turn, sub-leases to the butcher, the delicatessen, the produce man, and the various other departments. The grocer, however, may operate his particular department in one or more other markets, as may the produce manager, the baker, butcher et cetera. Thus, we find a curious hybrid of chain and independent operation—all under the same roof.

But to get back to the investor, or building owner. The grocer usually guarantees him a minimum rental, and a percentage of the gross business above a certain figure. Thereby the owner becomes a sort of silent partner, where once his only concern was to extract a fixed rental fee. With such a direct interest, he often consults his architect even before leasing the building lot. Perhaps they will call in a tentative grocer client. The location agreed upon, they work out the market design. And here is where we consumers become victims of a friendly conspiracy.

From the start, a super market is scientifically planned to bring its customers into contact with as many departments as possible, according to Architect J. A. Murrey, who has designed nearly forty Supers in Hollywood and Los Angeles. This is both a convenience and a temptation to every shopper. For example, you need a cut of meat for dinner—nothing else. While you wait for the meat to be wrapped you turn around to be confronted with the delicatessen counter. The cottage cheese may catch your eye—and you have made an extra purchase. Or you may be

headed for the grocery section, but carelessly get too near the bakery, and a certain cake smiles up angelically. You may reach the door—almost, when your eye against strays ever so slightly and you find yourself buying a magazine, or a package of cigarettes. But it is just these little things that have made Super markets profitable where less efficient operation failed—all to the benefit of the consumer.

New markets are becoming standardized in arrangement. The meat department is invariably on the left front; the fruit and produce section across the front, and either a bakery, drug or liquor store at the right front corner; the liquor department often predominating, with drugs as a sideline! The delicatessen usually is directly opposite the meat counters, although its greatest display area may parallel the grocery section. The bakery ordinarily is in the right half of the market, and if not in the front corner, will occupy a position similar to the delicatessen. The grocery section, of course, utilizes the rear half of the building.

The interplay of these various departments necessitates a system of well planned traffic lanes. But unlike the city fathers, market architects have looked into the future and provided aisles more than adequate to today's crowds. Remember the Piggly-Wiggly days when you weaved precariously through narrow lanes of foodstuffs on the strength of saving a few pennies? Self-service was a novelty then, and congestion was a necessary evil. Today it is a disease, largely preventable.

However, there are many equally-hidden factors that account for the success or failure of a Super market. While Old Sol lends a generally benign influence over our daily marketing, he may become a perennial pest to the market facing South. Oft-times we may drive into a market merely because it is handy; or

(Continued on Page 36)





A bed of Ranunculi with a border of blue and yellow Violas.

## SPEAKING OF BULBS

By FRANCES DUNCAN

**F**OREHANDNESS is pre-eminently a gardener's virtue. It is easy enough to think "bulbs" in early spring when the neighbor's garden is gay with them, but the neighbor was clever enough to think "bulbs" in October.

During the past ten years, bulb-growing in California has increased tremendously. The embargo on the so-called Dutch bulbs caused us to devote real attention to growing them, and it now is done very successfully on the Pacific coast. There has been also a definitely increased knowledge of South African bulbs and their use in California gardens. More than this, a technique has been developed as to how bulbs should be treated here.

For instance, bulbs require a definite time of rest. In the East and North, nature provides this by locking them in frost so that they sleep for the cold months. In California, however, they have learned to sleep all summer; they can be dormant and rest in the dry season. Mr. Kenyon Reynolds of San Marino has a whole hillside of daffodils, naturalized; they have no artificial watering in summer and in early spring his hillside is radiant. Thousands of bulbs are being planted this autumn by Mr. Myron Selznick at Running Springs, near Lake Arrowhead and their spring beauty will be a joy.

The amateur should be careful not to "hang up" the bulb. When planting is done with a dibber or a narrow "Slim Jim" trowel, the bulb sometimes catches, leaving an air-pocket between its base and the bottom of the hole. It should rest firmly on its base, preferably with an inch of sand beneath. The depth of the bulb has a little to do with its blooming time. Therefore when simultaneous blossoming is desired, gardeners often remove the soil to the required depth (six inches is right for tulips), spread sand an inch deep, place the bulbs and cover carefully to the garden level. Manure should never touch bulbs. A fertilizer leafmold is preferable.

*Ranunculi and Anemones:* These gayest of early bulbous plants have many uses, especially in a new place. They do not require any special enriching of the soil, but good drainage is necessary, a rather sandy soil is preferred and open sunshine. They are not deep-rooted, therefore landscape gardeners often plant Ranunculi for temporary effect where young trees and shrubs have lately been planted, to give garden radiance while the permanent planting is becoming established. They are planted in rows, like vegetables, for cutting, and should be set a few inches apart in the rows and covered two or three inches deep. The bulblets look like miniature Dahlia bulbs, clustered, and should be planted "claws" down.

There is a new Camellia-flowered strain originated in California, which is very beautiful. Ranunculus colors run from pale yellow to deep orange; from pale pink to deep rose and crimson. Ranunculi are among the oldest of garden flowers. Their portraits are in the

earliest herbals. "Fair Maids of France" is one old name; they are also supposed to be the "Pretty-Maids-All-In-A-Row" of the nursery rhyme.

The treatment of Anemones is the same as that of Ranunculi. The St. Brigids are marvellously rich in color—blue, violet, purple, crimson, lavender, and some with black stamens in the center to heighten the effect. There are also some very lovely pure white Anemones. The shape of the flower suggests a large poppy. Anemones are shorter than Ranunculi.

*Grape Hyacinth (Muscari botryoides):* The Heavenly Blue variety makes a slender showing when a few are planted, but a whole drift of these little bulbs in partly shaded woodland makes a lovely sight with their small spikes of clear blue.

*Scilla campanulata* with delicate racemes of bell shaped flowers is charmingly used in the same way. There are now varieties in white and pink as well as the blue in which this lovely little flower is best known.

*Glory of the Sun (Leucocoryne ixioides odorata):* One of the newer bulbs which has a long blooming season. Its fragrant, wide-open and clear blue flowers clustered on long stems are charming. It is also very easy to grow.

*Ixia Bloem Erf* comes in very gay colors—orange red, purple, pale lavender—and blooms very early. Good for cutting as well as in the border.

*Cape Cowslip (Lachenalia superba)* is a brilliant red.

*Freesias* are now to be had in orchid tints, also in clear yellow and amber. A different note is that of the Flame Freesia Tritonia, or the South African Star Flower (Ornithogalum). Besides the Star of Bethlehem, a large white flowered bulb with an unforgettable black bead in the center of the flower, there are many others—the Chinchinchee, which is pure white, and the Red Star, Yellow Star, Gold Star and Silver Star. Named as they are colored, they are charming at the edge of shrubbery or in the border.

Freesias should be planted about three inches deep. They do well in part shade, although they can stand open sun.

*Gladiolus tristis:* A patch of this is delightful in the patio. The small flowers are creamy white and fragrant at night.

If there are small children in the family and a suitable tree, it is both amusing and delightful to plant a "fairy ring" of crocus or small bulbs, encircling the tree at some distance from the trunk. It makes a marvellous surprise in the spring.

Magnificent *Tulips* may now be had, but in California these do better in slight shade. They profit also from a ground cover. Baby blue-eyes (*Nemophila insignis*) sown after the bulbs are planted, make a delightful accompaniment. The delicate pale green foliage gives some protection to the growing stems so that they grow taller. Forget-me-nots can be used for the same purpose.

Planting in masses, fifty or so of one variety, or in border groups of a dozen or more, gives a more satisfying effect than a few of several sorts. These bulbs do well under early flowering trees or with a background of shrubs. The brilliant scarlet Tulip, *Gesneriana spathulata* major, is very effective massed against tall evergreens. The deep golden yellow Breeder Tulip Cherbourg, tinged with terracotta, is lovely with pale Primroses beneath. The Bishop, deep violet with a blue base and white halo, should be tried with yellow Violas for a carpet.

The Cottage Tulip Grenadier, a dazzling scarlet with deep violet anthers, complements a background of dark-foliaged Japanese maples. Clara Butt, a clear rose of lovely form, is not a new Tulip, and has held its own for many years. It is charming near the lavender Reverend Ewbank.

The Darwin Tulip Afterglow, also known as Katherine Have-meyer, is a soft apricot tinged with pink and is lovely in masses against a background of shrubbery or when combined with the dainty blue of *Nemophila*.

An excellent new book on bulbs has just been published by Macmillan, *Bulbs of the Garden in Color* by J. Horace McFarland. It not only gives general culture, but California treatment where it is different. Containing many photographs, the book will be of value to any garden lover.





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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1938.

State of California }  
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Jere B. Johnson, who, having been duly sworn according to law, deposes and says that she is the business manager of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 2404 West Seventh St., Los Angeles.

Business Manager, Jere B. Johnson, 2404 West Seventh St., Los Angeles.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is.....(This information is required from daily publications only.)

JERE B. JOHNSON, Business Manager.

Sworn to and subscribed before me this 1st day of October, 1938.

LEAH ANDELSON.

(Seal)

(My commission expires August 2, 1940.)

## THIS MONTH IN THE GARDEN

By J. M. ASHER, Horticulturist

IT HAS been said that we get out of any enterprise or activity just about what we put into it. I think this is a bit underestimated when we speak of gardening, for whoever makes a garden not only adds beauty and value to his surroundings but does something for himself and for those who view the results of his handiwork. Gardening, more than any other activity, takes us out of ourselves, lifts us out of routine and brings immediate recreation.

Why not do a little extra planning this season—take an inventory of your grounds and systematically work out a garden program that will reflect your own personality. You can secure just the color scheme you desire and will obtain satisfaction that you cannot buy. In every garden there are shaded corners and sunny locations, there are flower beds and shrubbery borders; all of these can be prepared and planted now in such a manner as to make the garden into a single unit of beauty.

October in California is one of the best planting months of the entire year for now numerous varieties and species of plants and bulbs are available for planting. The hottest weather is past and the fall rains will soon come to encourage the small plants to grow to perfection.

Begin now to prune the dead wood from the shrubs and trees, and take off long, ungainly branches and unnecessary debris and clear the ground for new fall, winter and spring flowers.

Fall annuals are the seasonal plants that make up a good portion of the fall and winter color. True, these complete their life's cycle in one blooming season but they are beautiful for that one season. For the average garden it is better to purchase well started small plants from the dealer who has cared for them during the tedious germinating and transplanting period to a point where they are ready to be planted in permanent growing positions.

Among the practical and useful plants you will find the winter flowering Stocks. These require a well drained soil that has been well prepared, they need sunshine and above all an even and uniform amount of moisture. Plant them about twelve inches apart and take care to press the soil well around the tiny roots and water thoroughly to settle the earth around them.

Snapdragons come in dwarf, medium and tall growing varieties and few plants give more pleasure to the grower. Plant these in the sun, twelve to fifteen inches apart and water by means of trenches rather than sprinkling over the top. Snapdragons too require good drainage and good soil.

The Winter Marigolds (Calendulas) are very useful and are less difficult to grow than most other plants. There are several varieties, some light lemon yellow, some deep orange and others variegated. Calendulas require sun at least for one-half of time.

For the shaded places and places that have the morning sun only, plant Primroses. These are easily grown and if planted this month will blossom by Christmas. Primula malacoides, the baby of the Primrose family is available in white, light and deep pink, rose and lavender, these form beautiful borders and are useful for cutting for they have good stems. Primula obconica the Chinese Primrose bears larger blossoms, colors range from white to light and deep pink and rosy red as well as blue and lavender. They make an excellent showing and last for several months. Planted now they will blossom in early December.

Cinerarias are very popular and are really beautiful. Before you plant Cinerarias, be sure that you have worked into the soil lots of peat and leafmold and if drainage is doubtful, add a couple of inches of decomposed granite or coarse sand before spading and work deeply into the soil with the peat and leafmold.

Bulbs. Few Spring flowers are so colorful and are so much appreciated as the bulbous ones. Spring is hardly complete without them but to have them at their best they must be planted in October and November. To succeed with bulbs one must have well prepared beds into which has been worked plenty of peat and drainage material. If the soil is heavy or sticky it is best to remove some of it



and add a liberal quantity of light sandy loam. Most all bulbs will start better if there is a bit of sand placed directly under them. Simply dig the hole for planting a little deeper than necessary and pour in a bit of clean sand and press the bulb firmly down onto it. Always firm the soil well and water thoroughly after planting.

From Holland we receive many of our best bulbs and among the Holland bulbs will be found the Tulips and Hyacinths. Tulips are varied as to types and colors. The larger flowers are borne by the Darwin and Breeder Tulips while the May Flowering or Cottage varieties are not quite as tall nor are they as large. Darwin Tulips comprise the larger group and in these one finds the bright reds, clear pinks, and lavender shades. The Breeder group furnishes shades of yellow and brown, purple and rose and the burnt orange shades. In the May Flowering group are the yellows, whites and variegated shades. Always plant the bulbs five to six inches deep and keep the soil moderately moist but not too wet.

Hyacinths are splendid both for color and fragrance. The large bulbs planted properly will furnish flower spikes six to eight inches tall. The pastel shades predominate and for a lovely flower bed or a dainty border effect nothing excels them. Plant the bulbs five or six inches deep.

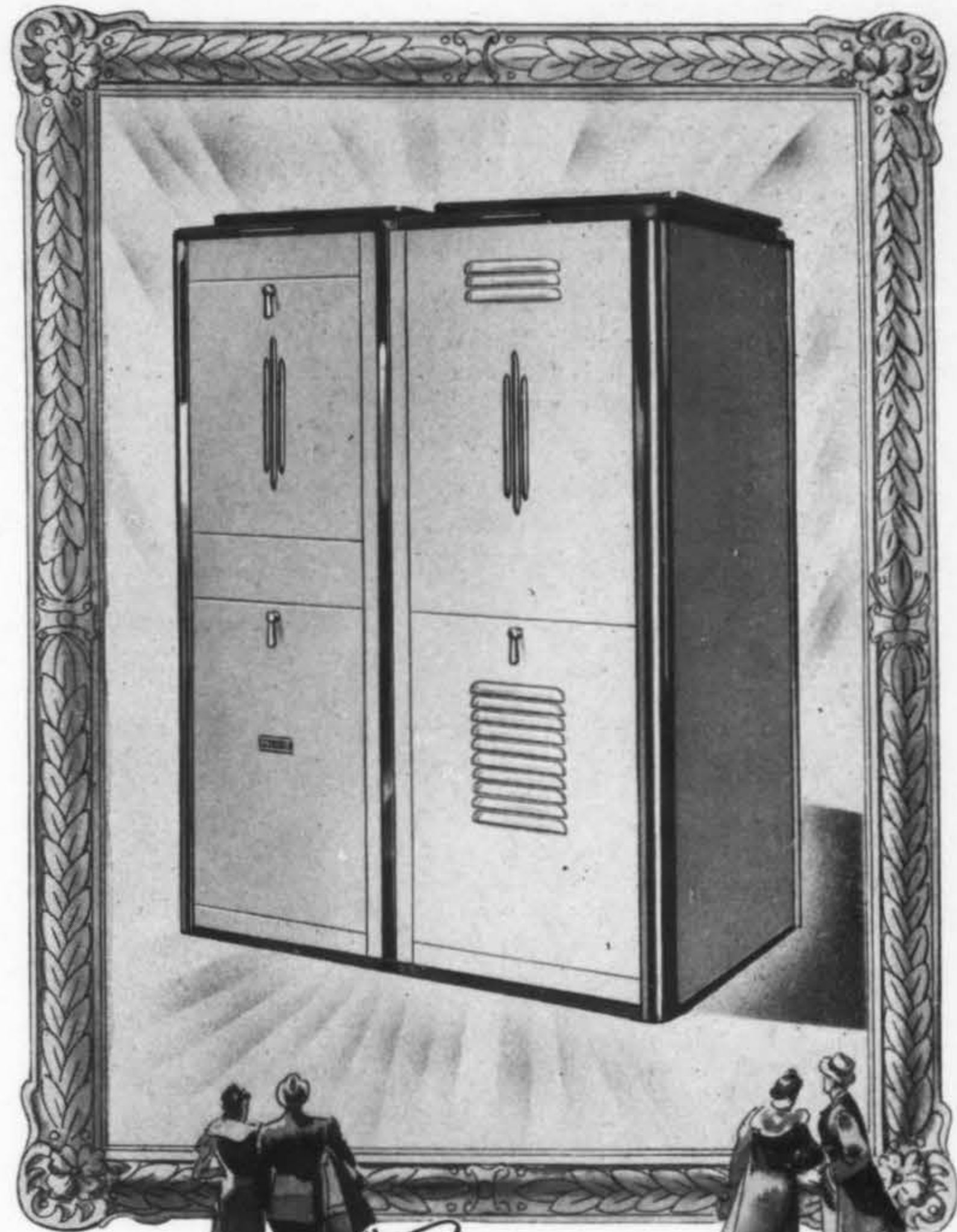
The Narcissus family includes the Daffodils, the Jonquils, the Chinese Lily and these groups each contain various sizes and types of blossoms.

Narcissus will thrive in any really good garden soil which has been well loosened and fortified with peat moss and well rotted manure. Work these elements well through the soil and considerably deeper than you are to plant the bulbs. Steamed bone meal will greatly strengthen the stems and increase the size of the blossoms. Daffodils are the large flowered types while the jonquils are the small ones.

Dutch and Spanish Iris are very much alike and are both good in our gardens. They succeed in almost any good soil and come back year after year. These bulbous Iris should be planted three to four inches deep and four to six inches apart for mass planting and color effect in the garden. For cutting these have no equal.

Sparaxis furnish a splendid mixture of brilliant shades of rose, orange, maroon, red, pink and white. Plant them in beds or in borders, two inches deep and four inches apart. Their wiry little stems make them attractive for cut flowers and they last for a long time.

The *Lawn* is a very important part of the landscape and can be attractive or very unattractive. Much depends upon the care given it from the standpoint of water and fertilizer. Unfortunately we have few lawns here that are free from Bermuda grass, commonly and properly named Devil Grass. This grass will creep in and unless one spends endless time weeding it out it will soon form a large percentage of the turf. Bermuda grass grows and looks green during the summer but in the early fall it begins to stop growing and then the grass looks brown and dry. This is the reason for Lawn Renovating. The Power Renovator takes the matt of dead devil grass off the soil and leaves a light mulch into which can be seeded Blue Grass and Clover or other lawn seed and these will get a good start before summer comes and the Bermuda begins to grow again. Renovating can be done by hand if you are strong and energetic but the Power Renovator does a much more thorough and a much smoother bit of work. At least every second year this should be done. Have the machine run over the entire area twice and the refuse raked off then apply the new grass and mulch with a good well rotted manure. After five or six weeks have elapsed apply a good dressing of commercial fertilizer. By this type of feeding you will insure a velvety green through the winter.



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## TOWARD ADEQUATE HOUSING

(Continued from Page 27)

These statistics should not be construed to indicate that poor housing is occupied solely by the morally or physically delinquent, and by "people who won't work." For the most part, the character and habits of the portion of the population which has drawn off an ever-diminishing percentage of the national income, and therefore finds itself forced to live in an inferior environment, are surprisingly good. In fact it is less noteworthy that slum conditions, which make opportunities for desirable social contacts almost impossible, should produce ill effects, than it is that so many of the people who live with adverse influences should maintain their integrity and self-respect so well. Among the mechanics, cooks, servants, clerks, carpenters, small merchants, laborers, factory workers, and other useful people whose small and uncertain incomes permit only the cheapest habitations, the qualities of essential human virtue, such as honesty, kindness, helpfulness, tolerance and generosity often surpass those of "persons of high degree."

It seems strange that a land so richly endowed with idle workmen, surplus goods and an inordinately productive industrial capacity should have so many unsafe and insanitary dwellings. If many people are ill-housed (as we know they are) and there are no better dwellings available for them, it must follow that *in the past we have not produced enough good habitations to adequately shelter our entire population.* That is exactly what happened. Although we had the means of production, we didn't produce. In fact, at no time in our recent history did we construct an adequate supply of dwellings of a standard conforming with our technical ability and vast industrial capacity—and we are not doing so now. Although our population (and therefore our need for additional housing) increased year by year, the volume of production of new dwellings decreased and remained at a low figure. According to the Federal Home Loan Review, families accommodated in new dwellings in cities of 25,000 and over during the 7-year period 1923-29 averaged 447,968 per year, or a total of 3,135,776 for that period. During the following 7 years, however, the average was merely 74,769, and the total was only 523,383. What a record for a nation of 135,000,000 people!

Simultaneously with the stagnation of the production of dwellings in the United States, England stimulated slum clearance and housing by a continuing program of government subsidies and public housing construction, which succeeded in decently re-housing a large percentage of her people. The appalling divergence in the rate of production of dwellings in the two countries is accurately indicated by the following chart.

The lag in the construction of dwellings has also been greatly out of proportion to the general drop in production in other lines, which was occasioned by the depression; nor has it experienced a comparable revival. In 1926 the index of industrial production (based on the 1923-5 average) was 108, and the index for residential contracts was 121. By 1933 industrial production had dropped to 76 (approximately 30%)—but residential contracts had dropped to 11 (exactly 89%). Although industrial production came back in the first half of 1937 to an index of 119, higher than in 1926—residential contracts stayed down at 46! This lag in production reduced the supply of new habitations, while the obsolescence of existing dwellings continued with increased rapidity.

In the absence of accurate national statistics, various estimates of our immediate housing need have been prepared. The most noted of these, based upon a thorough analysis of existing data, is the outline of quantitative and qualitative need and shortage computed by Catherine Bauer, the brilliant author of *Modern Housing*, and Coleman Woodbury. 5,663,000 new dwellings, they report, are needed immediately to replace the worst slums and establish family occupancy as of 1930; 6,389,000 additional dwellings will be required to



accommodate the increase in the number of families in the period 1937-50; and 4,245,000 new dwellings should be built to balance obsolescence—a total of 16,297,000 dwellings needed before 1950 to maintain only the rather poor standards of family occupancy which prevailed in 1930. Needless to say, our present production is but a fraction of the amount required.

The reason for these conditions, for this delay and ineffectiveness, is apparent. We have made no conscious effort to build directly decent dwellings for our entire population, particularly the lower income groups. The production of houses in the United States has always been merely an *accident* of a game of land speculation and investment for profit. We have built for less than a third of our people, whose income seemed sufficient to sustain the high costs inherent in a system of retail land distribution, retail production of houses, and retail selling combined with the exploitation of "architecture"—while the remainder of the population has had to obtain housing, as best it could, from the cast-off dwellings of the smaller group. "Occupancy for two-thirds of American citizens is determined by the rate at which houses decay and fall into various stages of obsolescence."

That procedure (which, in order to house two-thirds of our population in cast-off dwellings, necessitated the construction of three times as many dwellings for the upper third as were actually required for their use) has never provided proper housing for this nation, and never will. Its countless conflicting interests encouraged duplication of effort, unplanned and uncontrolled use of land, undue emphasis on first cost without regard to ultimate cost-of-use, and a reluctance to allow the production of an adequate supply of decent new habitations according to need—all in the interest of preserving and protecting the inflated "values" of existing investments in obsolescent improvements.

The unwillingness to permit efforts to reduce the housing need is indicated in the recent Report of the National Resources Committee—"When the mechanized industries, particularly in metal, entered the housing field with the production of prefabricated houses, they were met by the resistance of property holders, especially the banks, which held mortgages on about fifty-three per cent of 1933 value of all urban real estate, and which feared that an influx of cheap modern buildings would subtract substantially from the market value of existing structures."

How the control and restriction of new building, in the interest of "the market value of existing structures" regardless of the actual need for decent new ones, may be effected was shown in a recommendation made to the Federal Home Loan Bank

of Chicago by its advisor, Dr. John Cover. "In 1929," he advised the bank, "they should lower rates on purchases, increase rates on construction, and reduce rates on refinancing." In other words, deliberately make it difficult for many people to build, and make it easier or unavoidable for them to buy existing dwellings, thus creating an artificial shortage of new buildings which will serve to maintain or increase the pecuniary value of the old ones!

It matters not that architects, contractors, manufacturers, and labor, are eager for an opportunity to create and produce new and better dwellings—they will have to "mark time," lest the financial stakes in slums and near-slums be jeopardized by their productive activity.

The approach toward the problem of housing has been extremely unrealistic. There are actually four basic physical facts involved: *first*, our material resources—the materials available; *second*, our industrial capacity to produce and service habitations; *third*, the physical areas available—the amount, location and type of land; and, *fourth*, the number of families to be accommodated. There are other factors, but these are the fundamental ones that should govern a common sense formula, or program of housing. These are the *realities of housing*, yet we have been forced to treat them as though they were non-existent, or of no importance, while we work under the control of shifting pecuniary data and criteria.

"Of a necessity," writes Frederick L. Ackerman, Architect of the New York City Housing Authority, "we have had to build our communities of physical materials and upon physical areas, but *decisions in respect to utilization of these two items* are made within the frame of pecuniary valuation . . . *Mountains of mortgages covering piles of physical decay are treated as realities; the physical world as a world of make-believe* . . . What controls with sovereign authority, and what we treat as basic data is our varying capacity, through time, to create and market debt. Under our economy the rate and volume of habitations produced is a function of our varying rate of creating and marketing debt claims. During something like one-half the time span covering the past several decades, conditions have not been auspicious for creating and marketing debt. This has been notoriously so in respect to habitations, with the result that, during considerable periods of time, few habitations have been built. But during the entire time span our productive capacity has continued to increase without abatement."

It would be cruel to elaborate this tragedy of poor housing, if there were no prospect of an ultimate "happy ending." Fortunately, the instrumentality through which, for the first time in this country, a program of building directly for those who suffer most from poor housing may be conducted, now exists. In a forthcoming issue we will consider various proposals for providing adequate housing, and the potentialities of the new United States Housing Authority.

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**BRINGING  
THE DECORATOR  
INTO THE HOUSE**

*(Continued from Page 15)*

by twenty feet with a nine foot ceiling.

We could place values next in importance to scale. A room should contain nothing that does not add to it. Values in the major pieces, where weight is needed or else undesired; weight of color and tones in walls, furniture, fabrics and so forth.

We then come to color—in which we hope we may be fearless if the job requires it; the occasional use of strong contrasts in line and color if it seems desirable; or the use of neutral backgrounds for strong elements in the furnishings.

Then textures—important but subordinate to scale, values, and color. Texture of a fine antique or a beautiful fabric. If the budget permits a few excellent pieces, we have added character and elegance. But if we have attained in a particular room, good scale, values, and color, we have created a good room—whether we are able to have a signed piece or must be content with a good reproduction.

I do not feel presumptuous in saying that decorators are necessary; that they have a definite work to do. We may have eventually a fusion of the architect and decorator into one person who is a master designer and an organizer. In Europe the architect and decorator are usually the same person. That this fusion occurs only except in rare instances in America, may be the result of our generation of economic consciousness, or for some other complex reason. In any case, for the owner to go out and buy things for his house without trained knowledge of their relation to each other, the values, color, and textures is merely equipping a house like equipping an

expedition to the Himalayas with all the necessary things. I am sure we are not trying merely to equip the house. There would result most likely a series of self-conscious and embarrassed rooms. Rather are we concerned with an art in its esthetic sense and a science in its intelligent execution. We should be sanely untouched by that fever to astonish the world, a point that is occasionally used in an effort to confound those who do not think.

There is a definite saving in dollars when there is perfect coordination between owner, architect and decorator. Sufficient study and frequent conferences, anticipating on paper what might involve great costs on the job changing walls, openings, etc., result in the owner obtaining a house of great charm for the same amount that a very ordinary house might have cost. Our satisfaction in this case would be two-fold, the charm plus the feeling that we have saved the owner a sum equaling our fees.

An example of the architect and decorator working together from the very first preliminary drawing is the house of Mr. and Mrs. Leland Hayward. Mrs. Hayward is Margaret Sullavan. Mr. Grieve and I had lunch at the Haywards' before ever a line was drawn. Here we had conversation, saw some of the very excellent pieces that were ultimately going into the new house, and some particularly fine pictures. This meeting seemed natural and although casual we all became aware of the first beginnings of a house. From then on these meetings occurred from time to time, sometimes in our respective offices, on the job or elsewhere. It meant work, arguments and catching hell but any job properly done means the same thing and in the end we had the pleasure of feeling that we were walking into somebody's house and a nice house that looked as if it were being lived in and had been lived in for a long time even though the last painter was just disappearing down the driveway.

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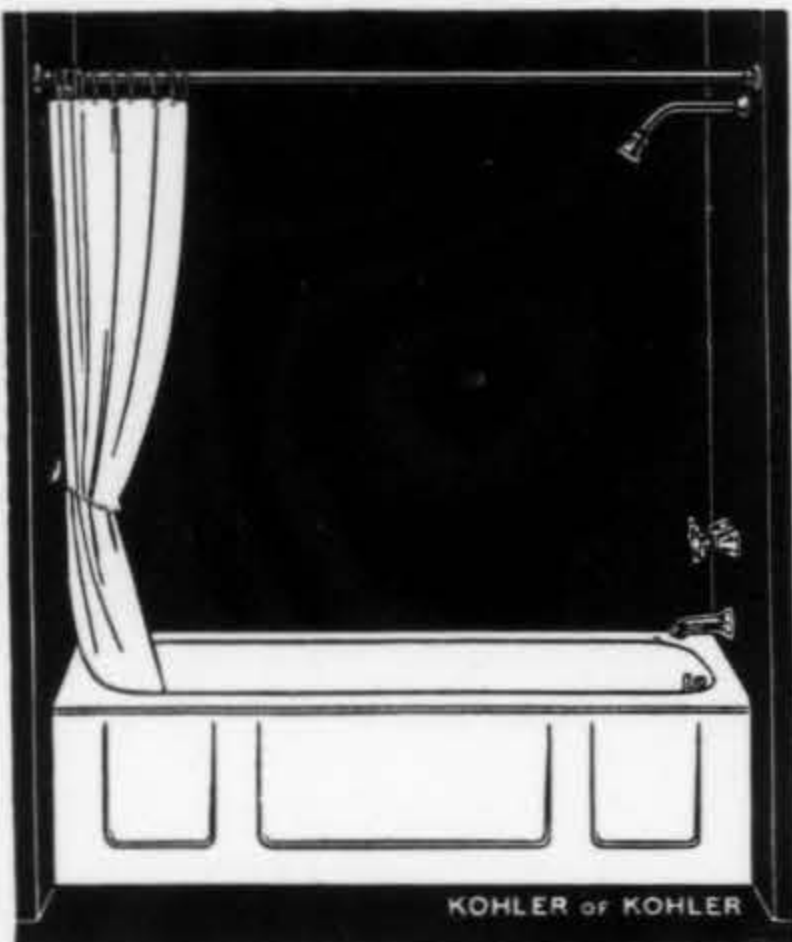


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**Kohler of Kohler**  
The "Cosmopolitan" bathtub manufactured by the Kohler Co. is wider, has a flatter bottom for safety, a flat usable rim, and is built lower for easier access.

**New Crane Products**  
A new bathtub called the "Coronova" made by the Crane Company is not only flat bottomed but has broad flat rims and low height as added features. Dangerous bathtub acrobatics due to sloping bottoms are removed, to say nothing of its convenience and the ease with which it can be cleaned.

Also announced by the Crane Company is a new gas fired warm air conditioner, which heats, circulates, humidifies and filters air under an economical system of self insulation. Intake air sweeps through an outer housing of the conditioner, enveloping the inner, or heating compartment, picking up what has hitherto been regarded as "lost" heat.

**Mechanical Histrionics**  
Gas Appliances will "act" for visitors to the Golden Gate International Exposition in 1939. Manufacturers and gas companies from Hawaii to Texas are cooperating in a \$140,000 exhibit featured by animation, color and lively interest. Visitors will be able to see, feel and hear the latest automatic gas appliances for cooking, house heating, refrigeration and water heating.

Central feature of the exhibit is a revolving stage on which are shown gas appliances within a series of six beautiful kitchens, and a model utility room, styled to modern, step-saving convenience. Each kitchen is presented individually, and the appliances do their own performing, showing off each feature accompanied by spoken description. When the appliance has completed its presentation, it quietly folds up, the curtain closes, and the stage moves around to the next kitchen.

Located in the Homes and Gardens Building, the gas exhibit also features animated, educational displays of water heating, refrigeration and house heating. Modernized Basements and Play Rooms are set up for the edification of home planners.

A Kitchen Planning Studio with a reference book alcove will show materials in use for kitchen modernization. Three designers will be on hand, provided with scale models to build kitchens for visitors.

**New Oven Ideas**  
Tappan ranges have announced what they call the "visualite" oven, an oven with a glass covered door. While heat control and automatic timers have done away with actual oven watching, it's handy when the housewife wants to see that her cake is that certain brown color. Also by not opening and closing the oven door the kitchen stays cooler and the oven hotter. There's a "peek" light in the oven for further convenience.

No stoop, no squat, but especially no burned fingers is claimed of the new "Estate Gas Range." A lever on the side of the range nearest the oven slides the oven racks smoothly in and out. The "Mechanical Hand" is placed waist-high, hence no stooping over is required nor is it necessary to touch the hot grill racks.

**No Basement Needed**  
A new gas furnace called the Andrews Built-in Vented Wall Unit requires neither basement, nor floor space. Installed between the wall studding it is both a heating and ventilating unit, circulating outside air as well as heat.

**More Ranges**  
Homemakers and curious husbands are learning that the new control and precision gas range can pay for itself by cooking food correctly and successfully, thus eliminating the dollar-and-cents margins tolled off for the customary wastage and failures that occur in the average kitchen. The new super-speed unit is being introduced by leading manufacturers as the "Certified Performance" gas range. It is designed, constructed and laboratory tested according to the highest known standards for efficiency.



**Remote Control**  
The Radio Control manufactured and distributed by the Barber-Colman Company is a device for opening and closing garage doors or gates from a moving car. The driver merely pushes a button on the instrument board and this sends a signal from the car as it approaches the garage. This signal actuates the standard operator, which opens the doors in the usual manner and turns on the garage lights. Another signal causes the doors to close and the

lights to be turned off. The car can be traveling at any speed.

Special coding insures privacy, preventing other similarly equipped cars from opening your garage doors or gates. The Radio Control includes the automatic transmitter installed in the car and an automatic analyzing receiver located in the garage. The signal from the car is picked up by a receiving antenna in the driveway. This type of control must not be confused with the electric eye or any of the magnetic controls.

**Sheathing Grade**  
Plyscord, the new sheathing grade announced by the Douglas Fir Plywood association is scored and grade-marked, has many labor-saving features and is economical in use.

**Sculptured Plywood**  
The Harbor Plywood Corporation of Hoquiam, Washington, has announced the use of redwood as plywood siding. Many new usages are found for it. Rounded streamlined corners, paneled effects and many other architectural styles are economically and easily applied. Labor costs and nails used are cut down considerably since the panels come as large as eight feet in length and twenty-three inches in width.

**Solid Tropical Wood Interiors**  
From time to time in the past there has appeared on the market species of beautiful tropical woods but their limited quantities and their remote source of supply made their cost prohibitive to the layman who most desired them. Then the fact that their being available only in raw form made their adaption unwieldy and costly.

Now, however, these jungle treasures are available through the Wood Interiors of America in the same manner that one would purchase an article of wearing apparel, and at a cost comparable to ordinary wall materials and coverings. Tropicwud Planking is the solid form of these tropical woods, so processed that they are delivered ready for the carpenter to install without any further milling or detailing.

Tropicwud Planking comes tongued and grooved in numerous patterns together with tongued and grooved battens whether plain or carved. The combination of two or more of these stock patterns makes possible a vast range of detail. Since Tropicwud Planking is saw kerfed on the back to relieve tension and is sealed with a colorless sealer after being kiln dried to the proper moisture content for your territory all technical problems of climatic changes are eliminated.

Tropicwud Planking is available in fourteen beautiful woods and is furnished in eight, nine and ten foot lengths to fit all standard wall sizes and to eliminate waste and laborious cutting to length. Properly installed there need be no visible nail holes, and of course the troublesome "back-priming" is unnecessary. The manufacturers, Wood Interiors of America, proposed to make still further species of these tropical woods available from time to time.



**Garage Doors**

A new, improved and foolproof upward-acting garage door, priced for the low-cost building field is announced by the Crawford Door Company, Detroit, Michigan, under the exclusive trade name *Craw-Fir-Dor*. The new door has been designed by the Crawford Door Company, in conjunction with the fir door manufacturers, to sell at a price within the means of home-owners everywhere. It is equally adaptable to new building as well as for replacing old garage doors. The price to the consumer has been set substantially below other mechanical, upward-acting garage doors and yet provides ample margins to millwork distributors and lumber dealers alike. Because *Craw-Fir-Dors* require no headroom and only two and three-quarters inches sideroom, they are almost universally adaptable. No expensive alterations are necessary for replacing old doors. The garage need be no longer than the car, since although the door may be flush against a rear bumper, yet it will pass over the top of the car with ample clearance. All the vital parts on these overhead garage doors, such as the torsion spring, the cast steel cables and the rustproof sheaves are of a capacity far in excess of their requirements. Steel weatherstrips, mounted on each side of the door and jamb to the full height of the door, provide a weathertight closure and prevent rattling, warping and sagging. *Craw-Fir-Dors* are immediately available for distribution through lumber distributors and lumber dealers, or through the outlets of the Crawford Door Company.

**Burglarproof Ventilation**

A new window lock called the *Danzis Ventilock* fills a long felt want for the protection of homes that have windows easily reached from the outside, or leading to fire escapes. This lock is adjustable so that windows open for ventilation can be locked in place thereby affording protection against marauders.

**Non-Slip Floors**

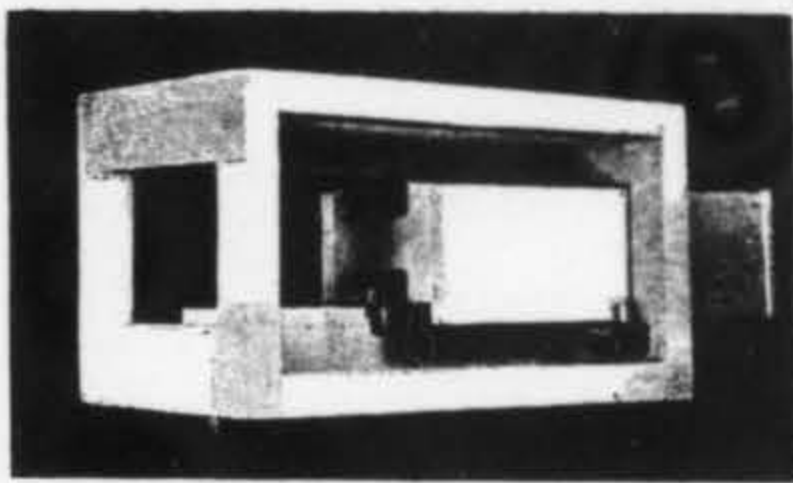
The *Fleckro* Company has perfected a non-slip wax to minimize accidents on smooth floors. This wax is made from pure carnauba treated by a special process to insure the non-slip feature. Can be scrubbed, and worn out spots rewaxed without redoing the whole floor.

**Cartridges for Calking Guns**

*Lastic Products Company, Inc.* have developed a special cartridge for leading "*Lastikalk*" calking compound into calking guns. It is extolled not only as a loading-time saver, but as an eliminator of waste since the gun empties every drop from the cartridge.

**Combination Sink**

A porcelain enameled sink and laundry tray has been announced by the *Briggs Manufacturing Company* of Detroit, Michigan. The unit requires one of the most difficult die operations in the industry. The fixture is 42 inches long, with adjacent basins 12 and 7 inches deep, and is made without welds from a single heavy-page sheet of *Armco Iron*. The fixture is reported as being exceptionally strong.



**Troublesome Drawers**

Since that historical day when our renowned ancestors purloined the forbidden fruit from the garden of Eden, Man has been troubled with "TROUBLES"—Now one of them has been solved—that of the binding, sticking, and troublesome wooden drawers. *Roll-Well Drawer Guides* act as a panacea in modern home building for all drawer troubles. The *Roll-Well Drawer Guide* is a system of steel roller bearings upon which the drawer rolls, thus eliminating any wood friction, as no wood touches wood. These guides can be controlled with finger-tips, will last a lifetime, may be used on any wooden drawer, can be installed at time of construction at practically no cost, and can be installed very economically on finished cabinet work. They are manufactured and distributed by the *Roll-Well Manufacturing Company*.

**Decorative Clocks**

To meet the requirements of modern interior decorators who feel that up until now clocks have been none too decorative, *Westclox* has designed a new timepiece. The dial is formed of a revolving world with the numerals debossed in gold color on ivory finish. The hands are also gold colored against a rich green background. Reminiscent of an antique paperweight it is colorful, simple, and convenient.

**Booklets**

A sixteen-page booklet just issued by the *American Rolling Mill Company* of Middletown, Ohio, gives interesting data regarding the heat-resisting grades of stainless steel. The booklet discusses typical analysis, average physical properties, service at elevated temperatures, and recommendations for handling.

*Kawneer* doors and entrances in aluminum or bronze are shown and explained in booklet *A.I.A. File No. 16-E* on rustless metal doors.

A twenty-page, well illustrated booklet entitled "*Quality Plumbing and Heating Equipment for the Low Cost Home*" has just been issued by the *Crane Company*, Chicago, Illinois.

"Specifications for applying *Lumnall Casein Paste Paint*" *A.I.A. File 25-B-22* contains essential information about the paint condensed to index form.

The "*Handbook of Interior Wir-*

*ing Design*" compiled by a joint committee of national electrical and illuminating authorities has proved a boon to correct wiring installation. Active groups have been formed in several towns composed of householders, commercial building managers and independent business men to conduct programs of public education in adequate electric wiring in the home. The book can be procured from electric companies or representative dealers.

Specifications for the usage of "*Outside*" *Luminal* are issued in booklet *AIA File 25-B-22* by the *National Chemical & Manufacturing Co.*, Chicago. This synthetic resin and casein paint can be used on concrete, brick, and stucco exteriors.

The *Aluminum Company of America* has released a booklet entitled "*Window Sills and Copings of Alcoa Aluminum*" file No. *AIA 15-L*, illustrating the use of aluminum sills and copings in commercial and residential buildings, and pointing out the durability and economy of the use of aluminum.

"*Styling Your Home*" published by the *California Redwood Association* presents "forty exteriors in the redwood mode". Besides showing some excellent homes constructed of redwood, the booklet explains the advantages of using this wood, such as durability, termite resistance, paintability, insulating quality, economy, and workability. The booklet sells for ten cents.

"*When Minutes Mean Dollars*" is the name of a new, attractive 20-page manual on the use of *Golden Gate 24-Hour Cement*, published by the *Pacific Portland Cement Company*. The booklet illustrates where *24-Hour Cement* should be specified as well as why and how to use it. An interesting and valuable feature are the charts, diagrams and tables explaining the best practices for using this premium cement, from calculating materials and mixing to computing compressive strengths and time saved. Copies of the booklet may be obtained from the *Pacific Portland Cement Company*, San Francisco or Los Angeles.

*Henry Hope & Sons Ltd.*, of Smethwick, Birmingham, England have released their latest catalog No. 182 of industrial sash. They have also recently opened London showrooms where every type of metal window and folding door is on display. *Hope's Heating & Lighting Ltd.*, a subsidiary, have installed an air conditioning system with an automatic coal fired boiler plant. Which is not of especially practical interest to Californians, but in England where the sun functions on the installment plan there's nothing like a boiler plant on a foggy day.

*How to Save*  
**TIME AND TROUBLE**  
*in*  
**HOME FINANCING**

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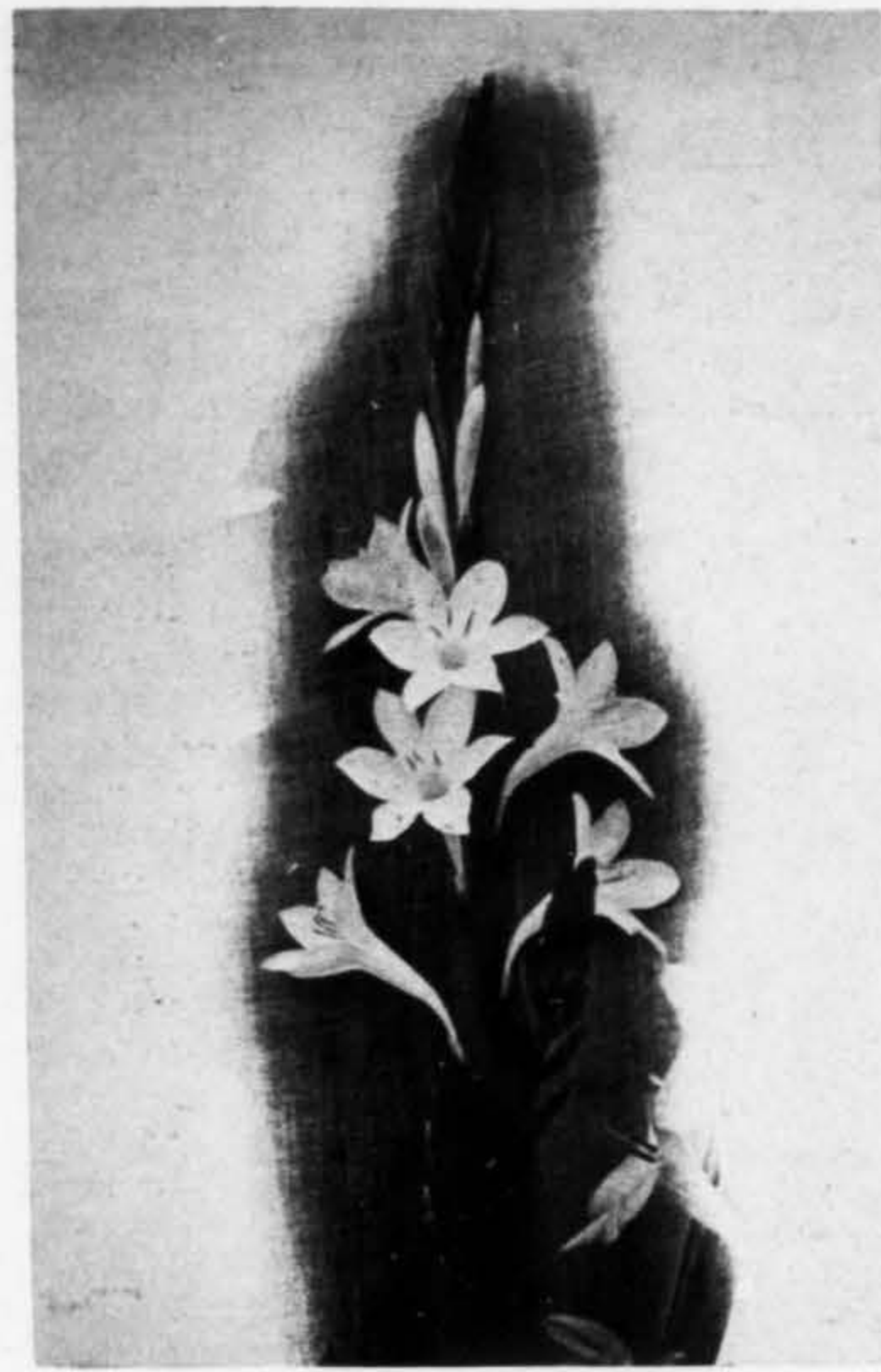
**THE BUILDING MATERIAL EXHIBIT**

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Watsonias are a favorite in California gardens because of their beauty and their early spring blooming period. Resembling Gladiolus, they last much longer and are better for cutting. They are easily established and make beautiful clumps in the garden. From large pure white flowers the colors range through lavender, pink, rose, salmon to bright orange.

Due to the peculiarly shaped lots with a 225 foot frontage and a depth of 120 feet the building designed by J. A. Murrey, architect, appears as a corner, hence the name "Hub." There are ten thousand square feet of parking space on the north side. Direct open fixture lighting makes this market an example of perfect artificial illumination. The Boys establishment represents one of the largest super markets in southern California. Besides offices, restrooms and reception room, there is a cafe on the mezzanine. Parking facilities are excellent with driveways entering from three directions and space for 250 cars. The market is 100% electrically equipped. Plummer, Wurdeman and Becket, architects.

FOOD AND FUNCTIONALISM

(Continued from Page 28)

at least, that's what we think. Actually, it may be because the market is near a stop signal. Perhaps you have caught yourself whizzing past a market where you fully intended to stop. You may curse your own absent-mindedness, when really you were but following the mechanical rush of traffic; in other words, the traffic was too fast for a market location.

A market, particularly the drive-in type, will benefit from being on the right hand side of a street for home-bent traffic. Shoppers will avoid a left turn into a market wherever possible. A minor problem of a certain drive-in market is a spirited young patron who insists on driving his swanky coupe right into the meat department, as did the caballeros of old.

Whether or not this half dozen or more new Super markets entering the southern California food field every month is pointing toward immediate saturation is a matter for conjecture. At any rate, it has given birth to a sidelight profession: market premiering.

Several firms specialize in this form of advertising. And they furnish everything from giant kleig lights to clowns and swing bands. If there is no actual premiere at hand, they may be staging a "birthday" celebration, an "expansion" or "anniversary" sale.

Since the omnipresent movie talent scout sometimes strays into one of these events, amateur performers, especially kiddies, are ever-anxious to show their wares. The motion picture studios themselves occasionally take over such celebrations because of the huge throngs attracted, and the opportunities for younger players to become better known and less self-conscious. One major studio brought out half a dozen of its fresh crop of feminine players for a certain market opening and staged a fur revue. Several of these starlets, now well on their way up the ladder, may reminisce with a titter of the time they paraded on an improvised platform in front of vegetable stands, and a gaping, nervous crowd of bundle-laden shoppers.





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