

# CALIFORNIA ARTS & ARCHITECTURE



NOVEMBER, 1938

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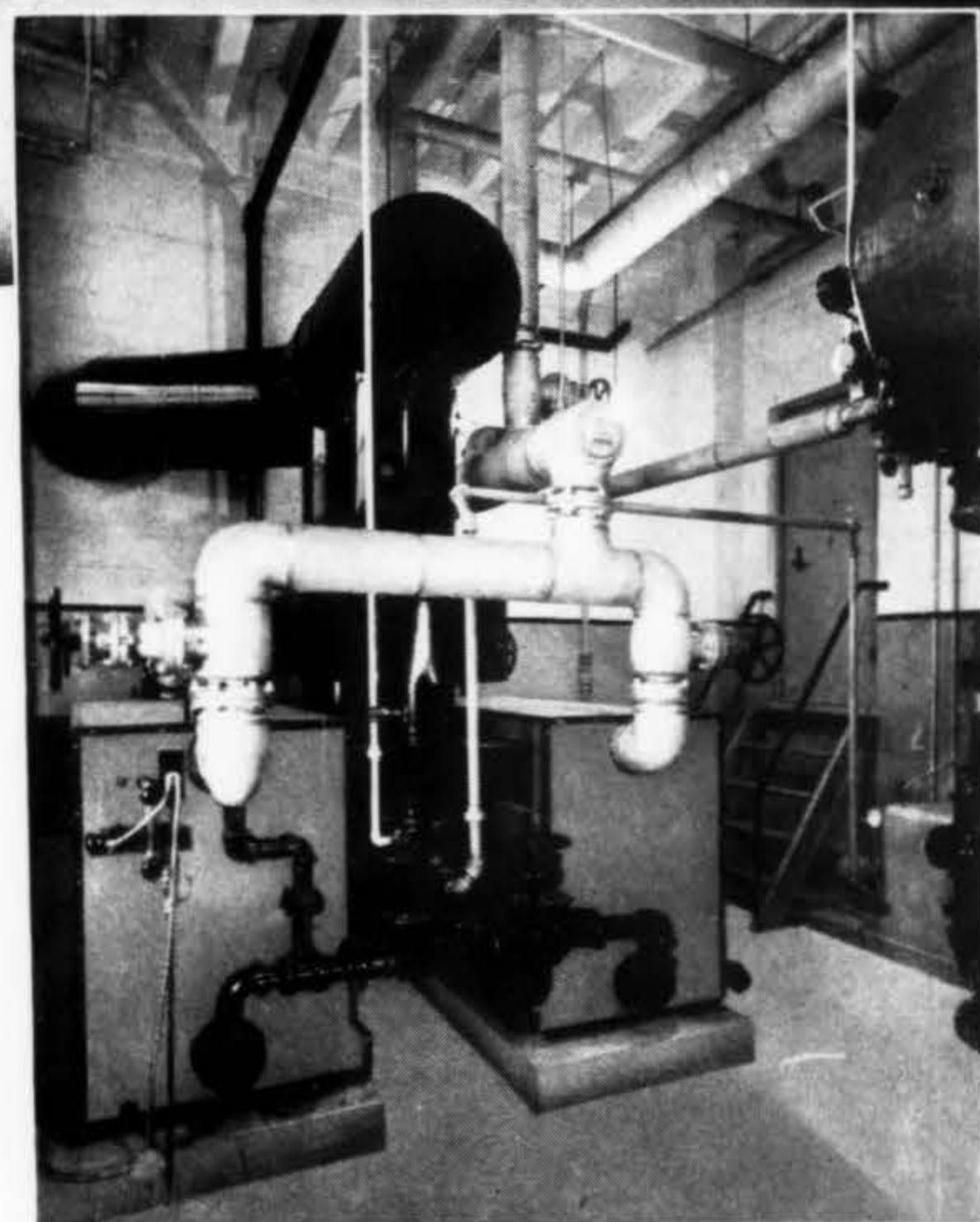


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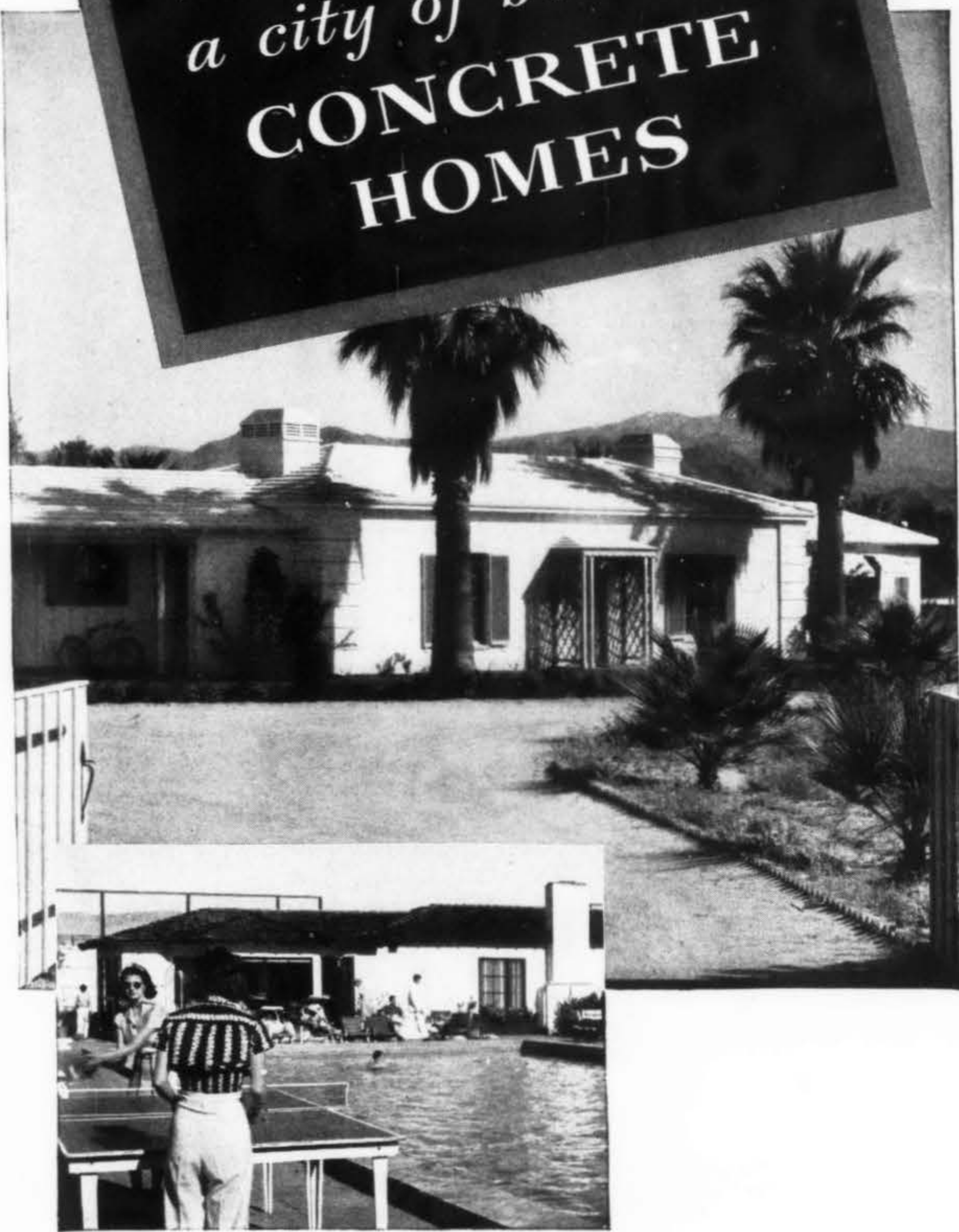


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## EDITORIAL

IT is with inexpressible difficulty that with this issue of the magazine we need to tell of the passing of Edgar H. Snow, for many years the advertising manager of CALIFORNIA ARTS & ARCHITECTURE. Although he was unknown to most of our readers, he was deeply regarded by those who have advertised with us. It was a proof of his humanity that he won a personal affection from those he knew in a business way. They and we were fond of Mr. Snow, and we shall miss him.

### FUNCTIONAL OPERA

Mr. D. Joseph Coyne,  
Chairman, Opera House Committee,  
Los Angeles, California.

Dear Mr. Coyne:

I have just received the mimeographed prospectus of your proposal of an Opera House and Art Institute for the City of Los Angeles. It displays an unawareness of what is going on architecturally in America; and it is amazing in a group which expects to build an opera house which would, of necessity, represent Los Angeles for a number of generations.

Along in the 90's an American by the name of Louis Sullivan created in Chicago the first functional architecture of our times. In other words, he erected structures meant to fill definite requirements, taking into consideration the environment, the climate, and purpose to be served.

Among these buildings are the now celebrated Auditorium Theatre with its Auditorium tower on Michigan Avenue, to name but one of Sullivan's structures completed in the 90's which are still modern because of the fine style which emanates from any well solved problem.

This "form follows function" idea of Louis Sullivan's was grasped in Europe before it was in America, and the tremendous present-day architectural development in Finland, in all the Scandinavian countries, in the pre-Hitler Germany, and the France of LeCorbusier, now comes back to us as a European movement!

Frank Lloyd Wright, an associate and pupil of Louis Sullivan, had a tremendous influence both in Europe and in this country; and America is now enjoying a real architectural renaissance of buildings, designed for the American scene, for this day of the automobile, the airplane, and rapid transportation of all kinds, and which in its dignity and simplicity has not been eclipsed by any period.

Los Angeles has a noble opportunity, architecturally speaking, because we are yet fluid and in a state of becoming. What we do now will be either applauded or condemned by future generations, as this is our chance to really create a new city. For us to build in Los Angeles, with money, as you propose from the Reconstruction Finance Corporation, an Opera House of "French Renaissance architecture, expressed in artificial stone" is an admission not only of imaginative poverty, but also of a complete unawareness of the sound trends in American life.

French Renaissance architecture resulted from the particular needs of a particular people in a particular time, just as did the Greek, the Baroque, and the Gothic, and architecture of other great periods. We are in the process of creating another architecture for *this* period, which will be equally significant.

I have only a limited influence with a limited number of people in this city, which I, in my modest way, want to help mold. I was once the director for the Government for the Public Works of Art Project. I shall certainly use the little influence I have, both here and in Washington, and will do everything in my power to fore-stall the building in Los Angeles of any opera house or art center which is not of a contemporary character.

Sincerely yours,

MERLE ARMITAGE.

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Photograph by Dave Packwood.

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### BLUEPRINTS ON THE SANDS

A HOUSE on the desert is sometimes like what Mark Twain remarked about Algiers—"a romantic place if you did not have to live in it."

No one has as yet measured the exact influence of Tin Pan Alley on American building, but there seems to be what could be called the popular song motif—houses that look like something you could try on your piano. A builder may put up a place resembling "That Tumble Down Shack in Athlone," or "My Little Log Cabin of Dreams."

But when the soft moonlight beams through cracks in the roof, or the desert breeze whistles "Moaning Low" through the chinks of the log cabin of dreams, there comes "Just a Wearyin'" for the old homestead in the city, where the walls are thicker than stage props, the fireplace works, and

the waterfall is in the house—not by the house.

Desert homes are often of such a romantic, makeshift variety, seeming to have been constructed out of the clefs and bars of a popular song, with perhaps more staccato than stucco, and with the strident note of a high soprano but not enough base. The house rhymes well with June and swoon. Poorly built, it is warm in warm weather, and cold in cold—the reverse of what a desert home, or any home, should be.

More and more, however, the desert home is being built from an architect's design for living—not for just existing. It is resulting in exteriors pleasant to look at, and interiors pleasant both to look at and live in—whether for a weekend or a season. It becomes "Home Sweet Home"—a song that never grows tiresome—rather than "That Tumble Down Shack," an insubstantial novelty.



# 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

CLAREMONT COLLEGES announce a lecture series at Bridges Auditorium, Claremont. The current event is "World Danger Spots" by the Rt. Hon. Winston Churchill, November 29. All lectures are at 8:15 p. m. except the address of Mr. Churchill, which is at 4:00 p.m.

TOWN HALL of Pasadena, formerly the Pasadena Forum, sponsors the appearance of six well known speakers at the Civic Auditorium. The series opens November 7, presenting Alexander Kerensky, former premier of Russia, in a defense of democratic ideals.

TOWN FORUM HALL SERIES is held Tuesday mornings at 11 o'clock at the Curran Theater, San Francisco, followed by luncheons at the Cliff Hotel. November 22, Dr. Franz Polgar demonstrates experiments with thought transference.

OCCIDENTAL COLLEGE announces an artist and lecture course series in the new Belle Wilber Thorne Hall, opening November 15 with the Ballet Caravan. Course events to follow include Konrad Bercovici, novelist-lecturer; Luboshutz and Nemenoff, duo-pianists; Kathryn Meisle, contralto; the Mozart Choir Boys of Vienna; Julien Bryan, travel commentator.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Series, presents the winter course of illustrated lectures at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. The current lecture, with pictures, is given by Howard O. Welty, the subject being "By Clipper and Canoe to the Amazon," November 15, Pasadena, November 16-17, Los Angeles.

TUESDAY EVENING FORUM SERIES, sponsored by the Patrons Association at Pasadena Junior College, is a comprehensive program of lectures, continuing to April 25. The November topics are "Government Policies and Their Effect," which includes, November 15, "The Neutrality Policy of the United States," Graham Stuart; November 22, "Transportation—Rail, Truck and Plane," Paul Shoup; November 29, "Four Paths to Security," Abram Sachar.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, offers a course of Sunday afternoon free lectures at 3 p. m. November 6, All-Indian songs and dances by natives of the Hopi pueblos of Arizona under the immediate supervision of Little Flower, Saint Regis Iroquois of Canada. November 13, Professor William G. Campbell, U. S. C. discusses "Mexico, our romantic neighbor" illustrated with colored moving pictures. November 20, Dr. Francis M. Fultz, "Lily, Iris, and Orchid of southern California" illustrated with lantern slides. November 27, Dr. John Culbert Faries, "The Joshua Tree National Monument, California" illustrated with lantern slides in natural colors.

INSTITUTE OF WORLD AFFAIRS holds a six-day session at the Mission Inn, Riverside, opening December 11. The institute is dedicated to the preservation of world peace and the promotion of better international understanding. Dr. R. B. von Klein Smid, president of the University of Southern California, is chancellor of the institute.

GREENWOOD REVIEWS, cleverly outlining current world events, books and their authors, the late plays, are given in California each season by Aline Barrett Greenwood. At Pasadena the course is given the third Wednesday of the month at 11 a. m. under the direction of Teresa Cloud. The current date is November 16. At La Jolla, Casa de Manana, Miss Greenwood is heard, November 19, and at the House of Hospitality, Balboa Park, San Diego, November 21. The series is given at San Francisco in the Italian Room, Hotel St. Francis.



## CONSPICUOUS CALIFORNIA PLANTS

WILD flowers have always held the romantic and poetic fancy of men, perhaps due to their strong freedom and natural freshness, against the frailty and too careful nurturing of the cultivated plants. But to quote Ralph D. Cornell, "It is but a short step from an interest in the wide open spaces and conservation of plants that grow thereon, to an interest in transplanting these native things into the garden."

The sentence sums up the dual interests of Mr. Cornell. He is not only one of the best known landscape architects of the West, but the foremost authority on its chaparral and all other wild plants.

In his new book, *Conspicuous California Plants*, he deals with both the rare and common varieties. The book discusses them in a friendly and informal way that is bound to enhance the popular interest. It is a friendly appreciation of a most interesting group of plants that should appeal to all who are interested in California, her landscape or her gardens.

The book is divided into five sections, colorful California, Trees, Chaparral (shrubby plants), the Desert, and Conservation. It also contains an addenda of notes on garden uses of the plants discussed. It is generously illustrated with 36 pages of lithographs from original photographs, including 46 different views of flowers, specimens plants and habitat settings. The book contains 248 pages 6½ x 9½ and is published by the San Pasqual Press, of Pasadena.



SOUTHERN DISTRICT, California Federation of Women's Clubs, holds a convention, November 16-18, at Hotel del Coronado.

AT THE PHILHARMONIC AUDITORIUM, Los Angeles, L. E. Behymer offers a series of attractions including, Alexander Kerensky, Premier of Russia in 1917, November 9; Cornelia Otis Skinner, in "Edna, his Wife," Friday and Saturday evenings, December 16-17; Maude Adams, in a lecture-recital, Monday evening, January 30.

BOOKS are reviewed by Mrs. Jack Vallely at the Huntington Hotel, Pasadena, the second Tuesday in each month, November 8, December 6.

TOWN AND GOWN, Mrs. Rufus B. von KleinSmid, president, again sponsors a benefit series to raise funds for an addition to the Women's Residence Hall at the University of Southern California. An event is the presentation of "The Yellow Jacket" with an all Oriental cast, November 15.

MICHAEL STRANGE speaks at the House of Hospitality, Balboa Park, San Diego, November 15.

EBELL CLUB of Los Angeles announces there will be three benefit affairs this season, instead of the customary four, to raise funds for scholarships, philanthropy and welfare. The first event is held at the clubhouse, November 10. Mrs. Charles D. Hill is chairman of these programs.

THE DOLL FAIR, an annual charitable event, is held November 26, at the Hammond Hall School for Girls, Los Angeles, to benefit the Children's Hospital Convalescent Home at Hermosa Beach. This year members of the Los Angeles Junior League have a part in the fair and present a new "Mickey Mouse" cartoon. There is a dessert-bridge party for the mothers who lose interest in dolls.

LAS MADRINAS have selected December 9 for the annual Charity Ball at the Biltmore Hotel, Los Angeles. The sixty godmothers are now Las Madrinatas Incorporated, under which title they continue to provide assistance to the Convalescent Home of the Children's Hospital.

JUNIOR LEAGUE of Los Angeles holds the second Fashion Tea, December 9, for the benefit of their various charities.

WORLD AFFAIRS ASSEMBLIES hold the dinner of the month, November 19, at the Huntington Hotel, Pasadena.

FLINTRIDGE RIDING CLUB announces the annual Amateur Horse Show will be held December 3-4. There will be 35 classes including divisions for nine different type horses. There are classes for children and pairs, and a family class eligible for any two members of a family to compete.

INTERNATIONAL GOURD SOCIETY holds the annual show, November 11-12-13, at Brookside Park, Pasadena.

THE AUTOMOBILE SHOW of the Los Angeles Motor Car Dealers Association is held in the Pan-Pacific Auditorium, November 12-20, under the direction of Burt Rogers, executive secretary of the Association.

DOG SHOWS are held in various communities during the month: November 13, San Mateo Kennel Club, at San Mateo, November 19-20, Beverly Hills Kennel Club at Beverly Hills, and November 26-27, Los Angeles Kennel Club at Los Angeles.



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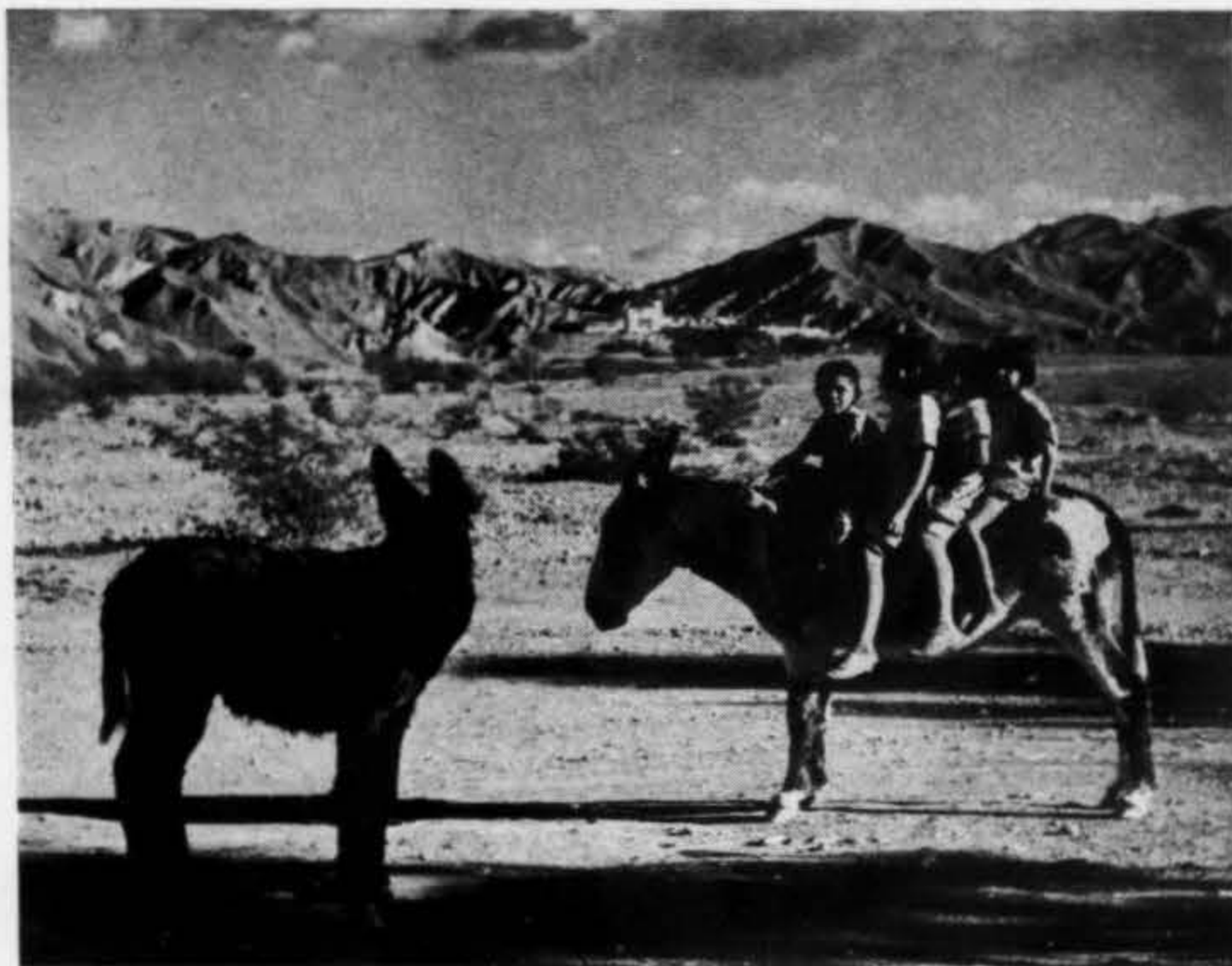


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Cayute Shoshone Indians retreat to the mountains via burros in the spring to their modern homes built by the government. In the background is the justly famous Furnace Creek Inn where guests surrounded by cosmopolitan luxury may enjoy the fascinations of Death Valley.

**PALM SPRINGS FIELD CLUB** announces the seventh annual Dog Show will be held, December 11. The club sponsors weekly gymkhanas and amateur horse events throughout the winter season.

**AGRICULTURAL CONVENTION** of the State is held at Ventura, opening December 5. California Fruit Growers Association meet December 5-6. December 7, agricultural commissioners from all counties of the State assemble for their yearly conference. The general convention of the Associated Farmers is held December 8, and December 9, Pacific Coast directors of the Associated Farmers will confer.

**THE RACING SEASON** at Bay Meadows, San Mateo, continues to November 12. At Tanforan, San Bruno, the season opens November 15 and continues to December 17.

### MUSIC

**PHILHARMONIC ORCHESTRA** of Los Angeles resumes the usual winter season, under the direction of Otto Klemperer. The first dates of this Twentieth Jubilee Season are November 3-4, with Yehudi Menuhin as the soloist of the first concerts. The season will consist of the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a new popular price series of ten pairs to be heard Friday matinees and Saturday nights. Dr. Klemperer conducts the popular price series and the soloists are Charles Kullman, Alice Ehlers, harpsichord. Artur Rubinstein, pianist, Bronislaw Gimpel, concert master of the orchestra, Philip Kahgan, violist, Robert Casadesu, pianist, and Joseph Achron, violinist-composer.

**SAN FRANCISCO STRING QUARTET** presents the second concert of the season at the Veterans' Auditorium, Wednesday evening, December 7.

**LOS ANGELES SEASON** of the San Francisco Opera Company opens Saturday evening, November 5 at the Shrine Auditorium with the presentation of "Andrea Chenier" with Beniamino Gigli in the title role. He also sings Rudolph in "La Boheme." "Pelleas et Melisande," November 8. "Elektra," November 10, and the original operatic version of Rimsky-Korsakov's "Le Coq d'Or," November 11, are presented here for the first time. Lily Pons and Ezio Pinza sing the leading roles in "Le Coq d'Or." Rose Pauly, Hungarian soprano, sings the title role in "Elektra." Wagner's spectacular opera, "Die Meistersinger" with Frederick Schorr as Hans Sack, Elizabeth Rethberg as Eve, and Charles Kullman in the role of Sir Walter von Stolzing, is the second presentation, November 7. The sea-

son closes with "Cavalleria Rusticana" and "La Boheme," November 12. Gaetano Merola is the general director and conducts the opening performance. Fritz Reiner, Erich Leinsdorf and Gennaro Papi divide the remaining performances. L. E. Behmer is the southern California representative.

**EVENTS** for the month at the Savoy Theater, San Diego, are:

November 2, Concert by Fritz Kreisler.  
November 8, "Peter Pan" presentation of The Children's Theater of New York.

November 9, Concert by Julius Huehn, baritone, sponsored by the Amphion Club.  
November 10, Ballet Caravan, group of 20 dancers.

November 22, Los Angeles Philharmonic Orchestra.

November 23, Concert by Rachmaninoff.  
November 25, Don Cossacks, Russian Male Chorus.

**SPECIAL EVENTS DEPARTMENT** of the Golden Gate International Exposition at San Francisco announces music will have a prominent position in the features planned. The events will include the daily presentation of symphony concerts by two official orchestras, probably the San Francisco Symphony Orchestra and a guest orchestra. There will be song festivals by massed choruses, selected from various singing societies organized in San Francisco.

**CIVIC ORCHESTRA** of Pasadena opens the eleventh season of free concerts, November 5, at the Civic Auditorium under the direction of Dr. Richard Lert. This concert is dedicated to Dr. Carl Thomas, who was elected president of the Civic Orchestra Association shortly before his death last June. The second concert, December 17, will be the opening event in the celebration of the fiftieth anniversary of the Tournament of Roses.

**GASTONE USIGLI** of the Los Angeles Music Project is presenting fortnightly Tuesday evening concerts which are to include a Shakespeare program, a water program, a nature program and other unusual concert groupings during the fall symphony season.

**COLEMAN CHAMBER CONCERTS** are given on six Sunday evenings, opening December 11, at the Pasadena Playhouse. The first program is styled An American Composer's Evening, presenting chamber music by distinguished American composers. The artists are The San Francisco String Quartet, and Olga Steeb, pianist.

**HOMER SIMMONS** presents a Sunday evening recital at Cummock Auditorium, Los Angeles, November 13. This composer-

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pianist is one of the most popular artists of California.

**BACH SOCIETY** of Pasadena opens the Society's third season under the direction of Michel Penha with a concert December 3. Lewis E. Kimball is the president. Calista Rogers, Sycamore 6-3032, arranges auditions.

**ELMER WILSON CONCERT COURSE** at the Civic Auditorium, Pasadena, presents Lily Pons, November 9, and the Don Cossacks, November 23.

**THE OPERA SOCIETY**, sustaining group of the Pasadena Grand Opera Company, announces the production of "The Bohemian Girl," "Cavalleria Rusticana," "Faust" and "Rigoletto."

**GUIDO CASTELOTTI** is receiving applications for membership in the San Gabriel Valley Opera Company at his residence, 129 South Atlantic Boulevard, Alhambra.

**MILLS COLLEGE**, Department of Music, announces a concert by two gifted little girls, Marjorie and Shirley Stemm, aged nine and eleven, who give a recital for two pianofortes in the Concert Hall, November 11 at 3 o'clock.

**FOREST MATHEWS**, pianist, is heard in recital, December 8, 8:15 p.m., at the Shakespear Clubhouse, Pasadena.

**EBELL CLUB JUNIORS**, cooperating with the Federal Theater of Los Angeles, presents "Pinocchio," a musical dramatization in three week-end benefit performances with members of the Ebell Junior Theater Box in the cast. The opening is November 18, in the evening, with repeat performances each following Friday and Saturday evenings and Saturday matinees at the Wilshire Ebell Theater.

**L. E. BEHYMER** announces interesting attractions during November at Philharmonic Auditorium, Los Angeles. Yehudi Menuhin is heard in one of his inimitable recitals, Tuesday evening, November 15; Rachmaninoff, pianist and composer, gives two recitals, Tuesday evening, November 22, and Saturday afternoon, November 26. On Sunday afternoon, November 27, the Don Cossack Choir, under the direction of Serge Jaroff, presents a colorful program of Russian folksongs and melodies from their homeland.

**THE ADOLPH WEISS QUINTET** is presented in concert by the Los Angeles Chamber Music Society as the second event of the season, November 2, Royce Hall, University of California at Los Angeles. Lillian Steuber, pianist, is the assisting artist. The personnel of the ensemble is Haakon Berg, flute; William Lym, oboe; Alfred Peterson, clarinet; Wendell Hoss, horn, and Adolph Weiss, bassoon.

**A GEORGE GERSHWIN MEMORIAL SCHOLARSHIP CONCERT** is offered at the Wilshire Ebell Theater, Los Angeles, November 14. Alexander Steinert conducts members from the Los Angeles Philharmonic Orchestra in excerpts from "Porgy and Bess" with well known soloists. The concert is sponsored by the Los Angeles chapter of Mailamm, under the direction of the president, Mrs. Rose Shomer Silverman.

**ORATORIO SOCIETY** of Los Angeles announces the appointment of Dr. Richard Lert as conductor, to fill the post left vacant by the passing of John Smallman. Frances Stults Campbell is the president.

**MUSIC LECTURES** by Gilles Guilbert are given each Monday afternoon and Wednesday evening at the California Institute of Technology, Pasadena.

**MERLE ARMITAGE** opens his concert series with a performance of the "Ballet Caravan," New York dance troupe, November 16, Philharmonic Auditorium, Los Angeles. At the same place, November 25, he presents Jose Cansino and his Ballet Espanol.

**CLAREMONT COLLEGES** is presenting the Winter Artist Course at Bridges Auditorium. The November concert is given by the Los Angeles Philharmonic Orchestra.

## THEATER NOTES

**THE PLAYHOUSE**, Pasadena, now in the twenty-first year of successful production, has important bookings for the winter season. 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. Gilmore Brown is supervising director, and Charles Prickett is business manager. Dates of production are:

To November 5, "Tovarich" by Robert E. Sherwood.  
November 8-19, "And Stars Remain" by the Epsteins.  
November 22-December 3, "Paradise Plantation" by Shirland Quin.  
December 6-17, "Yes, My Darling Daughter" by Mark Reed.

**THE LABORATORY THEATER**, an important part of the Pasadena Playhouse, being the experimental unit, follows the policy of the past few seasons by staging each play for a period of one week, opening on Monday evening and continuing through Saturday, with a matinee on Saturday. A low admission fee continues. The schedule includes:

To November 5, "Salvage the Best" by Catherine Urban.  
November 14-19, "Roll on River" by Kay Crews.  
November 28-December 3, "Three Against the Sky" by Harry Ashe.

**MEXICAN PLAYERS**, thoroughly at home in a theater in the Padua Hills near Claremont recreate the lives of their neighbors and ancestors in Old Mexico. Legends, folksongs and dances of that romantic region make up the gayest of comedies while adhering to a definite historic outline. The costumes and stage properties are always authentic and the entertainment vividly interesting. The current production, to November 26, is "Tito, El Toreador," which is given each Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

**COMMUNITY PLAYERS** of Palo Alto, one of the best of the community dramatic organizations of the State, announce "Anthony and Anna" by Sir John Ervine, November 10, 11, 12. "The Guardsman" by Ferenc Molnar is the major production for December.

**COMMUNITY PLAYERS** of Riverside, Leland Wilcox, director, opened the season with the production of "Lightnin'" late in October. The second play of the season, set for November 28-December 3, is "Brother Rat," a comedy of life at Virginia Military Institute. The Players' Workshop Committee plans monthly workshop programs.

**THE CALIFORNIA CHILDREN'S Festival Association** presents The Clare Tree Major Children's Theater of New York in a series of three stage plays at the Shakespeare Clubhouse, 230 South Los Robles, Pasadena. November 11, "Peter Pan" (two performances, 2:30 and 8 p. m.) December 16, "The Little Princess," 4 p. m. and 8 p. m. February 3, "King of the Golden River," 4 p. m. and 8 p. m.

**NINE O'CLOCK PLAYERS** of the Assistance League, announce three one-act plays at the Biltmore Theater, Los Angeles, November 15. The plays are "Star Struck," "The Travelers" and "Soladera," to be followed by a supper-dance in the Biltmore Bowl.

**CALL BOARD THEATER**, 8651 Melrose Place, Los Angeles, announces "Kaluga Isle" by Victor Marek, opens November 7. Douglas Cooper directing.

**STUDIO VILLAGE THEATER**, 1743 North La Brea, Los Angeles, is the home of the Katherine Kavanaugh Stock Company, and produces only plays from the pen of Miss Kavanaugh.

**THREE PLAYS**, written especially for children, will be presented at the Wilshire Ebell Theater this fall by the Clare Tree Major Children's Theater of New York. "Peter Pan" by Sir James M. Barrie, is offered November 12. "The Little Princess" follows, December 17, and in February "King of the Golden River" may be seen.



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## ART CALENDAR

## BERKELEY

**AN ARTIST'S PLACE**, 2193 Bancroft Way: Exhibitions by local artists. The gallery is maintained for the advancement of art.

**WOMEN'S CITY CLUB**: November 3, preview of paintings by George Harris. Paget-Fredericks is exhibiting a sketch of the proposed decorative painting to be hung over the mantel in the drawing room of the club.

## CARMEL

**CARMEL ART ASSOCIATION**: The recent work of members in varied media.

## CLAREMONT

**SCRIPPS COLLEGE**: Exhibition arranged by the Art Director.

## CORONADO

**GALLERIES**, Hotel del Coronado: Oils and watercolors by well known artists.

## DEL MONTE

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

## FILLMORE

**ARTISTS' BARN**: To November 19, American Indian art, full color fac-simile reproductions, collection by Dr. H. B. Alexander. In the print room, etchings by Cornelis Botke.

## GLENDALE

**TUESDAY AFTERNOON CLUB**, 400 N. Central Ave.: Paintings by Stanley Z. Rechless.

## HOLLYWOOD

**BEVERLY HILLS WOMEN'S CLUB**, 1700 Chevy Chase: "Heirlooms Under Glass," watercolors by Madona Vaille Barbour; still life in oils by Myra Dill and Elizabeth Fraser Lloyd. Artists Tea, Sunday, November 20 at 4:00 P.M.

**BEVERLY HILLS HOTEL**: Flower paintings by Kathryn Hall Travis, formerly co-director of the Dallas Art Institute, Dallas, Texas.

**CONTEMPO GALLERIES**, 9190 Sunset Blvd.: Lithographs.

**HOLLYWOOD WOMEN'S CLUB**: Work of invited artists.

**MAGNUSSEN STUDIO**, 9047 Sunset Blvd.: Examples of jewel mountings, as well as metal craft work of varied sorts.

**PRINT ROOMS**, 1748 N. Sycamore: Unusual collection of old prints.

**PUBLIC LIBRARY**, Hollywood Blvd. & Ivar Sts.: Exhibition by local artists, changed monthly.

**RAYMOND AND RAYMOND GALLERY**, 8642 Sunset Blvd.: Prints, fac-simile reproductions of famous paintings.

**STANLEY ROSE GALLERY**, 6661 Hollywood Blvd.: Exhibition of American Indian art. Wood carvings by a Mexican artist, Roberto de la Selva.

## LAGUNA BEACH

**LAGUNA BEACH ART GALLERY**: Fall exhibition includes many conservatives, who have been missing from recent shows.

## LONG BEACH

**ART ASSOCIATION**, Villa Riviera: The work of members of the Association.

## LOS ANGELES

**BARKER-AINSLIE GALLERY**, 7th & Figueroa: Through November 7, paintings by H. Melville Fisher, an American painter of the French Impressionist School.

**BILTMORE SALON**, Biltmore Hotel: One-man exhibition by Frank Tenney Johnson.

**CALIFORNIA ART CLUB**: Nov. 18 to Dec. 31, 29th Annual, Fifty Prints of the year; Nov. 7 to Dec. 21, Japanese prints, Ukiyoe School.

**CHOUINARD SCHOOL**, 741 S. Grand View: To November 9, drawings, fresco cartoons by Rico Lebrun.

**EBELL SALON OF ART**, 4400 Wilshire Blvd.: Oils, watercolors, etchings and miniatures by members of the Pasadena Society of Artists.

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"The Wash," a painting by William Griffith, where the water rushes down from the mountains and smoke trees display their delicate beauty.

**FEDERAL ART PROJECT GALLERY**, 2328 West Seventh St.: Contemporary American paintings by members of the WPA Federal Art Project.

**FOUNDATION OF WESTERN ART**, 627 S. Carondelet St.: To November 26, Sixth Annual California Graphic Arts exhibition.

**FRIDAY MORNING CLUB**, 940 S. Figueroa St.: Paintings by Gordon Coutts; paintings from India by Nagesh Yawalkar; miniatures of babies.

**LOS ANGELES MUSEUM**, Exposition Park: To November 6, California Watercolor Society. Through November, the work of members of the California Art Club.

**LOS ANGELES PUBLIC LIBRARY**, 530 S. Hope Street: Book Sale Exhibition. At the Arroyo Seco Library, 6145 North Figueroa Street, the work of the artists of Highland Park and surrounding communities is shown through November 12.

**OTIS ART INSTITUTE**, 2401 Wilshire Blvd.: An enlarged staff of instructors with additional courses proves the necessity for expansion.

**SOUTHWEST MUSEUM**, Highland Park: Special exhibition of Mexican and Guatemalan costumes, and textiles continued through November.

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

**STENDAHL GALLERIES**, 3006 Wilshire Blvd.: To November 5, paintings by Bear Newman. To November 12, sale show by California artists in honor of Antony Anderson, former art critic. November 7-December 1, Paintings by Edna Reindel, French moderns. U. C. L. A. CAMPUS GALLERY: Exhibition by Art Department.

**U. S. C. CAMPUS GALLERY**: Architectural and art craft exhibition.

**FRANCES WEBB GALLERIES**, 2511 W. Seventh Street: Oil paintings by Genevieve Wilcox; California landscapes by Henry L. Richter.

**WOMEN'S UNIVERSITY CLUB**, 953 S. Hoover St.: Paintings by artists from the Laguna Beach group, including William Wendt, Frank Cuprien, William A. Griffith, Roy M. Ropp, Frederick Heckman, Karl Yens, Baroness Lucienne de Saint Mart, Virginia Wooley and Jane Cromwell.

**ZEITLIN'S BOOK SHOP**, 624 S. Carondelet St.: to Nov. 19, paintings by Gladys Aller.

## MILLS COLLEGE

**MILLS COLLEGE ART GALLERY**: Hokusai

drawings from the personal collection of Richard E. Fuller, director of the Seattle Museum of Art. Coptic Textiles from the Crocker collection. Selections from the Albert M. Bender collection.

## OAKLAND

**BAY REGION ART ASSOCIATION**, 14th & Clay Streets: Paintings by members of the Association.

## PALOS VERDES

**ART ASSOCIATION, PALOS VERDES ART GALLERY**, Public Library: The work of members and invited artists.

## PASADENA

**JOHN C. BENTZ GALLERIES**, 27 S. El Molino Ave.: Prints by the great artists of old China, textiles, priests' robes, ceramics, and jade.

**JEAN DE STRELECKI GALLERIES**, Vista del Arroyo Hotel: T. M. Heaton, portraits; Leon Lundmark, marines; T. J. O'Neil, westerns; and watercolors by Harold Gaze. **HUNTINGTON HOTEL GALLERIES**: Portraits and recent landscapes by Frank Moore.

**GRACE NICHOLSON GALLERIES**, 46 N. Los Robles Ave.: Original "Button Pictures" by Casey Roberts. Stencils, Original Sketch Books. Etchings by Mildred Bryant Brooks and Arthur Millier. New and decorative oil paintings by Jessie Arms Botke. Marines, landscapes and figures by southern California artists.

## POMONA

**POMONA CAMPUS GALLERY**: Exhibition by Art Department.

## RIVERSIDE

**RIVERSIDE ART ASSOCIATION**, Rotunda of Mission Inn: The work of members of the Association.

## SACRAMENTO

**CALIFORNIA STATE LIBRARY**: Prints by California artists from the library's collection.

**E. B. CROCKER ART GALLERY**: Paintings by local artists, stressing American Art Week, November 1 to 7.

## SAN DIEGO

**FINE ARTS GALLERY**, Balboa Park: From November 21; 24th Annual San Diego Art Guild Exhibition. November 7, Japanese color wood-block prints. November 17, Currier & Ives Prints, Americana. November 24, International watercolors. Art Guild, group exhibition of watercolors.

## SAN FRANCISCO

**ACADEMY OF ADVERTISING ART**, 215 Kearny St.: Sketches of new and original designs in commercial art.

**COUVOISIER GALLERIES**, 133 Geary St.: Miscellaneous French and American moderns; Disney drawings; Jack Wilkinson, watercolors.

**DE YOUNG MUSEUM**, Golden Gate Park: European and American silverware from three centuries. European textiles and costume plates. Federal Theater Project historical theater models.

**PAUL ELDER GALLERY**, 239 Post St.: To November 5, the work of Zoe and Muriel Branegan.

**NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN**, 557 Market St.: Permanent exhibition of arts-crafts and home decorations in leather, wood, metal and needle craft.

**PALACE OF THE LEGION OF HONOR**, Lincoln Park: Through November 13, 17th International Watercolor Exhibition (Circuited by the Chicago Art Institute); Paintings by contemporary California artists. Opening November 14, paintings by Maryland artists (Circuited by the Baltimore Museum of Art).

**SAN FRANCISCO MUSEUM OF ART**, Civic Center: Exhibition of the San Francisco Society of Women Artists to December 4; paintings and drawings by William Keith to December 11; drawings by Charles Stafford Duncan through December. To November 23, paintings by Hamilton A. Wolf; To December 7, pastels by Marion Cunningham; sculpture by Adaline Kent.

## SAN GABRIEL

**SAN GABRIEL ART GALLERY**, 343 Mission Dr.: Opening November 6, paintings by the well known portrait painter, John Hubbard Rich. Henri De Kruff is showing etchings, lithographs and aquatints. The gallery is open daily from 1:30 to 5:30 P.M., there is no admission charge. On Sunday, November 6, tea is served at the gallery from 3 to 6.

## SAN MARINO

**HUNTINGTON LIBRARY & ART GALLERY**: Architectural drawings by Thomas Jefferson form a special exhibition.

## SANTA ANA

**SANTA ANA PUBLIC LIBRARY**: To November 8, oils by Bob Zava. To November 22, photographs by Will Connell. November 22-December 6, prints by Paul Landacre.

## SANTA BARBARA

**CHAMBER OF COMMERCE ART GALLERY**: Exhibition by local artists; the show is changed every second month.

## SANTA MONICA

**SANTA MONICA ART ASSOCIATION**: Annual fall exhibition, including the work of members in varying media.

## STANFORD UNIVERSITY

**STANFORD ART GALLERY**: Fall exhibition by Art Department.

## MISCELLANY

**AMERICAN ART WEEK**, November 1-7, is held to aid the artist and the community by bringing local arts before the public, and aims to bring governmental and civic recognition to the artist. During the week artwork is emphasized, and attention is directed to all local historical spots and sections of unusual beauty. Prizes of paintings are presented to States showing the most outstanding results.

**NISHAN TOOR**, sculptor, formerly of New York, now established in a home and studio at Altadena, has been called to San Francisco to join the group of men engaged in production of the sculptural designs for the buildings of the Golden Gate International Exposition.

**FOR THE PRODUCTION** of "Pelleas et Melisande" by the San Francisco Opera Company, at the Shrine Auditorium, Jane Berlandina, artist of San Francisco, has in collaboration with William Gaskin, also a Northern painter, designed the symbolic nonrealistic settings and costumes.

**THE EXHIBITION** of the work of American Indians of today at the Stanley Rose Gallery in Hollywood contains a carefully painted watercolor copy of a Navajo sand painting. These sand paintings, in which each shape and arrangement of color is done to a sacred chant and then erased before sunrise, are rarely seen in their perfection by aliens. Allan Hauser, Apache, and grandson of Geronimo, and Gerald Nailor, Taos Indian, show watercolors. These two artists recently completed murals in the Department of the Interior, Washington, D. C. The exhibition included the work of several Pueblo, Navajo and Oklahoma Indians. Popchalee, Taos woman, has a varied and interesting style.

**MAUD DAGGETT**, sculptor, after a visit to the Allan Clark ranch in New Mexico, and a stay at Sunset Beach during the late summer and fall, is now at work in her studio-home at Pasadena.

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A pencil sketch by G. A. Randall with the vigorous feeling of freedom and motion predominant in his renderings of horses.

TWO CALIFORNIA ARTISTS

G. A. Randall

TALL, rangy and athletic, the bright humorous eyes of Mr. G. A. Randall, engineer, lawyer, rancher and artist, reflect a deep knowledge of the outdoors and a tolerant understanding of human nature.

Essentially an outdoor man, he nevertheless has a distinction and cultural background that makes him at home in any circle. Inwardly, however, society and buildings oppress him, cause him to smoke one cigarette after another.

He is a man of action and tremendously diversified interests, and can discourse on practically any subject, from bow and arrow hunting to epicurean dishes. But horses are his main obsession, with a corresponding interest in any allied subjects; polo, horse-racing, cowpunching, form the principal theme of his warm, action-filled sketches. That he thoroughly understands horses is shown in the remarkably alive muscles and contours of his drawings.

Born in Berkeley, California, he graduated from the University of California not only in engineering, but received his degree in law as well. Many of the dams and other large western engineering feats are attributed to G. A. Randall.

During the war he was contact agent for the United States Railroad Administration in the West. Following the war, he became consultant engineer for the Standard Oil Company.

Drawing has always been his hobby and relaxation. It was only a year ago that he was prevailed upon by the Bachmann galleries in Los Angeles to exhibit his works publicly. Since then his fame has been spreading rapidly.

His home for the last fifteen years has been in Ventura but most of his time is spent on one of his five ranches.

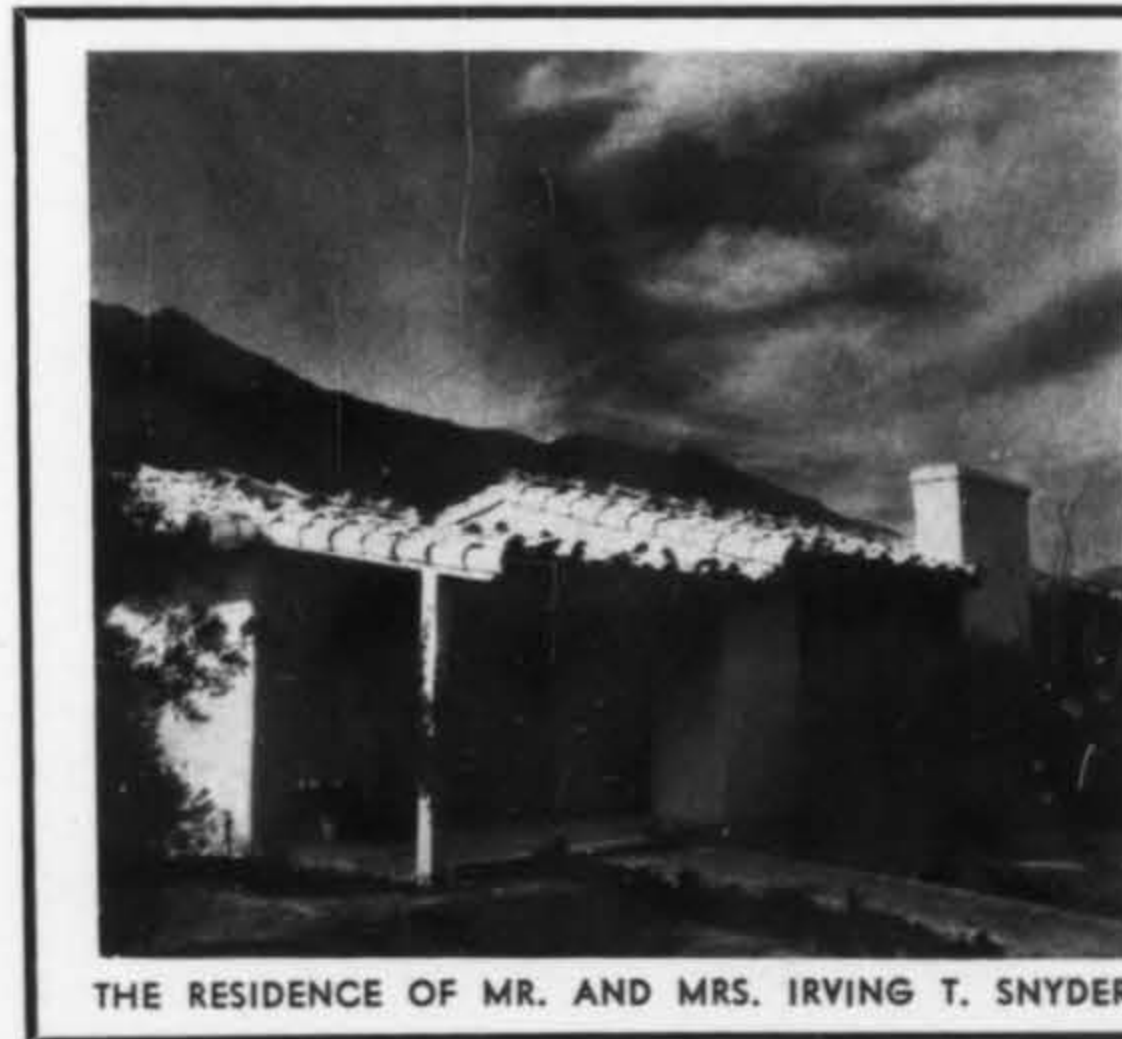
In spite of his excellent work and the fame he is acquiring he refuses to look upon himself as an artist. As a matter of fact he is an active business man, for besides having the Ventura County distribution for Buick cars, he is also chairman of the local Bank of America. Engineer, lawyer, business man, banker, polo-player and rancher are among the occupations in which this remarkable man has been successful, and now his hobby of sketching is placing him among the foremost artists.

William Alexander Griffith

THE distinguished Laguna Beach painter, William Alexander Griffith, whose painting of Rancho Mirage appears on the opposite page, has selected this spot for his desert home after spending many of the last eighteen years painting the surrounding scenes.

Mr. Griffith, who has won many art prizes and whose works hang in as many galleries, is at present a member of the Laguna Beach Art Association. He came to Laguna Beach in 1920 from Lawrence Kansas, where he taught art for twenty one years. Prior to that he was a student under Lefebvre and Constant in Paris.

The enduring charm of his paintings of the desert, as well as mountain and rocky seashore along the coast of his Laguna Beach home, find many admirers. A master of line as well as color, Mr. Griffith endows his work with the strength of a broad technique. He sees with the eye of a poet and is able to produce landscapes in which are revealed the magic and mystery of mountain and sea, of dawn and sunset. Because of his rare gifts, William Alexander Griffith has attained fame that will be lasting. Loyal to the highest standards of art he exercises a wide influence. California owes much



CALIFORNIA POETS' CORNER

NOTES ALONG THE SAN SIMEON HIGHWAY

BY EDNA HOLROYD YELLAND

Forbidden

Buzzards circle over San Simeon.  
The lord of San Simeon forbids  
the name  
Of death to be said there. Buzzards circle  
All the same.

Astray From Greece

Horses of legend, pale-skinned  
palaminos  
Browse in the salt cliff flowers, their  
nostrils sniff the sea.  
Stay, gold horses, fantastic on  
cliffs of fantasy,  
Or, with swift bright hooves  
taking the air,  
Mingle your manes with the sea horses'  
flying hair  
Down there.

WINDOWS

BY IRENE WILDE

I love all kinds of windows well,  
Dormer, bay, and oriel—  
Casements where old ivy veins  
Dusty patterns on the panes,  
Cottage windows clean and small  
That overlook a garden wall.  
And every solitary sill  
Upon the summit of a hill  
From which a candle's cheerful arc  
Perforates the lonely dark.

Our Poets of the Month

WE present in this number two California poets that need no introduction to our readers. Mrs. Yelland, the wife of a prominent architect, resides in Berkeley and has had her work published in the *Saturday Review of Literature* and elsewhere. Miss Wilde is one of the brilliant women poets of the state. Her first book, *Fire Against the Sky* has just been brought out by the Liveright Publishing Company of New York and is winning for its author national recognition.

to his splendid records of its varied beauty of hills and valleys, its sandy wastes and its wave-touched shores.

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Not three on a horse, but Fay Wray and Anita Louise as dazzling as the bright, bright sunshine at B-Bar-H Ranch near Palm Springs. James Ellison will see to it that they don't jump too high.

## HELL BENT FOR LEATHER

By ELLEN LEECH

THERE is nothing new to making the desert bloom, but there is novelty in its blossoming at this season of the year. However, it is not the flora but the fauna through which the desert blooms, the guests and the hostesses who flock to Palm Springs with the first fall days. The fruition is the result of the combined efforts of the tailors, modistes, architects and decorators, since the homes must be renewed to receive the birds of passage flitting from one location to another during the gay winter season.

Leather is quite the material of the hour, indoors and out the influence is reflected, in costumes and in furnishings. Since all manner of sports prevail at Palm Springs a well rounded wardrobe should include a tailored leather outfit for golf and shooting, skeet or trap, and may be found in beautifully soft antelope and in velvet-calf. Suede was introduced last year and now has added emphasis, forming frocks and the ever ready occasional coat. In interesting items are the mule collars from Damascus to be used as belts. They are from two to five inches in width, are gay with staccato embroidery, done in shells and wool, edged with calf, and are suitable for a very simple severe dress.

For basking in the sun and around the swimming pools the adherents of sabots will delight in the new type from Finland. These are made of kip leather, which looks like calf but is softer, the sole and heel are of light Finnish wood, with clog nails hammered in on every side. As to the interiors leather has entered the field with gusto. The revived interest in the horse may have directed attention to the pleasing use of leather, since saddles first displayed the opportunities leather offered in the way of ornamentation. In furnishings many desirable combinations of leather, wood and iron are shown, particularly in all types of tables. Hand-wrought tops are seen on coffee, occasional and side tables, while chairs and stools seem to revel in the influence. The useful low bench has its leather throw-top, with side pockets and ornamental buckles on the straps. A most accommodating smoking table is covered with topgrain tan leather, with legs of veneered light wood, is supplied with eight brass trays, a lighter, tobacco jar and pipe rack, available from the top, while within are sections for cigars and cigarettes. A pleasant introduction to the charm of leather is in the carved book ends, mounted on wood. A flower container for the terrace is leather covered in pigskin or calf with gold tooled trim and set on a sturdy base.

New fabrics for clothes also mean new textiles for hangings and upholstery, and in some cases these are interchangeable. Cotton must now be treated with the respect it deserves, and since it brings a primitive note into decoration it is doubly pleasing with informal furnishings. From the imported Javanese prints, the Egyptian Coptic designs, Swedish peasant prints, and copies of Balinese tapa cloths lengths may be selected for costumes, unusual and individual and in perfect taste.

Novelties are constantly being introduced both by the decorator and the costumer. Probably the most scintillating is found in glass. The neo-glass is said to have the strength of aluminum and may furnish a breakfast room completely, combined with chrome. A charming touch to any room is given by the flower holder bookends in Orrefors glass. Through clips glass is introduced into the costume, a piquant note is obtained by means of the tiny doves made of iridescent Venetian glass, or a clip of the same blown glass in a bowknot may be worn in the hair or on a dress.

Now that ostrich feathers have found new favor, due to the Edwardian influence—or something—the poor beastie must make another contribution and is skinned to make gloves. These new lightweight, handsewn ostrich leather gloves seem to fill every requirement—they wash, will not tear, and can be crushed into an unbelievably small space.



The desert home of Mr. and Mrs. Harold Hicks is but one of the many residences at Palm Springs where Payneheat is furnishing effortless, flawless, economical comfort.

What with burning noons, chilly evenings and cold nights—all within twenty-four hours—the thermometer works overtime in the desert. Such a climate presents its own peculiar heating problem.

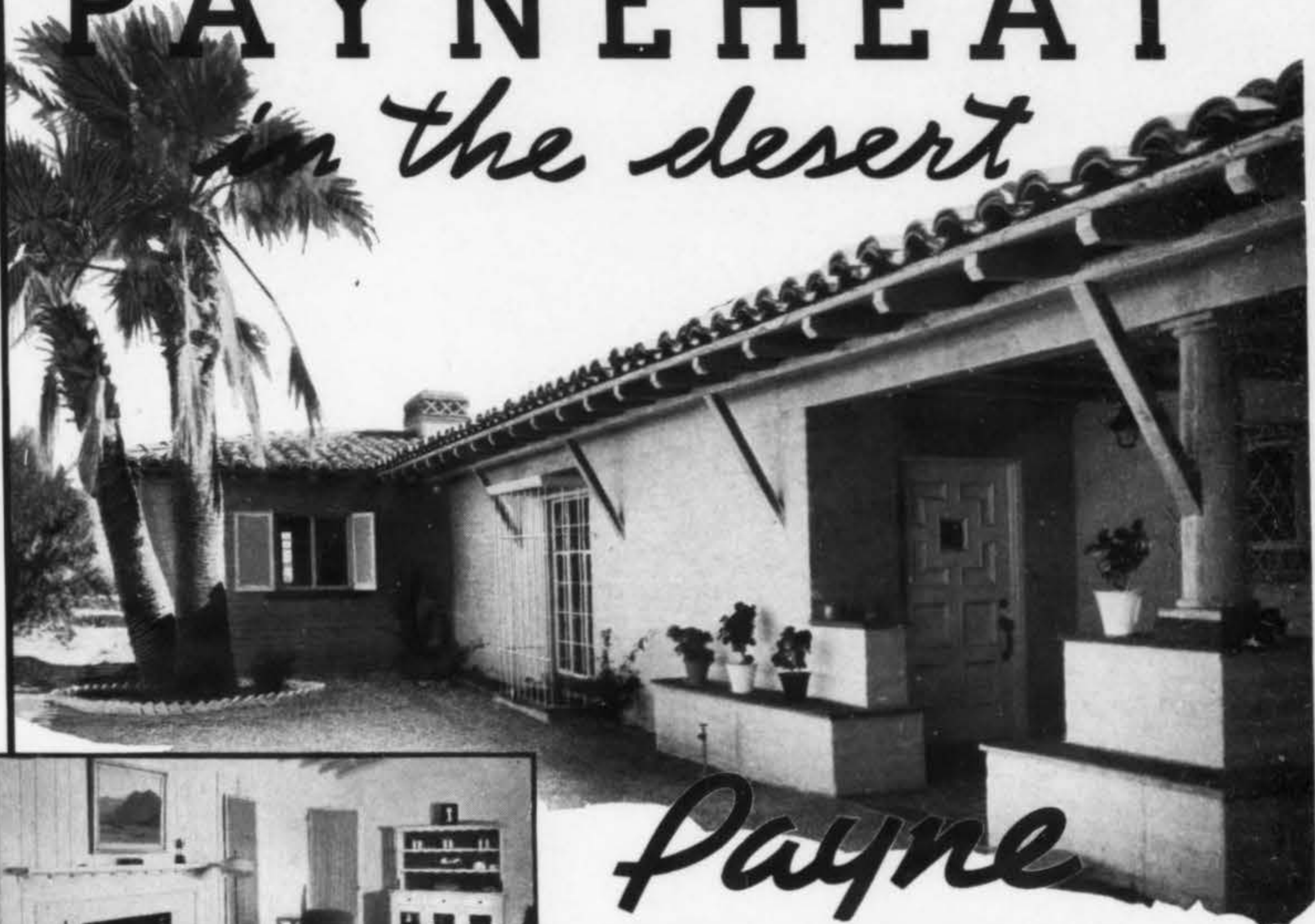
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The desert home of Mr. and Mrs. Harold Hicks at Palm Springs, California. Charles O. Matcham, architect.

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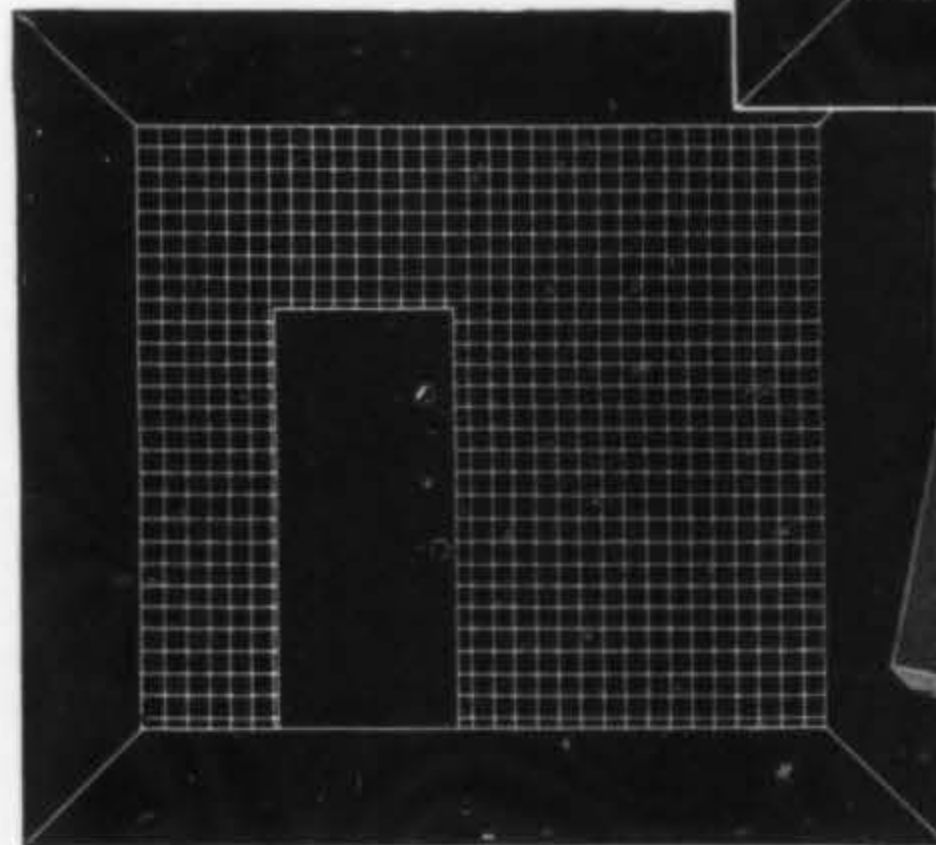
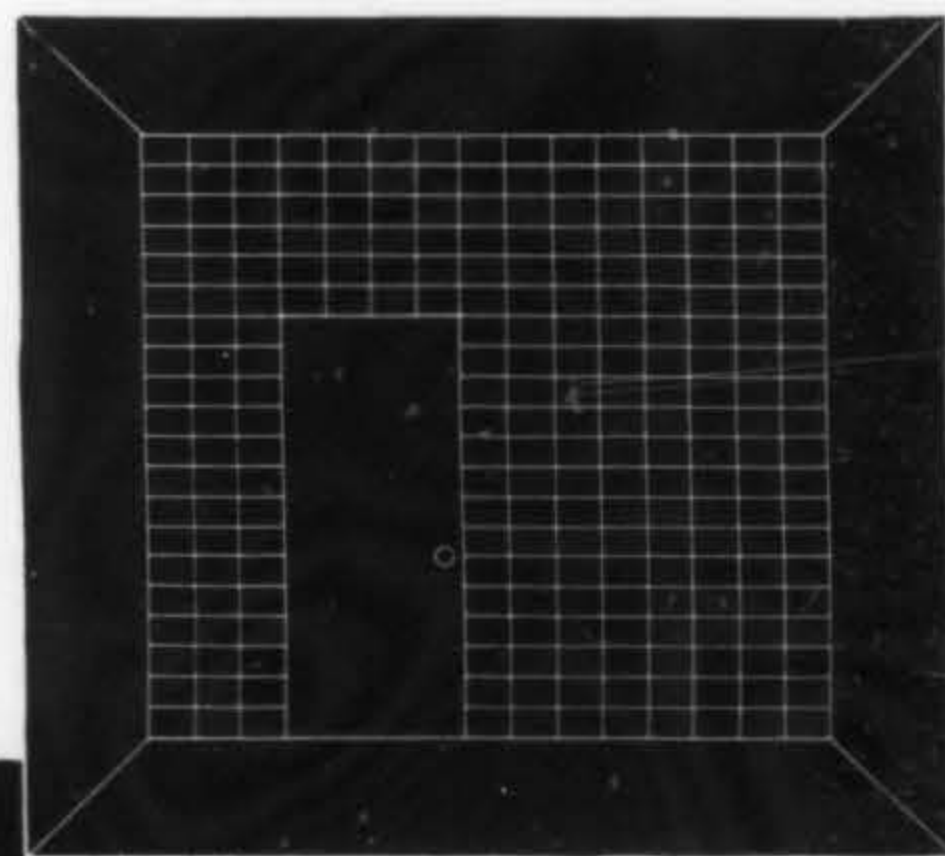
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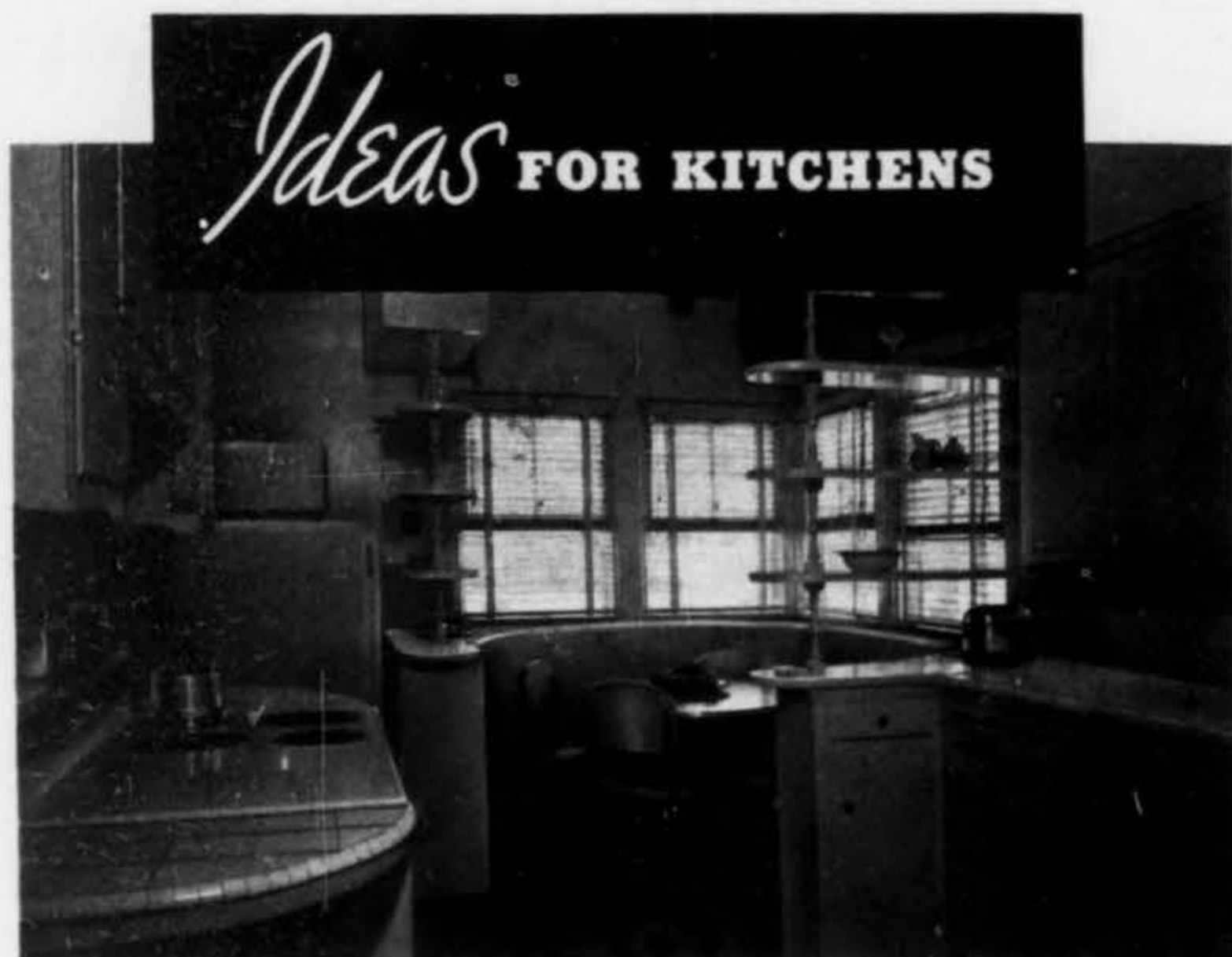
See your Sweet's: Catalog 5, Section 11

Right: Wall surface set in new 6" x 9" Master Kraftile. Note how space "opens up."

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A melodramatic scene from *Elektra* with Rose Pauly as Elektra and Kerstin Thorberg as Clytemnestra.

## OPERATIC NOTES

By HENRIETTA McFARLANE

**N**OVEMBER is to bring the San Francisco Grand Opera Company to southern California for its second season. To be sure it will be in Los Angeles for only one week—from November 5th to November 12th. And it will be housed, as formerly, in the Shrine Auditorium.

The present season, though limited to seven operas, is to include three Los Angeles premiers—*Elektra*, *Pelleas and Melisande*, and *Le Coq d'Or*. Just why these three operas were selected may be of some concern to a public whose interest in this form of music seems to be enjoying increased momentum.

Most of the comment regarding these premiers has centered around *Elektra* by Richard Strauss. At the time of its original production in Dresden in 1909 the critics labeled the theme, which centers around Elektra's part in vengeance for the murder of her father, as pathologically perverse. Indeed, their summarized judgment was that this opera was morbid as only antiquity and Mycenae could make it. At that time Shumann-Heink, who was the original Clytemnestra, said: "I will never sing the role again. It was frightful. We were a set of mad women . . . There is nothing beyond *Elektra*. We have lived and reached the farthest boundary in writing for the voice with Wagner. Richard Strauss goes beyond him. His singing voices are lost. We have come to a full stop. I believe Strauss himself sees it." After its production in New York the year following, this one act thriller was put on the shelf for over twenty years.

The revival of *Elektra* in this country took place in 1932 in New York and was timed to follow the theatrical production of O'Neill's *Mourning Becomes Elektra*. It was presumed then that the opera would fall upon ears somewhat attuned to the handling of this grim theme. But again it was retired—this time for six years. However, it took on new lustre with the arrival in this country of the dramatic soprano, Rose Pauly. She is of Hungarian birth and, until recent political upheavals in Central Europe, she was one of the foremost opera singers in Vienna. In March, 1937, a skeptical audience gathered in New York to hear her in the concertized version of the opera, frankly curious as to the spectacle of an Elektra in formal attire and without benefit of dramatic gestures and stage properties. In spite of this handicap her performance proved to be what the box office fondly calls a "sensation"—and of such proportion that the opera was produced at the Metropolitan in the spring of this year, with, of course, Pauly in the title role. And with *Elektra* now imbedded in the list of Metropolitan offerings, Mr. L. E. Behymer, who for fifty two years has guided the destiny of grand opera in southern California, quite justifiably feels that Los Angeles, too, should be privileged to hear and sit in judgment on this controversial work.

*Pelleas and Melisande*, the second in importance, is considered modern French opera at its best, but this work, too, has both friends and foes. Oddly enough, *Pelleas and Melisande* was not written by Debussy for production in the ordinary way. Both he and Maeterlinck, who wrote the text, intended this poetic story—set in the mythical kingdom of Allemonde—to be given one or two performances in the intimacy of a friend's drawing room. But in 1902 it was given its premier at the Opera Comique in Paris and six years later was heard for the first time in New York. Gatti-Casazza kept it on the active list at the Metropolitan from 1925 to 1935 with one or two



performances each year, and opera subscribers there considered it something of an annual problem. Obviously, when it is produced here in the vastness of the Shrine Auditorium, the six thousand members of the audience will not be seeing the opera quite as it was created in the minds of the composer and poet. Yet so much has been put into this production that an attitude of hopeful expectancy is justified.

Almost the entire cast of *Pelleas* has been brought to this country directly from the Opera Comique. Two of the artists, Georges Cathelat and Janine Micheau, who are making their debuts in the name parts, bear the personal recommendation of Pierre Monteux. Louis D' Angelo, who will sing Arkel, King of Allemonde, has been heard here previously by appreciative audiences. There will also be added interest in the work of the young conductor, Erich Linsdorf, now on the staff of the Metropolitan Opera Company.

Opera devotees who are looking forward to the charming *Coq d' Or* probably are too delighted to quibble as to whether or not this is genuinely a premier. In 1934 this opera was heard here, as it was for many years at the Metropolitan, with a dual group of artists—the voices banked at the side of the stage and the ballet enacting the story in panomime. Only last season its beauty and grace were recalled through a presentation by the Monte Carlo Ballet Russe. This year *Le Coq d'Or* will be given in its original operatic version with Lily Pons both singing and dancing the exacting role of the Queen of Chemakha and Ezio Pinza as King Dodon.

Happily *Andrea Chenier* is to open the week of opera. The music of this story of revolutionary France is of stable appeal and, too, Gili is to sing the title role. Indeed, according to local historians it was in *Andrea Chenier* fourteen years ago that Gili first was heard here in opera. Sharing honors with him on the opening night will be Elizabeth Rethberg and an outstanding cast of established artists.

No matter how limited in time, no season would be complete without one Wagnerian opera. This year it is to be *Die Meistersinger*, greatest of all the comic operas, with Frederick Schorr as Hans Sachs and Irene Jessner, who will make her debut as Eva. The conductor will be Fritz Reiner whose interpretation has the full respect of Pacific Coast Wagnerites.

*Cavalleria Rusticana*, one of the two operas to be heard on the last night, will have added interest because of the debut of Ebe Stignani whom Mascagni himself has lauded as pre-eminent in that role. Again Gili will be heard, this time as Turiddu.

*La Boheme*, which closes the opera season, has a particular place in the affection of Los Angeles opera patrons. It was here that this opera was given its first American production in 1897 by the Del Conte Grand Opera Company brought to this city by Mr. Behymer.

Since more than forty years ago Los Angeles was prepared to turn out for an American premier of *La Boheme* and, in the intervening years, has welcomed and supported dozens of touring opera companies, it seems incredible that the future of grand opera in this city should be so nebulous. When this year closes, Los Angeles will have had one week of grand opera—possible only through cooperation with San Francisco—and a short season of the San Carlo Opera Company, a number of Federal opera projects and, of course, the operas given during the summer season at the Hollywood Bowl. All of these productions have been significant not only musically, but also because the response to them has indicated that Los Angeles is receptive to opera and, given an opportunity, will support it.

Probably the only way in which this sentiment will be crystallized will be in the building of a civic opera house—one that is suitable for the proper presentation of music drama; and useful, too, for concerts, plays and ballet productions. At the moment the ready availability of the Shrine Auditorium for this week of grand opera is both a blessing and a handicap. True, with its tremendous size, there are many seats so inexpensive that opera is not denied any one who truly loves it. On the other hand, one can scarcely criticize the sponsors for a reluctance to underwrite more than one week of top-flight opera when their responsibilities include filling this mammoth building for six consecutive evenings.

San Francisco faced this same problem. But fifteen years ago Gaetano Merola, who had been one of Hammerstein's principal conductors, embarked with San Francisco on a program of constructive planning for the future of opera. Since that time, as general director, Merola has developed one of the three outstanding organizations in the country. The opera association, a civic non-profit organization, centers its activities in its own modern building. Its management functions so competently that the season is extended a sufficient length of time for artists, guarantors and patrons to enjoy the opera with some degree of leisure.

Quite dispassionately, it would seem that Los Angeles, also alert, critical and appreciative of opera, is only waiting for the proper impetus to give concrete expression to a similar ideal.

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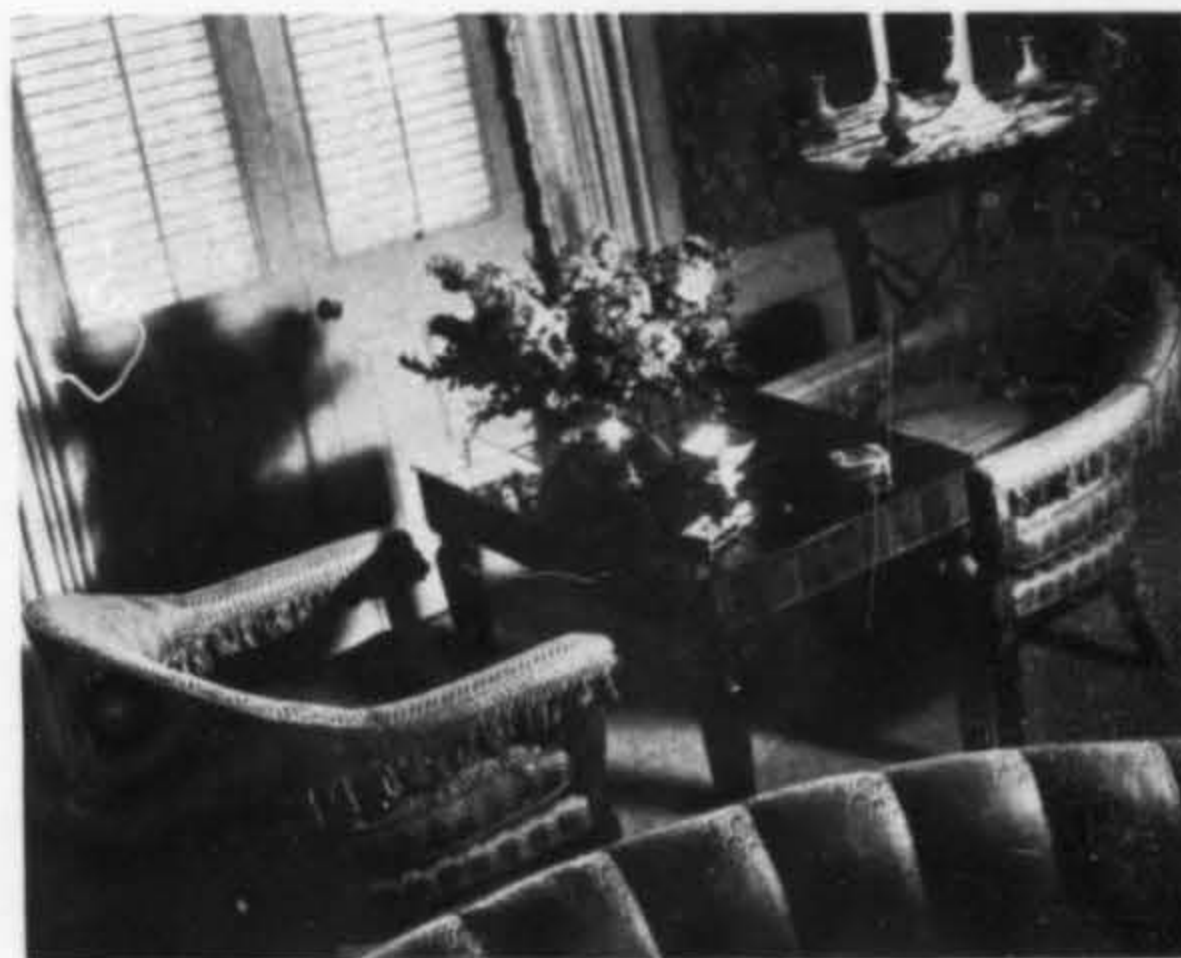
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## AIR WAVES

By MARTEN E. LAMONT

### MILESTONES IN PUBLICITY RELEASES

**C**ONRAD NAGEL, in preparing a story about war-torn China for his "Silver Theater" broadcast, coaches six Chinese youngsters to sing "Deck the Halls with Boughs of Holly." It took him two weeks to teach them to sing with a Chinese accent. The scene was a Christmas party at a local mission. The children's hardest job was to pronounce "Christmas" as "Chlistmas."

Mr. and Mrs. Joe E. Brown sat down to dinner the other evening—patiently waiting for the arrival of their honored guest—and son—Joe L. Brown, Jr. Young Joe showed up half an hour late with "the biggest black eye I've ever seen," according to Joe the Elder. It was the result of a scrimmage among U.C.L.A. Bruins, on which grid team Joe Jr. is a *star back*.

One of Joe E. Brown's greatest disappointments is his inability to see his son, Joe L. Brown, Jr., play football this fall because his radio show is on the air Saturdays. This is the first year for young Brown on the U.C.L.A. Varsity as a *first string end*.

Robert Benchley, who leaves Beverly Hills for the east to begin his CBS series on Sunday, November 20th, is considering a public auction at the Benchley estate. Benchley lists the following objects as Things-He-Doesn't-Want-Around-The-House-Any-More:

- Three frayed overcoats left at a party May 15.
- One all-metal violin-ukelele with 23 strings.
- One derby hat, size 6¼, initials M.T.J.
- One derby hat, size 7, initials B.H.N.
- One first baseman's glove.
- One patent leather shoe, size 10½.
- One photo of Heywood Brown, signed, "Yours truly, Herbert Marshall."
- Three harmonicas, one "sweet-potato", ½ flute.
- Copy of Ditson's "Three Easy Cello Pieces for the Beginner."

Bob Benchley, who is trying to master the technic of a \$50 cello presented to him by Herbert Marshall, M.C. of "Hollywood Hotel," didn't like the quality of tone he was getting while playing "I Love You Truly" in "slow motion" time the other night. Benchley examined his cello closely, removed four lettuce sandwiches, a match cover, and two letters from his agent from the interior. The tone quality improved greatly.

### OPERA

**A**N audience that has grown to be world-wide will hear the 1938-39 Saturday matinees of the Metropolitan Opera Company for the eighth consecutive season through the National Broadcasting Company.

The broadcast series will start on November 26, and will be on the air each Saturday over the coast-to-coast NBC-Red Network.

John Barbirolli, brilliant 39-year-old conductor of the New York Philharmonic-Symphony Orchestra, returned on the Aquitania, October 11, from a summer in England and France to direct the orchestra in its ninth season of Sunday broadcasts over the Columbia network.

The concerts, beginning October 23, are to be broadcast on 26 consecutive Sundays from 12:00—2:00 p.m. PST. Barbirolli will be relieved for a fortnight in midseason by Georges Enesco as guest conductor. Deems Taylor is to return as Columbia's intermission commentator. The series will originate in Carnegie Hall.

### NBC PROGRAMS EMANATING FROM HOLLYWOOD

*The Chase and Sanborn Program.* Sundays, 5:00 to 6:00 p.m., PST, NBC-Red Network.

*Welch Presents Irene Rich.* Sundays, 8:15 to 8:30 p.m., PST, NBC-Red Network.

*Woodbury's Hollywood Playhouse.* Dramatic program starring Charles Boyer for thirteen weeks, to be followed by Tyrone Power as star. Sundays, 7:30 to 8:00 p.m., PST, NBC-Red Network.

*The Jello Program Starring Jack Benny.* Sundays, 8:30 to 9:00 p.m., PST, NBC-Red Network.

*One Man's Family.* Sundays, 9:30 to 10:00 p.m., PST, NBC-Red Network.

*Al Pearce and His Gang.* Mondays, 7:30 to 8:00 p.m., PST, NBC-Red Network.

*Pepsodent Show Starring Bob Hope.* Tuesday, 7:00 to 7:30 p.m., PST, NBC-Red Network.

*Jimmie Fiddler in Hollywood Gossip.* Tuesdays and Fridays, 7:30 to 7:45 p.m., PST, NBC-Red Network.

*Good News of 1939.* Thursdays, 6:00 to 7:00 p.m. PST, NBC-Red Network.

*The Kraft Music Hall.* Thursdays, 7:00 to 8:00 p.m., PST, NBC-Red Network.


*The Signal Carnival.* Sundays, 7:00 to 7:30 p.m., PST, Pacific Coast NBC-Red Network.

*The Gilmore Circus.* Fridays, 9:00 to 9:30 p.m., PST, Pacific Coast NBC-Red Network.

*The Seventy Six Review.* Variety program featuring Conrad Nagel, master of ceremonies. Saturdays, 7:30 to 8:00 p.m., PST, Pacific Coast NBC-Red Network.



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**GOLD-SPLASH BRONZE**

By ISABEL CURRIE LANE

HERE always will be mystery surrounding old Chinese bronzes. Yu, the founder of the Hsai dynasty in 2205 B. C. is recorded to have had cast nine Tripods in bronze. These were preserved for over 2000 years, but disappeared at the end of the Chou dynasty, about 200 B.C. These Tripods were reproduced at that time and these reproductions stand today in one of the Palace Court yards in Peking.

During the Han dynasty 206 B.C. to 220 A.D. well designed bronzes were made. These were beautifully simple in outline and were used for decorative as well as religious purposes. At that early date low relief decorations were applied and many sacrificial bowls and wine jugs were inlaid in gold and silver in finely chiseled lines in the surface of the bronze. Reproductions of the many articles in daily use were moulded in miniature to put in the tombs of the dead to add to their happiness and well-being in another life.

Many of us have enjoyed the fine bronzes in our museums and private collections and are familiar with the Malachite green patina some of them acquired. Undoubtedly many of them are more beautiful today than when first cast since they have lain for hundreds of years in the earth and have been shut in tombs away from light and air. Through chemical reaction they have taken on a strange loveliness. Incense burners, grotesque in form, mirrors, tablets with inscriptions, libation cups and dishes for various sacred rituals, richly decorated with symbols have been brought out of China and are the example of old Chinese bronze with which we are familiar.

There is, however, a later development of the art which opens up a new field to most collectors. This is gold-splash bronze. There were occasional pieces of it to be seen in the collections, but it was not until after the Boxer uprisings in 1900 that there was much opportunity to buy it. At that time British troops were quartered for a time in the Temple of Heaven, in a walled park, surrounded with tall Cypress trees, where among other things, the sacrificial cattle were kept. Terror had reigned in Peking and all the well-to-do Chinese had fled, leaving only a few servants to care for the art treasures.

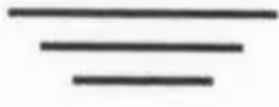
It is generally known that many of the collections were looted by these servants and the treasures sold to the foreigners. The fine collection of gold-splash was housed in the Temple of Heaven and was looted. A short time afterwards a few choice pieces from it turned up in Cairo and several Egyptian dealers offered them for sale. In London, during 1902 a number of pieces were sold to a collector and in the same year several choice examples were found in San Francisco and in Seattle.

About that time a shipment of porcelains and various other objects of artistic value came to a Seattle firm from a Chinese dealer, in payment of a bill he owed for hardware. Several Seattle collectors were told of this and were allowed to make purchases. One of them selected a huge box of lacquer which appeared to be a container for two lovely famille rose vases. She also purchased a large box in which were a number of smaller ones containing an assortment of snuff bottles, bowls, carved wood ornaments and small carved ivories, sleeve bands, etc. She made an offer on the lot without investigating it very closely and to her delight on closer examination she found a false bottom in the lacquer box containing the vases and below it she found a pair of gold-splash bronze dishes with covers; each fitted neatly into its velvet lined case. They were in the form of the Chinese peach of longevity. Each dish was about five inches high with covers formed of the peach leaves and twigs, all in a warm toned bronze with gold-splash. On the bottom are two seals showing early date. In the other box, wrapped in sleeve bands and a huge and very beautifully woven Mandarin coat was the magnificent incense burner illustrated. It is about ten inches high and thirteen inches across over all. Its beauty lies in its perfection of line and in the satiny patina of the bronze. The handles are moulded in strange animal heads and are identical with those on a sacrificial bowl in the Victoria and Albert Museum which is dated A.D. 1420. This gold-splash censor is of a much later date however, probably about 1700.

Some examples of gold-splash are decorated with flowers and symbolic reproductions of animals, but most of the earlier examples are free from decoration, and are designed to show the beauty of the metal, finely proportioned, with broad spaces displaying the gold splashes.

One finds a few small figures of gods and animals. They have a weird quality, with the gold splash striking half across a face or head. The Chinese connoisseur thinks highly of these as they have an occult quality which the Oriental mind appreciates.

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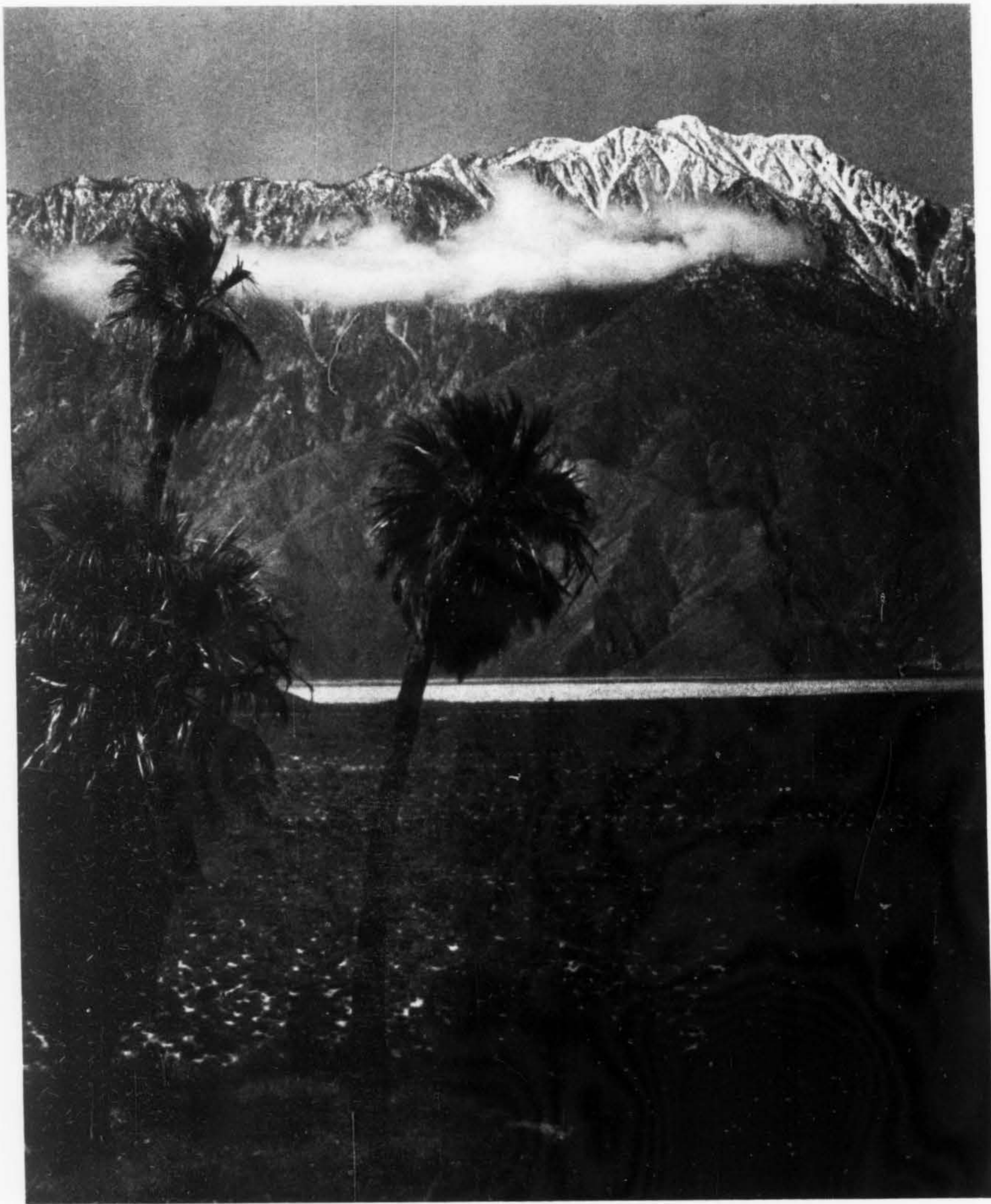
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"Crown of the Desert," a photograph by William Hart shows San Jacinto capped with snow and rising above a necklace of clouds.

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## ESCAPE TO THE DESERT

By JOHN MALLING

THE snow plumed Sierra Nevada forming, with the San Gabriel and San Bernardino ranges, the backbone of California, runs down the state like a Gargantuan fence, dividing east from west. This barrier, shutting off the moisture laden winds of the Pacific, is the cause of that vast region, the Mojave and Colorado Deserts.

To many people the desert means a sandy waste, scourged by heat and drought; monotonous, dreary and useless. A waste they hurry across remembering the pioneers who perished in it or escaped only after cruel suffering. A treacherous waste, hiding vague terrors besides heat, drought and poisonous reptiles.

But to the initiate, the desert means something quite different. Its mysteries are goads to the imagination that drive them ever further into its depths. For them it holds no terror. For them the desert is the most fascinating region on earth. Dreary! Have you seen the desert in spring, when the wildflowers cover it? Hot! Of course, from May to September, but we stay off the desert during the summer. Useless! Monotonous!—the desert devotee loses his power of speech.

Monotonous? Not the California desert. There are palm filled canyons, mysterious and remote, where, by walking out of sight of your car, you drop into a pocket of timelessness that presses upon your senses like a leaden weight; spacious flats like those of the Mojave, where the Joshuas spread their gnarled limbs in supplication to the brazen skies and the dry lakes offer distant, shimmering mirages. Dry desert ranges, suggesting the bare bones of the earth sticking out through taut skin, clothed in every color of the rainbow, except one—the green of vegetation. Ranges whose very names, Providence, Funeral, Superstition, El Dorado, Amargosa, stir the imagination.

Of course there are stretches across which even Jackrabbits carry their lunch. But even these denuded spots draw the eye by the dazzle of their raw colors, and they have their counterpoise in the oases, those miniature Edens, where the grass is greener and the shade cooler than anywhere else and water demonstrates before your eyes that it is the elixir of life.

The desert dangerous? Of those who would enjoy it to the utmost by going off the beaten paths it demands certain precautions. Its cards, heat, thirst, and solitude, are on the table. It is not treacherous for it has made you no promises, and when you have provided against its severity it gives freely of its inexhaustible riches.

What does the desert mean? Nowadays people do not escape *from* the desert, they escape *to* it. Escape from the fender bending, swing blaring uproar of our cities, the petty routine of daily life. Escape to a region where the fundamentals of life are not smothered in avalanches of detail; where human personality, likewise stripped, magically, of detail, stands as sharply outlined as the contour of the desert ranges.

The drawing power of the desert does not lie in spots described in guide books. Its charm is not in points of interest. It is far more subtle, speaking to mind and instinct as much as to the senses.

If you harbor a latent instinct for exploration there is scope for it in the desert. There are roads that see no automobile for weeks on end, where startled rabbits hop almost from under the wheels of your car to lope off leisurely and gaze at you from a little distance in their incurious manner. At dusk, a gray, indistinct shape slinks across your path, a coyote hunting his evening meal. At the end of your road you may come upon a deserted town. A ghost town, where yesterday tramples upon the heels of today. Gold built these towns. When the gold veins were worked out so were the towns. But the years tread with light steps on the desert. The ghost towns have stood for decades though they seem to have been abandoned only yesterday. Or your road may lead you across the bed of a dry lake, a bed of dance-floor smoothness, crossed by glittering streaks of alkaline deposits, or up a broad wash into a canyon so narrow that the only way is forward until you come to a miner's shack. The miner will tell you how fabulously rich his find is and let you go reluctantly.

In the lonelier reaches of the Mojave the "Desert Rat" still survives. You will come across them driving their burro drawn covered wagons. Lean and wiry old men, bearded like patriarchs, with light blue or gray eyes, that have in them the vastness of the desert. Extremely garrulous or equally secretive, they are part of the desert; it never occurs to you to wonder how they make a living. Their only company is a shaggy dog that trots in the shade of the wagon.

Yes, the desert holds an infinite variety for those who like to wander. But if you have dreams of a Shangri-La of your own, that you may have on the desert. For drinking water may be had in many places by drilling thirty feet below the surface. You may build a shack or a palatial ranch with space around you, remoteness and seclusion to suit yourself.

You may prefer the beaten path, and the

settled community. Here are a few of them.

A main highway runs through Red Rock Canyon. The canyon is but a mile or two long, but filled with fantastic shapes, carved out of brilliant red sandstone. A crinolined lady, two hundred feet high, plays upon a stone piano. There are castles hewn from rock, profiles of Indians, queer, leaning towers. In the hollows under the faces of sheer cliffs are cozy caves, where the rock is blackened from the smoke of many camp fires. A little farther on a dirt road branches off the highway and leads over a rolling mesa, flower strewn in spring, toward the Petrified Forest. You come upon them suddenly, huge trunks of prehistoric trees scattered about; trees lying where they fell aeons ago, turned to stone and preserved by the strange chemistry of desert air and soil. You get a measure of geological time here that compresses your own life span into a wink of Nature's eye.

Northwest of Red Rock Canyon lies Death Valley. Death Valley frowned down upon by the highest mountain in the United States, hemmed in by the Panamint and Funeral Ranges. That gigantic sink hole into which Nature seems to have distilled her bitterest juices. The lowest, hottest, driest, most forbidding spot in North America, where the history of pioneers, tragic and heroic, whispers from the rocks. Where few white men can endure the summer, but which is famous as a winter resort. You stand on the shimmering, white floor of the valley, below the level of the sea. Your eyes sweep up the sheer twelve thousand feet to the snowy crowns of the Panamints. You turn and face the Funeral Mountain, steel blue, with horizontal, white bands near the top; sinister, but awesomely beautiful. Mountains of the Moon. In both ranges are high walled, box canyons, that sometimes receive five years' rainfall in five minutes. The wall of water from the cloudbursts sweeps them like gigantic brooms.

Southward toward the American Arabia is the Coachella Valley. Here is Palm Springs, where some people go to enjoy the desert in comfort, others to hunt celebrities. Palm Springs, looking up eleven thousand feet to the snows of San Jacinto and out upon a vast plain, dotted with smoke trees, mesquite and cactus; collecting to its balmy bosom in winter most of the lotus eaters of California. Palm Springs pampering its habitues with brilliant sun, the temple of modern sun worship, the capital of the cult of the desert. Further south the date-palm groves spot the valley

(Continued on Page 40)





# HOMES OF TOMORROW IN THE MOVIES OF

By ANSON BAILEY CUTTS, M

**T**HE influence of the screen is generally recognized, yet it is equally true that its importance in the field of interior decoration has not been fully appreciated.

Within the last few years, to meet a growing discrimination on the part of the public, the artistic standard of film-fare has correspondingly improved. The personnel and facilities of Research and Art departments have been augmented until they not only meet the highest contemporary standards of design but anticipate them, which is often necessary as films do not reach the public until five or six months after they are begun.

Every major studio has a Supervising Art Director, an average of ten unit directors, each of whom makes the layout and sketches for pictures assigned to him, under the general guidance of the head of the department. These men are all recognized artists or architects.

The Art Director of today is more than a designer. He must be a business man, capable of working within a fixed budget, and an artist, capable of applying architectural principles with a high degree of practical photographic appeal. Supplementing the Art Directors are numerous sketch artists, who prepare the construction drawings, the Set Dressing Department that supplies the furniture and accessories, and a Drapery Department, which concerns itself exclusively with the making of draperies. When the enormous stock of studio furniture cannot supply unusual pieces, these are either manufactured or rented from large wholesale furniture houses. Consequently, the technical and artistic resources of an Art Department go far beyond those available in other branches of interior decoration.

Essentially, interior sets are real rooms and it is not surprising that they are serving as patterns for homes of tomorrow. What a wealth of talent and inspiration for any film-goer with eyes to see!

If practice makes perfect, the Art Director should be the most perfect as well as the most versatile designer in the world. He is never without a challenge; one picture follows another in rapid succession, and at one time he may have his hand in several different productions. It is not unusual for him to be called upon to make sketches of a lady's boudoir, a theater interior, a steamship's cocktail lounge, a modern hotel kitchen, and a Zulu chief's house within the space of a few days. Fifty sets for one picture is not extraordinary, and a large studio produces about fifty pictures each year.

Glass, fabrics, color, light and shadow are being used in unprecedented and exquisite ways. It is safe to say that by none are they utilized with more precise knowledge and ingenuity than by the Art Directors of Hollywood.

Decorators and architects everywhere realize that lighting is almost equal in importance to design, and they can learn a great deal from

the films as regards recesses and other irregularities in the formation of interesting shadows as integral parts of a decorative scheme.

To anyone familiar with the Functional esthetic as it is finding expression in Europe, particularly in the London of today, the sudden trend toward period stylization in America is startling. With one exception, all the Art Directors agree that Ultra-Modern has given way to the softer and, in their opinion, more "livable" adaptations of traditional styles.

That these can be handled in a Contemporary spirit is evident from the accompanying illustrations. No other generation ever used Classic, Adam, Biedemeier, Empire and even Victorian motifs as they are used today. The elimination of extraneous ornament, the isolation of decorative features, the general attenuation of details, the use of flat colors, the fabrics, lighting, and new materials are all pages taken from the book of the Modernists.

Although not necessary for black and white films, sketches are frequently rendered in full color and in great detail. For example, at Warner Brothers, where Mr. Bertram Teitelbaum is the Supervising Art Director, Mr. Anton Grot is doing such excellent Modern interiors as the one for *Hard to Get*. In the original watercolor, a delightfully cool and harmonious décor is achieved by lettuce green over-stuffed chairs of contemporary design, glass-topped coffee tables and an oval handwoven rug of green with a buff cast. Walls are

Above, the classic sophistication of a Modern drawing room in the Warner Brothers picture "Hard to Get." Anton Grot, art director. Below, a highly functional bachelor's apartment in "Theodora Goes Wild" from Columbia. Lionel Banks, art director.



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# TOMORROW THE OF TODAY

CUTTS, M.F.A.



painted greenish-white, and the draperies match the chairs. For accent, one chair of more traditional character is buff, while pictures and accessories are in tones of buff and green. Modern as this set is, it will be seen that Mr. Grot has not forgotten the classic flute at doorways and fireplace and has chastely stylized crystal chandeliers.

There is an almost Greek subtlety in the curvatures which eliminate wall corners and accommodate divan and chair, and the solidity of the whole composition is enhanced by the dark green floor. The raised floor of the adjoining room is carpeted to harmonize with the rug in the oval room. This set is a compelling piece of contemporary stylization. It is about as far as one can go without crossing the fine hair-line of distinction between traditional and Functional designing.

A noteworthy example of the latter style is the set designed by Mr. Carl Weyl, for another Warner Brothers Production, *Stars over Broadway*, in which contemporary elements are handled with understanding and grace. Mr. Weyl recently has been identified with period pictures as different as *Robin Hood* and *The Sisters*.

At the same studio, Mr. Robert M. Haas has made effective stylizations of period motifs. In *Hollywood Hotel* he introduced bas-relief panels and friezes embodying the characteristics of Wedgwood pottery. Adam and Empire in his hands take on a new meaning. Both styles in their age were successfully employed indoors, and today can be blended to form a sophisticated decorative scheme.

Two Modern sets by art director, Cedric Gibbons and associate, Joseph Wright. Above, "Double Wedding," a stylized Empire setting that is definitely modern. Below, "Man Proof," ultra modern with rich redwood tones. From Metro-Goldwyn-Mayer.



At Universal Studios, Mr. Jack Otterson has been pioneering in a field of color. He has worked out a chart of four basic colors: buff, blue gray, powder rose and powder green, each having a range of four shades, and all of his interior sets are done in these colors.

Photographically sets could be black, white and gray, but psychologically that is bad for the actors, directors and technicians. The use of color plays an important part in creating the right mood for any scene. Mr. Otterson approaches his problems in this spirit. If he is doing a home, he endeavors to make it not only pleasing to those who view it, but reflect the character of its occupant. Such an attitude is not confined to Mr. Otterson, but he exemplifies a sincerity with which the finest Art Directors are enriching the screen.

Thus in Deanna Durbin's pictures, the rooms are not extreme. In *That Certain Age*, are some arresting Elizabethan interiors and a bedroom in which simplified Jacobean motifs assume an unexpectedly modern spirit.

*Service de Luxe* provided ample opportunity for stylization of 19th century classic. People with old homesteads in need of face-lifting will do well to study the transformation of interiors in that picture.

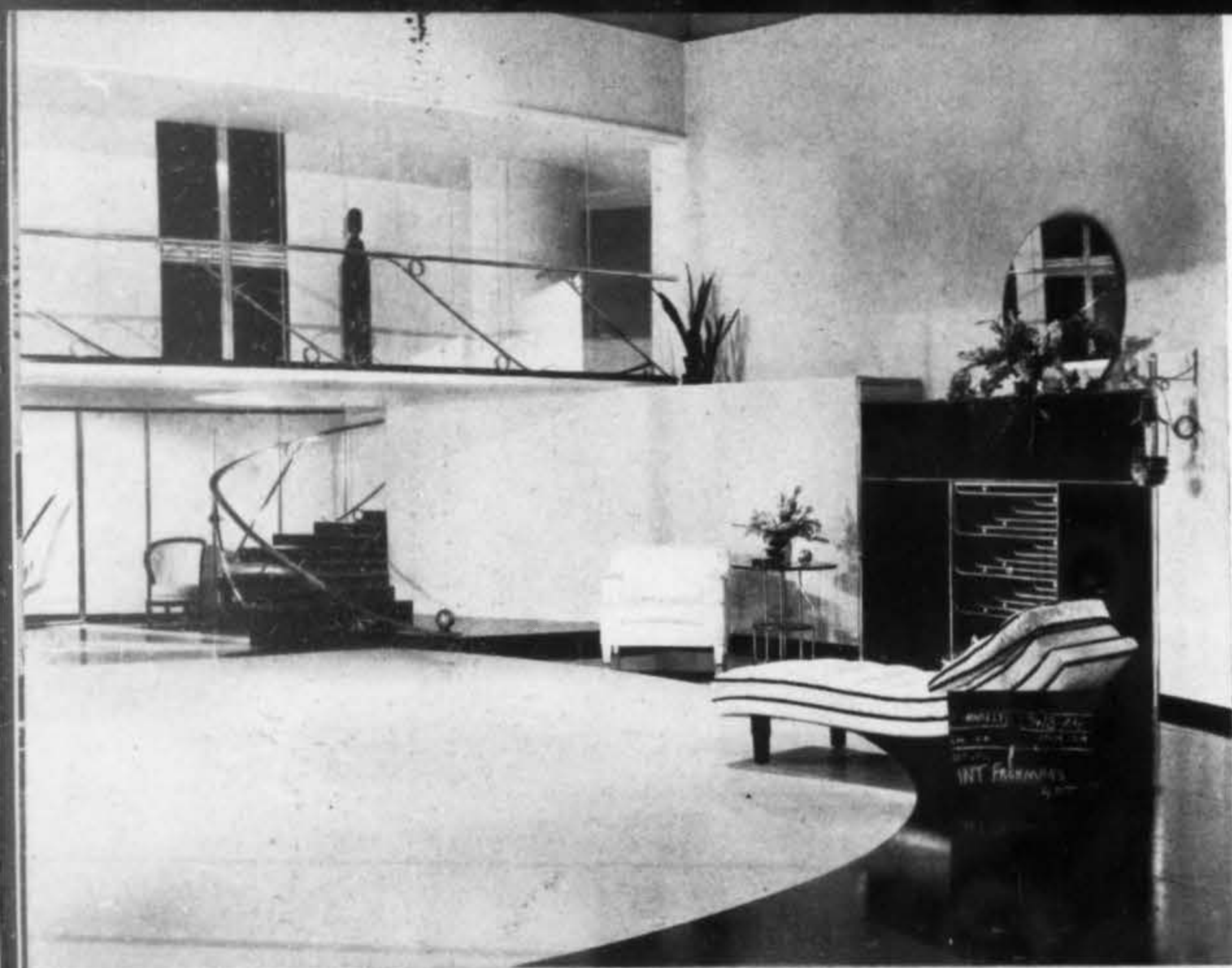
At Columbia Studios, Mr. Lionel Banks and his associates have drawn their inspiration for several pictures from Germanic sources. The Library in *Life Begins with Love* is an adaptation of Biedemeier to present-day requirements. In *There's Always a Woman*, Viennese rococo serves as a basis for his stylization.

Yet, when the occasion requires, Mr. Banks turns his back on tradition and lets the Functional vocabulary speak for itself. An artist's studio in *Theodora Goes Wild*, offers an opportunity to play with different levels and new materials, glass-brick walls, and composite furniture in a way that should intrigue many a bachelor.

Mr. Hans Drier, who has done such dissimilar Paramount productions as the *Big Broadcast of 1938* and Ronald Colman's *If I Were King*, is also catholic in his tastes. He made some pertinent remarks about the Modern style. It has its place in the world of today, particularly in America. For skyscrapers, broadcasting stations, steamships, factories, warehouses and other structures of an industrial and impersonal nature, having few ties with the past, Contemporary design and materials are indicated. The more functional the better. But in the home, the emotions as well as the intelligence have their place. As an institution it is ageless, and its design should express the many ties and facets of its essentially intimate role in our lives.

One of the failings of the Contemporary Style is its tendency to disregard climate. Swedish functionalism differs little from that of





South Africa, despite voluble theorizing to the contrary. Walls of glass fulfill a distinct purpose in England; that they are equally justified in sub-tropic climates is another question. To Mr. Drier, the patio is both more logical and more functional in California, and the use of Venetian blinds to overcome a hothouse propensity is an admission of defeat.

Two R.K.O. productions for which Mr. Van Ness Polglaze was the Supervising Art Director, reach a new high in the practical domesticity of their sets. The traditional stonework of New England and more particularly of early Pennsylvania farm houses is utilized with immense skill both on the interiors and exteriors of *Bringing Up Baby* (Associate Art Director Mr. Percy Ferguson.) Handwoven rugs, adzed beams, wide floor planks, white paneling, period furniture, antique lighting fixtures, and murals reminiscent of Currier and Ives prints complete one of the most charming country houses seen on the screen in recent years.

In *Carefree* (Associate Art Director, Mr. Carol Parks) a country club provides an interesting comparison, in that the furniture is Modern, and the effect, therefore, quite different. In another current production Mr. Polglaze draws his inspiration from the reconstructed Capitol at Williamsburg, Virginia.

Motion picture studios are perpetual laboratories of experiment as has been pointed out, the application of new materials and methods to problems of interior decoration is one of the great services rendered by the screen. Sonja Henie's picture, *My Lucky Star* is replete with ideas. Seldom does Modern achieve such modesty and hominess as in the apartment set Mr. Bernard Herzbrun and Mr. Mark Lee Kirk designed for that Twentieth Century-Fox production. There is a Scandinavian, almost peasant, quality about the blonde maple furniture contrasted with which is an extremely urbane dining table sheathed in narrow facets of mirror and a dark colored glass top, to match chairs and rug. Equally unconventional is the contrast between light plaster walls and facing walls of natural maple veneer, while the slightly stilted mantle over the Caen Stone fireplace, with its fluted chromium lining, is as original as it is attractive. The door of this room is covered with fabricoid slightly tufted, as are the walls of a kindred set, the ultra modern playroom designed by Mr. Boris Leven under Mr. Herzbrun's supervision for *A Lucky Penny*.

Now we come to a celebrated modernist, Mr. Cedric Gibbons, Art Director at Metro-Goldwyn-Mayer whose early pioneering in Contemporary design for the screen started the vogue a few years ago. Mr. Gibbons' convictions as an architect of the advanced Functional persuasion are well known. For that reason it was a shock to hear his assistant, Mr. William Horning, speak in favor of stylization based upon the traditional. One rather expected the sainted rafters of M.G.M. to come tumbling down—but they didn't.

Among the most interesting recent sets from this studio is the Italiante Modern bedroom for a man in *Man Proof* (Art Directors Gibbons and Joseph Wright) the neo-classic motif predominates. One sitting room, ultra-modern in feeling yet Greek in detail, has walls sheathed in natural green rattan strikingly original. Renaissance and Modern share honors in *Three Loves Has Nancy*, (Art Directors, Gibbons and John Detlie).

Mr. Horning is one successful architect who kissed his profession goodbye without tears, nor is it difficult to understand why after seeing the tremendous scope for creative work afforded by such a picture as *The Wizard of Oz*, on which he is now engaged. Photographed in Technicolor, these incredible sets will bring a whole world of fantasy into being.

Natural color films have made tremendous strides toward perfection and in a future article we shall consider the influence, they are likely to exert upon interior decoration.

Three solutions in the Modern style of an identical problem. A Modern treatment by Carl Weyl of Warner Brothers, a stylized Georgian treatment by Robert Haas also of Warner Brothers, and a Functional treatment by Cedric Gibbons of M. G. M.





Photographs by Mott Studios

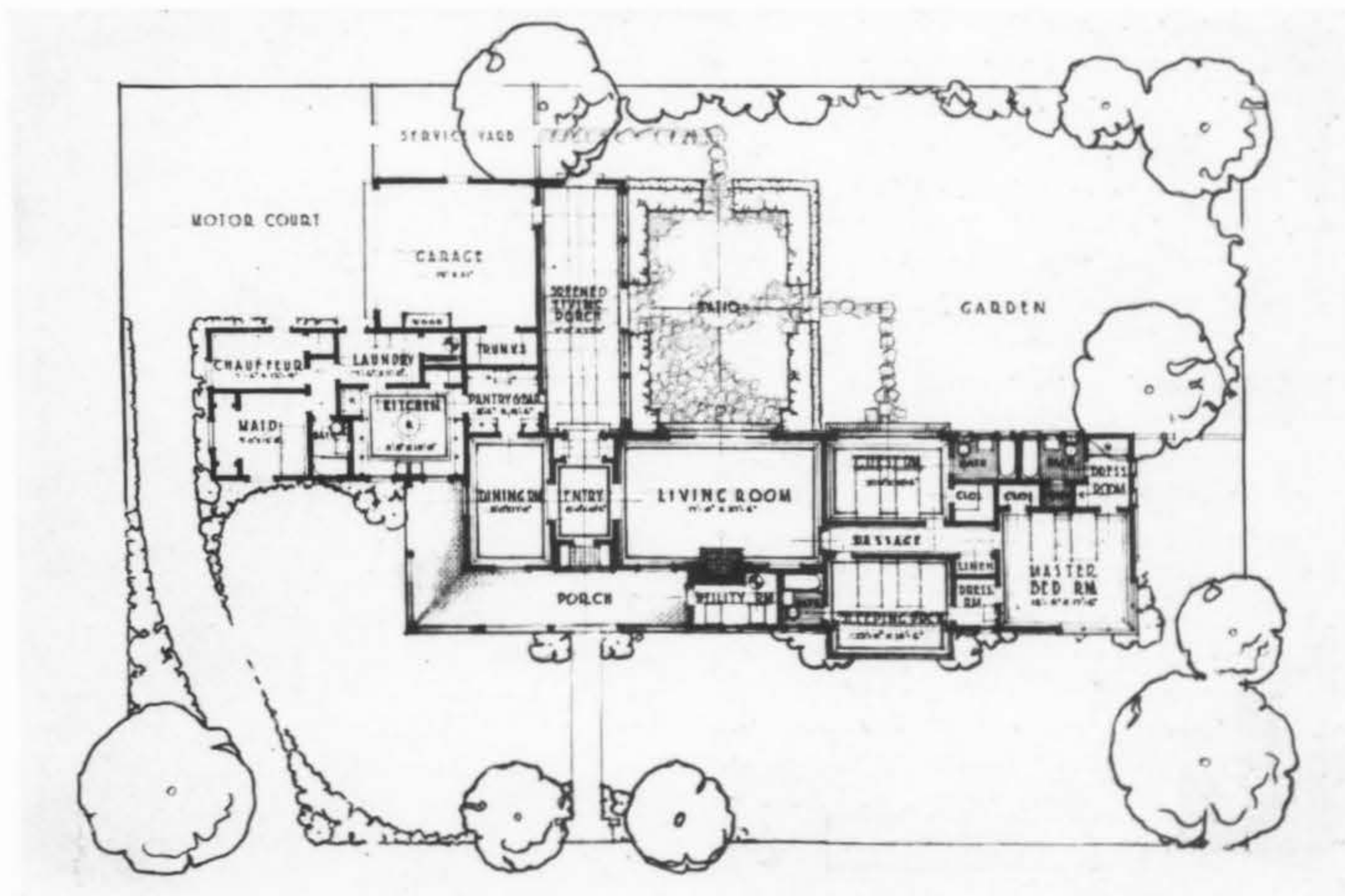
TAHQUITZ DEMONSTRATION HOME ✓  
in Palm Springs, California

Mr. and Mrs. Austin McManus, Owners

CHARLES O. MATCHAM, ARCHITECT

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

INTERIORS BY BARKER BROS.







In designing the house for Mr. and Mrs. Austin McManus as a focal point of attraction in their exclusive residential tract, the architect assumed the public as his client, and tried to incorporate in the house all those features which during his long and varied experience in this famous desert retreat, his former clients had most frequently demanded. Large and spacious rooms with extensive window areas. Commanding views of mountains and desert vistas. Ample light, ventilation and insulation so that neither the cold of the winter nights nor the heat of torrid days would be uncomfortable. Ample access to the privacy of an enclosed patio with the feeling of open freedom in the surrounding property. Plus all the minutest of requirements in architectural and mechanical detail which everyone most enjoys. No attempt was made to design the building in any definite architectural style. A few of the exterior details were inspired by the houses of Bermuda but in form and mass it resembles the ranch houses of old California.



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Simplicity is the keynote in both the design and color. The exterior plaster walls and all the wood trim are painted a pale gray white, the shingle roof has been left to weather to a natural brown tone, the shutters are painted a dusty pink. The same dusty pink has been applied to the overhanging eaves and the walls of the front porch. For a definite color accent the recess to the front entrance is a deep green.

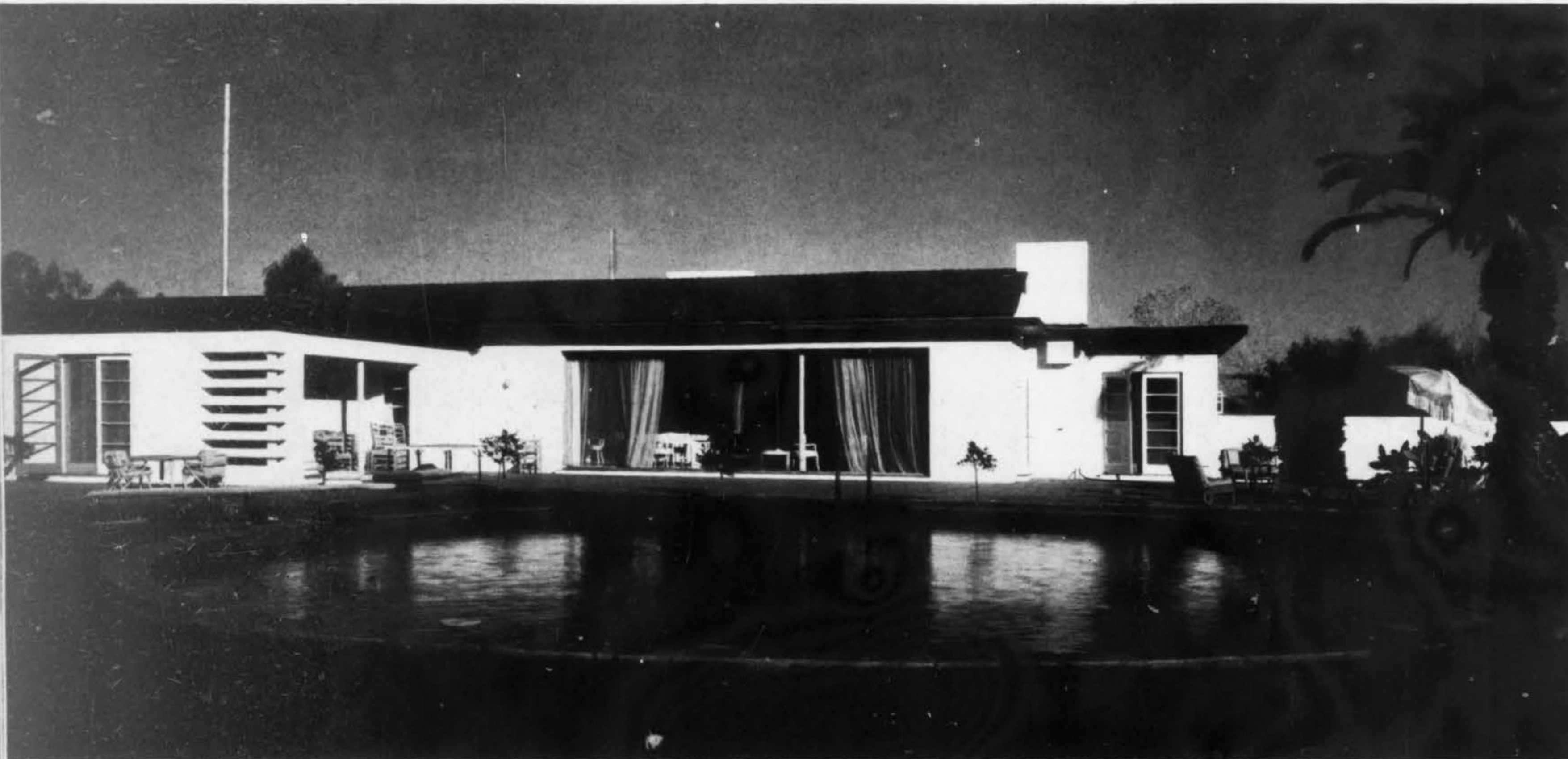
The colors of the exterior serve as an introduction to the general color scheme of the interior. The walls and ceilings of the entry hall, dining room and living room are white, tan beige rugs cover the floors, the draperies and furniture are green and occasional color accents of red and yellow lend sparkle to the ensemble.

The long screened porch has walls and ceiling of palm-leaf green, the floor is of marbled black and white linoleum, the furniture is of rattan with cream white leather upholstery. In the master bedroom the walls are painted green, all the woodwork is coral and tan beige rugs cover the floor. The furniture is cream white with upholstery and draperies to harmonize. In the guest room and the sleeping porch the walls are covered with grass cloth, the rugs and draperies are of a tan beige, the furniture is very modern and light contrasting with the dark loveseat and bedspreads. Color accents are black and green.

The kitchen is daring and unusual in pure white and black with black marbled linoleum floor and crisp frilly white curtains.







Photographs by Thomas Kitchel

THE DESERT RESIDENCE OF  
MRS. LOUISA CARPENTER

in Palm Springs, California

DOUGLAS HONNOLD, GEORGE VERNON RUSSELL  
Architects

TOM DOUGLAS  
Interior Decorator



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Smart severe lines and the absence of the superfluous not only suggest modern but are essential to an ideal desert residence. The tile shingle roof, almost black in color, extends far beyond the walls providing extra coolness within.

The stucco walls are a light sand color, all exposed woodwork oiled redwood, rich in tone. Large doors slide open to bring the outdoors indoors and green mosquito netting hanging full length gives an under water feeling to the living room when the doors are open.

Outdoor furniture surrounding the circular swimming pool is covered in pale blue denim, a color that is used predominately throughout the house. On the left is the guest bedroom with a private terrace facing the pool.

In the living room the floor is covered with coral rubber, covered with zebra skins brought from Africa as trophies by Mrs. Carpenter. The walls are a gray blue, upholstery a faded old blue, small pieces are geranium colored and lamps are a bottle green. Black ebony birds with ivory beaks add an exotic note from the East Indies.







TWO DESERT  
RESIDENCES  
in Palm Springs

JOHN PORTER CLARK, Architect



An exclamation point upon the desert the duplex of Mr. William Mason is admirably suited to the informal life of Palm Springs. The building is of plaster colored brown-pink with cream colored overhangs and white woodwork. Interior walls are of plywood. Designed for summer occupancy as well as winter, the ceilings are insulated with mineral wool, the roof is painted aluminum, and room unit air conditioners are used for cooling. Cooking, water heating and room heating are all done by electricity. Occupying a minimum amount of space, it provides maximum comfort for desert sojourns.

The house of Mrs. J. J. Kocher is also built for all-year use, and is completely air-conditioned. The exterior is an off-white with aquamarine shutters and pink porch ceilings and roof overhangs.

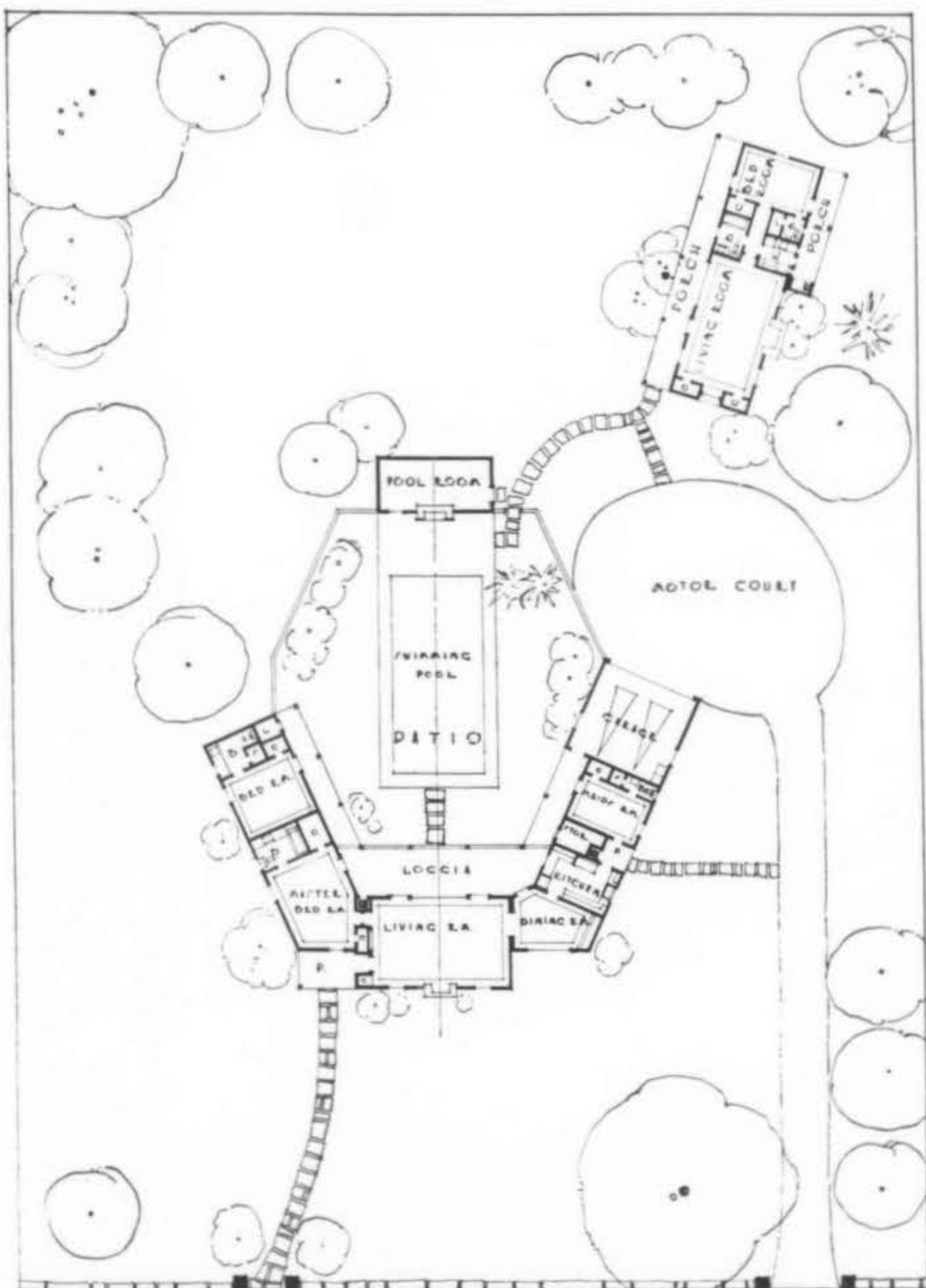






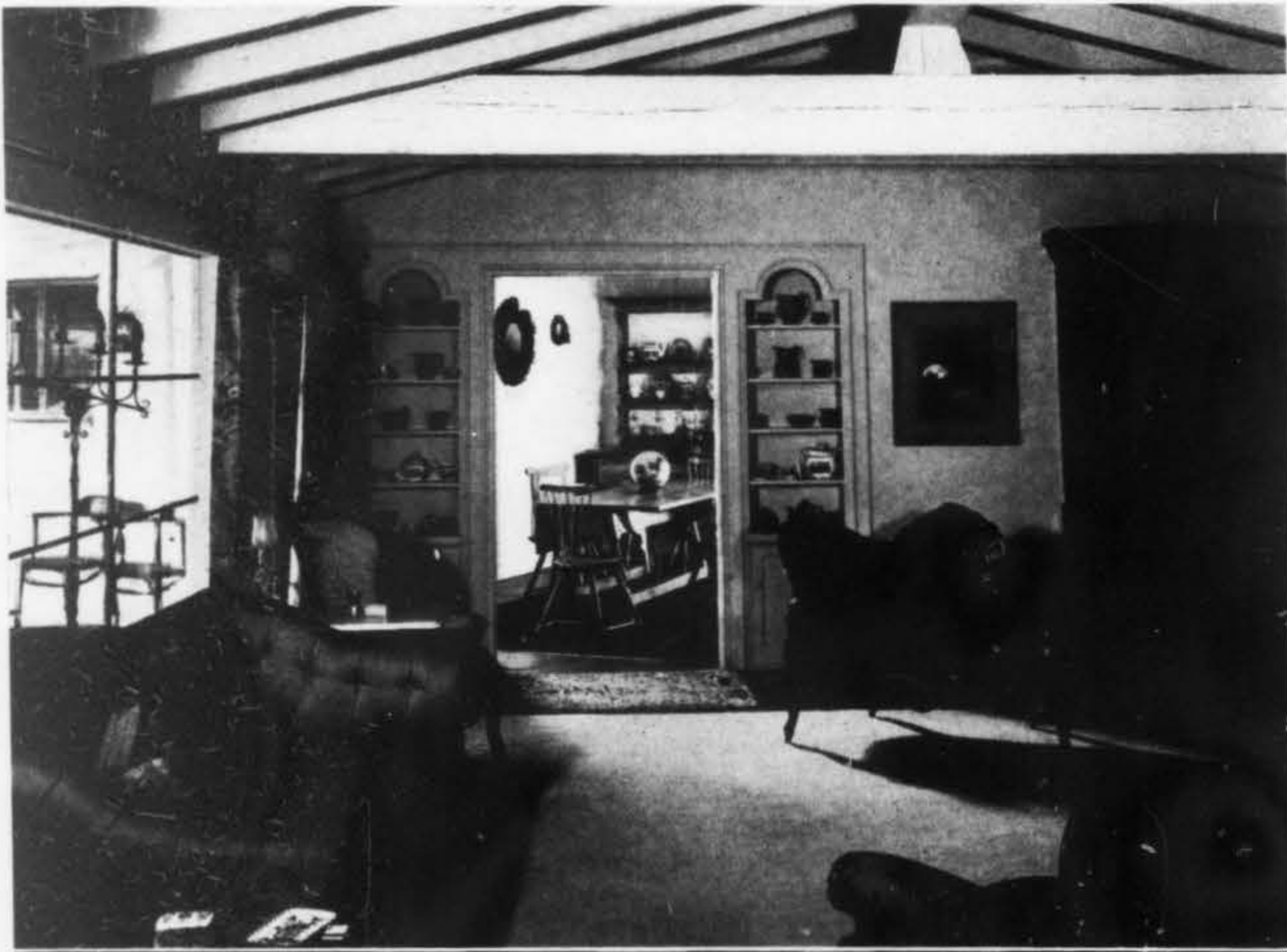
THE WINTER RESIDENCE OF  
MR. AND MRS. IRVING T. SNYDER

Palm Springs, California



CLIFF MAY  
BUILDER





Thick walls and a tile roof recall that the Spaniards knew how to build for the desert. Built in an expanded U around the patio and swimming pool, the house stretches out in lazy luxury. The walls are off-white, the tile roof off-white, the trim a bright desert blue. A low white wall encloses the property with bright blue gates.

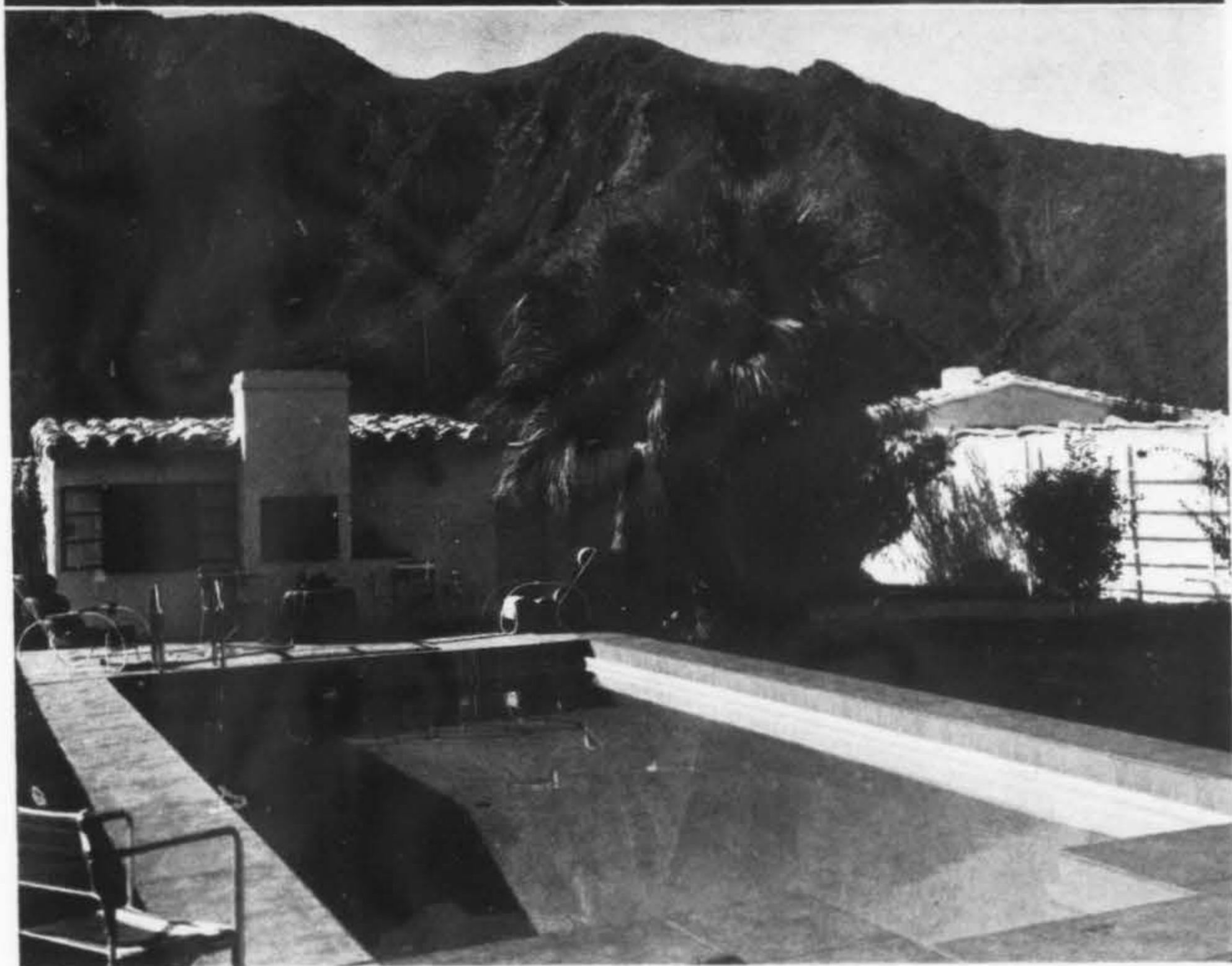
Within heavy beams are painted an off-white, walls are off-white, floors brown concrete. An extreme simplicity of detail supplies a background for interesting furniture and collection of old china.





The loggia is spacious, and inviting with comfortable furniture and Navajo rugs, and on bright, hot days the blue tiled pool is cool to look at and large enough to enjoy a healthy swim.

The guest house is situated a short ways from the main house and has a large living room and its own kitchen. Thus if the coffee is too strong and the ham and eggs not exactly as desired, the guests may try their hand at cooking and invite their hosts to join them! Turn about would only be fair play.



Sketches by G. A. Randall







✓

## COLOR FOR THE MAGIC SANDS

By J. A. GOOCH

Landscape Architect

"Desert Sentinel", a familiar guard to all who tread the desert paths. Below, caught in the prickly spikes of the cactus are "Points of Sunlight". Photographs by William Hart.

**T**HERE are only two seasons on the desert. If it is hot in the morning, hotter at noon and you must sleep in a water cooled igloo at night—it is summer. If you can get a good sunburn in the morning, hunt for a shady place at noon and sleep under blankets at night—it is winter.

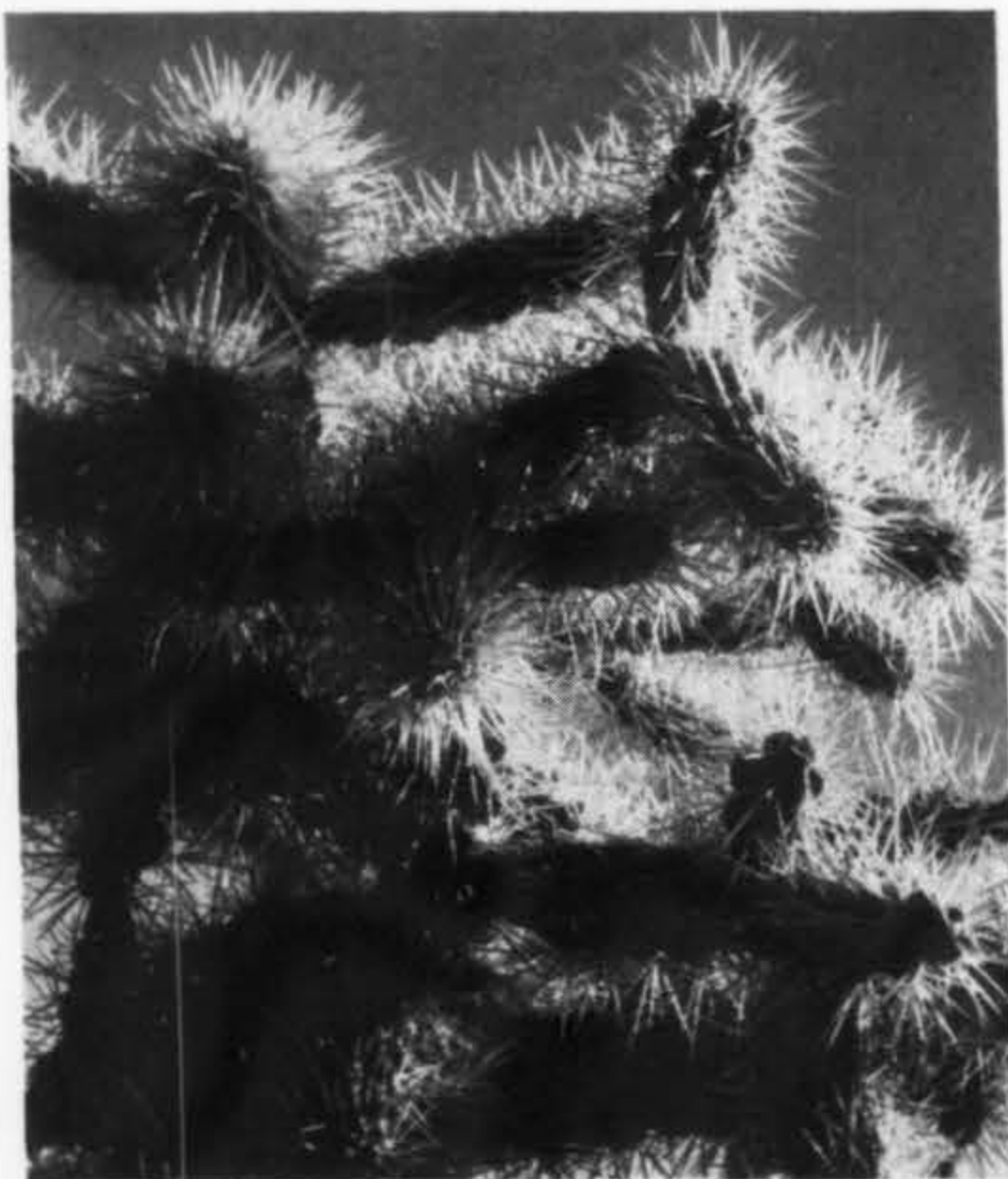
For the six months of summer the desert rests in a most profound sleep if left to its own devices. As the cooler nights of late summer approach the sleeping giant bestirs himself and shakes with a ferocity that sends sand swirling in all directions. A few drops of rain fall and the energy that has been stored through the summer seems to start motion in every possible form. Thousands of seeds burst their coats and send out growths that rise from the sand as you watch them. As each group reaches the right stage of maturity there is a sudden and glorious burst of bloom.

The Sand Verbenas stretch for miles over the rolling dunes, to form carpets of lavender and pink. The tiny Gold Fields blaze like sheets of beaten gold. The Coreopsis blooms nod their heads and then the plants seem to glide across the sand with every vagrant breeze. The Tidy Tips and Desert Stars contrast with the lavenders and blues of the Desert Asters. The desert is in bloom.

This all goes on in spite of the humans who have learned of the vigor of the desert air and the energy that abounds when nights are cool and days seem to caress you with a gentle touch. Beautiful homes on the desert sands are in themselves colorful. However, colorful

flowers are looked upon as part of the charm of the desert and man cannot afford to take a chance on a failure in nature's supply of wildlings. Production of color is rushed and extended over a long period by adding extra water to the meagre supply, which nature provides.

Color is the keynote of winter homes in every desert community and it must be provided with a lavish hand, to compete with the bright sun and the vastness of the surroundings. Such permanent plants as Oleanders, Hibiscus, Lantana, Cassia, Pyracantha, Cotoneaster, Bougainvillea, Trumpet Vine,



Cape Honeysuckle and Flowering Pomegranate form a colorful background to the highlights and mass plantings of annual flowers and bulbs. Petunias and Mexican Evening Primroses, spread like natives over the sand. Verbenas and Pansies are used to cover the more intimate garden plots. Larkspur, Snapdragons, Zinnias, and Painted Daisies form tall background plantings, for such varieties as, Stocks, Calendulas, and Lobelias.

The past few years have found many of the more venturesome desert gardeners, adding bulbs to their collection of color. Anemones, Ranunculus, Freesias, Narcissus, and the Golden Cupped Daffodils, are now to be seen blooming throughout the winter, in mass plantings along walks or grouped in natural clumps, among the shrubs.

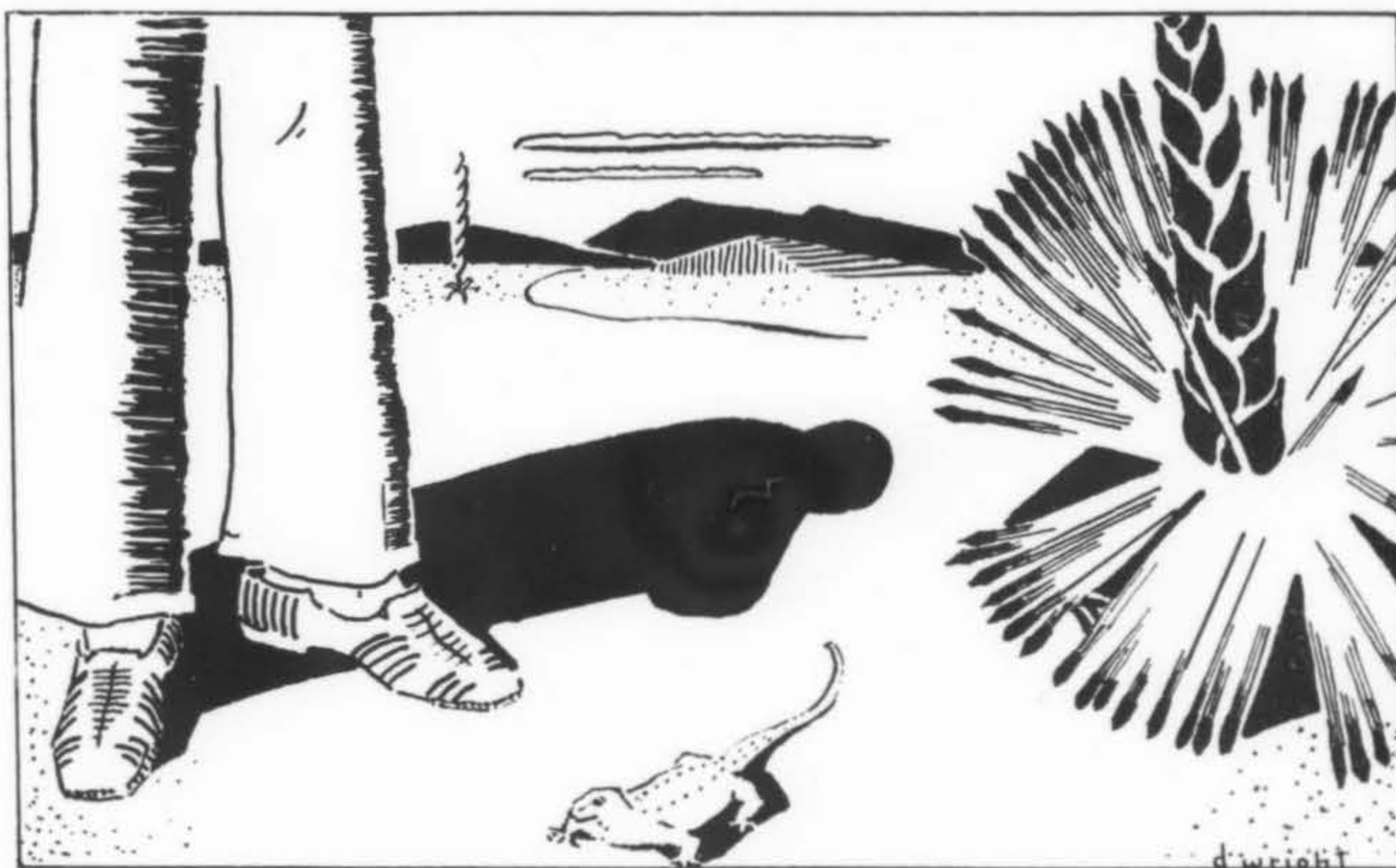
The secret of good results with flowers on the desert, is careful preparation and early planting. By early planting I mean well in advance of the season when the blooms are to appear. August is not too early to start the work of preparation and humus providing material and quick acting plant foods should be added to the planting areas. In September, October, and early November young plants and bulbs must be set. Plenty of water and the warm days and nights will bring them to maturity rapidly and the humblest desert garden will be a blaze of glorious color when the first squinting tourist rounds the water tower and pulls down the straight-away into town.



## DESERT INTEGRITY

DOROTHY WRIGHT

Landscape Architect



IT IS quite possible for us to annex the desert, curb it, embellish it and adorn it into a Junior Beverly Hills, but the desert will never willingly accept the alteration. We Californians are past masters at the trick of transformation. For Los Angeles was only an Indian Village called Yang-na sleeping in the shade of a few scattered sycamores when the padre fathers arrived with their seeds and cuttings. Today we have a perpetual round of bloom and green leaves. But somehow we look a little foolish when we transplant the refined domestic character of our city homes with their sweeping lawns to the eastern slopes of the rocky San Jacinto; to an environment of such physical magnitude and uniqueness as to dwarf our efforts at prettiness. We may dodge the elements by bringing in top soil, replanting lawns every year, watering copiously, but will only succeed in making ourselves forget we are on the desert. If you were on board a tramp steamer you would not be expected to appear at dinner in your tails and white tie, nor should you display the contents of a garden catalog in front of your desert home.

To adjust yourself to a new environment you must first know the conditions which control it.

The rate of evaporation to the amount of rainfall is extremely high. A desert plant unaided by man must endure long continued wilting with the ability to return to normalcy uninjured. Its only hope for survival is to live alone. Consequently each plant is surrounded by an area of vacancy telling of the drink which was sufficient for only one. That is why our Colorado desert seems a monotonous series of clumps rather like a tapestry which never forms a picture but goes on endlessly weaving and repeating.

There are winds in the spring reaching a maximum velocity soon after sunrise, to drop abruptly at sunset. A small sand dune formed

by the wind may threaten to engulf a mesquite bush. The plant continues struggling up, and somehow manages to keep its head nodding there on top of the increasing dune.

There are violent rains whose accumulated force rushes down the canyons to be quickly lost on the sandy floor of the desert. As you may know the moisture which falls on mountains of volcanic origin is held less completely than those of granite and limestone.

There is always the dependable sun which each day surrounds and warms every object first on one side and then on the other.

If you are going to build on the desert, you have spent more than a lunch hour there, and you have felt something of its brilliancy, rudeness and glorious extent. Face your home toward the distance with your back to the hills. Keep it simple and low with windows for sunrises and sunsets. The most pleasing color for the exterior is reminiscent of brownish clays—not pink rock candy. Avoid pure white unless you wish to be reminded of a bare bleached bone. Thick walls are a necessity to insure a uniform temperature night and day. Projecting eaves and covered terraces will reduce the prevalent squint at noon-time. However the tattered shade of a tree is more desirable than that cast by a building, for on the desert the moment one steps into the solid shade a chill is felt. Some trees will produce the ideal—a scattering of shade and sunshine.

If you allow a curving red cement walk to approach your house, nothing can then mitigate that irritating hard line. Much to be preferred would be a path, not too definite as to boundaries, made of rolled and crushed gravel. If stepping stones are used they should be sufficiently large, but unassuming in color and shape.

Native available material if used properly can wholly satisfy your love of order and arrangement. As a transition from the un-

adulterated desert organize a few indigenous plants about your doorstep. Use (*Cercis gigantea*) that tall streamline cactus, for height and emphasis. This individual harbors innumerable generations of woodpeckers during its long life. For at thirty years of age it reaches up only three feet. Not until a hundred years have been liquidated does this giant cactus attain forty feet.

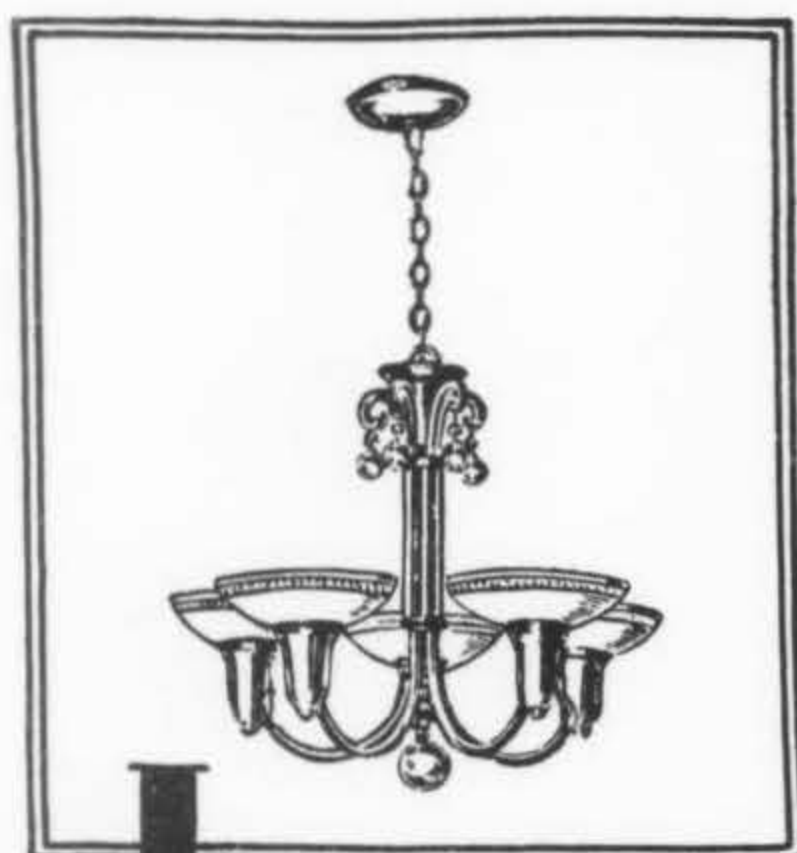
The Lord's Candle (*Yucca Whipplei*) when alight with bloom is a distinct point of interest. The recurved blue spires of the century plant may be softened by an overhanging Palo Verde (*Cercidium Torreyanum*). It is unfortunate that the smoke tree (*Dalea spinosa*) with its gray featheriness and blue blooms is difficult to transplant. *Baileya multiradiata* with its single yellow daisy blooms may be depended on for cut flowers all spring. If you want to go authentically native nothing could be more so than a Fan Palm (*Washingtonia filifera*) silhouetted against the last splurge of the sun. The queer twisting branches of *Ocotilla* (*Fouquieria splendens*) topped with pomegranate tinted flowers might be placed against a bare wall. Give those plants with interesting large forms an opportunity to repeat themselves as shadows. Occasionally repeat some personal favorite throughout the planting.

For foreground interest employ desert lavender (*Hyptis emoryi*) or desert sage (*Calvia carduacea*). Remember here as in all planting one or a few small growing plants are of no consequence in the picture. But a mass of such delicacies will by their collective efforts be tremendously effective. You will be convinced of this when colonies of wild flowers show themselves after a rainy winter.

If you are interested in cactus, try composing a few varieties together rather than collecting one of each in an attempt to rival a botanical garden. Determine which shall be

(Continued on Page 40)





## INDIRECT

A fixture to impress your guests with its beauty and your good taste. Your home is only as lovely as its lighting.

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## THIS MONTH IN THE GARDEN

By J. M. ASHER, Horticulturist

FALL planting should be well under way. If yours has been delayed there is still time to fill the shaded areas with Primroses, Begonias, Cinerarias, Cyclamen, and For-get-me-nots. Good leaf-mold mixed with peat will be found most beneficial. All flower beds and shrubbery borders should be well cultivated, fertilized with manure and fortified with peat moss.

Mid-winter annuals for the sunny spaces should be well along by Christmas, in order to withstand the chilly nights. We hope you have not neglected to plant Cornflowers, Painted Daisies, Stocks, Larkspurs, Godetias, Chinese For-get-me-nots, and Calendulas, for these furnish the major part of color in the winter garden, as well as cut flowers for the house. They can still be included during the month of November.

Borders in the garden oftentimes present a problem and we want to suggest some very satisfactory ones. There are numerous places where edgings of low growing plants prove valuable additions. Lobelia is excellent where light or dark blue is desired. Plant them six inches apart and four to six inches from the edge of the bed. Where a wide border can be accommodated sow seeds of Virginia Stocks. They are lovely for random or irregular outlines. It is less expensive to buy this seed by the ounce. Sow sparsely and rake lightly. Keep moderately moist and within two weeks the ground will be well covered with tiny plants. In six weeks, myriads of light pink, lavender and mauve blossoms will make a beautiful carpet.

Sweet Alyssum also can be seeded. Seeds of lavender, as well as white, can be obtained and their delicacy of fragrance and blossom will well repay for the space allotted them.

A new dwarf, dark blue Cornflower (Bachelors button) is now available. These grow eight to ten inches in height, are very bushy and blossom profusely. Where a taller border can be used the softer shades of Calendula (winter marigold) are lovely. Nankeen, a soft cream with deeper center, is one of the choice ones. Seeds or plants can be purchased.

A choice little flower for the shaded or semi-shaded border is Primula malacoides (baby primrose). Plant them six inches apart, keep the flowers picked off, and they will blossom until next June or July. Pansies and Violas should not be forgotten and now is the time to plant them.

There are some really worth while biennials that should be planted this fall. Biennials, as you know, are plants that live two years. When started from seed they make heavy, bushy plants the first season and blossom the next. They have then fulfilled their mission and will die.

Campanulas or Canterbury bells are found in two principal varieties. Campanula medium, which grows two to four feet high with tapering stalks of deep, single bells of pink, mauve, purple, and white, and perhaps the best loved Campanula calycanthema. This is the old time cup and saucer variety.

Digitalis or Foxglove is a biennial which reseeds itself if not disturbed. It is particularly showy and lasts a long while, making an excellent background plant for it grows five to six feet high in favorable soil.

Hollyhocks are usually classed as perennials but in most instances they either die out after blossoming, or reseed themselves. Every garden would be more attractive with the addition of a few Hollyhocks, for they fit almost any kind of a plan.

It is to be hoped that every garden lover has planted bulbs. November is often as good as any month for bulb planting. Imported Tulips, Hyacinths, and Crocus usually arrive from Holland in October, and these with Narcissi are ideal when planted in late October or November.

In addition to preparing flower beds and planting there are numerous other tasks for the gardener, for planting is only the beginning or initial step. Every sincere gardener watches closely for pests that are waiting to eat the tender plants. There are two general classes of pests that infest our gardens: sucking and chewing. Sucking insects draw the sap or juice from the plants through their tiny, sharp beaks. Among this variety, plant lice or aphids are the most numerous. Scale also suck the life from plants. To control aphids we use a contact spray. Nicotine, Rotonone or Pyrethrum sprays are efficient, and for scale, use an oil spray. For the chewing insect, a stomach poison is essential. In this class there are numerous families. Among them are snails and slugs which can be controlled by consistently using poison bait. There are several good ones on the market. Leaf hoppers, cut worms and rose beetles can be controlled by using a spray which is poisonous. Paris green, arsenic of lead and phyethrum sprays will be found adequate and safe if the directions are followed.

Watering is a science that many have not mastered. The better practice is to water deeply and not too often. As soon as young plants are established allow them to reach down for moisture. You can tell when watering is needed by the wilted appearance or grayish color of the plants.

Cultivating lightly and careful weeding combined with pinching back, staking and tying and the picking off of old blossoms may keep you from the golf course, but it will not rob you of your exercise.

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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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# SMALL HOMES OF THE WEST

## SPACE, FADS OR QUALITY

By SUMNER SPAULDING, A.I.A.

**H**ITHERTO CALIFORNIA ARTS & ARCHITECTURE has confined its illustrations to houses obviously in the luxury class. Now comes the new departure of publishing houses of less cost. Inasmuch as the great mass of building is small houses, it becomes increasingly interesting to the building public to know exactly what these houses do cost, what refinements they have, and what the process is of getting one.

In any human project it is well to know the facts concerning it without any dressing up. People who have land to sell want to make their commission. The builder also desires to get his profit, and if there is an architect on the job, he is usually so enthusiastic about its possibilities that he not only wears out the owner, but dissipates his own profit by trying to do the work too well for the money involved. What an owner really needs first is a psychoanalyst who will lay the cards on the table without any fear of financial loss. Granting this will never be done, it is the function of this magazine to help, if possible, the uninitiated in figuring out what his problem really is and how to go about solving it.

In general there are three kinds of people interested in building a small house. First, those who are interested in maximum space and do not care especially about the looks, and secondly those who fall for the frills and gadgets of the speculative builder and third, those who are so desirous of refinements that they are willing to sacrifice floor area and size of rooms for good detail and material. Most people fall into the first two classes, and the third is so small that it hardly counts. I believe everyone about to build can frankly decide in which class he really belongs, and it is not the function of the architect or builder to help in this decision. This is where the psychoanalyst should step in but doesn't, and the owner stumbles along with the "yes" and "no" men and gets what he gets.

If one feels fundamentally that the most important thing is space, it is not necessary to be told that a house must be made by mass

production methods. There are many ready-cut and prefabricated houses on the market to form shelter, and there are also many firms of builders who construct great numbers of houses more or less by mass methods. These houses would not be considered architectural gems, but they are livable. Take what one of these outfits has to offer without quibbling about details, with the exception of mechanical equipment. When buying a Ford, for example, one accepts it more or less as it was when it left the factory. A radio can be added without affecting it as well as a radio can be added to a house. Procuring a house in this manner, one does not worry about architects, but just pleases one's sweet self with what the market has to offer.

If you happen to fall in the second class, you are most likely to get gypped, for if you feel you must have some of the latest do-dads found on the millionaire's houses condensed for your own \$5000 bungalow, it is bound to cost money. If it isn't a fake, it is sure to look phoney and be in extremely bad taste. If you are frank enough to admit your limitations, you can look up the name of the best architect in the city and pay him \$50 to \$100 to help you pick out the best ready-made product or builder. If you rely on your own judgment, and must be dolled up in spite of everything, I must say, confidentially speaking you are hopeless.

It would be very easy for one in the second class, to creep into the third and employ a bona fide architect providing he (the owner) has strength of character to give the amount of money available, telling him to do the best possible, and then take a slow boat to Timbuktu and stay there until the house is finished. In this way you are more likely to get your money's worth, in spite of the architect's faults, than as if you stay around to mess up the plans and specifications during construction.

If you are the type who falls in a faint at the very mention of the word architect, there are many good builders, some of whom have discovered it is to their advantage to employ

a good draftsman whom they glorify as *their* architect. First you will be sold your house by a salesman who frequently knows less about it than you do. When you have agreed on a certain plan that has been fished out of the files as fitting your needs with a few modifications, Mr. Milquetoast, the company's architect, will be brought out to make the alterations necessary like the fitter in a tailor shop. In other cases, the so-called architect never appears at all and out of the limbo and into the hands of the owner will come plans for his special approval.

Frequently the word architect is never mentioned and the cost of plans will never come up. As far as you know, you have been smart enough to save the architect's fee. What actually occurs is behind the scenes some poor draftsman is struggling to make an impossible plan fit your impractical fancy so that you will say yes and sign on the dotted line at the earliest possible date, his meagre pittance being charged to overhead and concealed in the cost of construction. This insidious system exists because of competition among builders, which in the final analysis revolves around the architect's fee. It has totally eliminated the best efforts of the designer and literally this system sentences you, the owner, to live in a house that is inconvenient, illogical and banal, in order to save the few dollars necessary to pay for the well thought-out plan.

There are some builders with a conscience and they go to the effort of obtaining the best architectural advice and thereby handicap themselves in the final cost of the building in comparison with other builders. In some cases, however, these builders have been rewarded because their work has an appealing quality which brings them a better class of business.

The houses presented in this section will endeavor to show you the better small houses being built at the present time without recommending methods of production. It will be up to *you* to make your own decision as to which is the most important to your happiness—space, fads, or quality.

### A NEW MONTHLY FEATURE

THE FOLLOWING SECTION WILL BE DEVOTED TO OUTSTANDING SMALL HOMES TOGETHER WITH PERTINENT ARTICLES AND HELPFUL SUGGESTIONS.

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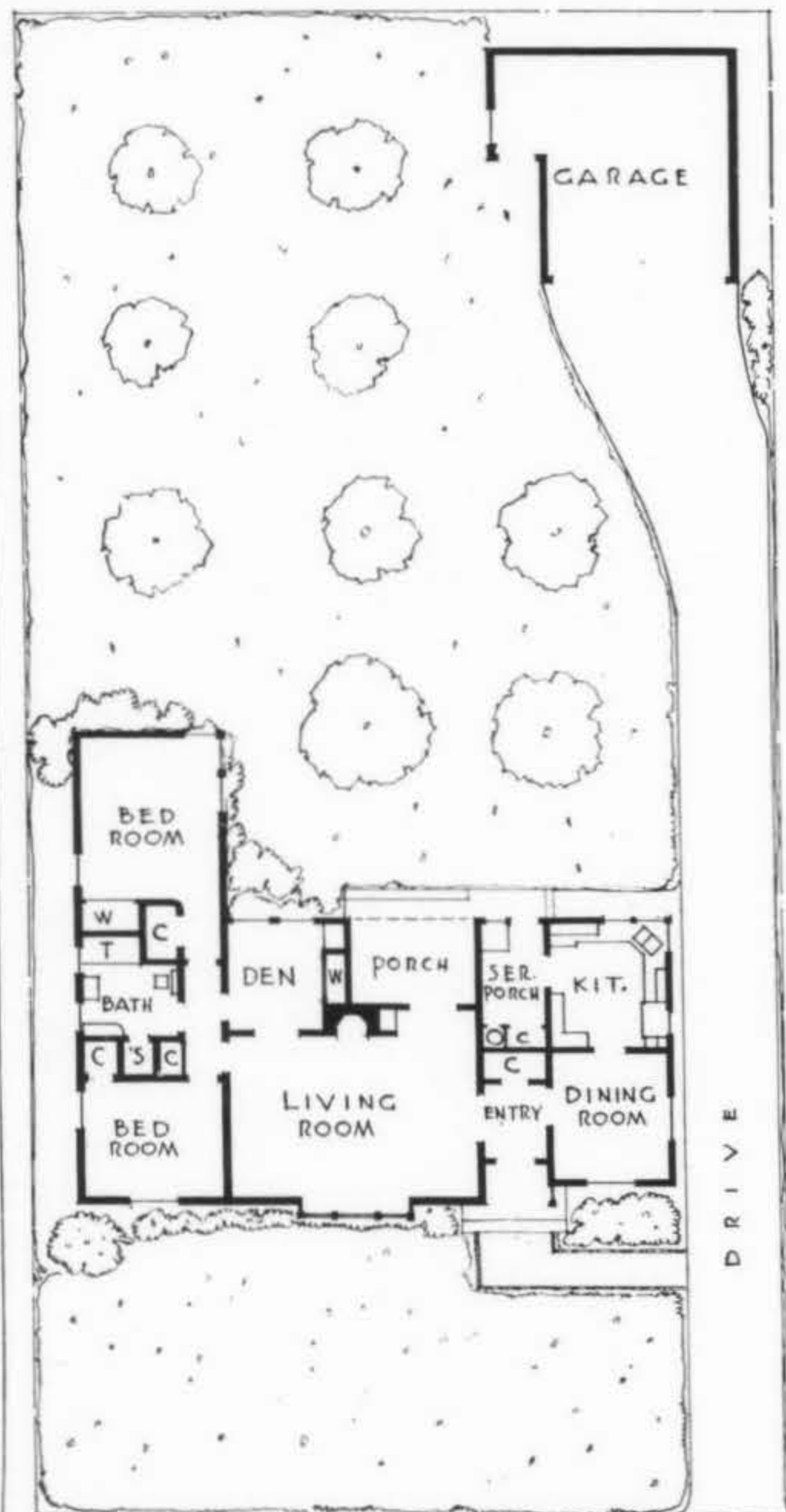
Photographs by Harry Depew

**THE HOME OF  
 MR. HOMER WATSON**

**San Fernando Valley**

**KERSEY KINSEY, BUILDER**

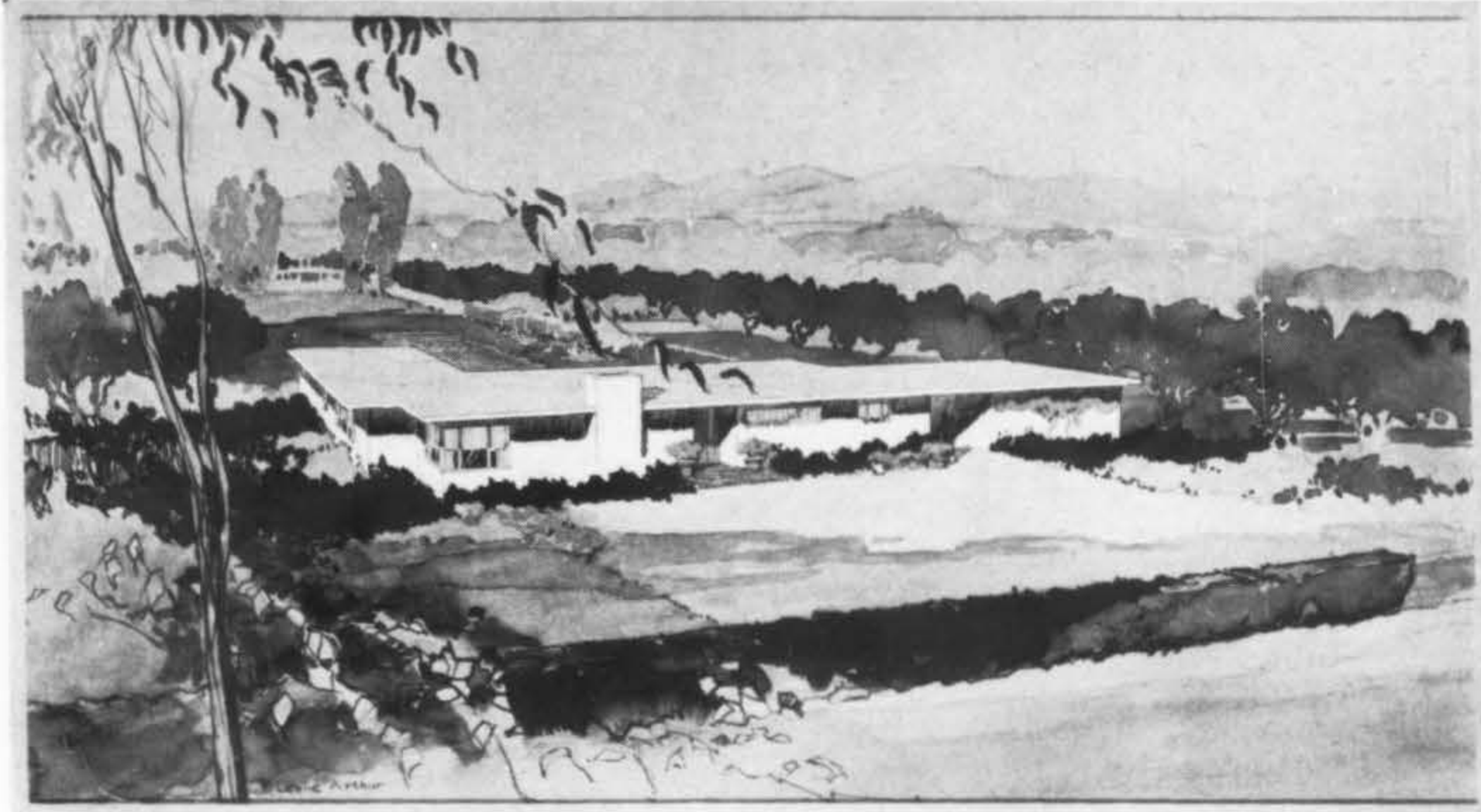
**INTERIORS BY BULLOCK'S**



A small home of simple dignity costing approximately \$6,000 and well suited to contemporary living in the valley with its extending roof line and large windows. The walls are of tan stucco with white trim harmonizing with a dark brown shingle roof. The spacious living room has a large brick fireplace with a simple, dignified mantel. The furniture is 18th century English, with a background of cool lime green. The dining room though small is exceptionally restrained and furnished with distinction at a reasonable cost. A pleasantly furnished den can be used as an extra bedroom upon occasion.







**DESIGNED FOR COMFORT AND BEAUTY**

**EDGAR BISSANTZ, A.I.A., ARCHITECT**

That a straightforward use of the best modern building materials may produce a home that is neither bizarre nor mechanical is shown by this restrained design. Eliminating all superfluous details, the architect has relied upon good masses and proportions, as well as the careful use of color to achieve a sense of harmony and repose.

As a protection against heat and cold the exterior walls are fully insulated, as is also the roof which has, in addition, an open air space ventilated by openings concealed under the broad overhanging eaves. In the winter, when the California sun shines at an angle, the eaves permit the sunshine to enter the rooms, but in the summer, when the hot sun beats down from overhead, the eaves shade the walls and help to keep them cool.

Like so many new California homes, this one was planned in relation to the out-of-doors—for real outdoor living and enjoyment. A feature of the secluded garden, and directly in front of the large loggia, is a swimming pool behind which is space for a badminton or tennis court. Imagine the gay parties that will be possible with such facilities!

Although the interiors are designed in the same simple character as the exterior, furniture of any good period may be used effectively in combination with more comfortable modern pieces. The walls are plain, as a flattering background for good modern paintings, photographs and carvings.

The exterior walls are of smooth plaster, painted a light warm-gray color. All woodwork and trim is pure white. The result is a crisp, tailored effect that furnishes an excellent background for foliage and flowers.



## Shall We Have An Architect?

This question arises in the minds of people deciding to build, early in their planning.

The majority do eventually decide to spend a fair proportion of their building money for this service instead of using that money for some of the things they would like in the house. They come to that decision because they want the expert knowledge of the architect to insure their getting as near perfect living conditions as they can arrive at.

One of the major services in 24-hour demand in any modern home is electricity—and every indication points to a progressively increasing demand in the next few years.

If the house is to provide modern standards of comfort and convenience the electrical wiring must have careful consideration at the time the house is built. That is one of the major purposes the client has in mind when he engages the services of an architect, and failure of the system to give efficient service reflects discredit on the architect's abilities.

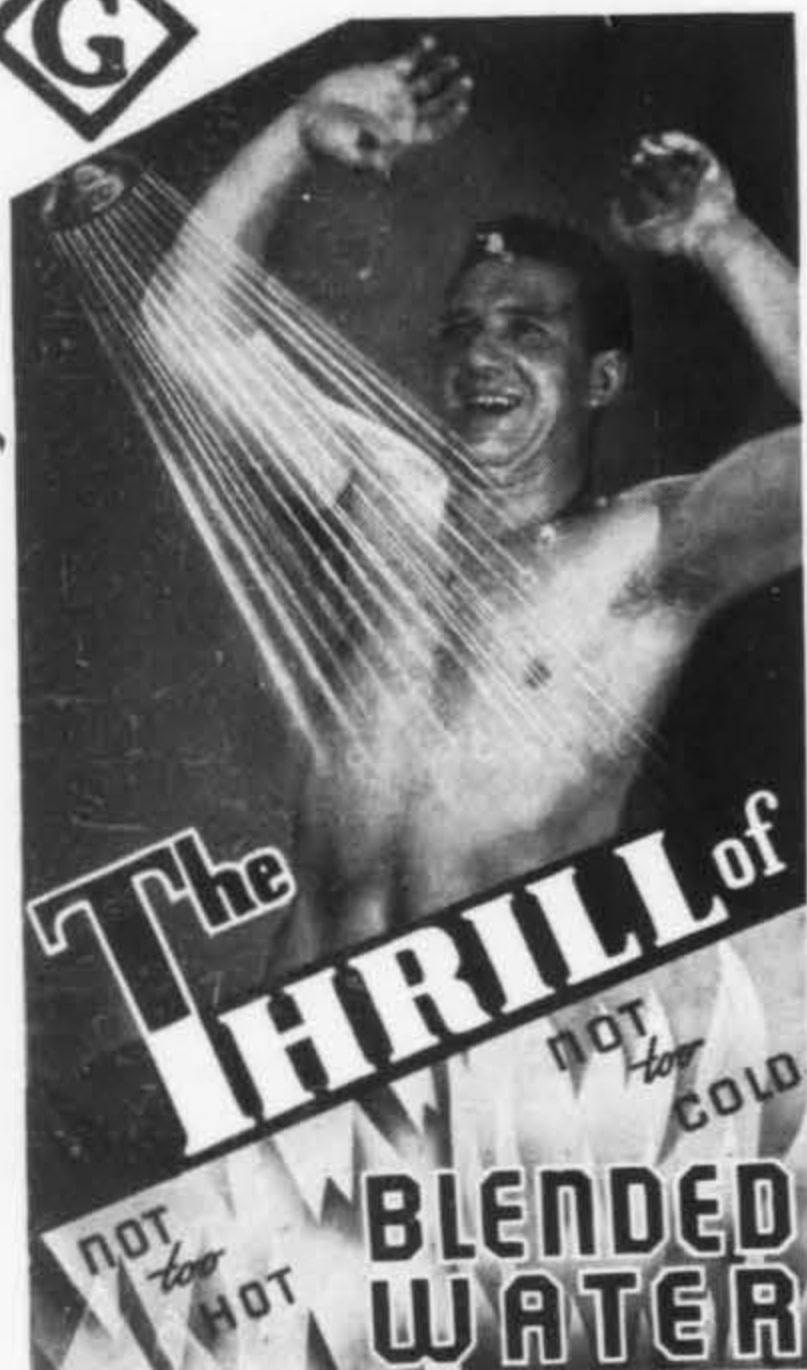
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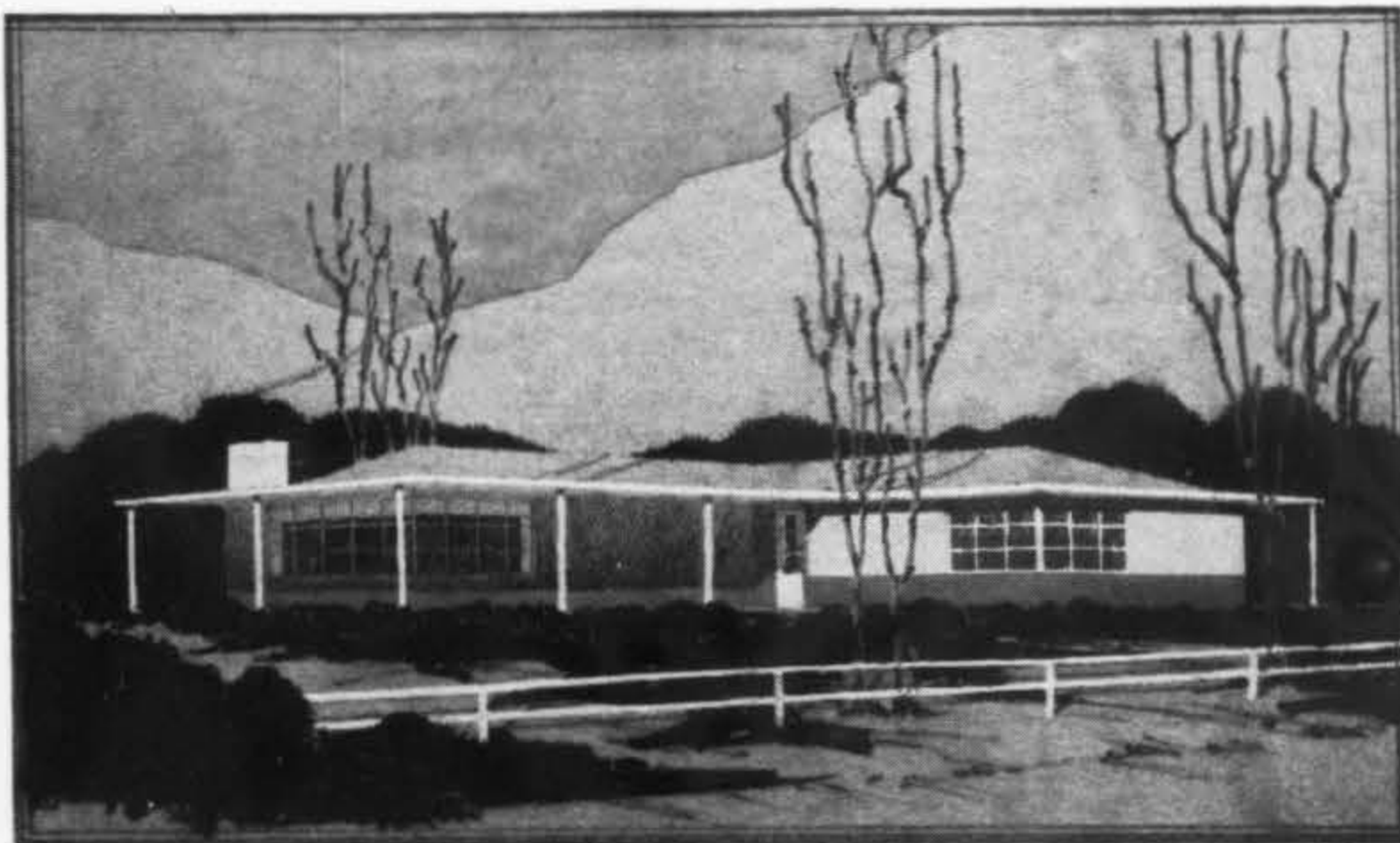


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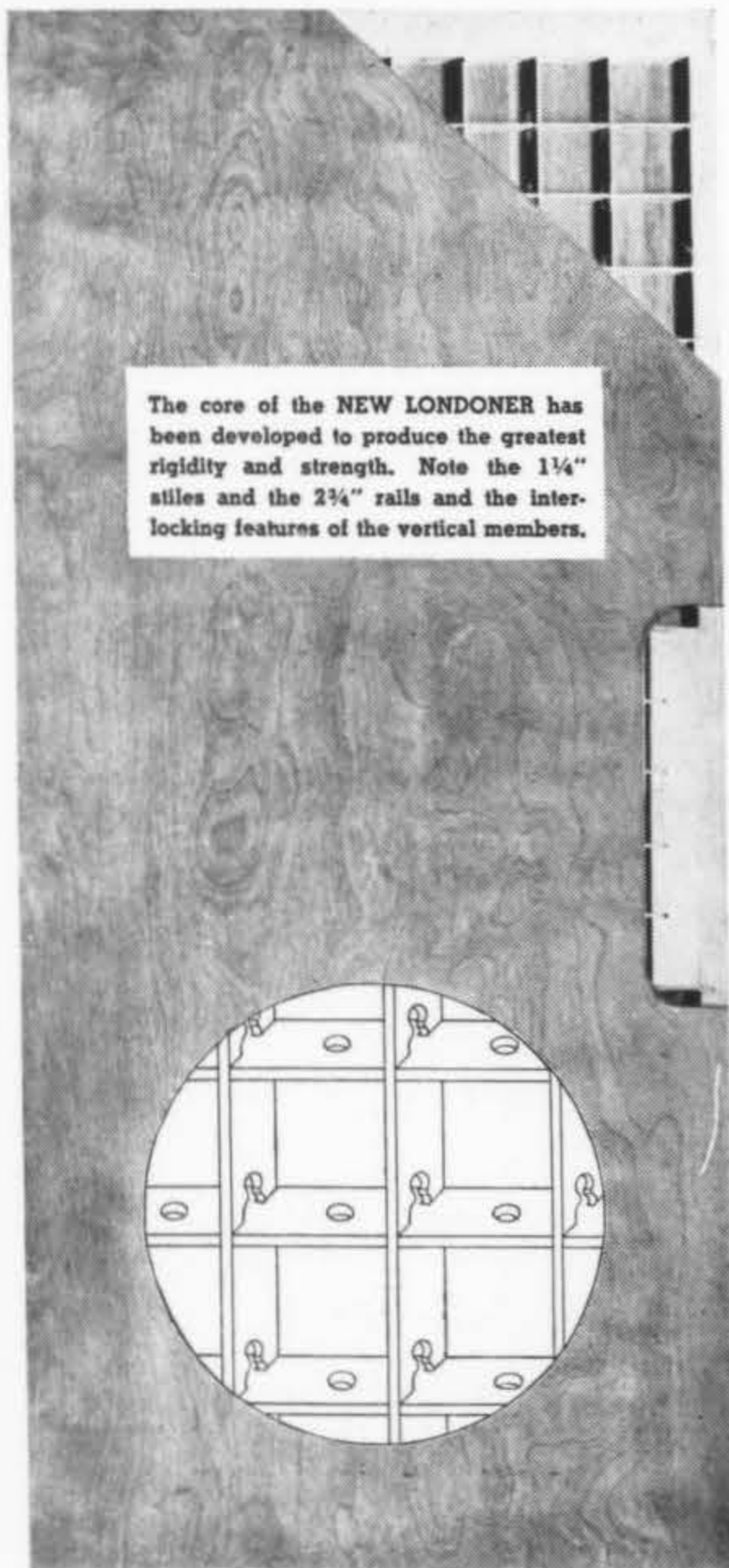
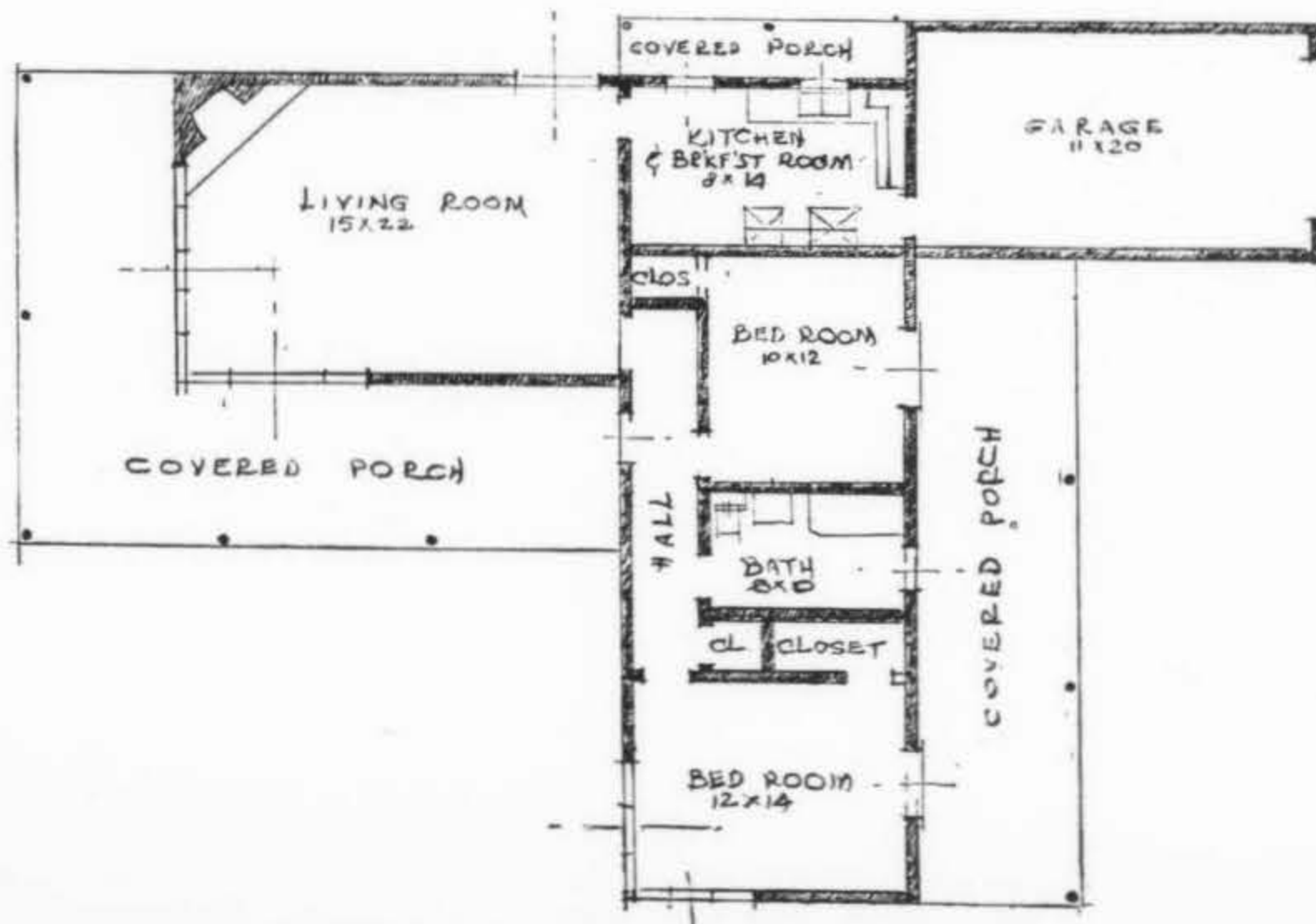
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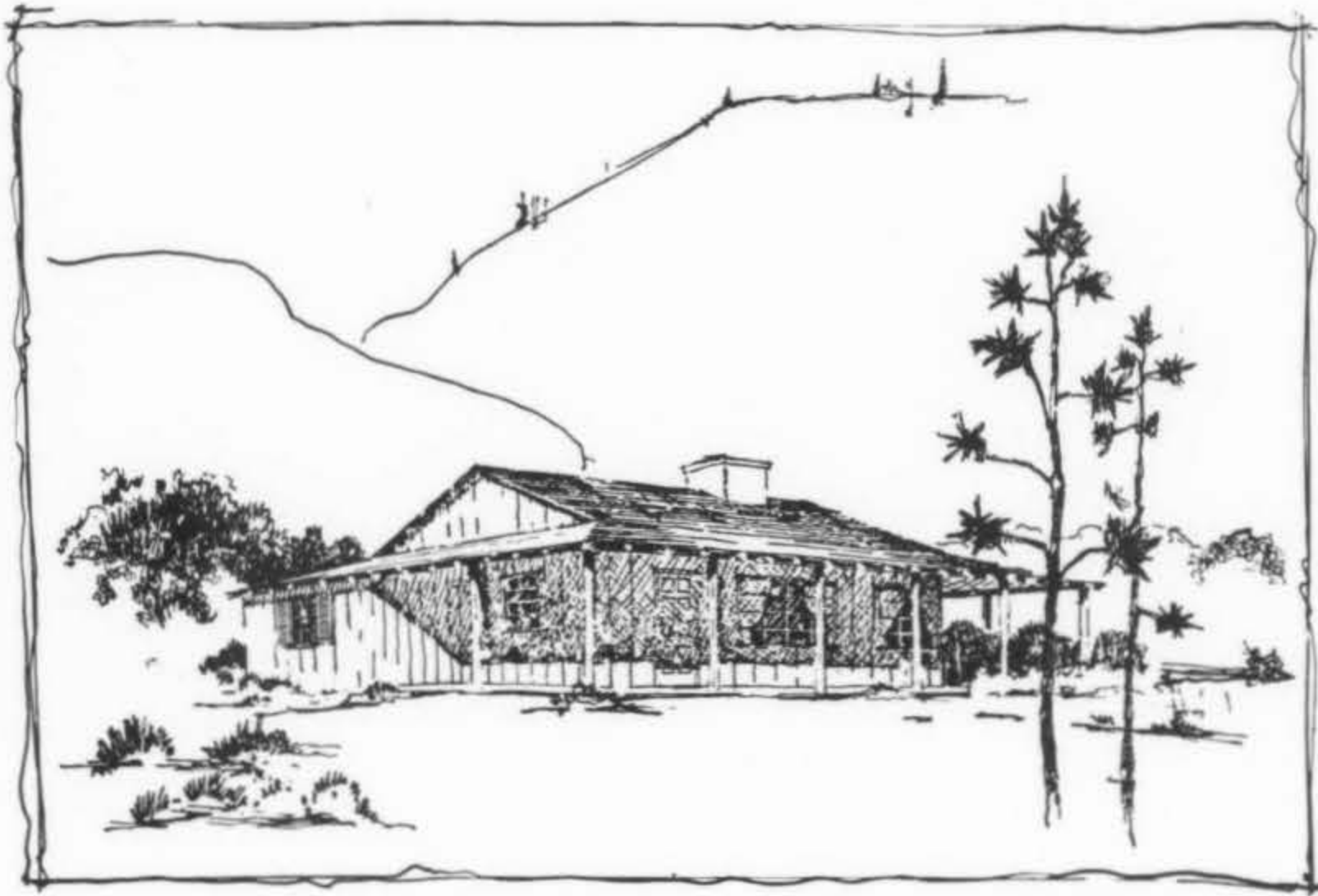
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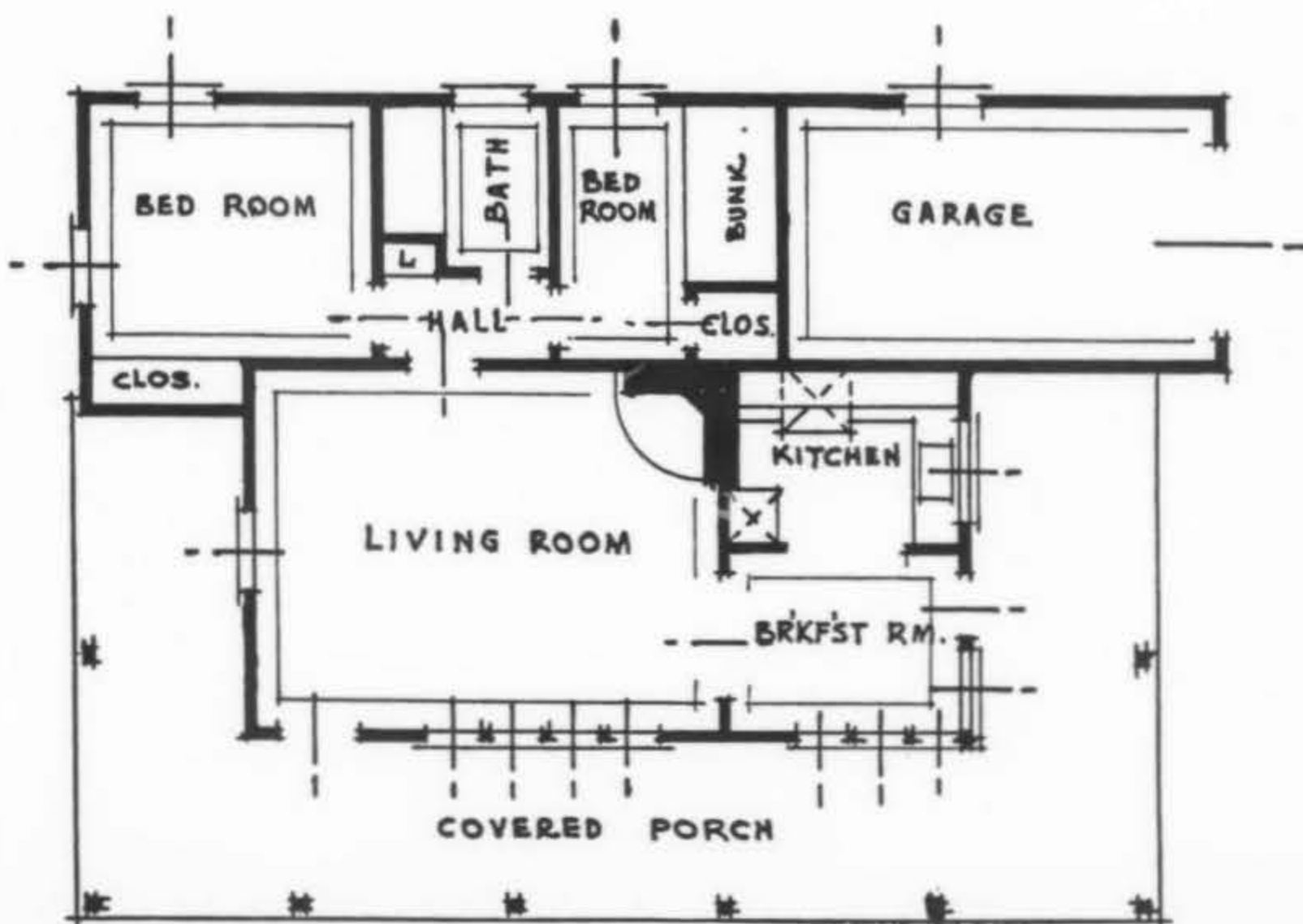
THE DESERT HOUSE OF  
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GATES BURROWS  
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Located in Rancho Mirage at the foot of the beautiful San Jacinto mountains with an unobstructed view of the desert and sand dunes, this small California ranch house will afford an ideal retreat for Mr. William A. Griffith of Laguna Beach, famed painter of desert and other landscape pictures.

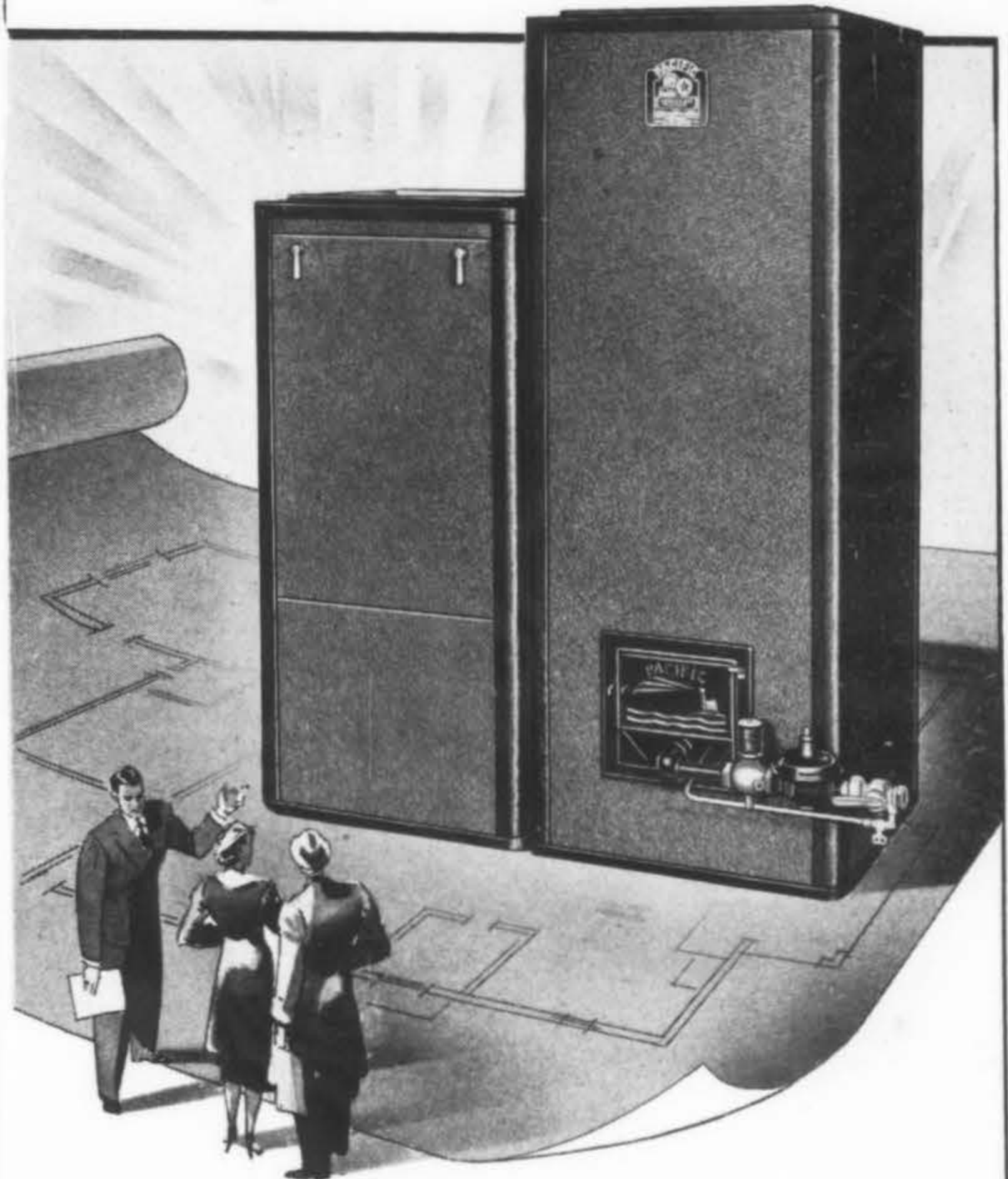
A wide porch stretching across three sides of the house affords a magnificent view of both the desert to the north and east and the mountains to the west.

Built on a concrete slab, the house has cement floors throughout. Constructed of board and batten, it has open ceilings and a shingled roof completing the ranch house type in every detail.



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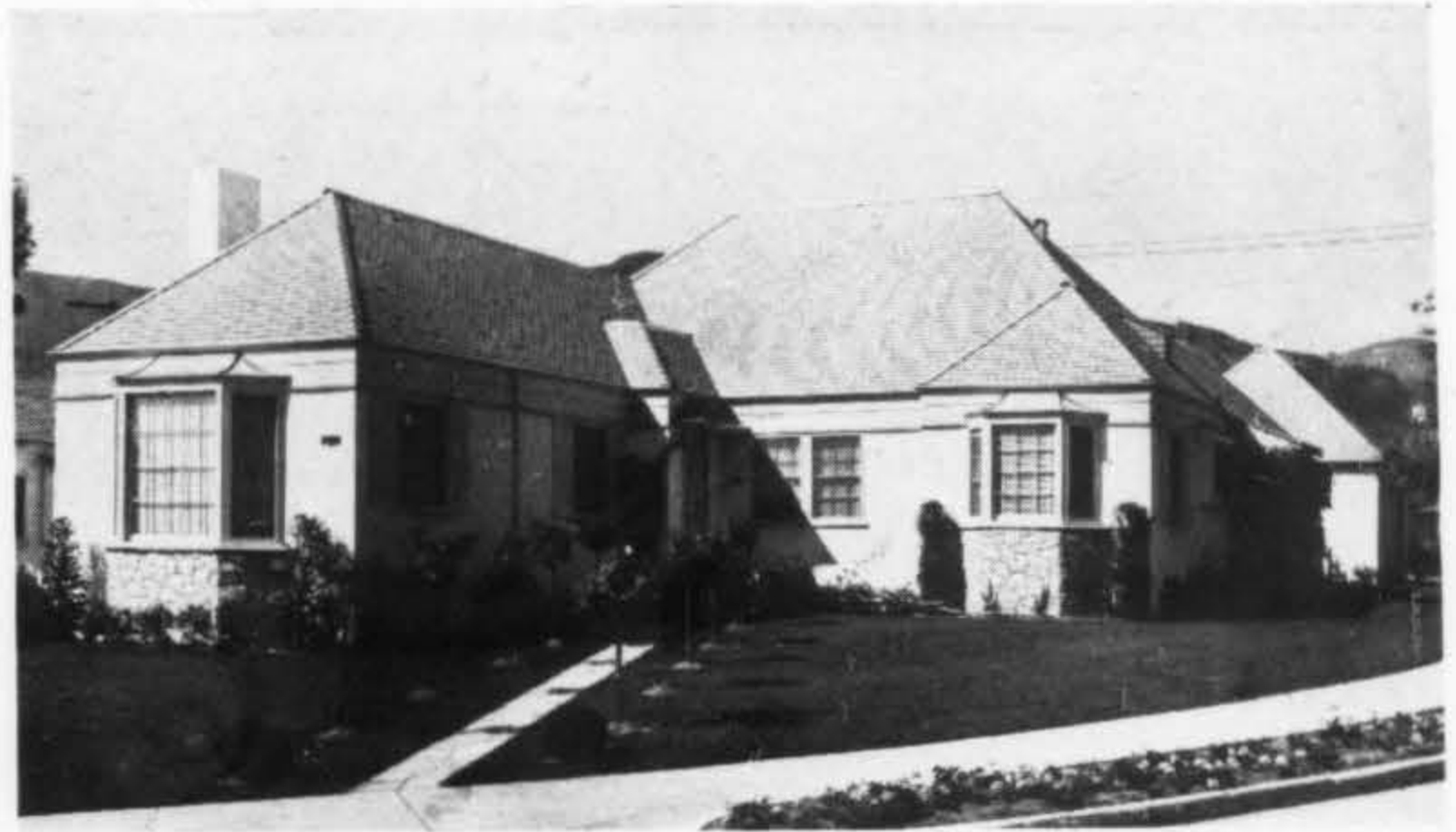
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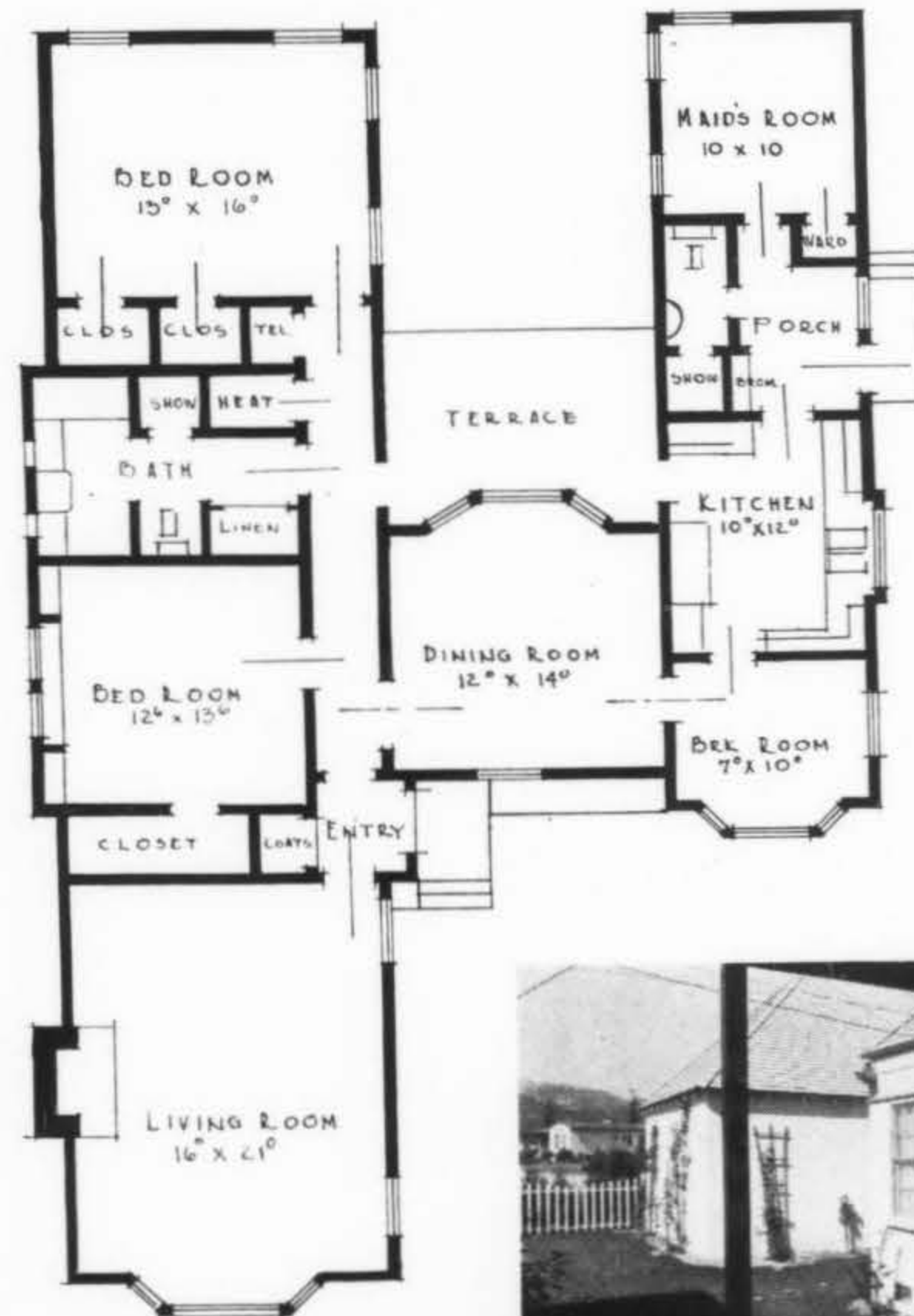
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A well constructed California home designed for a corner lot. The earthquake resistant walls are painted white, the trim is cream, the high roof of slate-colored shingles. Flagstones under the bay windows add color in blues and yellows.

The garage placed directly behind the maid's room adds privacy to the garden and terrace where breakfast can be served directly from the kitchen.

The plan is comfortably spacious with lots of closets and the terrace serves as an extra passage between the bedrooms and the service quarters.





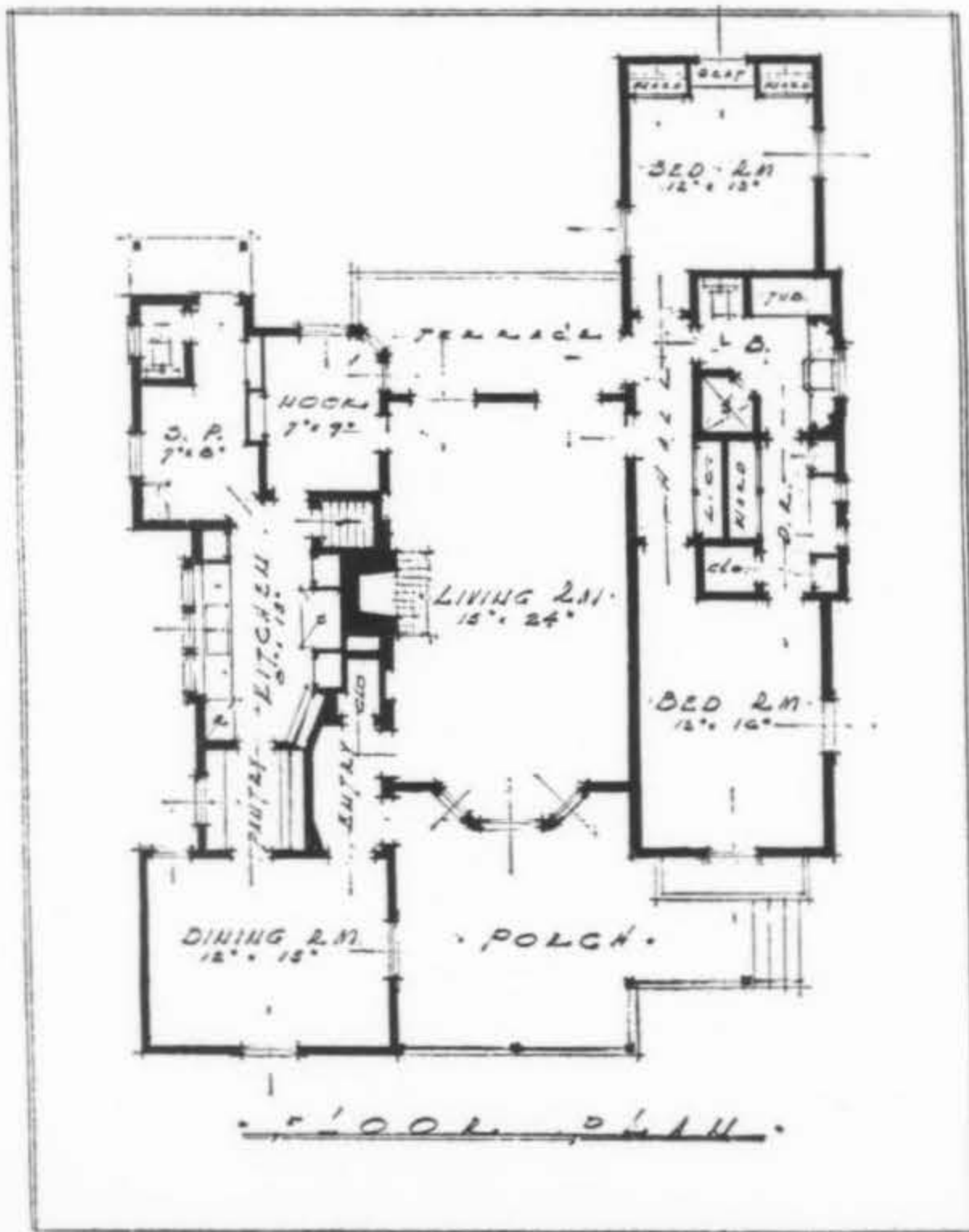


THE RESIDENCE OF  
MR. AND MRS. J. W. BROWNE

Brentwood, California

ART A. SMITH, BUILDER

This typically California home costing approximately \$6000, has a well arranged floor plan with a long living room leading out onto a pleasant brick terrace. Outside walls are white relieved with green shutters and a weathered shingle roof. The kitchen colorfully painted in red and white is well lighted by means of large windows over the drainboards. A pleasant sunny breakfast nook overlooks the terrace and garden.



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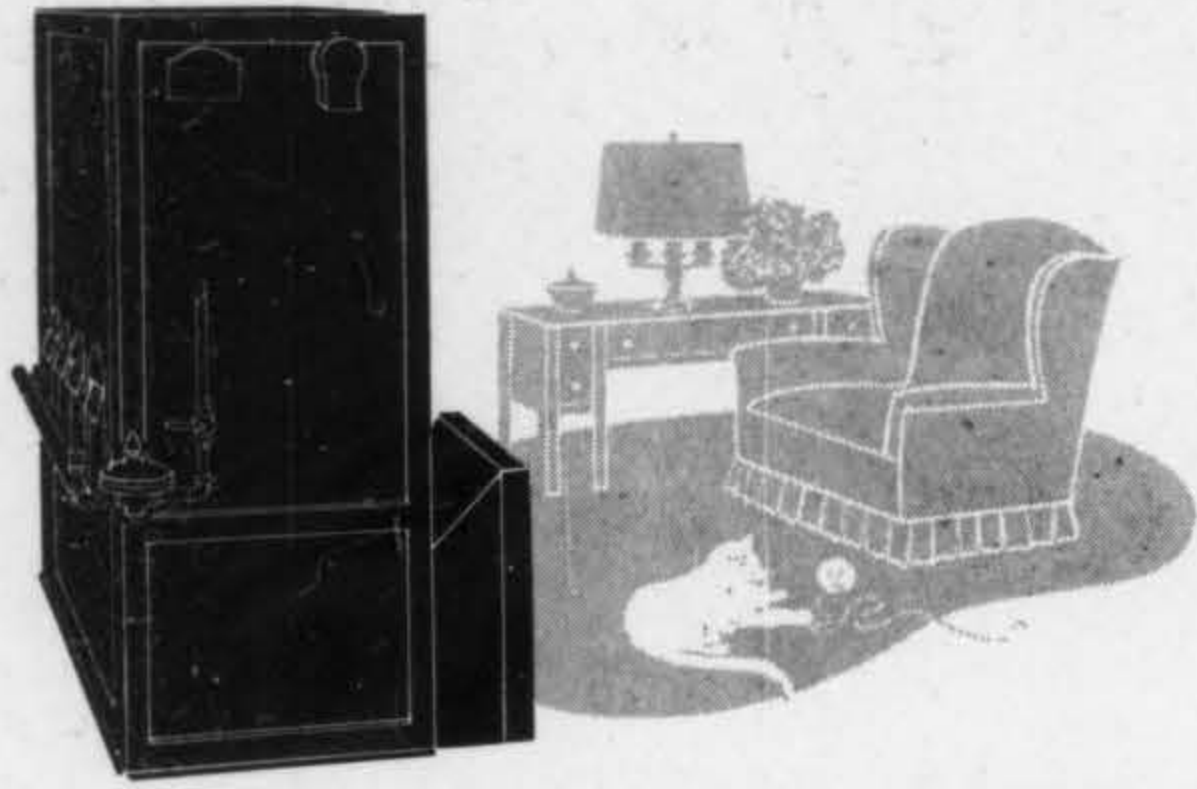
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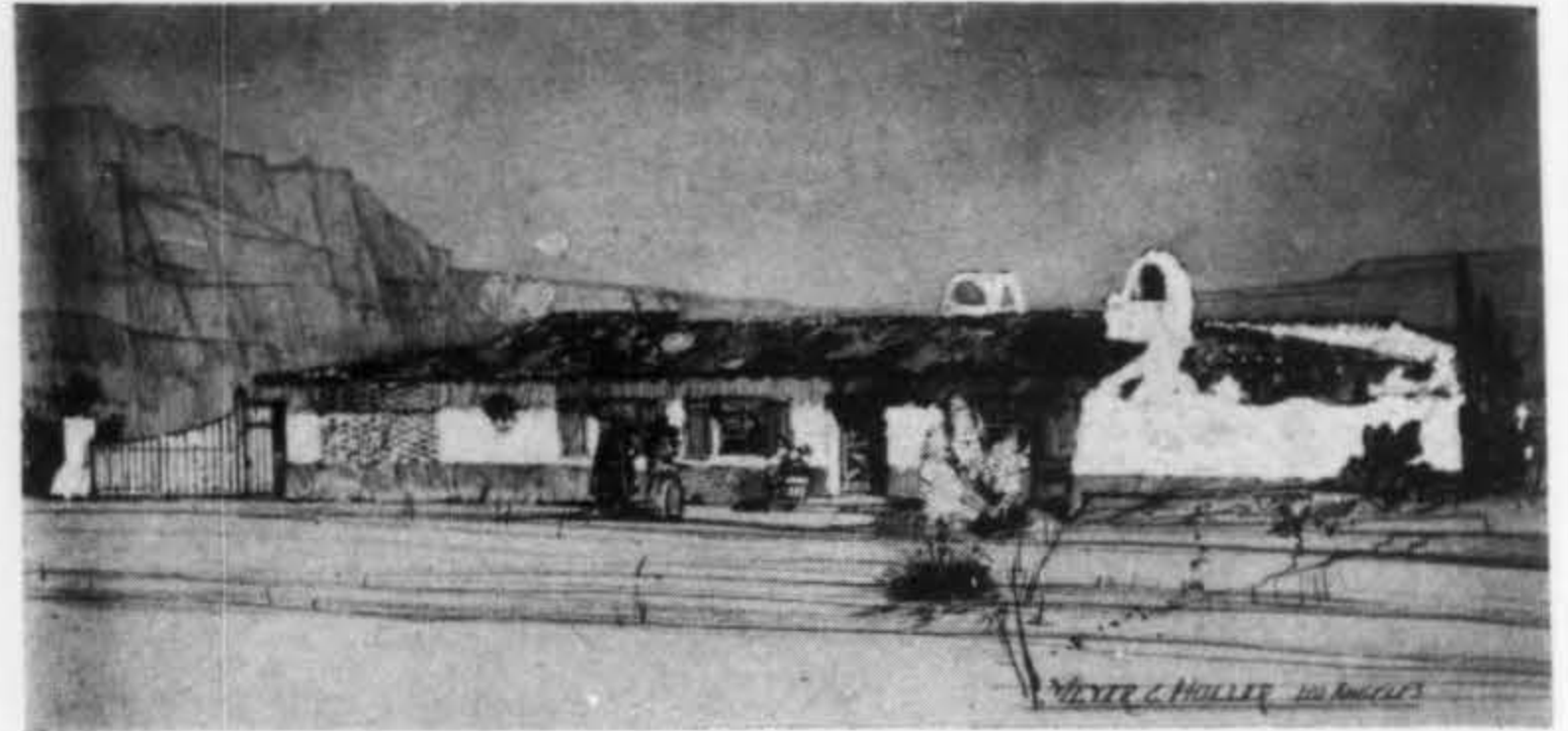
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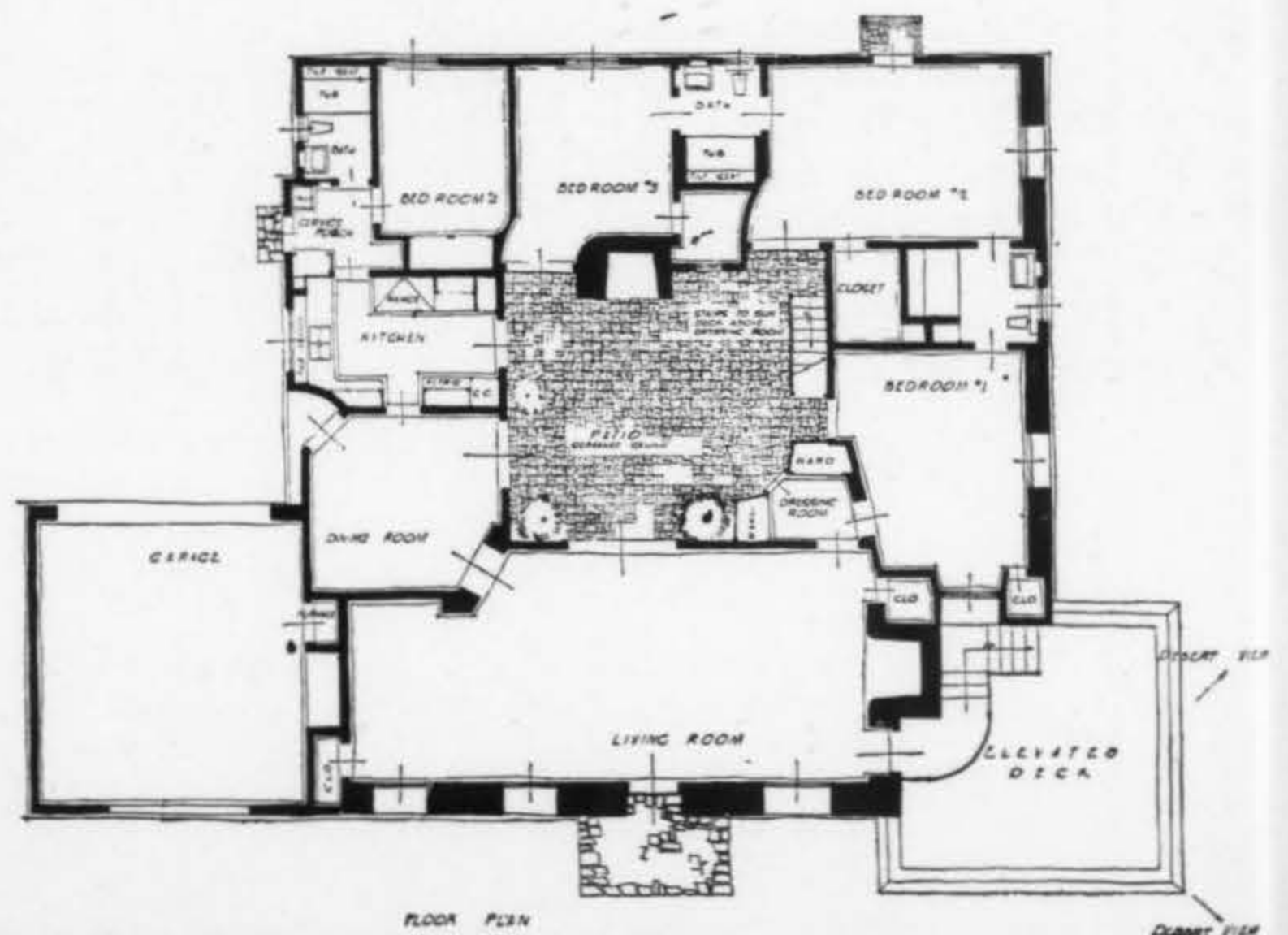
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DESIGNED AND BUILT BY  
 MEYER AND HOLLER

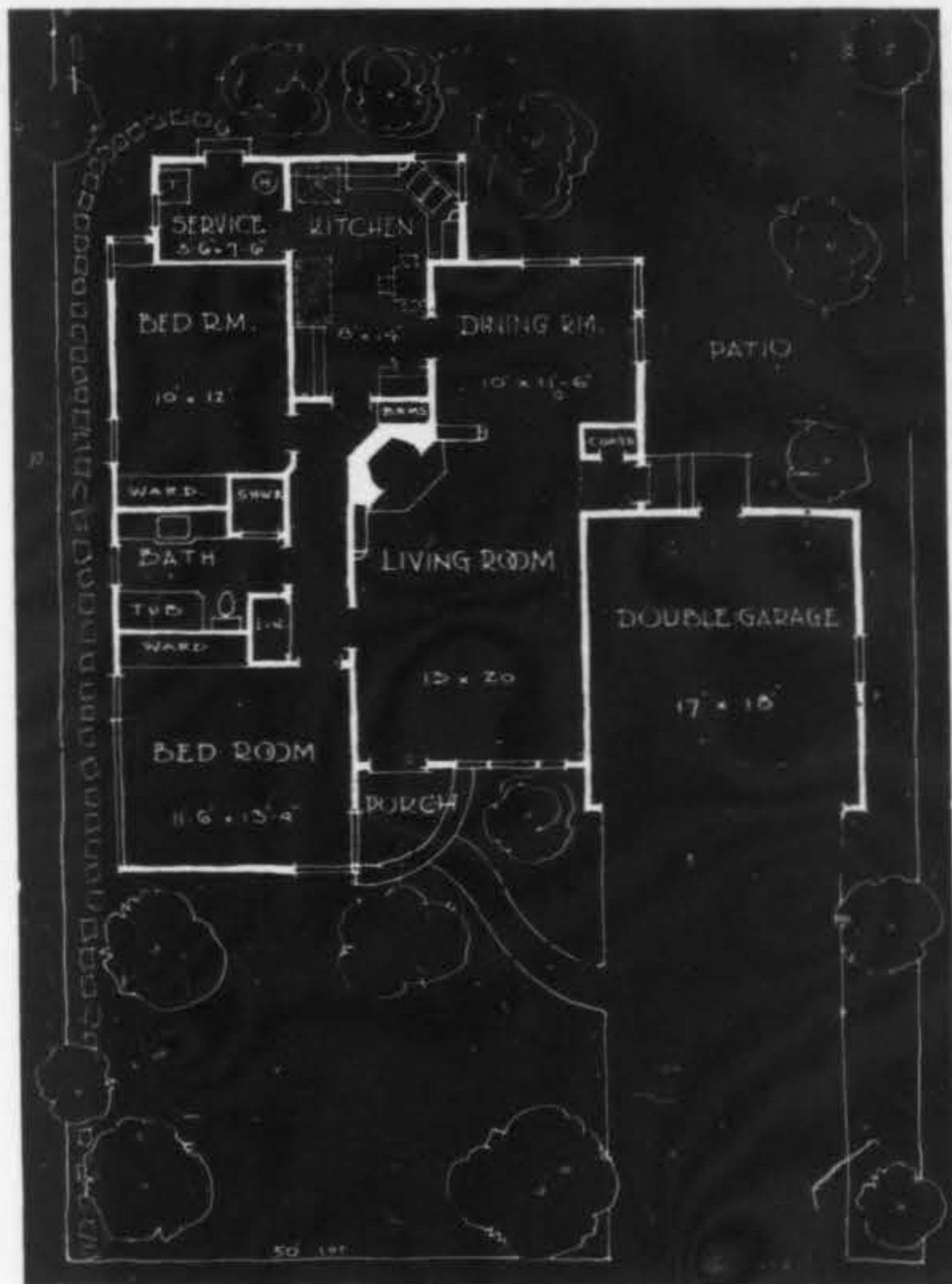
A modern rancho in which the Dons of old would not feel out of place. Heavy thick walls that keep heat and cold on the outside are white with a yellow border. Added color contrast is found in the red tile roof and vivid blue door. The grill work on the left is the outer wall of the garage, while on the extreme right can be seen an elevated terrace affording a wide panoramic view of the desert yet supplying ample privacy.

A large center patio is completely wire-screened overhead so that outdoor living doesn't involve a rhythmic slapping of pests (winged ones). The long heavily beamed living room has a large fireplace at one end and opens onto the patio by means of ten foot wide doors turning the two into one large living quarter.

This home, costing approximately \$10,000 is ideal for California indoor and outdoor living.







**A MODEL HOME IN  
HUNTINGTON VILLA, LOS ANGELES**

**MOTT C. MONTGOMERY, ARCHITECT  
J. E. LLOYD-JONES, BUILDER**

An attractive home in the \$6000 range. California-Colonial in feeling, the architectural focus is the unusual hexagonal chimney centered on the main roof. From the front entrance can be seen a view of the garden through the living room. A modern feature is the absence of doors between the living and dining rooms. An enormous fireplace is in the corner of the living quarters. Pleasant views can be had of the surrounding hills from kitchen and dining room.



**VAN NUYS HIGH SCHOOL  
VAN NUYS, CALIFORNIA**

**A. S. Nibecker, Jr.**  
*Supervising Architect*  
Los Angeles City School District

**Allison and Allison**  
*Architects*

**E. L. Ellingwood**  
*Mechanical Engineer*

*SENTINELS guard the 2200 pupils and teachers in this magnificent new earthquake-resistant school building.*

**For YOUR Children's Safety demand SENTINEL  
Earthquake Protection From Gas Explosions**

Sentinel earthquake-operated automatic gas shut-off valves close the main gas line in one-third second after the first serious shock occurs.

U. S. Treasury Department engineers have made automatic gas shut-off valves mandatory equipment for every Federal Building, Postoffice, Immigration Station etc., designed for California. And engineers designing our most modern of earthquake and fire resistant schools specify them.

Sentinel Protection Costs Less Than One Coat of Paint.

**SENTINEL EARTHQUAKE  
VALVE COMPANY**

*National Distributors*

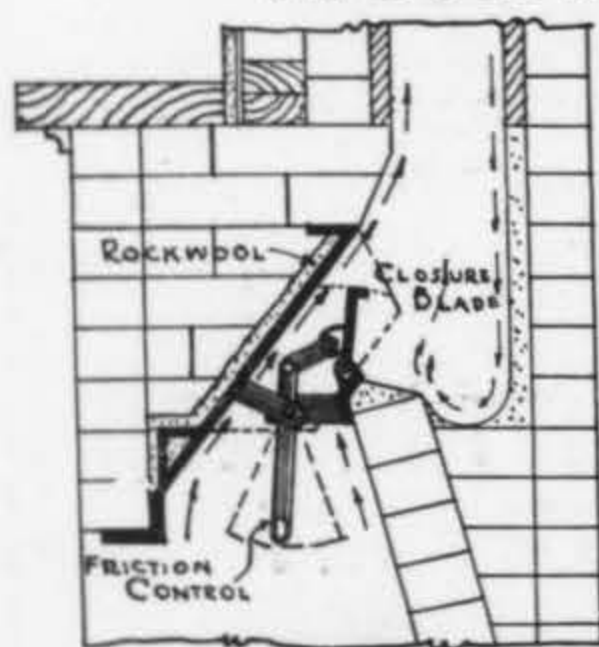
656 S. Los Angeles St., Los Angeles  
115 Tenth St., San Francisco



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### SUPERIOR FORM DAMPER SMOKEPROOF



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

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

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



A strawberry jar overflowing with succulents at the Santa Maria Inn.

### DESERT INTEGRITY

(Continued from Page 29)

neighbors by the color of their blooms which occur in April and May. Cerise colored flowers are most enjoyed when they are kept at some distance from the terra cotta and red blooming sorts. Pale yellow is enhanced by proximity to a group of amethyst flowers. Generally speaking cacti bloom most obligingly when they are refused water during the winter and spring.

For a solid looking cactus choose the miner's compass (*Ferocactus acanthodes*) so called because of its slant toward the south. This is due to the drying action of the sun on the southern side of the plant allowing the north side to grow unabated. *Opuntia bigelovi*, a kind of Cholla, should not be planted near a driveway or path as parts of the growth frequently drop, and are quite capable of carrying out their threatening appearance. The Indian Fig (*Opuntia ficus-indica*) will keep your bright painted bowls full of decorative and delicious crisp fleshed fruit.

If your heart longs for a spot of green and a row of Petunias set them behind a walled inclosure or in an interior court. Thus hidden your garden will possess the same aura as a secret. Here maintenance will be limited to an easily controllable area. You may grow such plants as Oleanders, Lantanas and Bougainvilleas quite apart from that other kind of beauty belonging to the desert.

You, yourself may even become a part of the desert to the extent of never wanting to leave the soft weightless air, the echoing coyote voices, the thorny spears which tear the sky, and the small reptile eyes which look and seem not to look.

### RELATING SMALL GARDENS

WITH fall flower shows commanding attention it will interest gardeners to know that El Encanto at Santa Barbara, under the new ownership of Frank J. McCoy, may become even more celebrated for its floral setting than has Santa Maria Inn, where there is a floral show every day in the year. At El Encanto the show will be in the grounds and since each villa has its individual planting it will be the aim of Mr. McCoy to so develop each garden that the result will be a perfect whole. The slopes above the old Mission, known as the Riviera, are well adapted to varied planting and since Mr. McCoy is a recognized authority in horticulture, several rare plants bearing his name, he has unusual plans for this development. Bulbs and seeds from his Santa Maria gardens have gone to distant sections of the globe and from thence have come to him exotic and tropical plants.

His organization work is not entirely among the plants. He founded the Men's Garden Club at Santa Maria and under his tutelage and guidance the club has grown and has accomplished much for its members. It is traditional that men will work in gardens under the supervision of their wives but rarely have a voice in its conduct but now through their own garden club these men feel they have real authority and occasionally use it. It is likely this club may be duplicated in Santa Barbara.

Mr. McCoy is by no means deserting Santa Maria and his gardens there, rather he feels he is merely enlarging the space in which to cultivate both flowers and friends, and he counts the latter his choicest possessions.

### ESCAPE TO THE DESERT

(Continued from Page 15)

with patches of rich, dusty, green. Here in conformity with the Arab proverb, the date palms stand "with their feet in water, their heads in fire."

In the chocolate brown range northeast of the Salton Sea are many palm canyons. Turn off the pavement some twenty miles south of Indio. A dirt road leads up a wash into a steep walled valley in these brown mountains. The road dwindles away some distance up. When you can drive no further a sign will point your way into a narrow cleft in the sheer rock. You follow a dim foot path. The cleft narrows, the rock closes in overhead. For a short distance you clamber over rocks in a natural tunnel. Then suddenly you are in the open, in a bowl with steep boulder-strewn sides. Palms cluster about a spring of clear water. The place is filled to the brim with sun, silence and peace. You sit down in the shade of the palms and deny vehemently to yourself that you are less than a hundred and fifty miles from Los Angeles. Obviously you are on another continent.

The desert is no longer a liability, to be trodden timidly and shunned when possible; taking its toll of travelers and exacting its price in prospectors' lives for yielding its treasures. The re-vitalizing effect of its sun on human bodies is known. The prodigious fertility of its soil, once water is provided, is shown in the oases and fringes of irrigated lands that steadily encroach upon it. Its strange beauty has been discovered, a beauty that clamps a vise-like grip on the minds of those who learn to see it.