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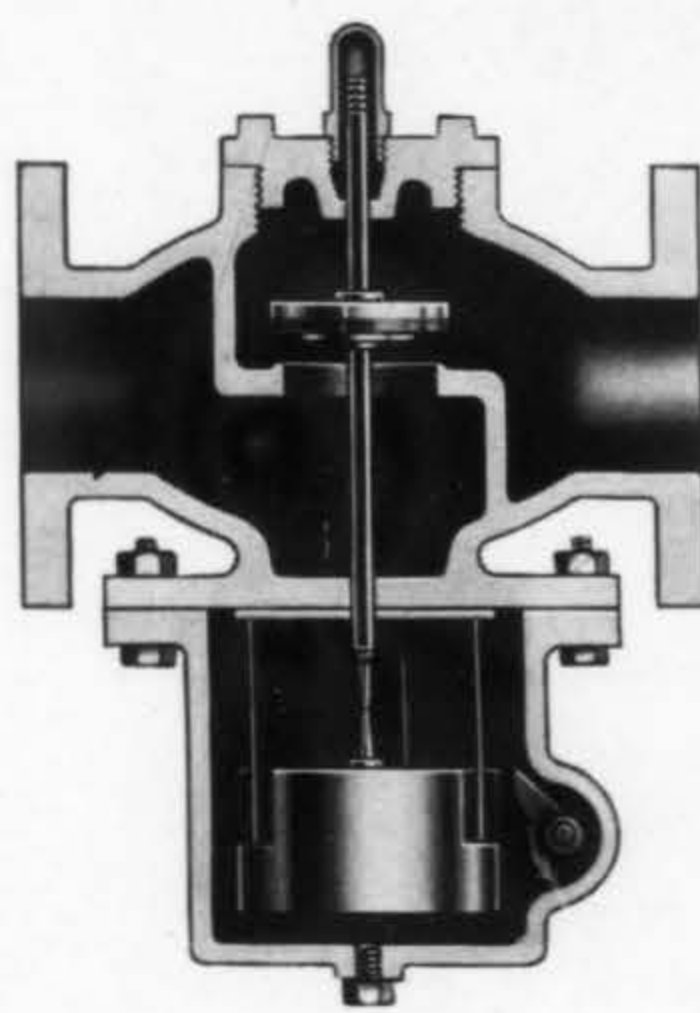
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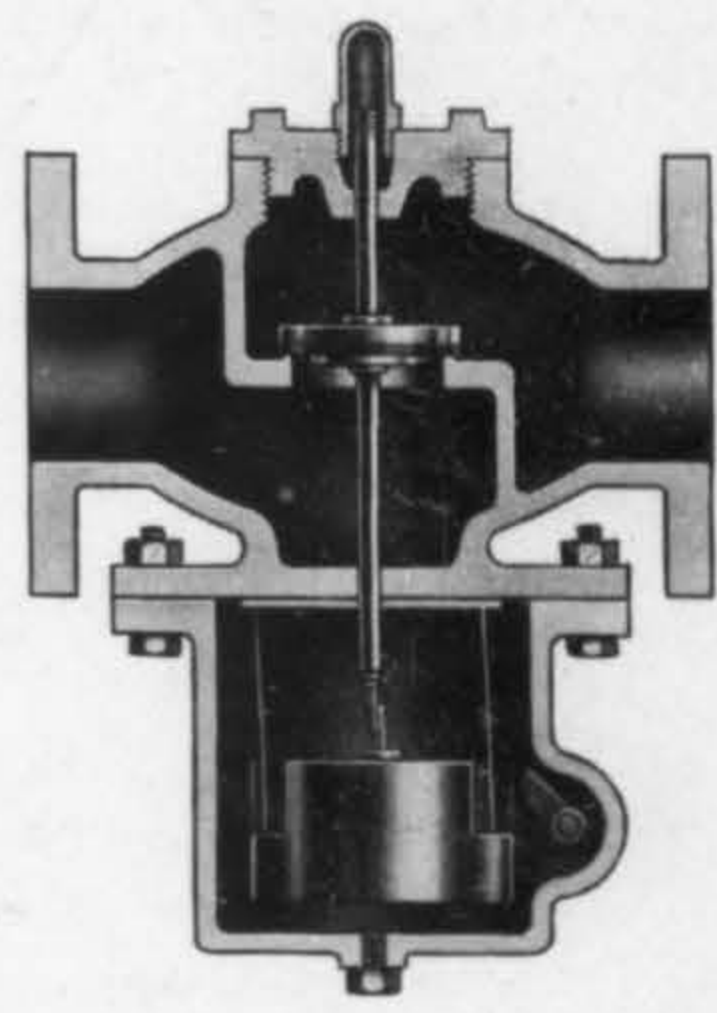
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Just to prove to you how far ahead we have planned to give you pleasure and maintain your interest we give you an inkling of the next few months' themes

MARCH—Nothing more than an attempt to intrigue the interest of the home-owner with a desire to decorate or re-decorate his home. The issue will be filled with new and fascinating decorative ideas for both large and small homes, including many instructive and helpful articles.

APRIL—means Spring and spring means gardening... and so we cast our designs upon our garden loving contingent—thousands of them. This issue will be filled with homes that are noted for their beautiful landscaping. Some elaborate, some small, but all charming and lovely. Several articles will be by the leading landscape architects in California. Garden enthusiasts can't afford to miss this issue.

MAY—made us think of the Maypole and perhaps irreverently we thought of trees and so on to wood and frame houses. But rightly so, for wood homes are becoming increasingly fashionable, and what with new finishes and plywoods they adapt themselves well to modern architecture. For those who like the warm and friendly feeling of wood in their homes, or those who feel that wood is old-fashioned this issue will prove tremendously interesting and enlightening.

But that is all we will admit for the present, except to warn you that we have filled the front sections of all these issues with incidental articles and art and music features in case you might think that we had forgotten to appeal to your cultural inclinations!

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CALIFORNIA ARTS & ARCHITECTURE

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Edwyn A. Hunt, Marten E. Lamont.

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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

THE GOLDEN GATE INTERNATIONAL EXPOSITION opens on Treasure Island in San Francisco Bay, February 18-19. At high noon, February 18, the giant, forty-four bell carillon in the Tower of the Sun will sound the hour and a chorus of muted trumpets will be heard, followed by the chorus of 500 voices. President Roosevelt broadcasts his official proclamation that the Fair is open, to continue for 288 eventful days. The spectacular "Cavalcade of the Golden West" dramatizes four hundred years of western history in twenty-six scenes, utilizing practically every form of dramatic technique, has its initial performance the opening day.

CLAREMONT COLLEGE'S lecture series includes, February 13, Captain C. W. R. Knight, world authority on birds of prey, who gives an illustrated talk on "The Leopard of the Air", and March 2, Sir Ronald Storrs, a distinguished diplomat of England, discusses "The Eastern Mediterranean".

SANTA BARBARA FORUM announces the appearance of Angna Enters, dance mime, at the Lobero Theater, February 3. At the same theater, March 13, a symposium is offered by Dr. Ruth Alexander, a trained economist; Dr. Marie Bentivoglio, an Italian born British subject and the first woman to receive a Ph.D. degree at Oxford, and Dr. Anna Strong, the editor of the only English paper in the Soviet.

TOWN HALL of Pasadena sponsors a series of lectures at the Civic Auditorium which includes, John Gunther, foreign correspondent for American newspapers and the author of "Inside Europe", who brings the subject up to date by talking of "Inside Europe Now". On March 7, Burns Mantle, well known dramatic critic, discusses "The Romance of the Theater".

TOWN FORUM HALL SERIES offers a course of lectures by well known speakers to a large audience of San Franciscans at the Curran Theater, Tuesday mornings at 11 o'clock, followed by luncheon at the Cliff Hotel.

ALINE BARRETT GREENWOOD presents an interesting review of current topics, outlines new books and plays, and brings a depth of understanding to each subject. Miss Greenwood is heard at the Shakespeare Club House, Pasadena, the third Wednesdays at 11 a. m. The current date is February 15. The San Francisco series is offered at the Italian Room, Hotel St. Francis. Miss Greenwood is also heard at San Diego and La Jolla.

TUESDAY EVENING FORUM series of lectures, sponsored by the Patrons Association, are given at the Pasadena Junior College. "Popular Interest" features the February programs: February 7, "Bunk-Gambling, Mass Psychology" by Charles Frederick Lindsley; February 14, "California and Its Literary Traditions" by Irving Stone; February 21, "The New Technique of Living" by Phyllis Bottome; February 28, "Sports and International Politics" by Bill Henry.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, brings a series of illustrated lectures by well known explorers and travelers to the Civic Auditorium, Pasadena, and to the Wilshire Ebel Theater, Los Angeles. The dates are, February 7, Pasadena, and February 9-10, Los Angeles, when Captain C. W. R. Knight shows his camera studies of African feathered life, and discusses "The Leopard of the Air".

JUNIOR LEAGUE of Pasadena announces the annual children's play is offered, February 10-11, at the Civic Auditorium, Pasadena. The fantasy is an adaptation from "The Arabian Nights," opening on Friday night with a matinee on Saturday. Mrs. Harold Landreth directs.

JUNIOR LEAGUE of San Francisco holds the annual Spring Fashion Show, February 13, and their very important Treasure Island Review at the California State Building, February 25. The Review features "Flags Over California".

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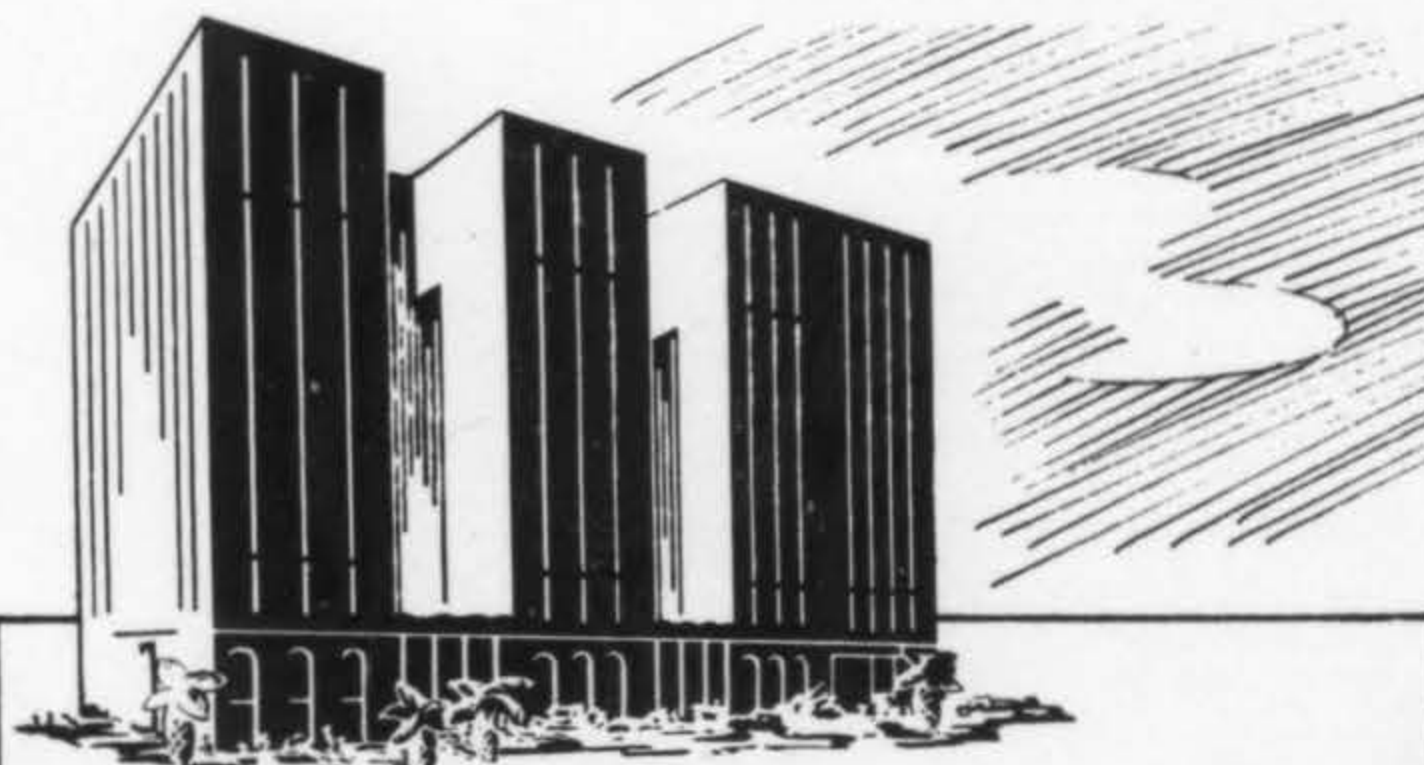
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AT HOTEL HUNTINGTON, Pasadena, Mrs. Jack Vallely is heard the second Tuesday of each month at 11:00 a. m., when she gives a resume of current events and reviews new books and plays. At the same hotel on the third Thursday of each month Mrs. Edana Ruhm presents her "Events of the Hour", outlining the political situation, and mentioning new books and recent plays.

EVENTS in San Diego City and County for the month are:

February 2, "King of the Golden River," Savoy Theater.

February 10, Lecture by Dr. Henry Eames, Fine Arts Gallery, Balboa Park.

February 13, Lecture by Margery Wilson, House of Hospitality, Balboa Park.

February 14, Concert, Marian Anderson, contralto, Savoy Theater.

February 17-18, Junior League Follies, Savoy Theater.

February 18, Lecture, Aline Barrett Greenwood, Casa de Manana, La Jolla.

And February 20, a lecture by Miss Greenwood at Hotel del Coronado, Coronado.

February 28, Los Angeles Philharmonic Orchestra, Savoy Theater.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, announces the Sunday lecture schedule for the month, free of charge and opening at 3:00 p. m.

February 5, Lucius G. Folsom, The Land of Ten Thousand Smokes, illustrated with colored lantern slides.

February 12, Francis H. Elmore, Indians of the Southwest and their Ceremonials. Moving pictures and lantern slides in color.

February 19, Arthur Carthew, "Some of Our National Parks", illustrated.

February 26, J. W. Hoover, "The Navajo People and Their Land Problem", illustrated with colored slides.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, covers topics of general interest in a discussion by well informed guests and citizens.

SUNDAY EVENING EVENTS of community interest are presented at All Souls Church, Seventh Street at Lemon, Riverside, at 7:45 p. m. Discussion, February 12, Our Schools and Library by Ira C. Landis and Charles Woods; February 26, Our Fire Protection by William J. Taylor and Edward Nelander. A concert, February 19, by Willard Smith, organist, Throop Memorial Church, Pasadena, with soloist. February 5 and March 5, Dr. Selleck's Poetry Hour.

WORLD AFFAIRS ASSEMBLIES hold the current dinner, February 18, at the Vista del Arroyo Hotel, Pasadena. Reception in the lobby at 6:30, dinner at 7:00, and program of talks at 8:30 p. m.

GARDEN CLUB of Pasadena sponsors an illustrated lecture by Constance Spry, English authority on flower arrangements, February 9, at the Community Playhouse.

CHARITY LEAGUE of Santa Monica announces the annual ball is staged at the Miramar Hotel, February 18, and since that is the day of the opening of the San Francisco Exposition, a world's fair motif marks the appointments and the floor show.

JUNIOR LEAGUE of San Diego gives the annual benefit performance, February 17-18, a Follies program at the Savoy Theater. The cast is made up entirely of League members, and following the final performance a cabaret party is held in the Gold Room of the U. S. Grant Hotel.

MERRY-GO-ROUND CLUB of Coronado presents a benefit event, February 5, to aid the Coronado Hospital Fund, consisting of a program of opera selections in the ballroom of Hotel del Coronado.

ANNUAL BRIDGE TEA BENEFIT is given, February 14, by the choir guild of St. James by the Sea Episcopal Church at La Valencia Hotel, La Jolla. Mrs. Berton W. Sibley is president of the guild.

ANNUAL CHARITY BALL at La Jolla is given, February 25, at Casa de Manana, with Mrs. James T. Whittlesey, president of the women's auxiliary of Scripps Memorial Hospital, heading the committees.

QUILT FAIR is announced for February 21-22 at the International Arts Building, Balboa Park, San Diego.

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STATE CONVENTION of the Building Contractors Association of Southern California is held at the Biltmore Hotel, Los Angeles, February 4-5. Among the speakers listed are Frank Lloyd Wright, architect; N. H. Engle, assistant director of the Bureau of Foreign and Domestic Commerce at Washington, and J. W. Follin, chief of the Federal Home Building Service, Washington.

LOS ANGELES TURF CLUB, Santa Anita, announces the following \$10,000 added stakes coming up for the four succeeding Saturdays, the results of which may develop outstanding candidates for the \$100,000 Santa Anita Handicap on March 4.

February 4, Santa Margarita Handicap, 1 1-16 miles.
February 11, San Vicente Handicap, seven furlongs.
February 18, San Carlos Handicap, 1 1-16 miles.
February 25, San Antonio Handicap, 1 1-8 miles.
Racing daily except Sunday and Monday to March 11. Parimutual.

AMONG THE DOG SHOWS listed are: Spring Show of the Pasadena Kennel Club at the Civic Auditorium, Pasadena, February 4-5; Setters' and Pointers' Club of California hold field trials at Norwalk, February 11-12; One-day All-Breed Show of the San Bernardino Kennel Club, February 26.

YACHTSMEN are watching the Washington's Birthday Regatta on San Diego Bay, sponsored by the San Diego Yacht Club, February 19, and particularly the 13th annual National Mid-winter Regatta at Los Angeles harbor and race course extending from Long Beach to Point Firmin, held February 22-26.

OPEN MIDWINTER LAWN BOWLING TOURNAMENT on the Arroyo Seco Greens, Highland Park, is scheduled for February 20-25.

SNOW SPORTS are numerous and include, at Yosemite Fancy Costume Ice Skating Carnival and figure skating exhibitions, February 11. Novice ski races and ski tests at Badger Pass, February 19. At Big Pines, Los Angeles County Playgrounds, 7th Annual Snow Pageant, February 4-5. All organizations Snow Sports Day, February 11-12. Exhibition jumping, February 18-19. Ski Club Badge Tests, all classes, ski tours, and tobogganing, February 25-26.

HORSE SHOW AND HUNTER TRIALS hold the interest at the Palm Springs Field Club, February 25-26. 13 classes in horse show events, and hunter trials include jumping and cross country.

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MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the winter season of symphonies at the Memorial Opera House consisting of pairs of Friday afternoon and Saturday night (repeat) concerts, to end on May 5-6. A guest conductor, Igor Stravinsky, directs the concert pair, February 3-4. Dates and soloists are: February 24-25, Paul Hindemith, conductor-violinist; March 3-4, no guest artist; March 10-11, Alexander Brailowsky, pianist.

PHILHARMONIC ORCHESTRA of Los Angeles under the direction of Otto Klemperer presents a series of concerts at the Philharmonic Auditorium through April. The season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular price series given on Saturday night. The seventh symphony pair is given, February 9-10, with Gregor Piatigorsky, violoncellist, as soloist; February 17-18 (Friday matinee and Saturday night) Gimpel and Kahgan, violin and viola, soloists; February 23-24, Marian Anderson, contralto, soloist.

ART COMMISSION of San Francisco is presenting a season of Municipal Concerts at the Civic Auditorium, with the exception of the engagement of the Ballet Russe de Monte Carlo, February 7-11, which is at the Memorial Opera house, as is the concert by Leopold Stokowski, February 17. San Francisco Symphony, Pierre Monteux, conductor, accompanies the events.

L. E. BEHYMER'S concert series at the Philharmonic Auditorium, Los Angeles, includes four interesting musical events for the month. Kathryn Meisle, contralto, is heard in concert recital, Tuesday evening, February 7; Marian Anderson, contralto, appears in a song recital, Sunday afternoon, February 12. Trudi Schoop and her amusing ensemble of twenty dancers presents her inimitable ballets, February 16-17, and a Saturday matinee, February 18. Joseph Hoffmann, pianist, completes these events with a recital, Thursday evening, February 21.

CARMEL MUSIC SOCIETY continues the twelfth annual winter artist series with the presentation of Pasquier Trio, string trio, Friday, March 10.

COLEMAN CHAMBER MUSIC ASSOCIATION holds the concerts on Sunday evenings at the Playhouse, Pasadena, and announces two programs for the month. February 5, the Gordon String Quartet, and February 19, Gregor Piatigorsky, cellist.



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ELMER WILSON CONCERT COURSE presents the Los Angeles Philharmonic Orchestra, under the direction of Otto Klemperer, at the Civic Auditorium, Pasadena, February 13. Kathryn Meisle is the guest soloist.

GOLDEN GATE INTERNATIONAL EXPOSITION has not announced the fall program of music but the San Francisco Symphony will present ten symphony concerts, probably conducted by Pierre Monteux. This orchestra has been invited to appear in four concerts at the World's Fair at New York.

MERLE ARMITAGE presents the Vienna Choir Boys, February 24, at the Philharmonic Auditorium, Los Angeles. At the same place, March 10, Martha Graham, modern dancer, is seen, with Louis Horst at the piano.

CULTURAL ARTS ASSOCIATION of the San Fernando Valley presents a concert series at the Donna Hubbard Auditorium, Van Nuys, during the winter season. The current concert is given by the Mozart Vienna Boys' Choir, February 27.

MUSIC BRANCH of the Community Arts Association of Santa Barbara offers a program of musical events at the Lobero Theater. The Los Angeles Philharmonic Orchestra, Otto Klemperer, conducting, presents a concert, February 14.

SPRING CONCERT SERIES at Mills College lists five programs: On Wednesday, February 15, Gwladys Luloff, pianist, is heard. Wednesday, March 1, Ernest Wolff, baritone, is the artist.

THE PETER CONLEY concert course at San Francisco includes, Josef Hofmann, February 14, and Marian Anderson, February 21 and 26.

CARL WEINRICH, organist, gives a recital at Belle Wilbur Thorne Hall on the Occidental College campus, February 8. The program is sponsored by the Occidental College chapter of Sigma Alpha Iota, national music fraternity for women. Returns will benefit the scholarship fund in applied music.

LILLIAN STEUBER, pianist, is heard in recital March 1 at 1400 Hillcrest Avenue, Pasadena.

Zabriskie Point—a sweeping view of Death Valley and the Panamint range from the rugged Bad Lands of the Funeral mountains. Photograph by the Peck Judah Travel Bureau.



THEATER NOTES

THE PLAYHOUSE, Pasadena, continues to fill the twenty-third year of production with diversified programs, light and serious, always offering plays by well known playwrights. Two plays are given each month, each running approximately two weeks, and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director.

February 7-18, "Stage Door" by Edna Ferber and George S. Kaufman.

February 21-March 4, "Where the Blue Begins" by Christopher Morely, a world premiere.

COMMUNITY PLAYERS of Palo Alto maintain a January to June season, providing excellent entertainment. The Quarterly Membership Meeting is held Tuesday evening, February 7. The programs scheduled are:

February 8-9-10-11, "The Old Ladies" by Rodney Ackland.

February 23-24-25, "The Life of King Henry VIII" by William Shakespeare.

MEXICAN PLAYERS, in a theater in the Padua Hills near Claremont, give refreshing glimpses of the days of their forefathers in old Mexico. Legends of the different States and sections provide the motifs and added are the songs and dances to make a complete whole. The plays are offered on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

WRITER'S WORKSHOP of the Players Club of San Francisco has been formed to read original plays in the Players Club Auditorium, the first Tuesday afternoon and the third Tuesday evening of each month from February through May. February 7, "Suttee" by Martin S. Rosenblatt is read by Mrs. Hugh Brown and Ronald Telfer. February 21, "American Made" by Marianne King is given a group reading, Lois Moran reading one of the parts.

THEATER AMERICANA, under the direction of Fergus Reddie, presents plays which reflect phases of American life, either of today or yesterday, and given by casts of local people. Productions are offered at the Recreation Building, head of Lake Avenue, Altadena.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Shows the work of local artists in selected groups.

CARMEL

CARMEL ART ASSOCIATION: Recent work of members in oils and watercolors.

CLAREMONT

SCRIPPS COLLEGE: Exhibition in the new Florence Rand Lang studios.

CORONADO

GALLERIES, Hotel del Coronado: Oils and watercolors by notable artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils and watercolors.

FILLMORE

ARTISTS' BARN: To February 5, paintings and prints by Julon Moser.

GARDENA

GARDENA HIGH SCHOOL: Selection from permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Exhibition by the Glendale Art Association.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To February 11, still life, portraits by H. Stanford Barrett. February 13-25, watercolors by Richard Dodge, a young Sacramento artist, student of Lionel Feinger. February 27-March 11, a showing by "Lietta," a Pasadena artist, famous for children's character portraits.

BEVERLY HILLS HOTEL: To February 15, marines by Leon Lundmark.

HOLLYWOOD WOMEN'S CLUB: "Women Painters of the West" show watercolors and pastels.

PRINT ROOMS, 1748 N. Sycamore: Rediscovered wood cuts by Gordon Craig, classic figures in white line on gray silhouette.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Traveling show, sponsored by Painters and Sculptors Club.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To February 15, paintings by Herman Cherry, Denny Winters.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: February-March group exhibit. To February 16, one-man show by Gounod Romandy.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Clyde Forsythe is showing desert paintings.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To February 18, original illustrations by Pruett Carter.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Group showing by Dobson, Beaumont, Miller, Blair, Dike, Yusin and Klinker.



"Abandoned Desert Ranch" by Maynard Dixon might be anywhere along the road to Banning. Courtesy of the Stendahl Galleries.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: To February 17, Evolution of Gothic Form. February 23-March 17, the Technical Process in Development of Murals.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: 6th annual California landscape and figure show to March 18.

LOS ANGELES MUSEUM, Exposition Park: Symposium of Design, including second California Ceramic Exhibition. First of a series of group shows of California artists. Paintings by William Wendt and by Millard Sheets.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Print Makers Society of California is showing throughout the month, exhibition hours are from 12 noon to 4:30 p.m., Mondays through Fridays.

ARROYO SECO BRANCH of the Los Angeles Public Library, 6145 N. Figueroa St.: Shows the work of Paul Turner Sargent, principally landscapes. He is a member of the Hoosier Salon.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Second award in a national poster contest, and first in an oil painting competition, open to all schools in Los Angeles, were won by students whose work is shown.

SOUTHWEST MUSEUM, Highland Park: Exhibition of southwestern scenes and Indian subjects by Velma Adams, of Los Angeles, in aquatint, drypoint, etching and engraving.

STATE EXPOSITION BUILDING, Exposition Park: "Women Painters of the West."

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Carle Blenner and Maryellen Tyler. February 6-18, Memorial Exhibition, Arthur Durston. February 6-20, the work of Arthur Kaufmann.

U. C. L. A. CAMPUS GALLERY: Prints from American Artists Group.

U. S. C. CAMPUS GALLERY: Architectural sketches.

WARNER GALLERIES, 1514 Westwood Blvd.: For two weeks opening January 30, a one-man show by Jon Corbino.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: Angel Espoy paintings.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Portraits by Mirel Bercovici.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To February 12, Egypt photographs by Richard Hamann, Greek photographs by Zelina Nothman; February 19-March 29, master drawings of 19th and 20th centuries; April 12-May 21, development of landscape painting in the West.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: March 5-April 9, annual exhibition of oil paintings. Last receiving date for entries, February 25.

PALM SPRINGS

DESERT INN GALLERIES: Desert paintings by John Hilton.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Collection of Chinese prints, and fans, as well as Oriental art in porcelain, jade and bronze.

CAL-TEC CAMPUS GALLERY, 1201 E. California St.: Exhibition by the Pottinger Print Lending Library.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: The work of American and European artists.

HUNTINGTON HOTEL GALLERIES: Marines and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Walt Disney watercolors, "Button Pictures" by Casey Roberts, etchings by Mildred Bryant Brooks, and recent oils by Burt Procter.

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

"Yin" by S. MacDonald Wright illustrates this artist's constant seeking to blend the East and the West.



RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: General exhibition of the work of members.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Prairie Print Makers.

E. B. CROCKER ART GALLERY: The work of local artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Abstract paintings by Ruth Peabody, watercolors by Elsie Lower Pomeroy. San Diego Art Guild, (second group show). Paintings by William Gaw. Chinese and Japanese color wood block prints, lent by Judson D. Metzgar.

SAN FRANCISCO

CITY OF PARIS GALLERY, Geary, Stockton and O'Farrell Sts.: Prints; watercolors by Edwyn Hunt.

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

DE YOUNG MUSEUM, Golden Gate Park: Through February 15, paintings by Toby Rosenthal.

PAUL ELDER GALLERY, 239 Post St.: To February 18, wood blocks by Douglas Conger. February 18-March 11, watercolors by Howard Simon.

GUMP'S, 250 Post St.: To February 11, Gene Kloss watercolors; February 12-25, Rolf Pielke, drawings and watercolors. February 27-March 18, paintings by John Gamble.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To February 15, paintings by Toby Rosenthal (1848-1917). Opening February 3, Prints and drawings by John Taylor Arms. Opening February 16-18, paintings by Thaddeus Welch; paintings and sculpture by San Francisco artists.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through February 28, third annual Watercolor Exhibition of the San Francisco Art Association. Contemporary form and design in American Indian art.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: The work of invited artists in varying media.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibits in the Library are shown each month, in addition to the permanent collection of old masters in the Art Gallery.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: Watercolors by Phil Dike and Dan Lutz.

SANTA BARBARA

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

FAULKNER MEMORIAL GALLERY, Public Library: Ninth Winter Exhibition of Santa Barbara Artists, showing oils, watercolors and sculpture.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Watercolors by Gordena Parker Jackson.

MISCELLANY

SCRIPPS COLLEGE, Claremont, opens the new Florence Rand Lang Studios this month. Gordon B. Kaufmann is the architect who designed the building, completing the general scheme planned by Millard Sheets, head of the art department, several years ago. The buildings contain 14 large working studios, for painting, sculpture and craft classes, four exhibition-lecture rooms, an art gallery, an art library, music room, and two rooms designed to house choice pieces from a collection of 16th century Italian furniture. The doors of the main entrance are of bronze modeled in a pattern of low relief by Lawrence Tenney Stevens. Students are decorating patio fountains and wall panels in tile mosaic, the tiles for which are made and fired in the ceramic department of the building.

MONTALVO FOUNDATION has been recently formed for the benefit of residents of the Saratoga community in connection with the San Francisco Art Association. Plans for the Montalvo Society include a cultural program of special interest. One objective is to make use of the large Phelan estate as a part time residence for artists.

MUSEUM OF ART of San Francisco calls attention to the service by which outlying communities in the northern part of the State are furnished with educational exhibits of art. Interested organizations are asked to communicate with Miss Mildred Williams at the Museum.

APPROACH TO CALIFORNIA ART

By EVERETT C. MAXWELL

"Chinese Mother and Child" by J. Moya del Pino; and below "The Bather" by Douglass Parshall.



IT IS impossible to appreciate the development or trend of native art in California and the Southwest without knowing something of its physical environment, and to attempt to summarize this in brief would be much like putting the genii back into the vase.

It is readily understood that art reflects the conditions of its time and place with mirror-like accuracy; hence the difference between a canvas painted in California, Arizona or New Mexico and one inspired by the colder and more somber beauties of the Monterey Peninsula or the Pacific Northwest.

Thus any attempt to classify, standardize or even organize art in the far West has, up to the present, proven futile.

The modern painter of the West today is a strange combination of Eastern and European training mixed with an acquired local viewpoint and a determination to be individual. Only a few of our leading artists are native Californians. As a rule the West has lured them from a less paintable environment and has later claimed them as her own. When we do observe a canvas by a native-born, locally trained painter, we are at once interested, for, as a rule, the work is stamped by a verve and daring that is refreshing and alive.

During the past decade California gradually produced a group of painters who possessed poetic vision and a desire to interpret rather than depict. They held fast to the traditions of the Impressionists and experimented with the phenomena of light and air and the color of shadows in landscape rendering. They blazed the way for the more definite style of present day art in California, and gave to our younger painters a vital heritage and a wholesome viewpoint upon which to build with a clearer vision and a more flexible technique, and a desire to delve deeper into the realm of interpretive expression; successfully avoiding mere depiction and physical delineation of the Western landscape.

It is difficult to pigeon-hole the younger painters, or to foretell their future, due to the fact that their style changes from year to year.

The restless spirit of the age is having its effect upon the art of California as elsewhere, yet violent extremes have not entered into our regional painting to any marked degree. The temper of the West tends to maintain a sane balance, pointing to a virile and wholesome future for art.

At the present time, art in California is undergoing a strange and none too subtle change. We are at the parting of the ways. Our "romantic" period is ending and a new era is already with us. Many

of our gallery salons present a patchwork of the older conservative and the modern revolutionary work, hung on the same line. The contrast is often violent and the effect confusing. For want of a better name we call these younger painters "moderns," which is a trick word invented by dealers and critics and means "today." Of late we hear much about an American Renaissance and the value of the "local scene" in art. The "local scene" is a new decoy, now that the French contemporaries and Old Masters are not selling so well. For almost three centuries America has been subservient to all manner of imported fads and isms in art, and a violent reaction has been necessary to bring us to a sense of values and an appreciation of our native product.

In California three trends meet: the European-American traditions of painting, the Oriental, and the modern Mexican with its emphasis on indigenous Indian symbols.

Landscape painting is and will always be practiced in California and forms a true popular art, but we hear far too little about the growth of a younger group of strong figure painters who are growing up with the West. San Francisco, Seattle, Portland, Los Angeles, Carmel, Santa Barbara, Pasadena, Laguna, San Diego, on the Pacific Coast, and Taos and Santa Fe, New Mexico, are rapidly becoming producing centers of Western Art. Owing to the great distances between these communities, there has been no centralized or concentrated effort which has tended to make the individual artist self-reliant and to develop a strong individuality and originality in his work.

To declare that the far West has yet developed a distinct school of painting would scarcely be justifiable at this time, yet I am convinced that students of art in America have missed a source of interesting study by neglecting to follow the trend of art in California. I often doubt if the time will ever come when our California and Southwestern painters will unite in a unified school of easel painters. I have briefly pointed out the varying physical conditions which render this an improbability, even if it were considered desirable.

At the present time there is really too much art of a kind in California. Look where you will and you find an exhibition of paintings. What we need is not more art but better art, and more selective showings. A careful weeding out process should be fostered by leading Museums, and various art associations, in an effort to establish an art standard and a better appreciation of art values in the West.

CALIFORNIA POETS' CORNER

IN A DESERT TOWN

By LIONEL STEVENSON

We have a mountain at the end of our street,
Changing from day to day;
Sometimes it is prim and distant and neat,
Vestured in sober gray.

Sunset bewitches it to drift and glow
Like a castle with opal walls;
Winter transfigures its cliffs with snow
Into spell-bound waterfalls.

We have a mountain at the end of our street
Where other towns have a church,
Promising refuge from the clamor and heat
Like the goal of a weary search.

Moonlight is magical on the mountain, too;
The shadows grow deep and dim
Till the gazer strays into the dreamy blue
And sleep comes beckoning him.

Certain that beauty is lingering to greet
Our homecoming from any place,
Having a mountain at the end of our street
We do not lack for grace.

PACIFIC SUNSET

By ELIZABETH-ELLEN LONG

Through a wilderness of color
The pointed wings of gulls
Blaze narrow trails of beauty.
From thickets of tangled gold
And barbed vermillion
Their thin crying drifts back,
Faint and forlorn.

MISS WILDE'S NEW BOOK

Irene Wilde of Los Angeles, one of the better known California poets, has a new book, *Fire Against the Sky*, recently brought out by the Liveright Company of New York. Miss Wilde was nationally known before the publication of this volume, having contributed to the *Saturday Review of Literature, Poetry, A Magazine of Verse*, the *New York Times*, and many other periodicals. Two of her poems, we are proud to say, recently appeared in this magazine.

Fire Against the Sky is a collection of short poems, mostly lyrics, very colorful and very pleasing. Brightness, mood and graphic expression, a lovely and fluent lyric quality, no lack of imagery and beautiful lines and phrasing mark Miss Wilde's work.



FOSSILS AND FOLLIES

A Music Critic's Extravaganza

By ALFRED LEONARD

THERE can be only two logical explanations for the fact that our musical diet consists of the same few dishes seven days in the week. Either the public does not want to hear anything else, or there is no other music worth performing. It may be worth while to examine both arguments for their justification before music and music-lovers die a slow and painful death caused by neglect and lack of fresh air.

The argument that the public does not want to hear anything besides its well-established favorites is not only a fossil, it is also a folly. After all there was a "first time" for Beethoven, and the public brought up on Handel and Haydn had to get used to this revolutionary change. There was a first time for Brahms, for Strauss, for Debussy and Stravinsky, who today are accepted and rated as "public favorites". However, it took the pioneering enterprise of enthusiastic musicians to brave audiences which a hundred years ago were reluctant, if not openly hostile, toward the idea of accepting anything new. If Mendelssohn had not fought for Bach, this master would have remained as neglected and forgotten as he was for over one hundred years after his death. Similar incidents could be quoted to satisfy even the most hardened skeptic. But today we look in vain for the Mendelssohn or Schumann who would be willing to swim against the tide of public sentiment and follow the dictate of his own conviction. Our conductors and artists prefer the easier path to fame, swimming in the back-water of old and trusted vessels.

Or is it really true that there is no other music worth performing? We have our doubts. At least, we are not willing to accept the verdict of a tradition which says that you must perform the fourth, fifth and sixth symphonies of Tchaikowsky, but which seems opposed to the idea of presenting the first three symphonies. We are not willing to believe that Schubert exhausted his talent for orchestral writing in his unfinished symphony, the great C major and charming B flat major. After all, these three are not the only ones he wrote—there are five others. What about the works of Beethoven, Brahms, Schubert, Schumann, Tchaikowsky, Mendelssohn—not to speak of the moderns—which we never hear? Are we to believe that they are not worth a try? We are not ready to admit this until we have had a chance to judge for ourselves. Granted that even the greatest genius has moments in which his creative work lacks the divine spark, it still would be interesting to hear works produced in such periods, not only as a relief from unbearable monotony, but also as an important medium to gain a deeper insight into the character and scope of a man whose music we love. How can we claim to "know" Beethoven or Brahms or any other composer, if they are presented to us only from one side, their best side?

We, the music-lovers of today, have lost the art of creative listening. We complain that the composers of our time have nothing to offer. But we overlook that these composers are lacking one of the most essential elements of creative work—an interested and responsive audience. If their music sounds as if it had been created in a vacuum—it is we who have created that vacuum. We even hear Bach and Beethoven and Brahms in a vacuum. We are so familiar with every note in Beethoven's fifth symphony or Tchaikowsky's sixth, that our interest centers around the problem what tempo this or that conductor will choose, what "interpretation" he will give to this or the other section. It is this attitude that prevents us from listening to an unfamiliar composition—classical or modern—with any degree of pleasure or satisfaction. And so, hard as the truth may be to swallow, we must arrive at the conclusion that in the final analysis it is our responsibility that the work of composers of the past, of conductors, composers and artists of our time, has been fossilized. If we want music to become again a "living" art, we must assume the role of Pygmalion; we must take that "mummy" of music to our heart until it warms up to a new life.

Difficult as this task may appear, it is a most intriguing one and carries with it its own rewards. I have made a rather superficial check and jotted down a few works which I have never heard and which I would like to hear. I do not even dare to think of the marvellous times music-lovers could have if they made similar investigations of their own. Of course, in order to produce results, you have to go a little step farther and convey your ideas to your conductors, singers and instrumentalists. After all, we write to our congressman if we are in favor or against a certain measure. The same procedure may be very useful in making our concert-life a little more democratic—by telling our artists what we, the public, would like to hear.

Here, then, is a list of requests: of the 41 symphonies of Mozart we hear a maximum of 10 in our concert-halls. Let's have the other 31 before we go back to the old standbys. Of the 104 Haydn symphonies we know mainly the "Surprise", "Farewell", "Clock", "Oxford", and half a dozen

others. In the complete list of Haydn's work I find some similarly intriguing titles: "Morning", "Noon", "Night and Tempest". I also would be curious to hear the Haydn symphonies called "The Philosopher", "The Schoolmaster", and "La Poule". The only Schubert symphony other than the 5th, 7th, and 8th that I have heard during the last 10 years was number 2, which Barbirolli performed during one of his first New York concerts. It still lingers in my memory and makes me anxious to hear numbers 1, 3, 4 and 6. Of Beethoven's orchestral writing we hear often enough all nine symphonies, the Fidelio, Coriolan, King Stephen, Ruins of Athens Overtures. We also hear the Egmont overture time and again, but never the rest of the incidental music which Beethoven wrote for Goethe's drama. There are also 12 Minuets, 12 German dances and 12 contra dances which should at least contribute welcome variety to any concert program. I might also suggest two symphonies by von Weber, who is usually represented only by operatic overtures, two charming symphonies by Bizet, and so on almost *ad infinitum*. One could keep on enumerating interesting orchestral compositions which we never hear, but the list already boasts over one hundred compositions. So, until our orchestras catch up with us, we shall for the moment turn our attention to the solo-performers.

We are speaking now only of the stellar artists who regularly appear with our major symphony orchestras as soloists. We are not referring to their recital-programs for the simple reason that it would take very little time to enumerate the compositions they choose to perform, while one might fill a book with the titles of worth while works which they neglect. Admittedly, among the compositions in form of the concerto the choice is more limited, which makes our case even stronger. One would think that these artists would cheerfully make use of every possible opportunity to relieve themselves and their public of the monotony which persists in their program-making. The sad truth is that they do nothing of the sort. They travel around the world and across the continents on the same old warhorses, pianists riding the Beethoven, Tchaikowsky, Brahms, Schumann concertos with an occasional sprinkling of Mozart; violinists show even less ingenuity: if their repertoire includes the one concerto each by Beethoven, Tchaikowsky, Brahms and Mendelssohn and the few routine-works which they had to study at the conservatory such as the good old hams by Vieuxtemps, Corelli, Paganini, etc., they are practically prepared for a life-long career as traveling soloists, without ever facing the necessity to learn a single new note. Perhaps once in a while they will include a concerto by Mozart, but they really do not like to do this. For the virtuoso, Mozart is not considered very "effective"! They would rather dig up some concerto which is surrounded by sensational circumstances, hoping that their efforts will at least be rewarded in form of front-page publicity. The "discovery" of a never-lost Schumann concerto is a good case in point.

Yet, the repertoire is not as small as it may seem. Of the 28 concertos which Mozart wrote for the piano, not one-third is familiar to audiences—and, I am afraid also not to the pianists. I cannot recall hearing a public performance of Debussy's "Fantasy for solo piano and orchestra", of von Weber's two piano-concertos, or the violin-concertos of Richard Strauss. And yet, these are not risky undertakings, since their composers are well established in the public's favor. Of course, there are exceptions among concert-artists and conductors as in every other walk of life. Szigeti has been pioneering the concertos of Prokofieff, Berg and others; Heifetz, recently, has shown a growing interest in such works as the Sibelius concerto, the second Prokofieff, etc., but when the average virtuoso comes to town the chances are that he will play one of the "popular" concertos.

* * *

Much as we may regret and lament the fact that the scores of many valuable and interesting classical works are left to collect dust and get "lost," the neglect of contemporary creations is an unforgettable sin. It is the artists betrayal of their public as well as of their creative colleagues, the composers, who depend on the performers of the day for a fair presentation to the public.

The average music-lover who accidentally becomes exposed to the performance of a contemporary work usually shrugs his shoulders and complains that these modern composers speak a language to which his ears are not attuned. His ears easily comprehend the musical language of Bach and Beethoven, but not of Bartok and Berg. And yet, if Bach would speak to them in the verbal language of his day, it would be as strange and startling as if your butcher suddenly began to talk in Elizabethan English. If our contemporary composers speak in a language which to us is hard to understand, if they seem so much out of contact with the feeling and articulation of our time, we may justly blame our concert-artists. For they have failed in their role as interpreters, they have failed both the public and the composer who need to be in constant mutual exchange of ideas in order to be productive.

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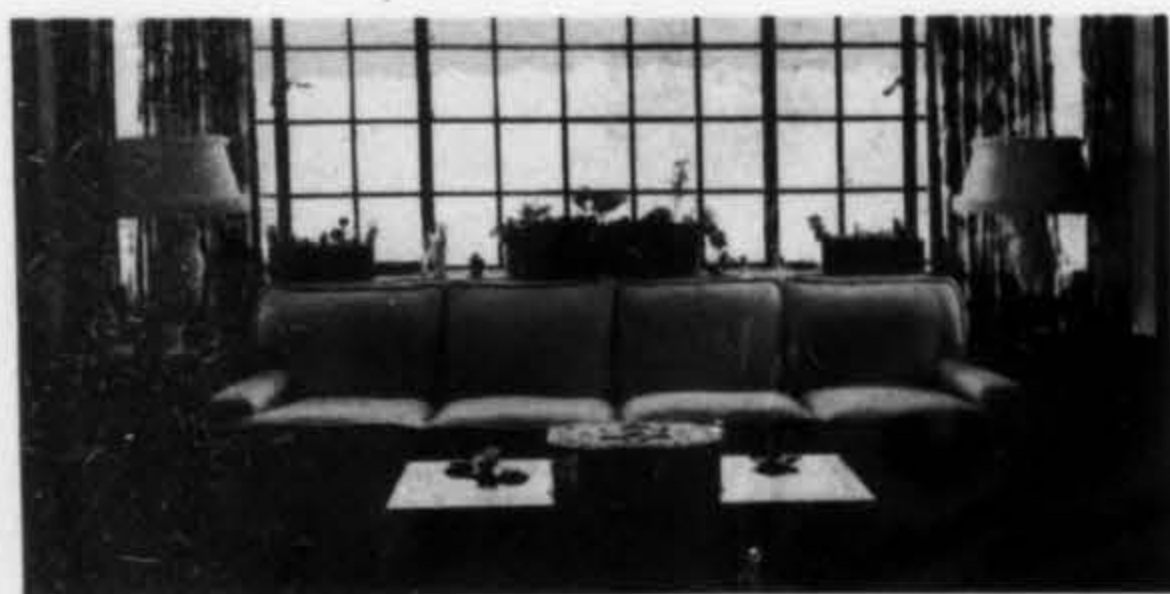
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TOM DOUGLAS

INCORPORATED

FINE INTERIORS



6689 SUNSET BOULEVARD HOLLYWOOD CALIFORNIA

Of course, our artists have prepared a well-sounding alibi. They tell us that their efforts to obtain new material fail miserably and thus force them to cling to the available repertoire. Nothing could be farther from the truth. Publishers are reluctant to invest their money in the expensive printing of new scores; their reluctance, however, is caused by the fact that artists do not buy these scores. Artists refuse to buy them because they say the public does not want to hear them, and so the ball keeps rolling in a vicious circle.

Therefore, let us attempt to break this endless chain of alibis. Let us name a few works which in our estimation would lend new life and interest to our concert-programs. Our list is quite incomplete, and we admit that we are not familiar with a good number of the works whose performance we herewith request. Some of them have never been played in this country, others had singular performances at remote modern music festivals. In many instances we follow the judgment of competent critics, and here and there we count in our own impressions derived from the study of the scores. However, the fact that they are living documents of our time should in itself furnish all the justification necessary to support our demand that conductors and soloists pay attention to them.

Let us begin with one of the central figures in modern music, Arnold Schoenberg. Aside from his chamber music, we may hear an occasional performance of "Verklaerte Nacht" or the "Gurrelieder," works which no longer may be considered typical of this composer. The list of his recent major works includes "Variations for orchestra," a violin-concerto and an opus the title of which should be intriguing, "accompanying music to a scene in a moving picture."

Pianists, who seem so hard pressed for new material might turn to two concertos by Bela Bartok and an equal number by Ernst Toch, whose "Music inspired by Stefan Zweig's 'Saint from U.S.A.'" should be particularly interesting to American audiences.

Of all the European composers, Paul Hindemith is the only one whose works receive closer attention. One may wonder whether the neglect of a man like Ernst Toch, whose music shared the spotlight with that of Hindemith in pre-Hitler Germany may be attributed to the fact that he now lives in America and has thus become a "local prophet," while Hindemith continues to tour the world, helping as active performer in the presentation of his works. Still, even of Hindemith we hear only a small portion—and often not the most significant examples—of his prolific writings. Performances of the "Philharmonic Dances" and the "Philharmonic Concerto" as well as the viola-concerto "Der Schwanendreher" would be most welcome. We are but little acquainted with the work of England's talented young group, we hardly know the most significant works of Shostakovich, Prokofieff and other young Russian composers.

Sad and unwarranted as is this neglect of living composers, it becomes unpardonable in the case of America's own composers. Not simply because they are Americans; but because among the young Americans we find some of the most vital creative talent. It hardly could be otherwise, with America the only country left where free thinking and artistic expressions are not curtailed by political and cultural dictatorship. Even if we limit ourselves to the scores which have appeared during 1938 we find a number of works which deserve a hearing. There is a violin-concerto by Roger Sessions, which upon examination of the score presents many problems which can be solved only by actual performance. David Diamond, still in his early twenties, presents a "Psalm for Orchestra" which seems to have many fine spontaneous qualities. Otto Luening adds to his varied works, which already include fifteen orchestral compositions, two new "Symphonic Interludes." No doubt, he would profit from the experience of hearing his works appropriately performed.

This scant list can neither claim to be complete, nor to include the most important compositions which beg a hearing. But it may claim to be taken as evidence that American composers are at work, without finding the attention which they deserve. Our artists should have no difficulty in finding works which would be particularly akin to their medium and personality—provided, of course, that they make the effort.

In conclusion, one general misconception should not be left uncontradicted. The misconception is that it is not worth the artists' while, both artistically and economically, to study and perform "new music." For the time being, the phonograph is the only medium by which the music-lover may hear a small, but steadily growing repertoire of contemporary music. The fact that these recordings find an eager public should indicate that interest for new musical experience exists and could be developed if our artists decided to put their shoulders to the wheel. *Will they continue with their folly to present only fossils and thus fatally stamp music "Not a matter of today or tomorrow—but a matter of the past"?*

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The south porch of Dr. Murray's hotel was a favorite rendezvous in Palm Springs in 1900.

CASA VIEJA

By ISABEL CURRIE LANE

CASA VIEJA—the little adobe building on Palm Canyon Drive—is one of Palm Spring's oldest buildings. There are many stories told of its history, but there is very little authentic data as to who built it and for what purpose. Since it stands on the property originally owned by Dr. Murray, the pioneer of Palm Springs, most of the old-timers are of the opinion he built it—his hotel, seen in the photograph, stands several hundred feet back in the grounds and nearer Indian Avenue, which was the first street in Palm Springs. About 1870, or even earlier, the Butterfield Stage used this route and stopped here for rest and to water the horses. The Indians came for miles to get water for their horses. Some early residents say there was a better water supply at a point nearer this small adobe building on what is now Palm Canyon Drive, where a large pool formed each night. This may have been the reason for building this little place. The Butterfield Stage used this little building for a time and it was supposedly the scene of an attempted hold-up, when the driver of the stage was attacked by a highwayman as he entered the door of the building. The driver shot the would-be robber and he fell dead in the doorway. For several years after that episode the place was abandoned as the place was believed to be haunted.

Helen Hunt Jackson lived for a time in this little dwelling and is supposed to have written part of *Ramona* while living there. When she left she gave a small collection of books to be used as a library, but on account of the ghost story no one would enter the place to read them.

As late as 1900, when this picture was taken, the photographer and his party camped near this building, across the street where the Desert Inn grounds now are. They used water from the deep pool, but when they went in the morning for water they always found a number of rattlesnakes floating, dead, in the pool. The reason for this was that the water came down from Tahquitz canyon in a ditch with sloping banks, roughly faced with rocks. During the hot nights the snakes would go down to drink and many times fell in and were drowned, the water carrying them down to the pool.

In 1863 an Act of Congress set aside about thirty-three thousand acres of land to be laid out in sections. The sections with odd numbers were allotted to the Southern Pacific and the even numbers were given as Indian lands. Palm Springs was originally located on the east half of section 9 and on section 15 Indian avenue was a forty-foot street or right-of-way.

Some of the old ties from the Southern Pacific Railway were hauled to town from what is now Smoke Tree Ranch and were used in some of the buildings. On one wall of the adobe there are several ties, but they must have been added later during some repairing as the building appears to have been built before the railroad. Trunks of palm trees formed the door frame of the building and two palm trunks were gateposts.

Ten years ago the building was used as an antique shop and a large studio was added. The exterior of the original building was changed somewhat, but the interior was left as nearly as possible in its original condition. Beams of cypress, mellowed and whitewashed year after year, have acquired a texture which is the despair of architects. The old adobe forming the interior walls is still in good condition due to the dry air. The water from Tahquitz Falls flows through the Desert Inn grounds and under Palm Canyon Drive, coming to the surface again in an open ditch bordering the patio of this building—a large old cottonwood tree shades the stream. Until recently a huge bronze bell hung in the tree to warn the villagers of fire.

The entire property was purchased from Dr. Murray, the original owner, by Dr. White, the present owner. The trees are now truly magnificent. Flowering shrubs and vines with stretches of green grass set off the old buildings. Recently the entire property was enclosed by an adobe wall and the exotic beauty of white oleanders spreading their foam of blossoms against the brown adobe completes the picture.

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AIR WAVES

By MARTEN E. LAMONT

CRYING "WOLF"

MANY radio people, who feel that the H. G. Wells play presented by the "baby" genius Orson Welles, was a publicity stunt, have ostracized him. They feel that the too realistic presentation of the attack by the Martians took advantage of the faith that the public have acquired in radio as a means of communication, and that its effect may well be the same as the shepherd who cried "wolf" once too often. However, it was a clever stunt, for it proved to dubious sponsors that not every one was listening to the Don Ameche show at that time.

NEW PROGRAM

THE CIRCLE, a Sunday evening program over KFI starts at seven and lasts an hour. Featuring Ronald Colman as Master of Ceremonies supported by Cary Grant, Carole Lombard and Groucho Marx, the program is delightfully informal. No particular scheme is followed, although fifteen minutes is usually given over to a play. The rest of the time consists of fast humorous dialogue salted with Groucho Marx' particular brand of repartee. Jose Iturbe was recently added to the membership role, and proved his versatility with a tongue-in-the-cheek rendering of a "swing" piece.

TELEVISION

RECENTLY several automobile executives attended an experimental television broadcast of an automobile show in the RCA building in New York. Another step forward toward the not-so-far-off realization of actual television. In England where it is already well established, newspapers publish television announcements as a matter of course. In America one of the largest handicaps so far is the limited broadcasting range and the inability to transcend mountain ranges.

RETRIBUTION

JIM McWILLIAMS, genial master of ceremonies of the "Ask-It-Basket" program, is minus one radio, a coat-hanger, ten feet of wire—and his downstairs neighbor lost his temper. McWilliams, who is heard over the Columbia network each Wednesday, (KNX-CBS, 7:30 to 8:00 p.m. PST.) had a pint-sized radio, which he carried everywhere with him.

It was his habit to put the little radio on a table beside his bed and listen himself to sleep.

Jim's concession to the technical side of radio consisted of tossing ten feet of wire out of the hotel window. To make it hang straight he weighted the wire with a coat-hanger.

One recent fateful evening Jim relaxed and gave ear to the soft tunes of a dance orchestra.

One floor below, his neighbor was reading "Dracula." As the bat scratched at the window of the lonely castle, the McWilliams coat-hanger grazed the upper panes of the window. The neighbor jumped. Again came the tapping at the window. The neighbor acted.

McWilliams was amazed. His radio, of its own accord, flew out of the window like a bullet—the dance music ending in a dismal crash.

IN CASE YOU'VE WONDERED

JOHAN NESBITT, the commentator of the Sunday night "Passing Parade" over C.B.S. has a staff of seventy workers checking the news each day to ferret out stories of unusual human interest.

Page Gilman, who plays Jack Barbour in "One Man's Family" is the son of Don Gilman, vice-president in charge of N.B.C. on the west coast.

Electric-eye cells automatically turn on lights atop the new K.N.X. transmitter tower in Torrance, California, to warn away airplanes when the sun sets low enough to dim daylight below 30 foot-candles, turn them off again when the sun reaches 50 foot-candles power in the morning.

NEWS

\$250,000,000 lies in bank vaults, owners unknown. Can you claim it? Strange as it may seem, this huge amount is actually the property of people who don't know they are the fortune's rightful owners. Detectives all over the country comb lists of names and backgrounds to find persons to whom to give this money. They haven't been very successful, and each year, with the accumulated interest, this fortune grows.

So Hollywood, through commentator John Nesbitt, has taken it upon itself to find these people, to aid the detectives and the banks, to let these people, most of whom need even a little money, know that they have unclaimed millions awaiting them. M-G-M is currently filming the first of Nesbitt's *The Passing Parade* series, one episode of which tells of these unclaimed millions. The short shows that most of this country's people could use money, yet millions lie in the banks forgotten and unclaimed. Thousands of names are advertised each year in an effort to find the rightful owners. Bankers hold constant interviews to discover legitimate claimants. Newspapers print frequent lists of these names, yet little is ever reclaimed.

Incidentally, CBS "Passing Parade" commentator, owns one of the most complete collections of information on treasure in existence. He began collecting data on lost fortunes after reading "Treasure Island" at the age of seven. At present, his documents indicate the approximate location of nearly every known lost treasure in the world, legendary as well as actual.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

FEBRUARY is a month when the lover of biography may seek out a variety of reading by looking no further than for accounts of men and women who chanced to be born under whatever stars are February's. But the diversity of the characters tends to negate any theory of the astrologer that persons popping up on the earth about the same part of the year have a likeness of temperament, talent or fortune. Charles Lamb and "Buffalo Bill" Cody were both born during a February. And while Lamb may very possibly have been a "buffalo bill" at heart biographers have never suggested that.

In the lifetime of now widely known people who on some February day opened perplexed eyes upon our strange show there may be noted, as in the chronicles of the least recorded, a number of things memorably wise or human, spoken or done. It is in the sudden encounter with these informing occasions that the spectator at a biography—on the pages of a book or on the street—finds a warm affection for life and human beings.

To Americans Washington and Lincoln are perhaps the most famous of February personages. But to the Norwegian it may be Ole Bull, to the Englishman Dickens or Darwin, to the Frenchman Victor Hugo, to the German Handel or Gutenberg.

Two other American presidents were February events—Millard Fillmore and William Henry Harrison. While not dramatically outstanding, they made some sage comments. Fillmore said "It is not strange that . . . exuberance of enterprise should cause some individuals to mistake change for progress," and Harrison observed that "If parties in a republic are necessary to secure a degree of vigilance sufficient to keep the public functionaries within the bounds of law and duty, at that point their usefulness ends." Horace Greeley, a February contemporary of Fillmore and Harrison, also issued a few words which keep well—"The illusion that times that were are better than those that are has perhaps pervaded all ages."

Felix Mendelssohn-Bartholdy, a devotee of cherry pie and watercolors, was an unusual musician—he was never a poor man. In consequence he was able to say "I do not in the least concern myself as to what people wish or praise or pay for, but solely as to what I myself consider good." This was a different view from John Ruskin, also a February child, who thought that "the greatest efforts of the human race have always been traceable to the love of praise . . ."

A February war hero was William Tecumseh Sherman, who defined "war" more explicitly than Webster. The remark was made long after the Civil War. In 1879, addressing the graduating class of a Michigan military academy, Sherman said "I am tired and sick of war. Its glory is all moonshine . . . War is hell."

Sir Thomas More sought to find heaven in a Utopia. He wrote the political romance, "Utopia," in 1516—long before it meant \$30 every Thursday.

On February 12, 1809, two specimens of life able to express no more than a cry, arrived at separate places—one at a Kentucky log cabin, the other at an English mansion. About a half century later the first was to phrase the Gettysburg Address, and the second was to write a study of evolution.

Some other notable scientists, besides Darwin, became sputtering compounds of chemicals during a February. Galileo Galilei and Nicolaus Copernicus both seem to have discovered more about the universe without the telescope than has since been done with the aid of it. Mathematics took the place of optic and photographic study. Man measured the size of the universe by the size of the shadows on the earth. Copernicus announced that the sun was the center of the system about the same time Romeo declared, with no less assurance, that "Juliet is the sun."

A few literary folks began writing on the wall-paper soon after February. Christopher Marlowe, Victor Hugo, Charles Lamb and Charles Dickens were among them.

Marlowe was two months the senior of Shakespeare whose presumed entrance was April 1564. They came to know and admire each other. Indeed, so sincerely did they respect each other that, with the flattery of imitation, they copied entire lines from each other's writings—with no compunctions of conscience or copyright. In his poem, "A Passionate Shepherd to His Love," Marlowe wrote—

"By shallow rivers to whose falls
Melodious birds sing madrigals."

Shakespeare must have thought that this sounded very pretty, for he used the exact lines in "The Merry Wives of Windsor," Act III, Scene I.

Victor Hugo lived from 1802 to the age of 83. But he seems to have expected to pass the century point. Over the door of his study were inscribed some words of hygienic counsel reminiscent of Benjamin Franklin—

"To rise at six, to dine at ten,
To sup at six, to sleep at ten,
Makes a man live for ten times ten."

Eating so regularly, however, did not spare Hugo from indigestion which he remarked "is charged by God with enforcing morality on the stomach."

Charles Lamb made a prose observation about doorbells which was recently expressed through a rhyme by Rachel Field, author of the current novel, "All This, and Heaven, Too." Lamb said "Not many sounds in life, and I include all urban and rural sounds, exceed in interest a knock at the door." Rachel Field suggested that—

"Doorbells are like a magic game,
Or the grab bag at the fair—
You never know when you hear one ring
Who may be waiting there."

To anyone not well acquainted with Charles Dickens, February is a good month to start a series of Sunday afternoon strolls through the gallery of Dickens characters. Their universality is compacted within the chubby shape of Mr. Micawber, whose never dismayed expectation that something was about to turn up, contains the eternal hopefulness of human nature.

A new biography of Longfellow deals especially with the years when he was a young fellow—from the date he was born without the whiskers at Portland, Maine, February 27, 1807. The book promotes a theory that Longfellow's Yankee practicality spoiled a great poet. It seems that he preferred to have the money which otherwise may have gone to later, more enterprising business men. The book is "The Young Longfellow," by a chap named Thompson. Incidentally, for Californians at this time of year, Longfellow has a couple of lines of philosophic resignation in "The Birds of Killingworth"—

"For, after all, the best thing one can do
When it is raining is to let it rain."

At your bookkeeper's down the street or at the library you may pick out biographical reading about whichever of the February happenings you may care to know further. All of them cannot be spoken of—like Thomas Edison and Johannes Gutenberg, but at least these two are silently acknowledged, since this was written under an electric light and printed by movable types.

And when your birthday and mine comes around this year we may acknowledge Samuel Pepys and say, with a change of the figures, what he wrote in his diary on February 23, 1667—"This day I am, by the blessing of God, 34 years old . . . and in condition of estate much beyond whatever my friends could expect of a child of their's this day 34 years. The Lord's name be praised!"

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THIS MONTH IN THE GARDEN

By J. M. ASHER

MUCH of the work you do in your garden this month will be of lasting value and add to the summer and fall beauty of your surroundings. Rains during the early part of the year are usually abundant and the moisture is deep in the ground, danger of heavy frosts are practically over; these together with the opening of spring and growing weather make it important that garden work be done now.

Pruning of fruit trees, rose bushes and shrubs and ornamental trees as well as vines may be done now to better advantage than at any other time of the year. Deciduous fruits, berry vines and grape vines should be carefully pruned. If in doubt as to the proper method, we suggest that you inquire of an experienced grower just how to proceed. Some pointers that I may give you here will assist. Peach trees should be trimmed in such a manner as to keep the tree low and spreading and at the same time thinned toward the center of the tree. Take out any and all dead wood first, then any sucker growth which usually comes in the center of the tree. This you can identify by the vigorous growth, for suckers grow quickly during the growing period. You will note on the main branches numerous short spurs or short branches; these form the flowering and fruit bearing wood for this year, therefore take care of them and remove only the surplus, leaving sufficient number to carry the fruit. Cut the ends of the long branches forming the contour of the tree back evenly, and shape to give as much fruit bearing surface as possible. This type of pruning is used for apricots, nectarines, plums, etc.

Fig trees can be severely pruned if large fruit is desired; if quantity is wanted, only thin out and shape the tree. Severe pruning should be done if the trees have been allowed to grow too large and are not well shaped.

Berries are generally pruned back severely and grapes of the bush type must be cut back hard. Grape vines of the arbor variety will bear better fruit if the long canes are thinned and the ends of those remaining cut back.

Rose bushes properly pruned give more and better flowers. When you plant a rose bush, cut away all but three to five main canes and cut these back to ten to twelve inches from the ground. If pruned in this manner when planted, the plants should develop into well rounded bushes and make excellent growth the first year. At the end of the first year or during the dormant season after being planted one year, it is good practice to take away all fine and unnecessary branches and cut the principal canes back at least one half of their season's growth. Care should be taken to cut immediately above a branch or bud.

At this season an abundant supply of manures is needed. Shrubs, trees and roses as well and bedding plants should have a good dressing of well rotted manure. From their fertilizing values manures add fiber and humus and assist greatly in mulching the soil. This forms better aeration and makes possible the best growth for the plants during the coming growing season.

Whether you have a light soil or a heavy soil peat moss is desirable and beneficial to the plants. In the heavy adobe and clay soils its use furnishes fiber and lightens the soil and assists in a more even distribution of moisture. In the light sandy soil this material tends to insulate and helps to retain a more even temperature of the soil and aids greatly in retaining the moisture.

Shrubs and trees should be well cultivated while their growth is inactive, for it is detrimental to them to dig deeply while they are growing. A good spading fork is helpful for this work and will cut fewer roots than a spade or shovel. After the loosening of the soil in this manner rake and smooth the surface and leave basins around the individual plants.

Planting. Endeavor to plant the roses and deciduous plants that your space allows this month or early in March. Well grown roses will be better if planted while dormant and before they have been put into cans or other containers in the nursery, for dormant field plants are delivered to you with all their necessary root system and are usually more thrifty and vigorous growers than those placed in small cans to hold over through the summer.

A pointer that may be of value to you in growing roses is the system that we have tried for a number of years. Secure number one grade field grown plants, plant in well prepared soil and add one-fourth to one-half pound of steamed bone meal when planting, firm the soil well and water thoroughly when planting and make a good basin around each rose, mulch with one-quarter sack of good cow manure. During the warm weather water well once each week. For the first growing season do not cut any buds with long stems; that is, do not cut back into the mature wood of the cane, and the fewer buds you pick the first year the better. After the plants have been treated this way for one season you can cut as many roses as you like and they will be better and more numerous.

Should you have space for an orchard or even a few fruit trees now is the time to plant them. Space so as to give ample growing room, plant away from the lawn area and where they will have full sunshine. For home planting, citrus trees may be planted as close as sixteen feet apart, larger growing fruit trees should be spaced at least eighteen feet apart.

Your cutting beds for seasonal plants will be more productive when worked early and gotten ready for spring planting. If there are any beds that you have planned for this spring that are vacant, we suggest that you work them over now and be ready for the new plants early.

VINES AND THEIR ALLIES

By FRANCES DUNCAN

VINES in the mind of the gardener and the home owner align themselves according to what educators would call their "skills"—their habits and methods of climbing. For the home owner is not making a botanical collection. He has a certain part in decoration he wishes to fill and his question is, which of the bewildering array of vines would do best in the role. Beside the vines, there are also many shrubs which climb with a little aid and which may be trained against a wall, vine-fashion, sometimes with delightful effect; these also he considers when deciding what to plant to relieve the bareness of a wall.

Nothing so quickly gives an effect of grace and careless beauty as a vine in the right place. The shrubs and trees one plants remain in the spot selected, but a vine may be trained and led to go where the gardener chooses—straight up to the roof or around a window; it may be made to conceal or accent the lines of a building.

The well-known Evergreen Fig, *Ficus repens*, spreads insistently over a wall, covering it as closely as kalsomine until not a glimpse of the stone looks through; it follows the contour of the building until the wall seems like topiary work while at the other extreme, the Cape Honeysuckle, *Tecoma capensis*, will, if given some clipping, act the part of a shrub, or if it has something to hold to will climb in careless fashion making an informal mass of foliage.

Among the vines which climb without assistance is the

Creeping Fig, Ficus repens, with small, rounded leaves, hard, shining, leathery; this vine does well in either sun or shade. Rapid in growth and much-enduring, it makes a close-fitting mask of greenery.

Boston Ivy, Ampelopsis Veitchii, a rapidly growing vine which covers a wall completely; the leaves are lighter, the leaf-stems so flexible that a faint breeze makes the leaves flutter and the wall seem alive, not so sculptured in effect as the preceding, and it colors in the autumn. It prefers part shade—not the south wall.

Variiegated Ivy, Hedera canariensis variegata. A charming vine in a patio, grows beautifully and compactly, the leaves are pale gold outlined in dark green. Excellent on a wall or on pillars.

English Ivy, Hedera helix, a sturdy and vigorous vine climbing without assistance, preferring shade or part shade but in California growing in almost any situation, the dark green foliage is shining and leathery. It throws long, loose-hanging sprays which give an effect of drapery. Grown on a woven fence it will, if clipped, make a complete wall of smooth green.

Yellow Trumpet Vine, Bignonia tweediana, climbs by tiny cat's-claws even to the third story. It likes to climb to the top of a wall, edge its way along and then let trail downward its brilliantly flowered sprays. Blooms in the spring with fine effect.

Bignonia Chamberlaynii has richer foliage than the preceding and deeper colored flowers, otherwise its habit is similar. It blooms in summer.

When grown on a trellis or lattice-work or other support there are a wide range both of vines and half-climbing shrubs that are delightful on a patio wall. There is abundant room for experiment in the climbing abilities of shrubs. Also, in California, both fuchsias and begonias climb to heights undreamed of in the east.

Vines for the Patio Wall

Most important of the vines which climb magnificently with the aid of trellises are the climbing roses.

Paul's Scarlet Climber can be trained to cover a wall completely. Its profuse blossoming of scarlet roses lasts well into early summer.



Franciska Gaal retains her sprightly freshness by healthful digging in the garden. The smile would indicate she likes it.

Kitty Kinninmouth, with large, deep rose-colored blossoms is a recurrent rose having three, sometimes four, blooming periods in the year. It is vigorous and rapid in growth. Clever nurserymen sometimes put into a tall stock, buds of a climbing rose, setting the buds, (five or six of them) about a foot apart, spacing them alternately, on opposite sides of the stock. This insures an even covering of the wall.

Mermaid, an evergreen rose with bronze green foliage, bearing large clusters of wide-open, single, pale yellow roses which are very fragrant. Blooms almost all the time.

Bignonia venusta (South Africa) prefers climbing along the top of a wall or covering a roof. It is very effective with its vivid orange colored trumpets in bloom almost all winter. Sensitive to cold.

Vanilla scented Bignonia, Distictis cinerea, blooms nearly eight months of the year. Its large clusters of trumpet-shaped flowers are violet when first

opening, changing later to lavender.

Southern "Yellow Jessamine"—Gelsemium sempervirens. A dainty vine with small shining evergreen foliage that will cover any wall completely. The small golden flowers appearing in winter are very fragrant.

Blue Trumpet Vine, Thunbergia grandiflora (India). This is a charming vine, of rapid but not rampant growth. The deep wide-open trumpets are an exquisite delphinium blue.

Senecio confusa, new and little used is an extremely interesting vine with shining dark green foliage and daisy-like flowers borne in clusters, scarlet with a golden center.

Jasmines: Among these is the twining evergreen *Jasminum Azoricum* with intensely fragrant pure white flowers; and the pink-flowered hybrid *J. Stephanense* from France; and the *Star Jasmine*, mentioned elsewhere. *Rhynchospermum jasminoides*. All these are fragrant and especially delightful for planting near the house.

Shrubs and Trees

Among the shrubs and trees used with delightful effect against the wall are

Cotoneaster pannosa, which will climb to twenty feet, its gray-green foliage and scarlet berries are attractive in winter.

Evergreen Thorn, Pyracantha formosana—the most brilliant and heavily laden with berries of all the pyracanthas. Many of this group may be trained against a wall.

Climbing Syringa Philadelphus sempervirens, an evergreen form of the "syringa" of old New England gardens, by far the best of the family for California. It blooms profusely in the winter and is intensely fragrant.

Dwarf fruit trees, espalier including cherries, plums, apricots, may be trained in any preferred fashion. For any of these, a south wall is too hot.

In training any shrub or tree against a wall, select the branches that fit in with a design, encourage them, and remove those which from the gardener's view-point, are wrongly placed.

(Continued on Page 38)



A KLEARFLAX CREATION

will solve your most difficult decorative problem. Note how this Klearflax Moravian accents the beautiful simplicity of the circular staircases!

The Klearflax catalog, "Rugs and Carpets for Today and Tomorrow," illustrates and describes 15 distinctive lines. Write for your copy TODAY.

The KLEARFLAX LINEN LOOMS, Inc.
DULUTH, MINNESOTA



Above, Rancho Romulo after it has been restored, its flowers and vines offering a bright welcome to the guest, its adobe walls and heavy timbers a pleasant surprise to the lover of Spanish traditions. Below, the adobe bricks have been turned on edge to dry a little longer.

RANCHITO ROMULO, as it is called, is an historic landmark once again; its strong walls are again protected against the rains and its garden has been replanted so that the trees and flowers blossom once more. At night, the patio is permeated with the sweetness of the Night Blooming Jasmine and *Dona de Noche*; the fountain whispers in the moonlight, while from somewhere comes the rumble of a giant bullfrog in his musings on this castle of the Spanish Dons.

Not many years ago, Mr. M. R. Harrington, curator of the Southwest Museum and his wife waded through waist-high weeds to the roofless, crumbling old house near San Fernando, once owned by General Andres Pico and his son. To the Harringtons, the sight of decaying walls and the deep pits dug by treasure-seekers brought a sincere regret that here was being destroyed part of California's heritage. The rains of a few more winters might easily complete the destruction of the adobe, transforming it into a weedgrown, formless mound.

A few dying eucalyptus trees, some withered palms, and the sprouts of a vanished mission olive orchard were vainly trying to compete against the healthy crops of weeds.

A short time later, the Harringtons decided to buy the adobe and rebuild it. In this ruinous structure they pictured a comfortable home whose sturdiness would be protection from both cold and heat, from rain and wind, and

a place where the gay Spanish fiesta spirit might again prevail. A vision was seen which ignored the broken adobe arch from the spacious salon into the ruins of the dining room. The fireplace, torn by vandals, was visualized as smooth and white; instead of the sawed-off stumps of joists overhead, the Harringtons saw massive beams supporting a second floor.

The new owners of the adobe learned through researches made by a friend among the old records, and by much questioning of early Spanish residents of San Fernando and nearby Los Angeles, that the oldest portion of the house had been constructed about 1834 by ex-mission Indians, then enlarged by Eulogio de Celis in 1846. After starting to go to pieces, the structure was rescued in 1874 by the Picos, who added a second story and a wing.

Later residents were negligent in their upkeep of the dwelling, and a photograph taken in 1918 showed the house in a dilapidated condition; in the early 1920's, the place was condemned as not habitable; shortly after it was deserted, vandals came to steal lumber from the roof and porches, and to carry away the doors, flooring, and beams.

In the room which later became Mr. Harrington's study, treasure-diggers found an earthen vessel below a buried tile floor which contained rings and other jewelry. Tales of this discovery, doubtlessly greatly over-stated, brought many more gold hunters, who undermined the walls of the building with shovels and picks.

Numerous legends, including stories of ghosts and bandits, had been woven into what was known of the old adobe; one report, that the house had been connected with the nearby San Fernando Mission by an underground passageway, was investigated carefully by the Harringtons, but no verification of the tale was obtained. Very possibly, however, such a passage could have existed in early Spanish California days, as an emergency exit of this kind might have been sorely needed during the rough and tumble years prior to the settlement of the valley.

SPANISH

By JOHNS



The Harringtons, at the outset, decided that in order to restore the adobe in an authentic manner, there would be no faking either in methods or materials of construction. To best obtain the atmosphere, work would be done in the old-time way; a Mexican named Rosales was employed to make adobes as they were produced by the mission Indians. A special carpenter was instructed in reinforcing walls and placing joists and rafters to give the building maximum strength.

It was decided that the restoration done by the Picos in 1874 was too Victorian, as wooden floors and 2 x 6 joists had been used; the latter seemed altogether too small to appear well exposed as ceiling beams. Instead, the new builders planned a tile floor and 4 x 8 joists. Soon, the Harringtons learned that their ideas corresponded closely with those of the first owner, as old tile floors were unearthed and 6 x 6 joist holes, running the length of the building, were uncovered in the walls.

Several other changes were instituted that did not agree with the Pico scheme of things. Spanish casement windows were substituted for Yankee sashes, while the wooden partition with which the Picos had spoiled their long salon was not replaced. The original house had an outside stairway by which the second floor could be reached without going inside downstairs, but as this seemed to be nothing more than an invitation to burglars, the exterior stairs were eliminated from the restoration plan.

In the beginning, the Harringtons had expected to put a tile roof on the dwelling, but subsequent research on architectural phases of Spanish California indicated that, although tile roofs are now common, the Picos had used shingles; furthermore, tile was rare on Californian homes in the old days. First, flat roofs with tar and gravel were used, then later the style changed to pitched roofs with shakes or shingles. The restoration workers decided on hand-split redwood shakes.

HERITAGE

HARRINGTON

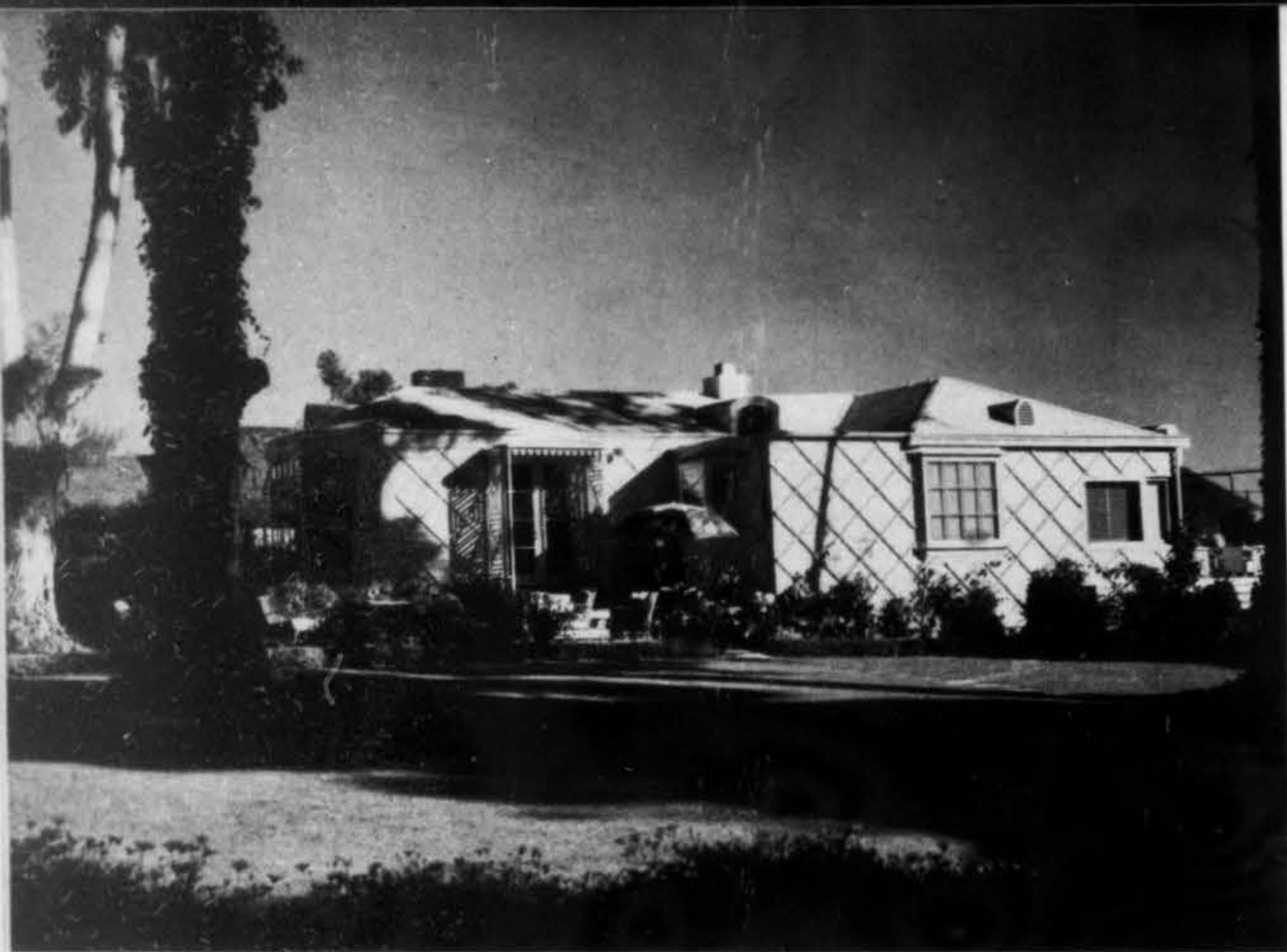


The patio with its fountain is a Spanish retreat of coolness, flowers and water, its overgrown informality giving it added charm and picturesqueness. Below, the restoration in progress. Note the patches of original plaster and the wooden binding plate which runs along the outside wall.

The building, after renovation had started, was strongly bound together. The massive joists, which extended through the 21-inch walls, were bolted to heavy plates running along the outside of the structure; these in turn supported the inner ends of the porch roof rafters. The roof ridgepole, the main roof rafters, and the plates on which they rested were made heavier than usual, then bound securely together.

Despite the destruction wrought by the vandals, enough of the old fireplace remained so that the size of the opening and height of the mantel could be determined; the remainder of the details were derived from a model found at San Juan Capistrano Mission. The balance of the home had been heated by charcoal braziers. However, the great living room seemed in need of a fireplace, so an authentic one was built about the middle of the west wall.

One afternoon shortly after the workers had been sent home and the old adobe was again occupied, the whole structure began to tremble. The Harringtons rushed from the house, and when the slight earthquake had stopped, they returned in fear that the building might have been injured by the shock. But such was not the case. General Pico's old adobe, upon restoration, had done a spirited Spanish dance and proved its ability to stand for many years to come; to exist much longer, probably, than the modern stucco and wooden dwellings that could be seen across the nearby fields.



THE WEEK-END HOME OF
MR. AND MRS. KENT KANE PARROT

Montecito, California

LUTAH MARIA RIGGS, ARCHITECT

C. DICK CRAIG, BUILDER

Built for sunshine and fresh air, this all white home has command of both the mountains and the sea. The terrace on the west side gets the afternoon and morning sun and overlooks the ocean. The living room with windows on three sides, gets sunshine most of the day and the outdoor living room on the front side of the house is an ideal spot in which to relax or entertain. The trellis is an ornamental detail that becomes this small informal house.

Simplicity makes the living room seem larger than it really is. Lemon yellow and two shades of green are the predominant colors, the walls and paneling a rich apple green, the ceiling pale gray green, the sofa lemon yellow. The carpet is a neutral tan, the curtains a bright chintz with pale yellow background.

The large combination bath and dressing room is done in shell pink and white and is most luxurious. A deep white carpet covers the floor and large closets line one wall while mirrors line another.

The garage shown on the opposite page is one of the attractive features of the house. It is a combination car shelter and lathe house, so planned that the opening is away from prevailing winds and rain.



SMALL SANTA

By BETTY

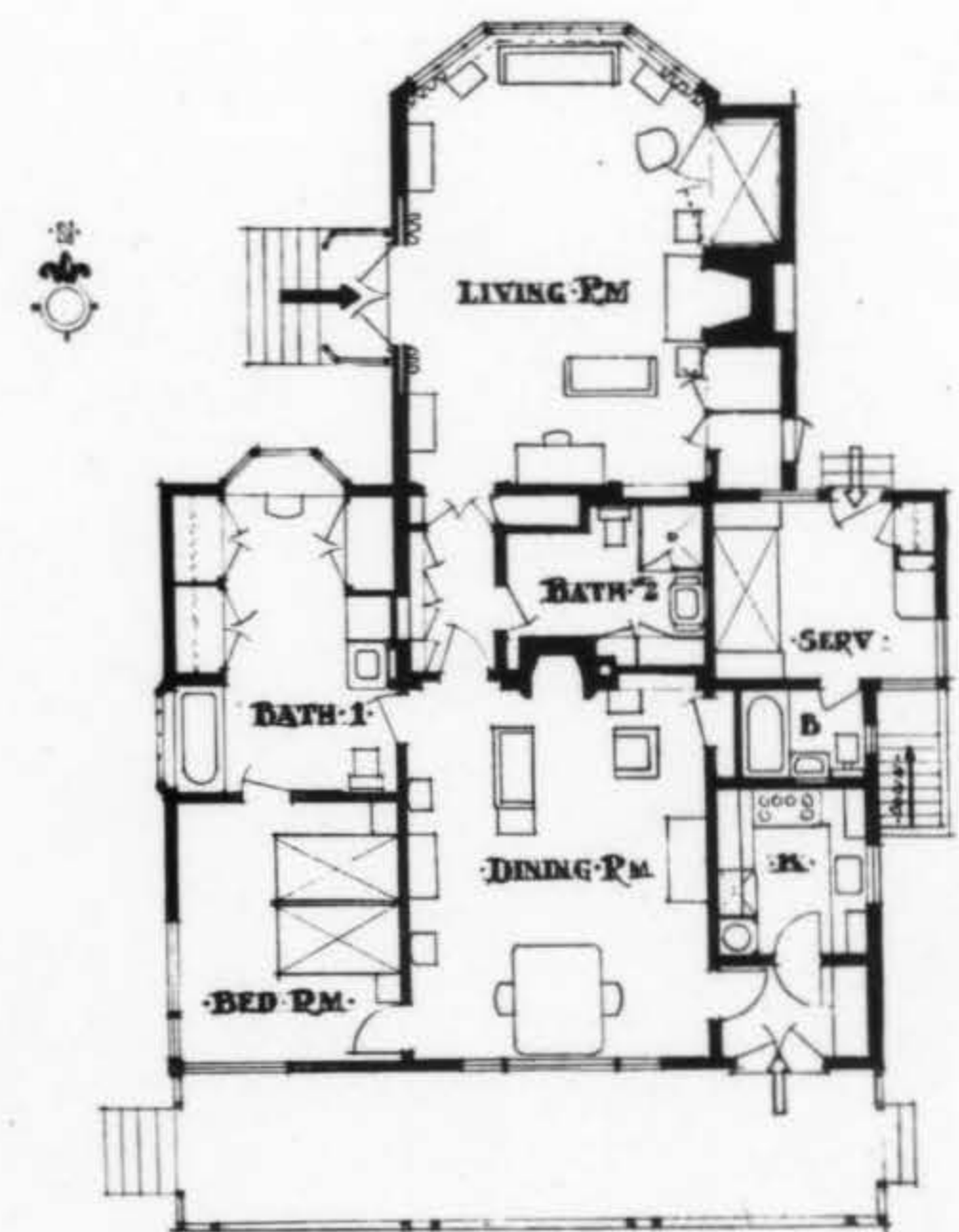
SANTA BARBARA'S ideal setting calls for a distinctive architecture, and for that reason it is not strange that much has been done to keep the planning and design simple and picturesque, even to the small and inexpensive homes.

Santa Barbara architects, on the whole, realize that in order to preserve a city distinctive in planning and design, all structures including the commercial building, the elaborate estate, and the average small home must be built with certain characteristics in mind.

The features which are common to the well designed small home in Santa Barbara are: light colored walls, usually of brick, stucco, or adobe; simple lines; well proportioned doors and windows; low roof lines, and the absence of unnecessary detail or ornamental structure.

With these factors in mind, homes are created which are both comfortable and pleasing to the eye. Most of them are essentially Californian in design; many are California-Spanish.

Santa Barbara architects have taken advantage of the mild climate and added an abundance of charm to their homes by relating design to outdoor living. Patios and porches add an attractive informal note to homes which might otherwise lack interest. Any outdoor living room, be it for eating, relaxing in the sun, or resting in the shade, expands a house and makes it more livable. In most of the new Santa Barbara homes, some phase of outdoor living is emphasized, according to the individual desires of the owner.



BARBARA HOMES

THOMPSON

During the past few years the home builder has become cognizant of his duty to build a house suitable to the climate and in harmony with a town already outstanding for its homes, gardens, and civic and commercial buildings. The Plans and Planting Branch of the Community Arts Association in Santa Barbara has been responsible to a great degree for stimulating the interest of the small home builder. During Annual Better Homes Week, they feature a small house competition which includes judging of small homes under \$10,000, in Santa Barbara, Montecito, and Hope Ranch.

The Better Homes Committee (of Plans and Planting) has received nine first awards in the national Better Homes in America Contest. This year Santa Barbara again won the highest award for the small city class, the only city in California to receive mention, "for distinguished contribution to the improvement of homes in the community and in America, during the 1938 campaign."

The committee judged the homes according to suitability of style to location on lot, composition, proportion, and economical use of material.

In a letter received from the National headquarters of Better Homes in America at Perdue Research Foundation, West Lafayette, Indiana, the worth of such a competition is summarized: "Anything which helps the public toward more gracious and more convenient modes of living has a great deal to do with its general health and happiness; and your fine

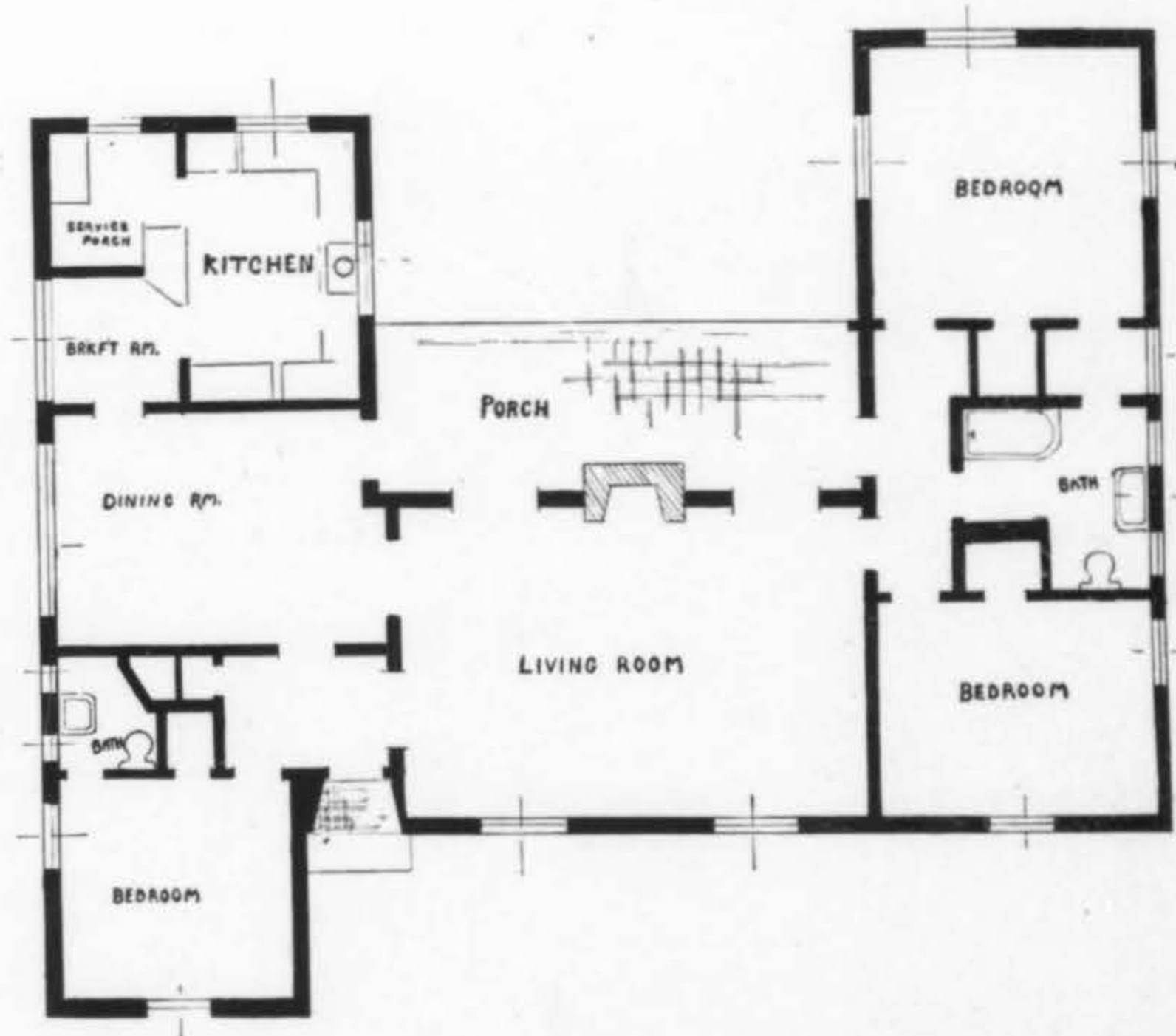


THE RESIDENCE OF Mrs. ROBERT S. HYDE

in Santa Barbara, California

DESIGNED BY GEORGE KRIBBS

Leaning toward the Spanish style is this picturesque little home, one of the award winners in the 1938 Better Homes competition in Santa Barbara. The lines are simple and pleasing to the eye. Built in a U shape around a porch, outdoor living is an important feature. The low angled tile roof, the white painted brick walls, the lack of unnecessary ornamental detail are all of Spanish origin.

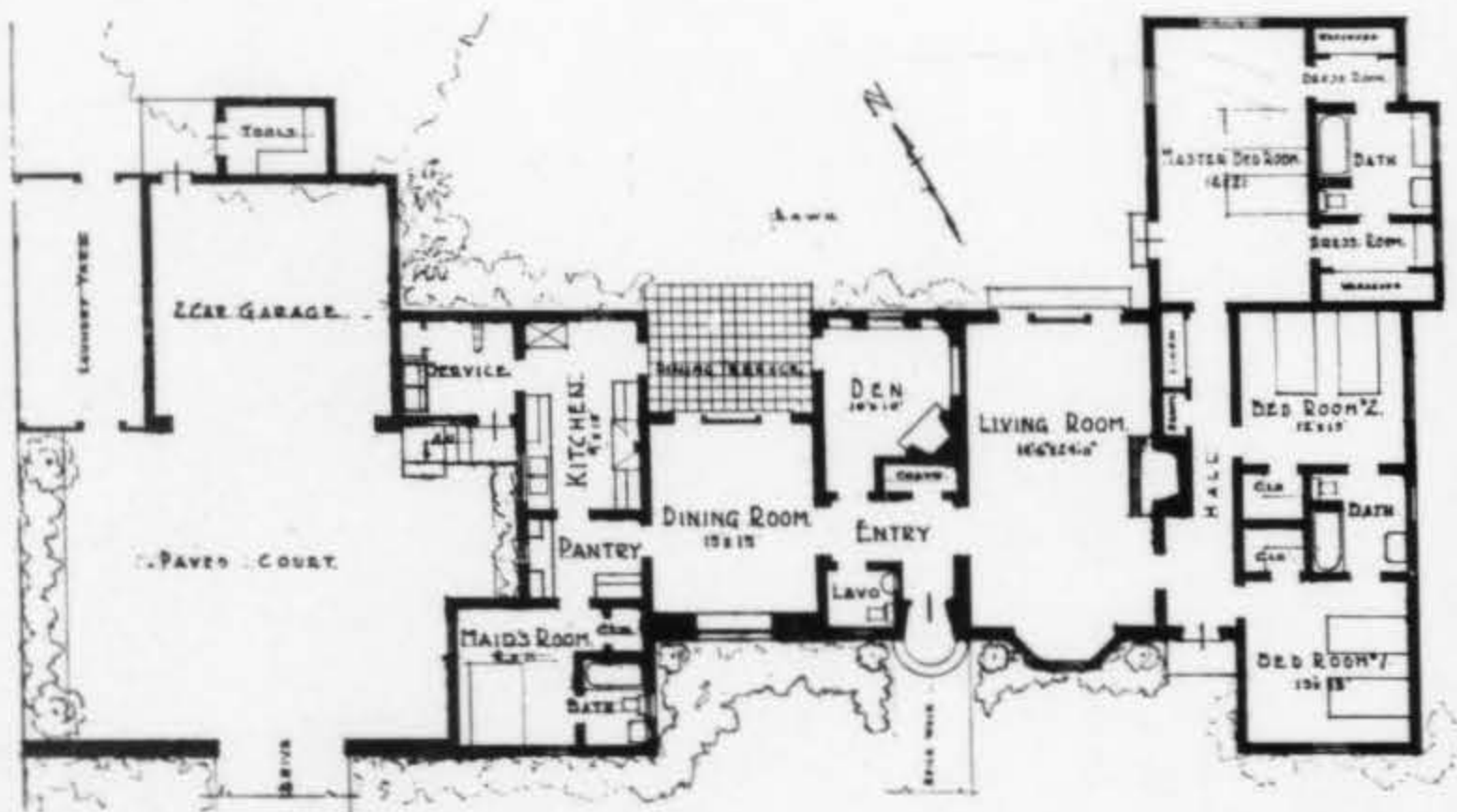




THE RESIDENCE OF
DR. and MRS. HOWARD EDER
Santa Barbara, California
DESIGNED BY A. B. HARMER
PETER DAVIDSON, BUILDER

With mountains as a background and framed by sturdy California oaks, this delightful home is an asset to its surroundings. It is Californian in design adapted from the Georgian with light colored walls and a low pitched roof of copper sheets, giving the appearance of shingles.

The rear of the house is well arranged for life out-of-doors. An outdoor dining room opens off the regular dining room and is also available from the kitchen for convenience in serving.



program has been a potent factor in bringing about a wide-spread participation in better housing activities".

The houses illustrated are typical Santa Barbara dwellings which have been built during the past few years. The design, in each instance, provides for outdoor living and is distinctly Californian in mode. In Mrs. Robert Hyde's home, the design is a California adaptation of Spanish, so popular in Santa Barbara. The Eder home is California adaptation of Georgian; while the delightful weekend home of the Parrots is California adaptation of Regency. All, though different, fit into the distinctive pattern which Santa Barbara as a community is trying to maintain.

Santa Barbara residents are essentially gardeners, whether the home be large or small, and to them it is important that the architecture coincide with the type of garden to be effected. If a patio is used it becomes equally a part of the planting, intimately connecting the house and the garden, and making the transition from one to the other hardly noticeable. Through the popularity of the Garden Tours, arranged each Spring by the Plans and Planting Branch of the Community Arts Association, the larger estates of Montecito and Santa Barbara have become known to the world and many gardens elsewhere reflect this influence.

Because Santa Barbara is so essentially a part of the old California many of these gardeners are desirous of growing only the shrubs and flowers native to the State and to them the Blaksley Botanic Gardens are a true guide. In these gardens are found trees, shrubs, vines and flowers natural to California, and growing as Nature intended, along winding paths, wandering along canyon sides and being very much at home. The Gardens are ideally located at the end of a winding road about a mile beyond the old Mission.

A DESERT BALL AND CHAIN

By CHARLES O. MATCHAM, A.I.A.

Architect

The residence of Mr. and Mrs. Carl B. Kumpe in Palm Springs has an unobstructed view of the mountains, one of the greatest assets of this desert playground.



Photograph by Mott Studios

SO MUCH has been written about the desert that it would be folly for me here to try to describe it much further. We read of its cool, starlit nights; of its glamour girls from Hollywood, and its socialites from New York; of its spring flowers, its seared wastes; of the majestic mountains with their precipitous cliffs and palm-filled canyons; and so on. We dream of it being a veritable Garden of Eden.

There is a place by the name of Eden, in fact, just a few miles east of Palm Springs, as the plane flies. As I last saw it, the town comprised an unpaved, dusty road intersecting the main highway leading to the Imperial Valley, and the four corners were respectively occupied by a filling station, a sandwich stand, a water tank for the railroad, and a postoffice.

There are innumerable such little communities in the desert, many of them with interesting histories and names—Indian Wells, Whitewater, Snow Creek. And this is only to mention a few within a day's ride of Palm Springs (on a horse).

I am not being disparaging of these undergrown villages. They are invariably surrounded by beautifully cultivated groves and ranches which eventually will, I believe, prove to be the beginning of a healthy, normal growth of prosperous villages. No one will deny that Palm Springs has the most perfect setting of all desert resorts. In spite of that fact, nevertheless, there are those who want to hide away from the rest of us mortals, and they will naturally seek the more secluded spots in which to hibernate. Many thousands of square miles of land, usually as-

sumed to be useless desert country because they are still undeveloped, are either already or some day going to be suitable for cultivation. Many people in California are still of the earth, at heart, and will look for just such land to till, whether as a business or as a hobby.

Although I may refer specifically to Palm Springs, merely because I happen to know that section of our California deserts best, I feel confident in saying that, primarily, conditions are similar no matter where one elects to go, from the southeastern parts of the arid Mojave Desert to the more fertile plains of the San Joaquin Valley. Let none of our readers in Arizona, New Mexico, Nevada or Texas think that we are not remembering that there are desert lands in their states, too!

When one goes into the desert for the first time it is generally on a week-end holiday. He breathes fresh, dry, air; he can not help but completely relax; in the daytime he exercises; at night he either is so dog-tired he climbs into bed at the same time the coyotes start yelping, or he keeps on playing until the Indians' chickens start cackling. In either case, whatever time he happens to get up, he is pretty sure to feel like a new person, and when he gets back to normal chores in the city he is ready to take on the cares of the whole world. He can't wait to get back to the desert, however, and soon again he gets the chance. The next time it may be he is on his vacation, two whole weeks, and the third time he takes a month, even if it means two weeks without pay.

The weather has been perfect, no rains, no

winds. It has been spring or early autumn. Days have been not-too-warm, at night he has not even had to wear a topcoat. He has had hotel flunkies to serve him. He has lounged about the swimming pool of a fashionable club, or, if he is lucky, the water reservoir of a little guest ranch; he has played golf or tennis to his heart's content; and he has seen the beautiful desert sunsets from the back of a gentle cow-pony—gripping leather, probably!

He decides to have a place of his own to go to whenever he chooses. Houses are scarce, at least just in the locality he wants, and rents are high. Vacant property is cheap, relatively.

"Guess I will buy a lot," he concludes, "then I can build just what I want."

Probably he gets in the claws of some enterprising contractor who has just moved into the desert himself, not to mention the local real estate agent who may bring the contractor into the picture in order to help close the deal. They plan the house for him, quote him prices; the house is built, and he has paid little attention to detail; it probably does not cost much more than they had promised him. He had wanted a small, cheap place, which he would never have to feel might become a ball and chain about his neck. He has moved in just before Easter and has prepared all his affairs in the city so as to enjoy the beautiful spring months.

He has no sooner moved into his new home when one of the customary late cold snaps sets in. He had forgotten that often the temperature at night recedes to far below

(Continued on Page 40)



Photographs by Maynard Parker

**THE DESERT RETREAT OF
MR. TOM DOUGLAS, DECORATOR
in Palm Springs, California**

Built on one of the highest sites near Palm Springs, the home of Mr. Douglas is about a mile from the village, high up on a mountain side. It is built of concrete tile which has been whitewashed and the roof is of white shingle tile in the manner of the houses in Bermuda. Shutters and trim are of a eucalyptus green, the steps and terraces are of natural stone or old brick. A swimming pool has been dug out of the rocky mountain half way between the house and the lowest level.

Olive trees have been planted on the brick sun terrace and an old fashioned fence is covered with fragrant jasmine vines. Flower boxes are filled with pink geraniums and petunias and in large white tubs are pink hibiscus.

The interior has no definite style of decoration, it is planned for modern comfort with particular attention to the peculiar climatic conditions. Because of the cool nights, the house is carpeted throughout, but because of the heat of the day, all colors and fabrics were chosen of light, cool shades. Because of the magnificent views there are many windows, but all are equipped with Venetian blinds and heavy draperies to shut out the sun when desired.

In the living room the concrete walls are painted a cool eucalyptus green, the carpet is of the same color. The high ceiling and the stone fireplace are whitewashed. At one end is a large window overlooking the desert, at the other a large window looking up to San Jacinto. Draperies are of a gray linen printed in a palm pattern of green. All the wood is stained gray and waxed. Upholstery fabrics are in shades of lemon yellow, eucalyptus green and gray. Lamps, accessories and mirrors are of old silver or Mexican tin.

In the dining room the walls are painted a cool gray. Green linen draperies are embroidered in a large leaf pattern in white wool. The furniture is bamboo lacquered a pale lemon yellow.





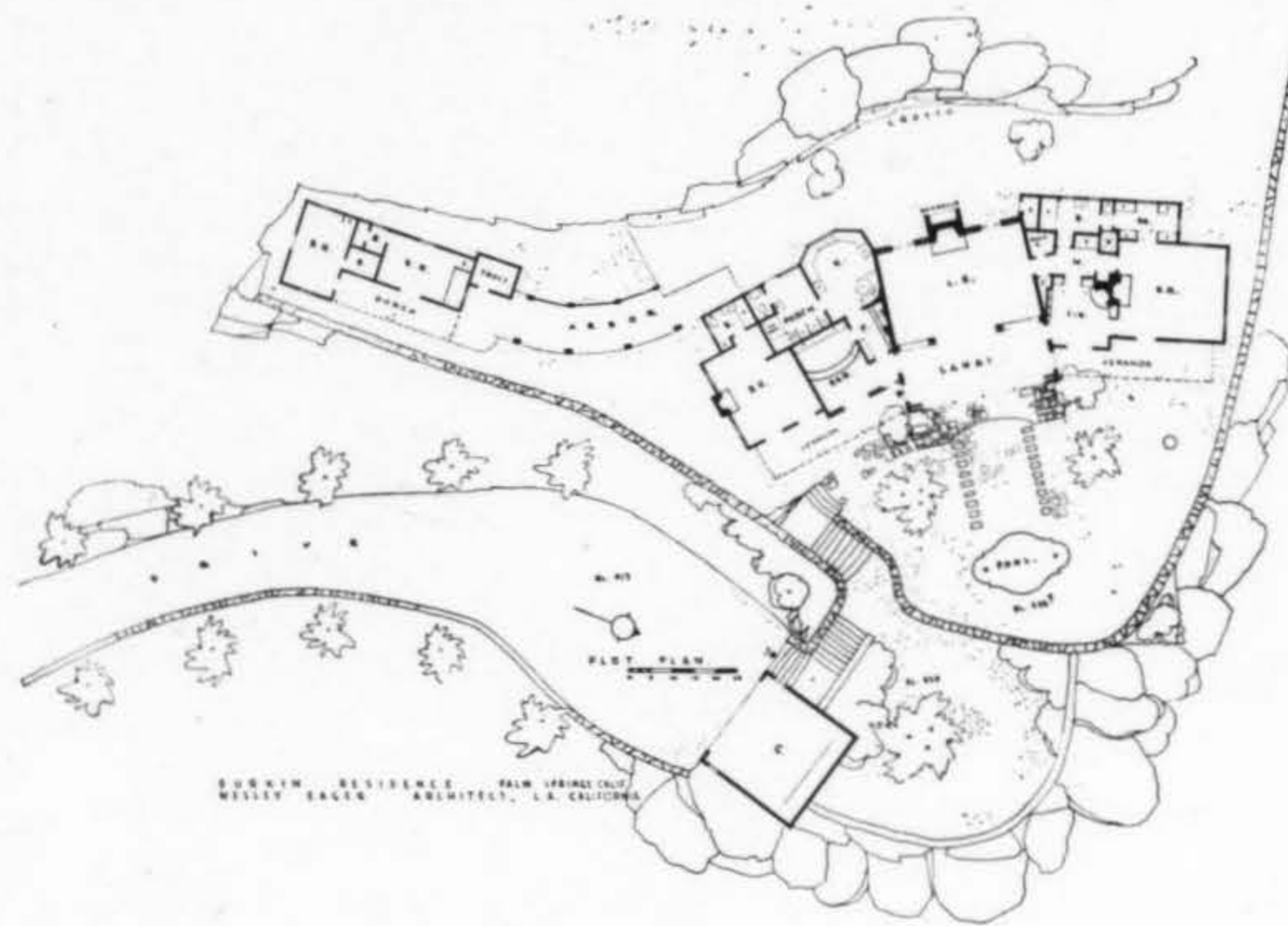
The master bedroom is part of a suite built away from and below the main house, directly above the swimming pool. The walls are papered in a bamboo pattern in natural colors, the carpet is eucalyptus green. The curtains are of a light green glazed chintz trimmed with wide bands of dark green quilted chintz. The furniture is of natural wood stained gray. The headboard of the huge bed is tufted in a rough green cotton material with a candlewick spread to match. Chairs and sofas are upholstered in lemon yellow or gray. Lamps are of old silver with white linen shades trimmed with green. A guest room is carpeted in eucalyptus green with walls painted a faded lemon yellow. The draperies of gray linen have a leaf pattern

printed in shades of green, with cornices of quilted green chintz. The beds are upholstered in a pale yellow cotton material, lamps are of old white porcelain with white wool-trimmed shades. Accessories are of green glass, mirrors and candelabra of Mexican tin. Another bedroom has walls painted an aquamarine, the carpet is of a light sand color. Draperies of light beige linen have a leaf pattern in tones of beige and brown. Furniture is of the gray waxed wood, chairs and beds are upholstered in aquamarine trimmed with silver nails. Lamps are of tortoise-shell with chamois colored suede shades. Accessories are of glass or tortoise-shell.





THE DESERT HOME OF
MR. and MRS. JOSEPH DURKIN
in Palm Springs, California
WESLEY EAGER, ARCHITECT



Built on a mesa overlooking the valley, the Durkin residence has an extended view of the mountains beyond. Of French Provincial architecture the main building is white with a shake roof painted a straw color. Two guest rooms, each with their private bath are in a separate house connected to the main house by a covered arbor the roof of which is curved in the Chinese manner. In the rear of the house is a protected grotto with a barbecue on the outside of the large fireplace. Large palm trees were moved in to adorn the terrace together with citrus trees and bright colored flowers in pots. The two pups are enjoying their fashionable siesta.



A HOME WHERE NATURE AND OUTDOOR

LIVING PREDOMINATE

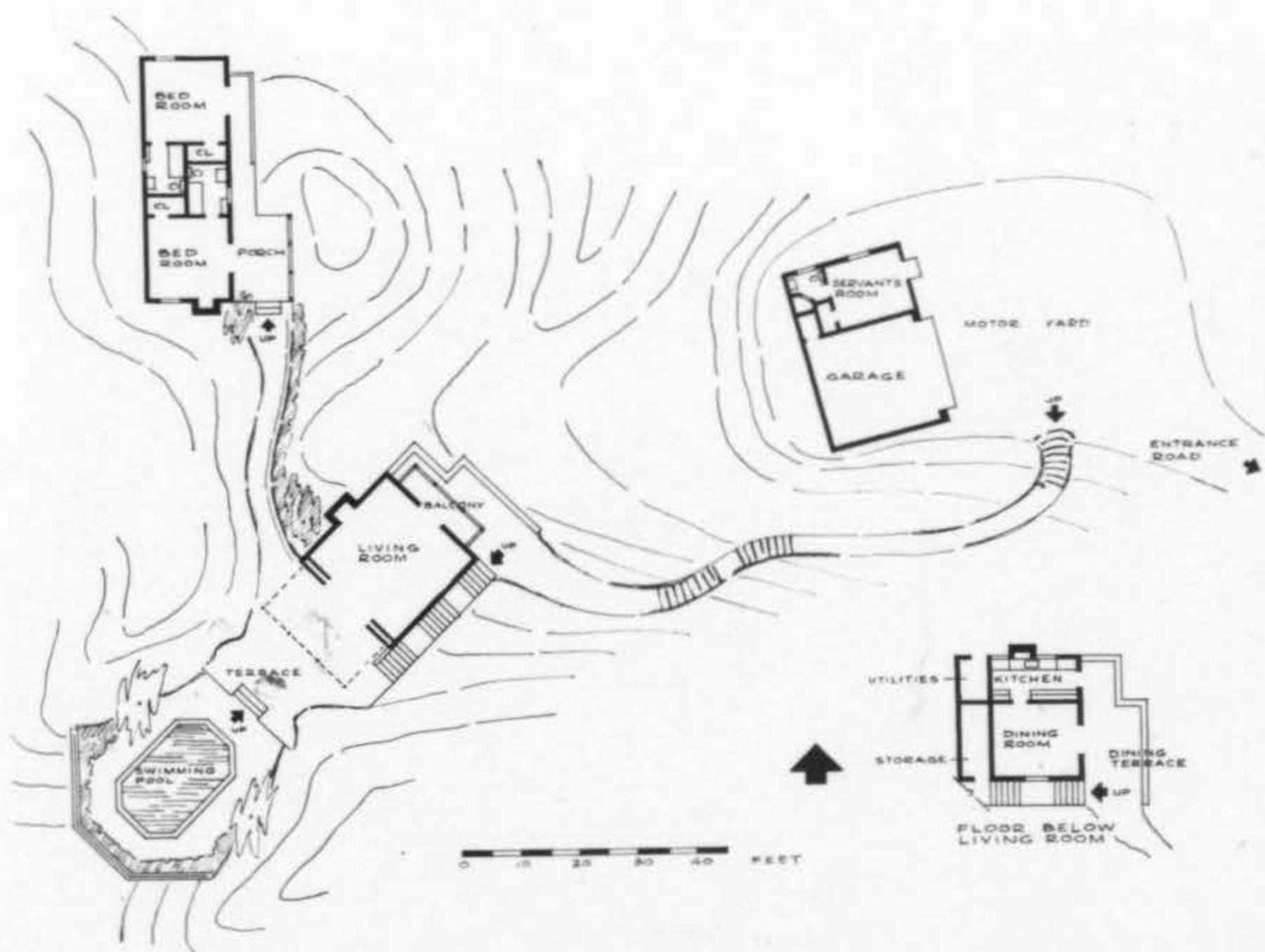


JOHN PORTER CLARK
ARCHITECT

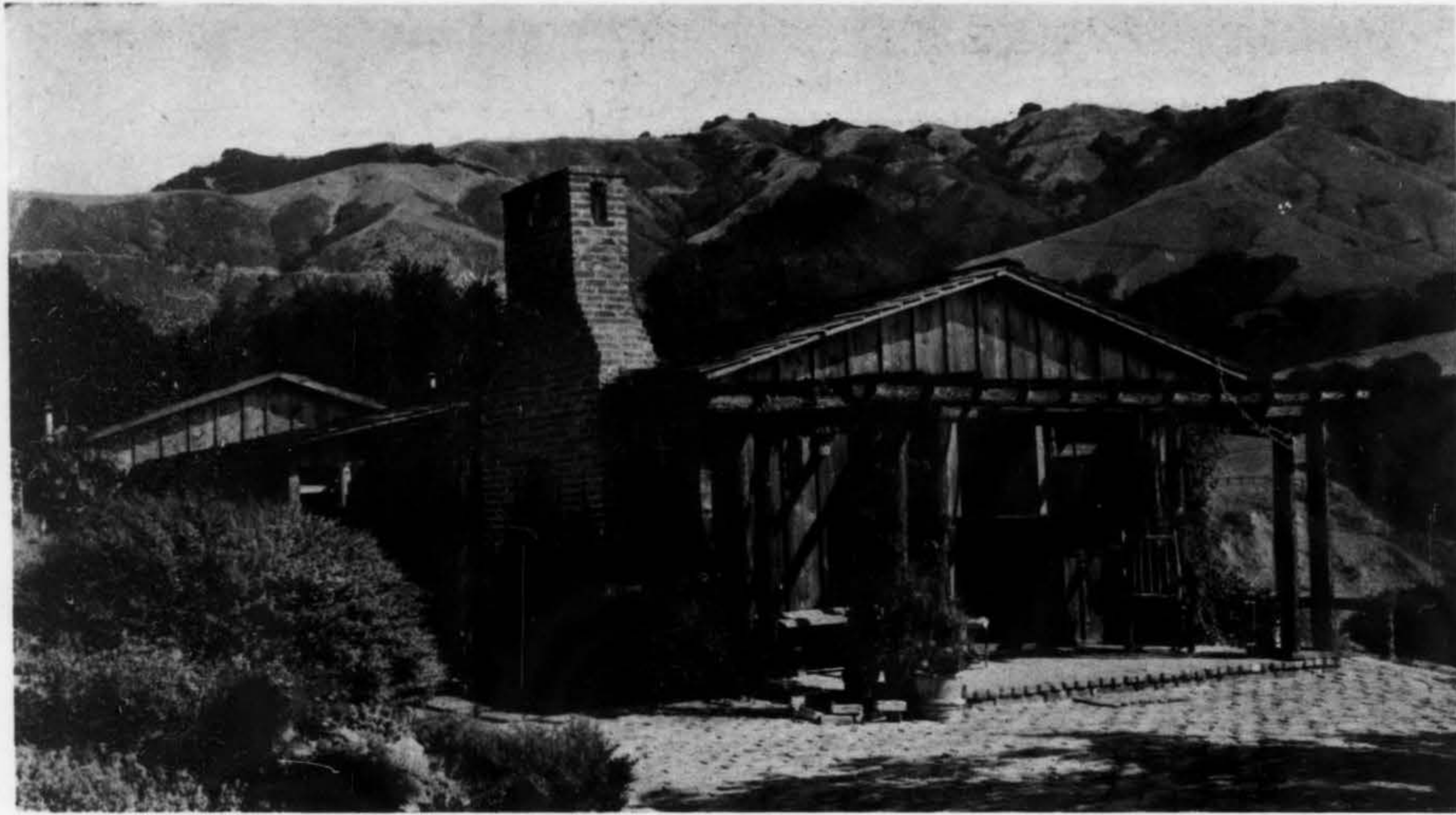
THE WINTER HOME OF
MR. and MRS. WRIGHT LUDINGTON

in Palm Springs, California

Photographs by Stephen H. Willard

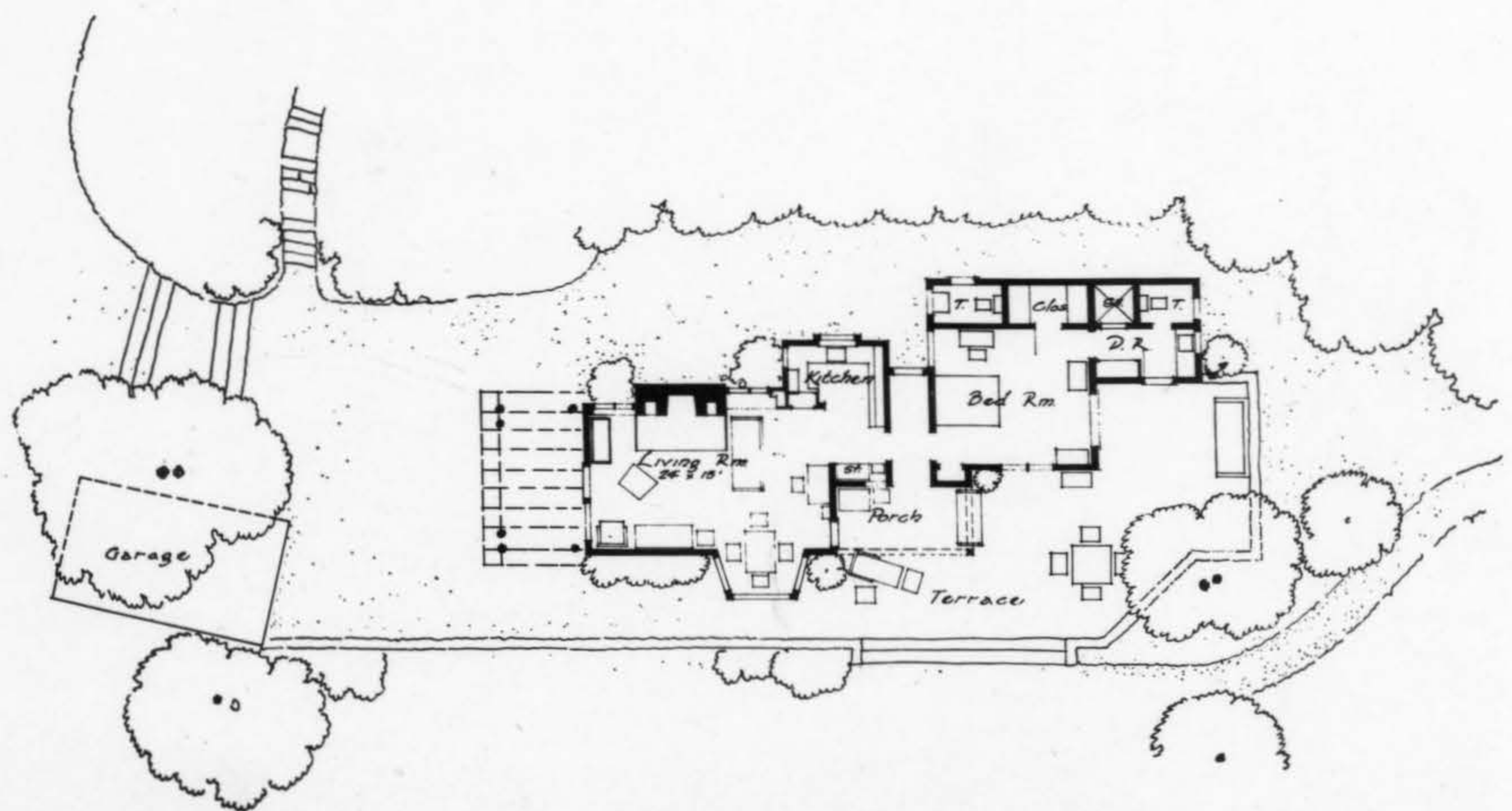


The Wright estate overlooks Palm Valley at the mouth of Palm Canyon. It is built of reinforced concrete masonry with roofs of split shakes. The exterior walls are an Indian red blending in with the reds of the rocky mountains behind them. The trim is white with shutters of dark blue-green. The interiors are very simple with black tile floors and color-coated masonry walls and flush wood ceilings painted flat white. The arrangement was designed for the minimum amount of disturbance to the natural site and to take advantage of the best views. It also gives the maximum amount of privacy to the various rooms and is adapted to the informal life of Palm Springs.



THE MOUNTAIN HOME OF
MR. AND MRS. RUSSELL E. FIELD
at Big Sur, California

WINCHTON L. RISLEY, A.I.A., ARCHITECT





Nestled in the majestic sweep of the coastal mountain range, this charming cottage is authentically rustic. The ruggedness of pioneer days is suggested in the hand-hewn redwood beams and shakes, hauled down from the forest on the backs of mules. Unskilled labor gives the house a pleasantly casual and hand-worked feeling.

The living room, filled with the charm and coziness of antique furniture and beautiful copper ware, is focused around a massive brick fireplace. Dutch ovens make it both the center of culinary and social activity. Adding to the feeling of complete independence from civilization is the use of candles and oil lamps as there is no electricity available. Practically the only modern note is the absence of doors between living room, dining room and kitchen.

This simple home won second prize in the 1938 House Beautiful contest for Houses West of the Mississippi.



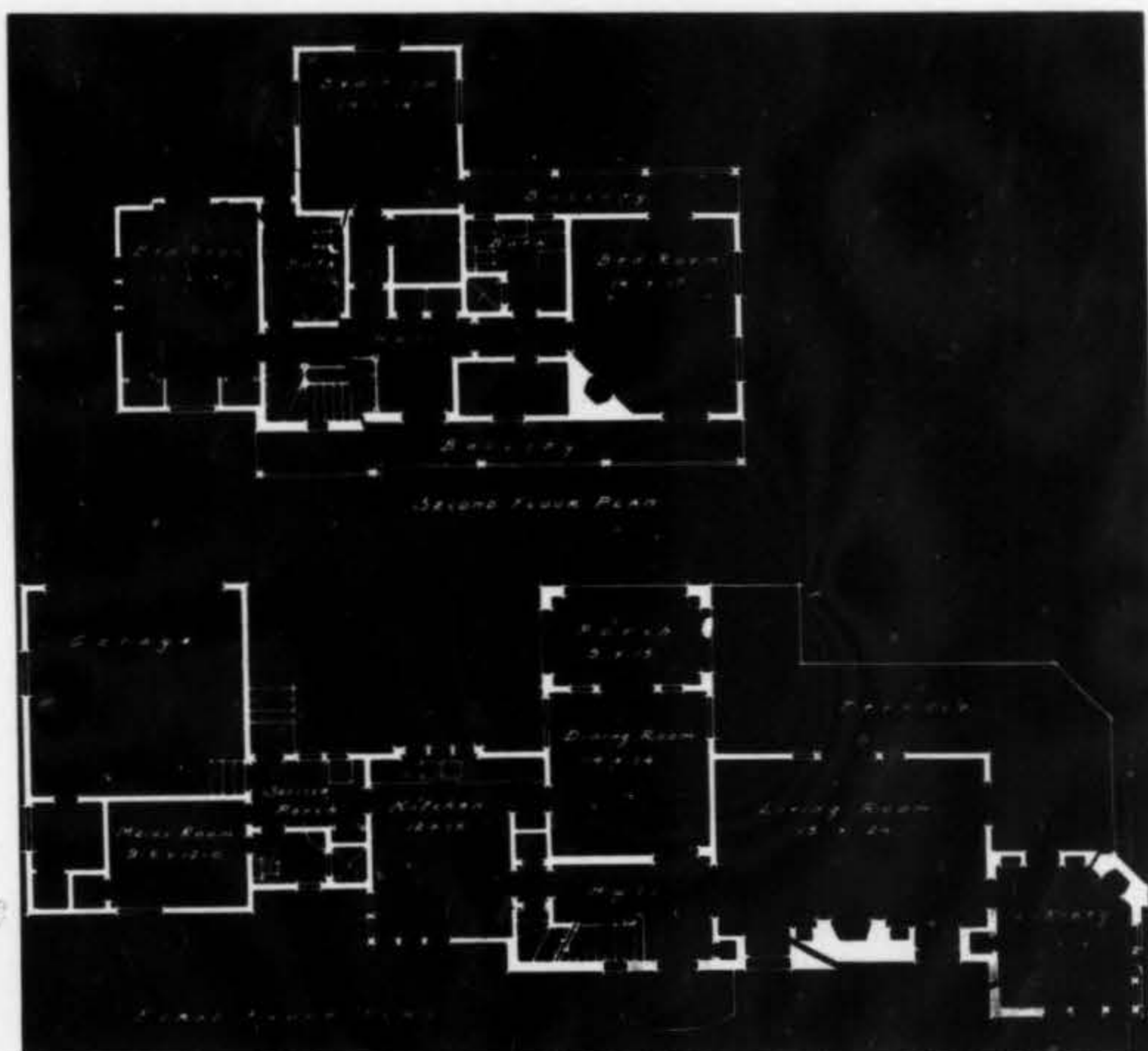


Photographs by Louis Zeigler

THE RESIDENCE OF
MR. and MRS. BERT E. TAYLOR

Santa Anita Oaks, California

KENNETH A. GORDON, ARCHITECT

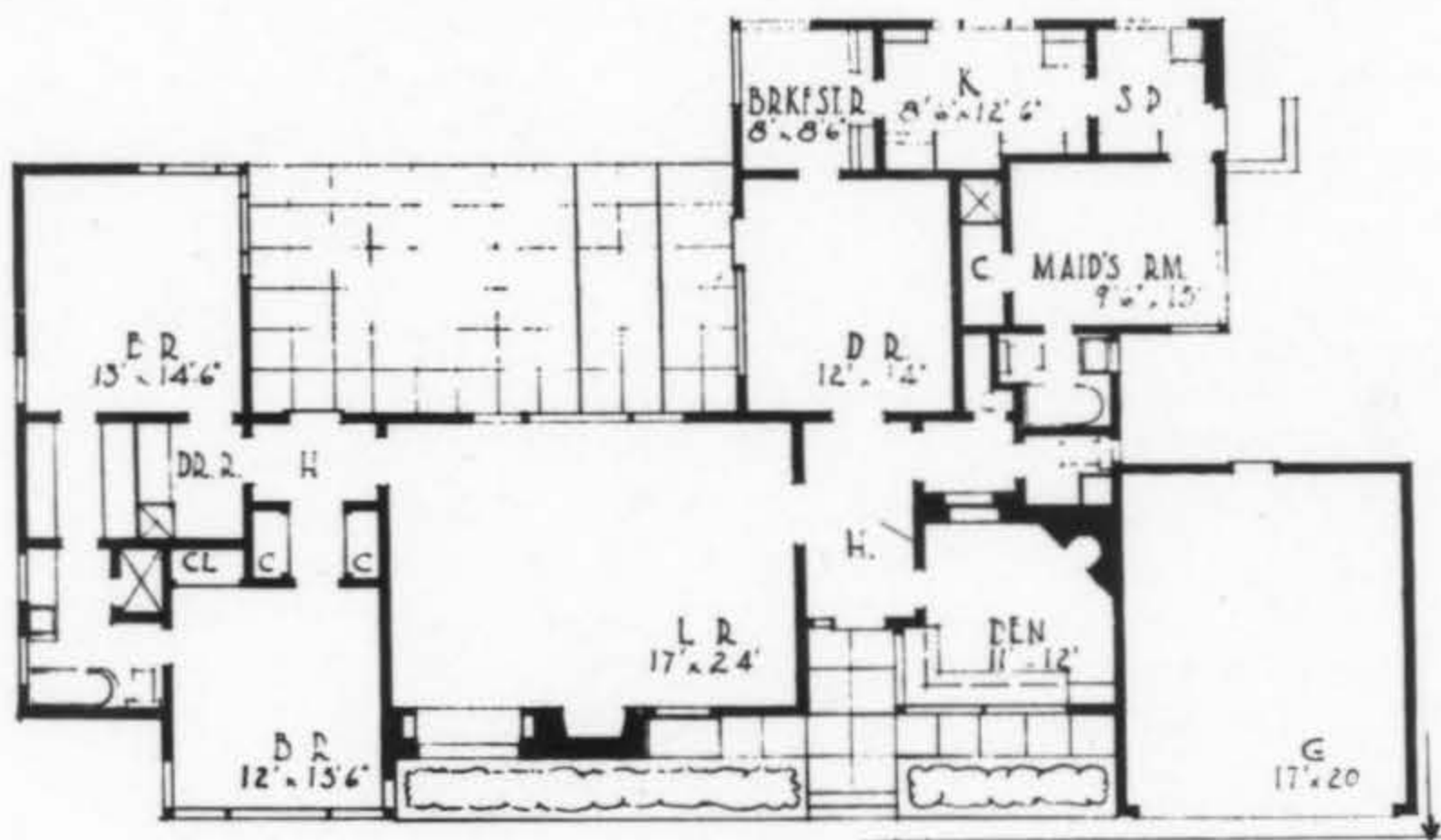


Spreading live oaks form a perfect setting for this new home with its exterior of adobe-sized brick, hand-split shakes and other details appropriate to the early California ranch house. Set well back from the street, the house has an appearance of seclusion and repose which suits its simple homelike charm. Long balconies on both front and garden elevations give pleasing contrasts of light and shade. Broad brick terraces provide inviting outdoor living spaces. A split-rail fence incloses the lot in a most fitting manner.

The same informality which distinguishes the outside also characterizes the interior, where nicely proportioned rooms and a well-arranged plan offer a high degree of comfort and convenience. The living room and dining room have flat hand-finished ceiling beams. A fireplace faced with tile of an unusual soft blue is an attractive feature of the master bedroom.



Photograph by Fred Dapprich



THE RESIDENCE OF
 MR. and MRS. ROBERT E. BROOKER
 Santa Anita Oaks, California
 THEODORE CRILEY, JR., ARCHITECT
 INTERIORS BY BULLOCK'S

Photograph by Bishop



This house is built on a lot covered by very fine live oaks, which governed the placing of the house and outdoor living areas. A view of the mountains, the desire for shade and privacy, and the location of the largest tree required the main outdoor living area to be on the rear. The front terrace becomes purely an entrance porch largely given over to planting beds.

The living room opens through from north to south to take advantage of prevailing breeze. The principal rooms all open onto the outdoor living area.

The corner seat in the den pulls out in Pullman style to form a double bed, so that this room and the adjoining lavatory form a suite for occasional over-night guests.

THE
EARL CARROLL
THEATER
Hollywood, California

GORDON B. KAUFMANN, F.A.I.A.
Architect

DON RIHA
Interior Decorator

Interiors Executed By
W. & J. SLOANE



Photographs by Maynard Parker

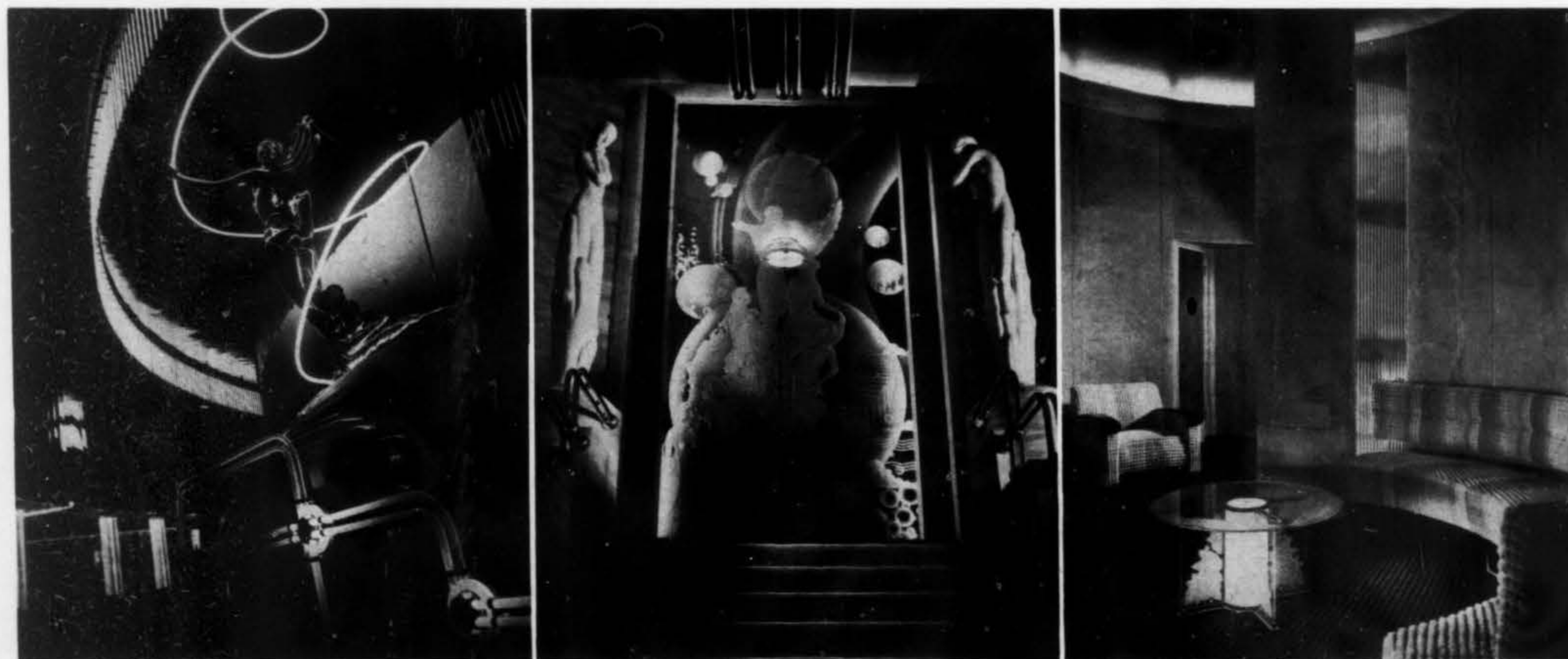
Among the latest Hollywood nightclub ventures, Earl Carroll's Theater is startling in its elaborate use of new materials and extravagant designs. The exterior is simple relying on the extensive use of neon lighting against light green concrete walls to attract attention.

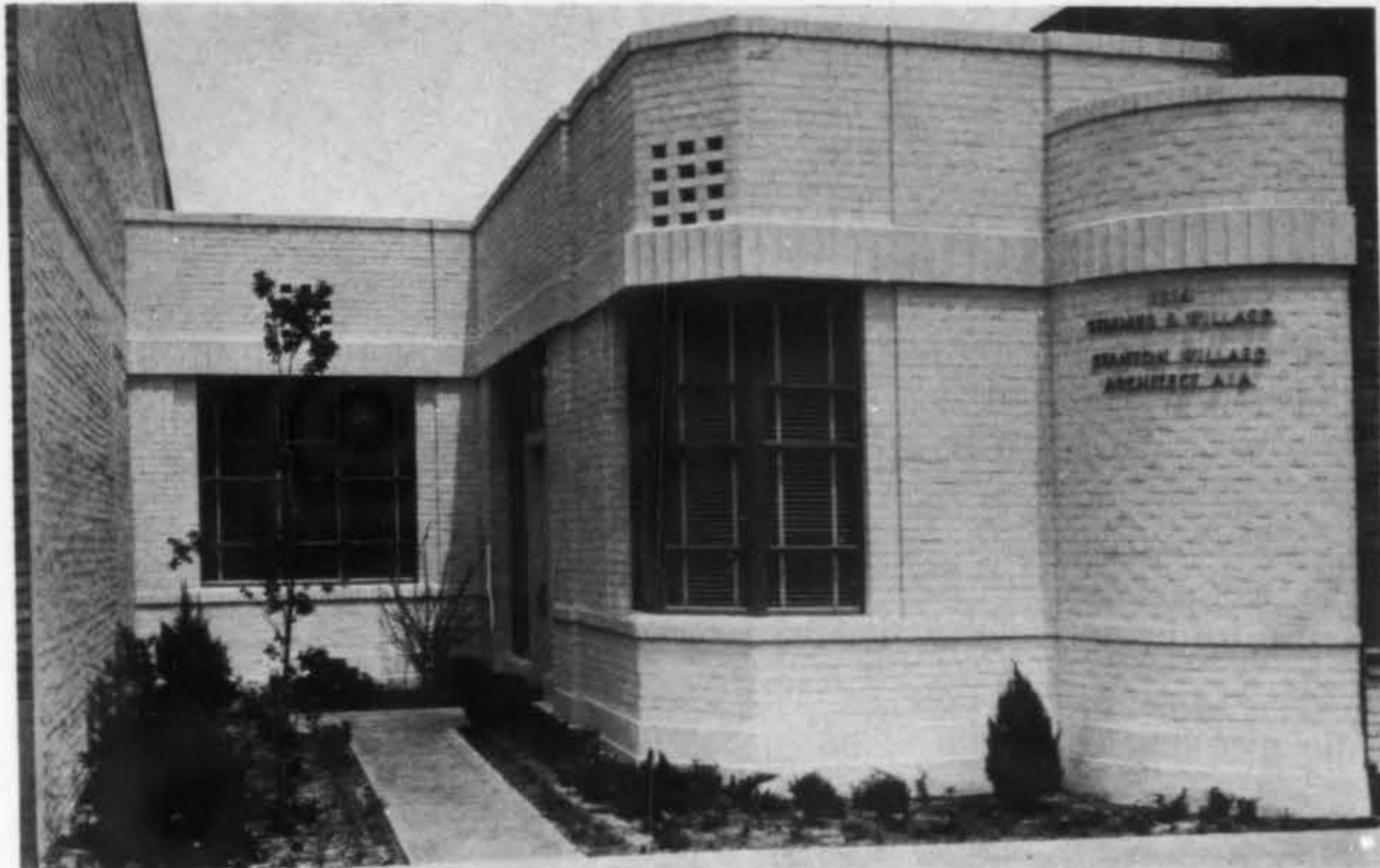
The main dining room, facing the enormous revolving stage has a seating capacity of one thousand. Against a ceiling of black patent leather, slender strips of tubular light reflect a brilliant, diffused glow. One side of the enormous wall is draped in satin and velours while the opposite side is covered with photographic wallpaper that gives the impression of paneling.

The entrance is divided by a striking bronze depicting a streamlined young woman. The feeling of motion is heightened by a scrawl of tubular light that extends from the base to the ceiling. Tubular lighting is used profusely. The railings and pillars reflect soft colorful shades, even your drink at the bar is filled with glittering light from tubes hidden in the counter.

The staircase leading to the smoking rooms faces an enormous panel of carved glass depicting a group of inspired young ladies. The statues of the delicate young nudes were designed by William Pogany. The walls are covered with a veneer of matched prima vera wood.

Lambs' fur in a soft peach shade covers the walls of the ladies' elaborate powder room. A dubonnet carpet is hand woven, and the upholstering of luxurious sofas is in soft pastel shades of green, peach and cafe-au-lait. Light is provided indirectly from the ceiling. An unusual sandblasted glass table is illuminated in the center.





Photographs by Claude Dorman

THE ARCHITECTURAL OFFICES OF SYMMES & WILLARD

in Bakersfield, California

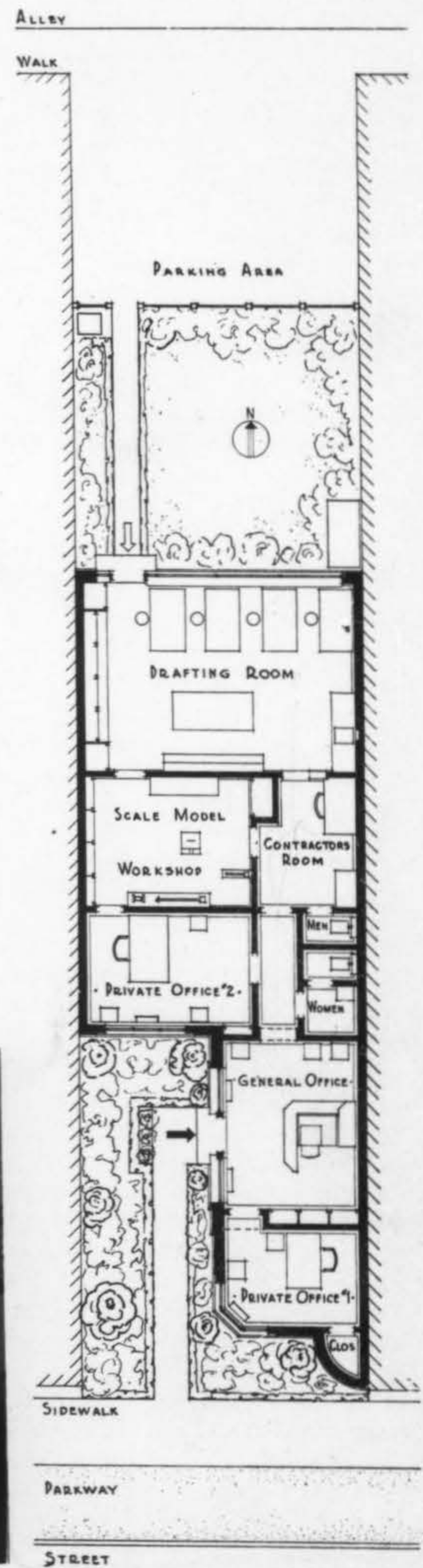
STANTON WILLARD, A.I.A., ARCHITECT

Designed for a narrow lot, the building is of reinforced brick walls with concrete tie beams and one coat of stucco paint. Concrete floors are covered with linoleum, partitions are of frame with wall board finish throughout. Windows are metal, roof composition and lighting semi-direct. As a protection against the heat of this inland city, the offices are air conditioned and ceilings well insulated.

The plan called for two private offices, one for a non-architect partner, convenient to the general office, and one for the architect partner, convenient to the general office and drafting room. Good lighting and air were also neces-

sary. The drafting room was located to take advantage of unobstructed north light. A small work shop for the construction of architectural scale models and a contractor's room were essential.

The requirements were met with a clean, functional plan. The entrance provides a small area for planting which in time will grow and beautify the approach. In the rear another small garden space gives the drafting room a pleasant outlook and might even supply inspiration at the proper moment. Behind this breath of green is a convenient parking area shielded by a lattice fence.



SMALL HOMES OF THE WEST

MORE ABOUT THE SMALL HOUSE

By WILLIAM ALLEN, ARCHITECT

THIS article is written with but one intention, to give the public and future small home owners, a clear picture of the vicissitudes and pitfalls they may encounter when embarking upon their great adventure, of home building. I deliberately say "small" home owner, because I wish to reach those persons who plan to build a home in the price range of \$2,000 to \$4,000. Many attempts have been made in the past by the architects, to serve this vast multitude. They make up the volume of people composed of salaried professional and non-professional people living in apartments, hotels, rooming houses, and some living with families, all paying rent. The greater number of this volume have long desired to own their own homes, but have never had the opportunity to realize their ambition.

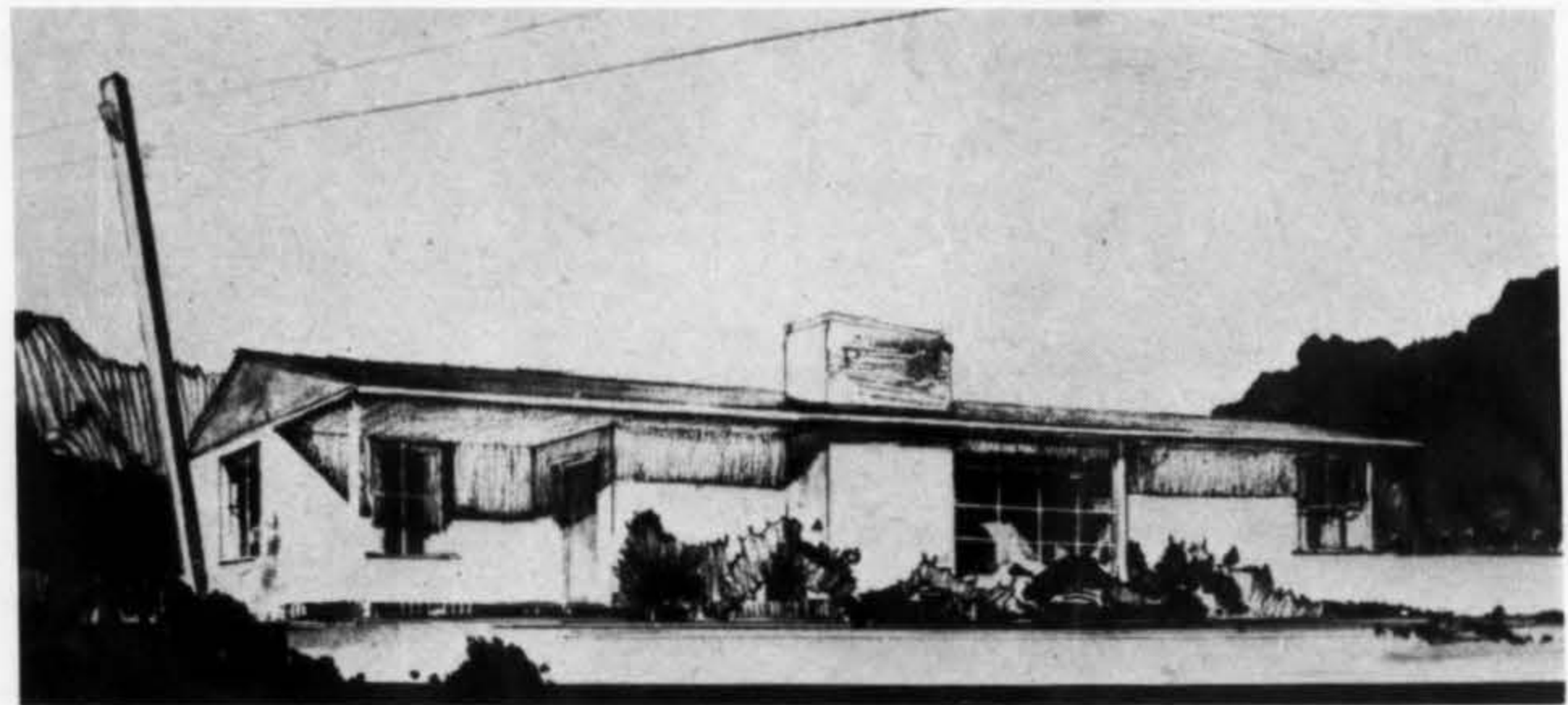
The Government, and Federal Savings and Loan Institutions have now made it possible for these persons to build a home within their means; therefore the first obstacle is overcome. A building lot, suitable to their needs, is then acquired. Next, comes one of the most, if not the most, important factors; that is, putting ideas and dreams into concrete form.

Naturally enough, Mr. Layman cannot draw plans, he doesn't know materials, he hasn't the training that has taken long years of study, hard work, examinations, constant investigations of new products and materials, as the architect has to do, before he becomes recognized as an architect by the people and the State. Therefore, being of sound mind, Mr. Layman calls upon an architect, if he follows the correct procedure. Upon being informed that the architect charges a fee for his work, his ardor becomes slightly dampened. He then recalls that John Doe had a builder who didn't charge him for a set of plans, thereby saving the entire architect's fee. If the layman follows this procedure, it effects his first mistaken economy. Such a builder gives little or no consideration to the owner's requirements, he has his mind on one thing, his profit. It is his intention to match the owner's pocketbook with a certain number of square feet enclosed by frames and stucco walls with a roof thereon, and assumedly the owner's problem is solved. Far from it. Little architectural thought is given to proportion, mass, beauty of line, and proper use of materials. Many builders are incapable of furnishing this service, because they are not architects. Further, do not be misled by a draftsman in his office, also commonly referred to by the builder as "his architect." Such a draftsman is there for one purpose only, and that is to follow the

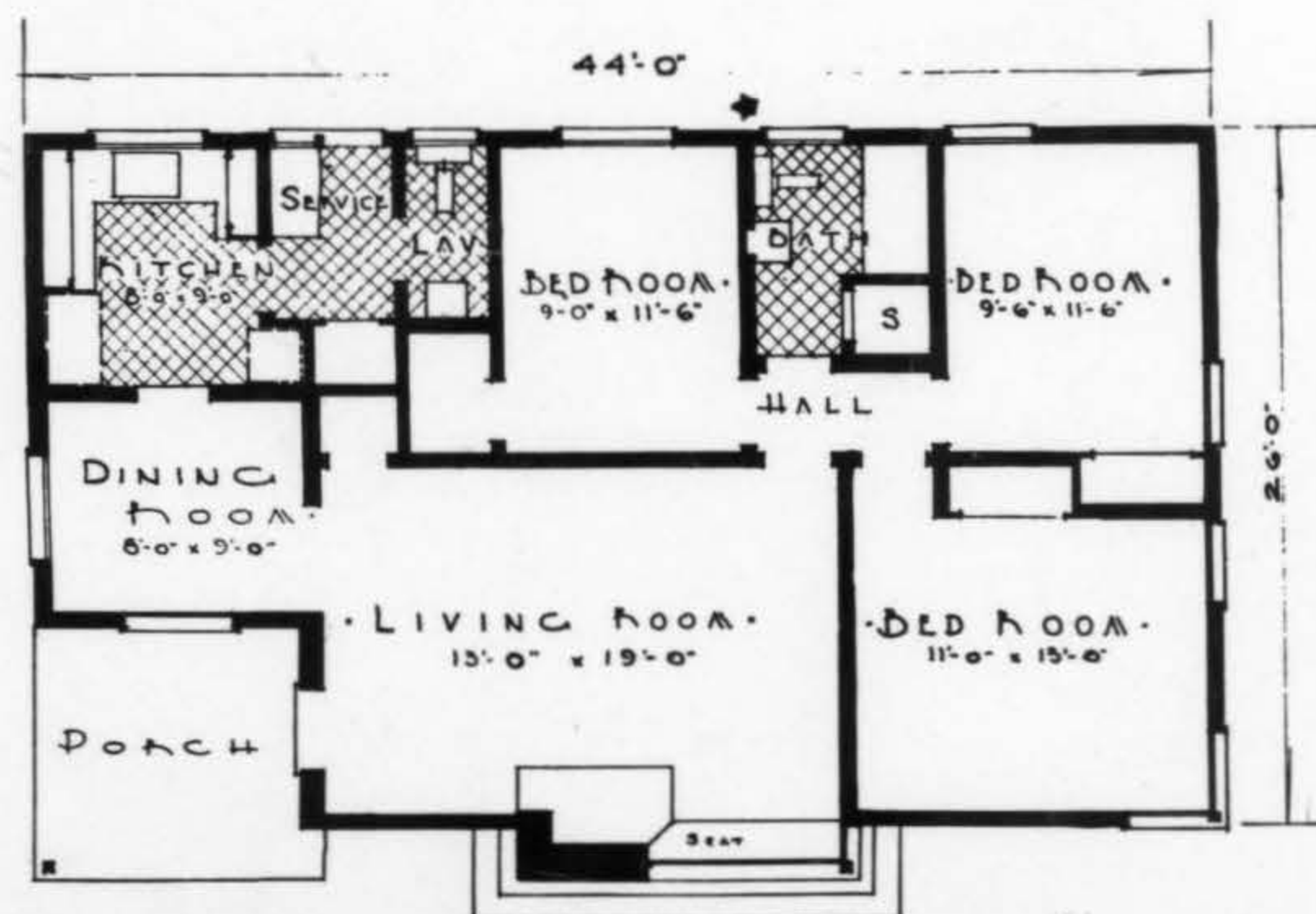
dictates of his employer. He does not represent the owner, or the owner's interests. Builders can no more afford to include the complete plans and specifications for the home in their estimate gratis, than they can give the foundation gratis. Those builders who charge for plans, especially those who represent plans as being drawn by "their archi-

tect," who in truth is their draftsman, do so outside the law, and owners so fooled into paying for such plans can collect the amount they have expended for such services.

An architect is an insurance policy, who creates, assembles, and makes the prospective owner's vision or dream of a home possible, within the amount he intends to expend. An



This Modern California Colonial gives the true spirit of Western living for the small home owner. Good mass is obtained in the exterior architectural treatment, that is rarely found in a home of this size. Built of stucco, the exterior is painted an off-white with a shingle roof stained a rust color, and the trim several shades lighter than the wall surfaces. A large fireplace of exposed brick, with the brick carried around the front window for planting, makes an interesting detail. The porch in front, and a terrace in the rear protected by planting provide outdoor areas suitable for California living. The interior arrangement is exceptionally compact, with three bedrooms, a bath and a half, and ample closet space. Another door in the lavatory would provide entry from the bedroom. Windows have been carefully spaced so that good wall spaces are available for the arrangement of furniture. A point of interest in the living room is the built-in seat adjoining the fireplace. Neutral colors are used in the interiors, making a suitable background for furnishings. With an area of 1,095 square feet, this house can be built for approximately \$3,600.00.



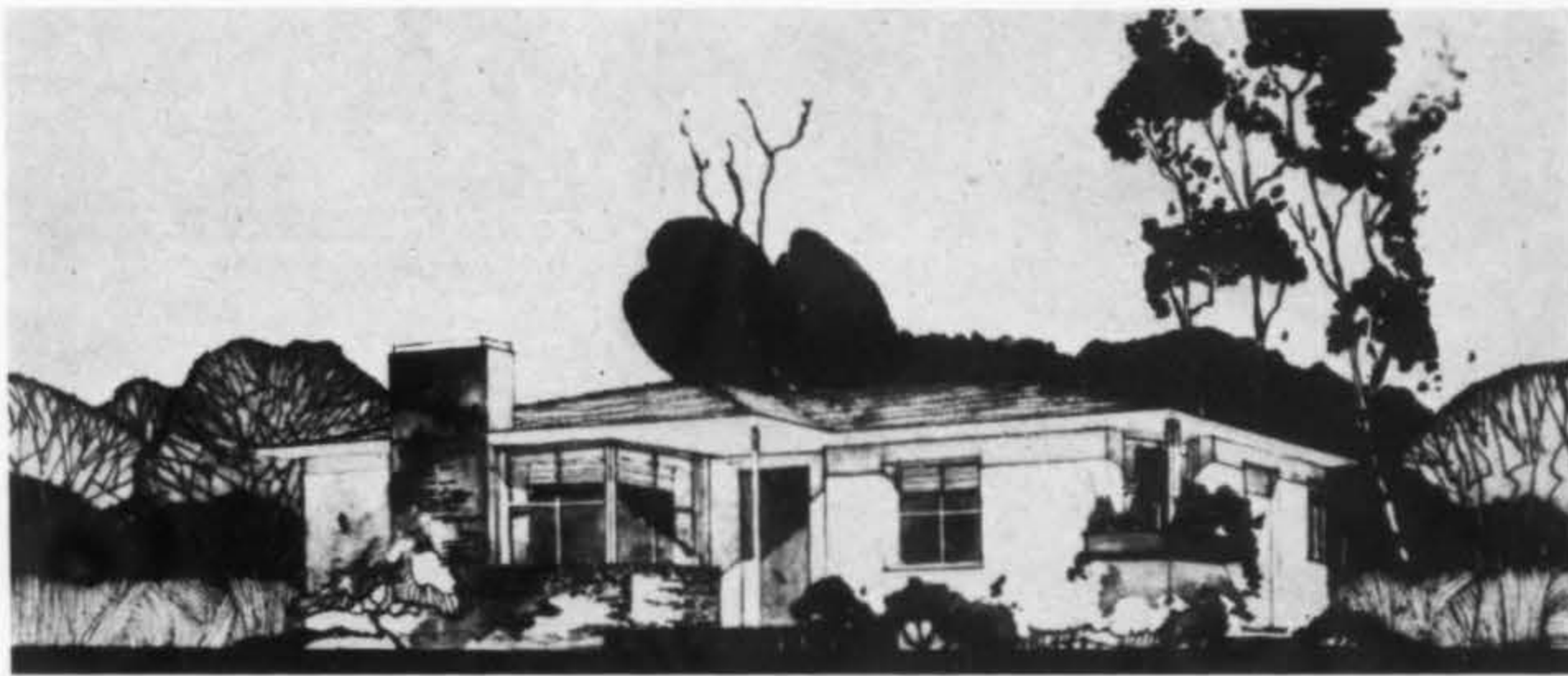
architect's judgment in the selection of materials for the amount to be spent is an invaluable asset. Architects, in the past, have been much too reticent in educating the home owner to the value of their services.

The design of a small home, in the limited income brackets, is much more difficult than the larger and more expensive home. The architect is limited in the matter of spending, and has to use every bit of his ingenuity to create a worthwhile design, of good materials, for a limited expenditure. The small home owner has little to spend on useless ornaments, gadgets, and trick mechanical devices; therefore, the architect must make this small home functional in every respect, and can allow absolutely no waste space.

To the eye of the layman, a house that

is well designed is always pleasing, though he may not be able to point out the elements or factors which appeal to him. The reason for this is the fact that the architect designed the mass, proportions, and general lines, correctly. Such a result can only be obtained by diligent, hard study and experience.

Mr. Home Owner to be, allow your architect to advise you. After all that is what he is paid for. Do you disregard the diagnosis of your physician? If you do, it is not only expensive financially, but physically. The architect, the same as the physician, is a professional man, and if he serves your purpose, you are amply repaid. Therefore, if you will let yourself be guided by proper advice and procedure, you will obtain the house you have so long desired.



A Western Modern house that carries a spirit of freedom of line and simplicity of detail that is unusual in such a small home. The exterior plaster is a warm buff tone, all woodwork is an off-white and the wood shingle roof is painted a silver gray. The brick work is left exposed and is carried around the corner window, giving an interesting architectural effect to the exterior. A small planting box in front of the kitchen window adds a note of cheerful color. The interior arrangement affords exceptional living accommodations for such a tiny house. The living room is large with a fireplace and book shelves and has good wall spaces for furniture. The dining room boasts a small bar which can be concealed behind a paneled door. The kitchen is compactly and conveniently arranged. Both bedrooms have corner exposures with unobstructed wall spaces and ample closets. The compact bathroom is centrally located and easily accessible. The floor, base and shower are of tile. The color treatment throughout the interior is carried out in warm neutral tones. The floor area of this house is 975 square feet and on a normally level lot it can be built for approximately \$3,200.00.



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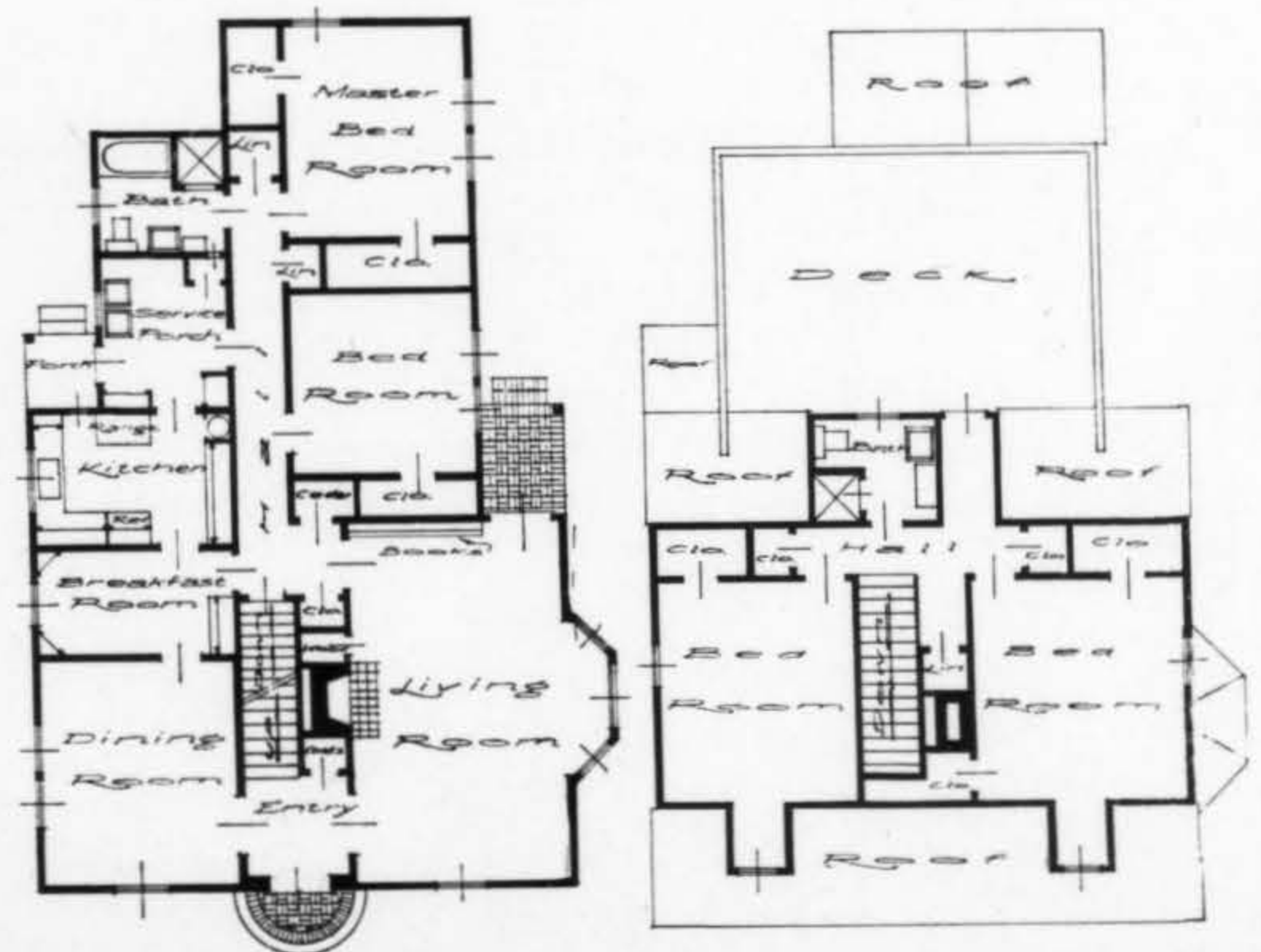
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THE HOME OF
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WALTER ZICK, ARCHITECT

A home that presents a facade of quiet dignity and charm inherent in Cape Cod architecture. Built on a narrow lot, its size is deceiving from the front. The first floor is traditional in its arrangement, yet everything is placed for utmost convenience. A larger than usual breakfast room divides the kitchen from the dining room. A long, narrow hallway separates the downstairs bedrooms from the service quarters, although the bathroom is so placed that it is easily accessible.

The second floor contains two large bedrooms lighted by dormer windows. A concession to California outdoor living is the large walled-in sun deck that extends over the rear portion of the house.



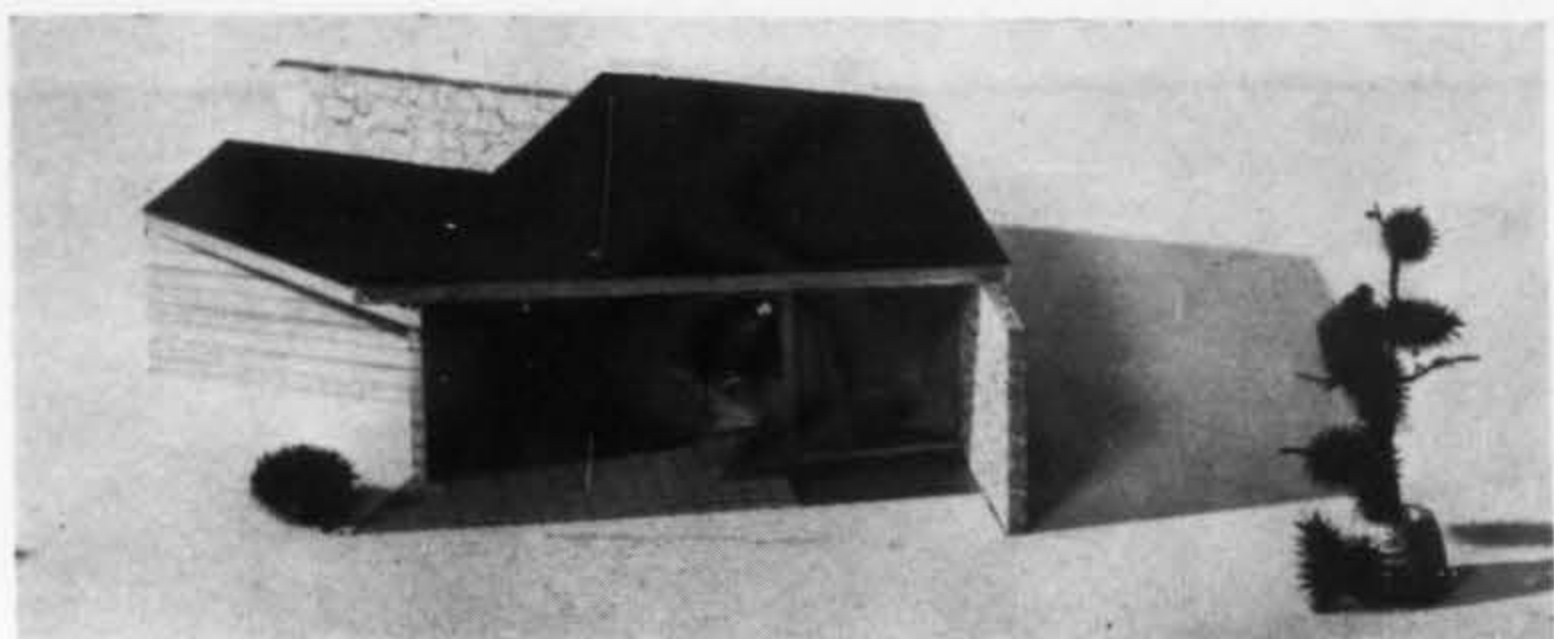
POMONA TILE



Pomona 6 x 12 wall tile in Sun Tan, with reeded base and trim in Oxblood, made this attractive installation

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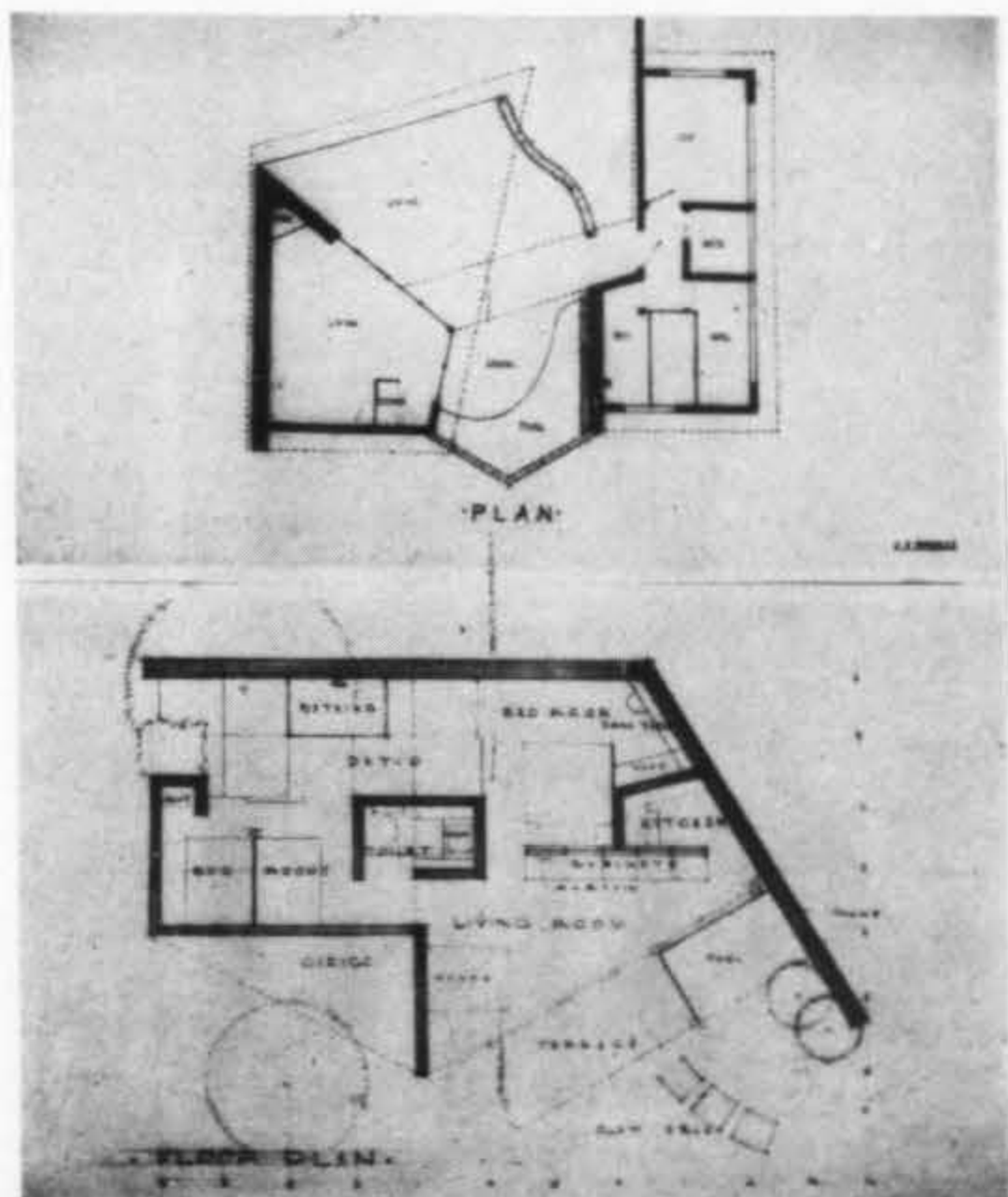
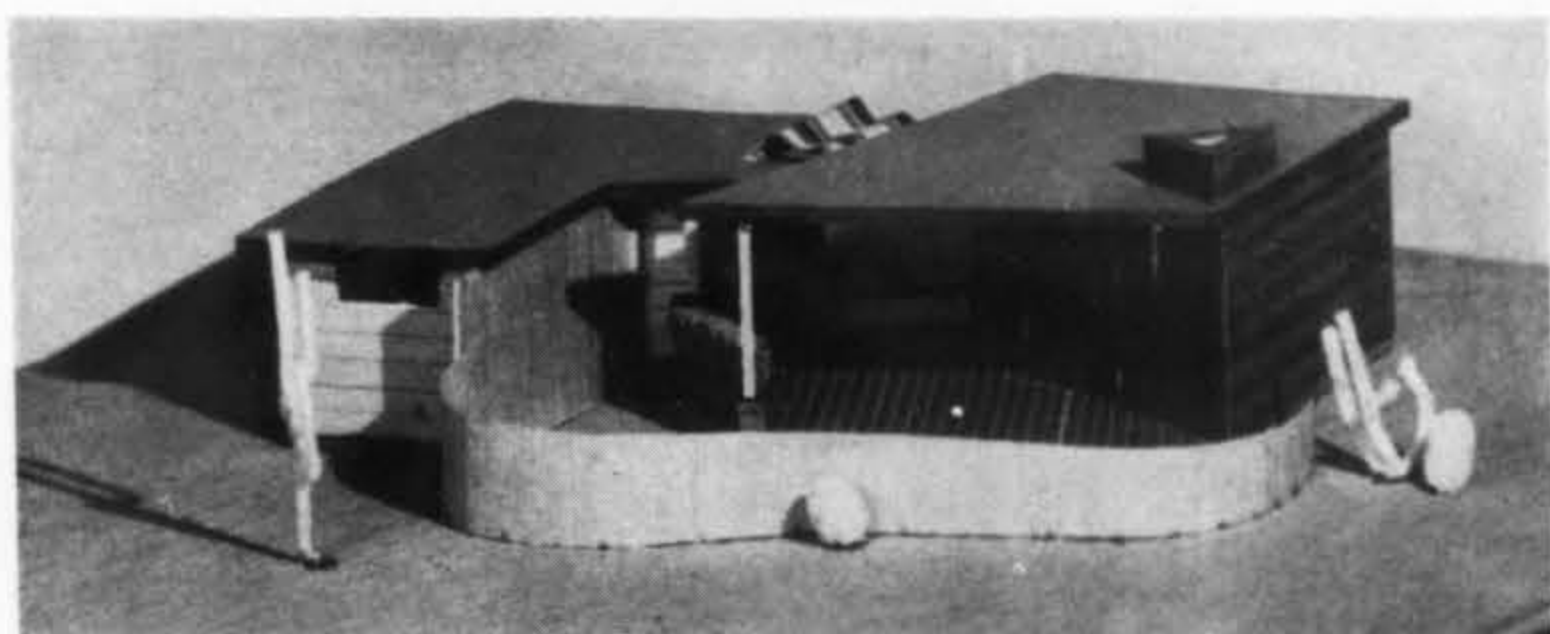


TWO DESERT SOLUTIONS

These two desert week-end houses represent the work of C.S. Ingalls and M. J. Garofalo, architectural students at the University of Southern California. The problem called for a house between 400 and 600 square feet for parents and two children.

The first plan presents a stone wall shaped as an open V turned with its back to the north. Inside this is an open space, with a sunken bath, onto which the bedrooms open with sliding doors; the living space is separated from the bedroom and kitchen alcove by means of a glass partition and curtain and opens out onto the terrace by means of sliding doors.

The second plan presents a house with the living room and terrace separated from the wing containing the sleeping accommodations. In the children's suite is a unique bunk arrangement, the lower bunk opening into the girl's room and the upper bunk opening into the boy's.



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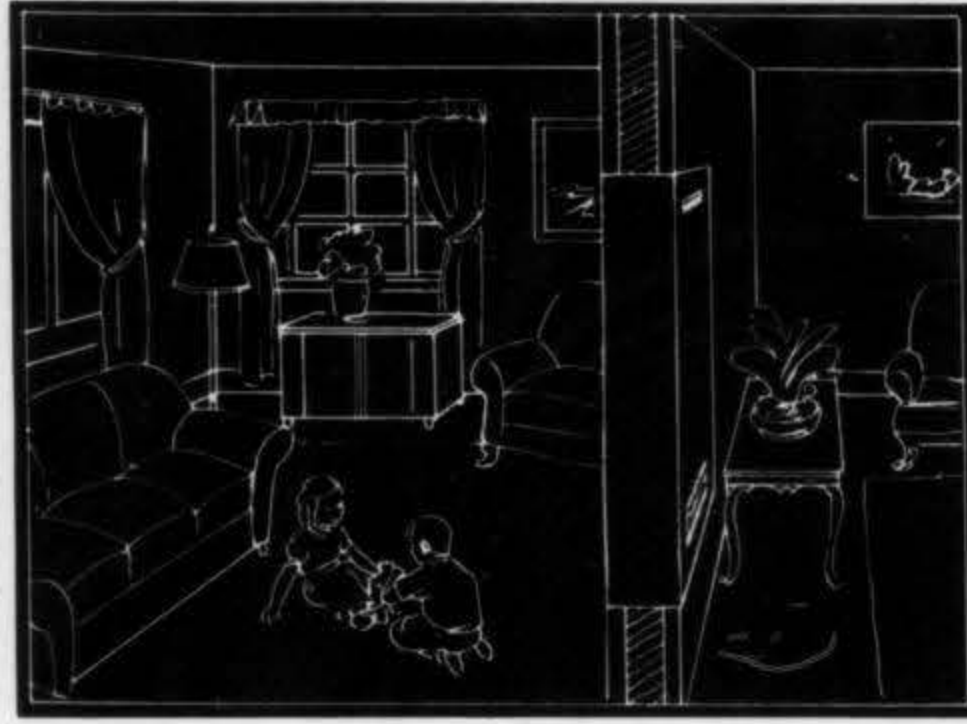
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NEW PRODUCTS



AND PRACTICES

AUTOMATIC GAS HEATING

Whether it is a one-room apartment or a ten-room house, gas heating can be planned for year-round comfort. The variety in equipment makes it adaptable to any space, shape or number of rooms. Practically all gas heaters may now be automatic in operation. Automatic Pilot Light ignites burners when fuel is turned on. Thermostat Control supplies more fuel if room cools off; also prevents overheating without attention. Push-Button Control delivers heat at high, medium or low temperature at finger-tip command. In addition to assuring greater comfort, these automatic functions eliminate unregulated fuel waste. Besides heating, improved gas units supply ventilation by circulating fresh outside air. This provides a modified form of air-conditioning by creating a fresh, evenly tempered atmosphere, with no cold spots or "static layers".

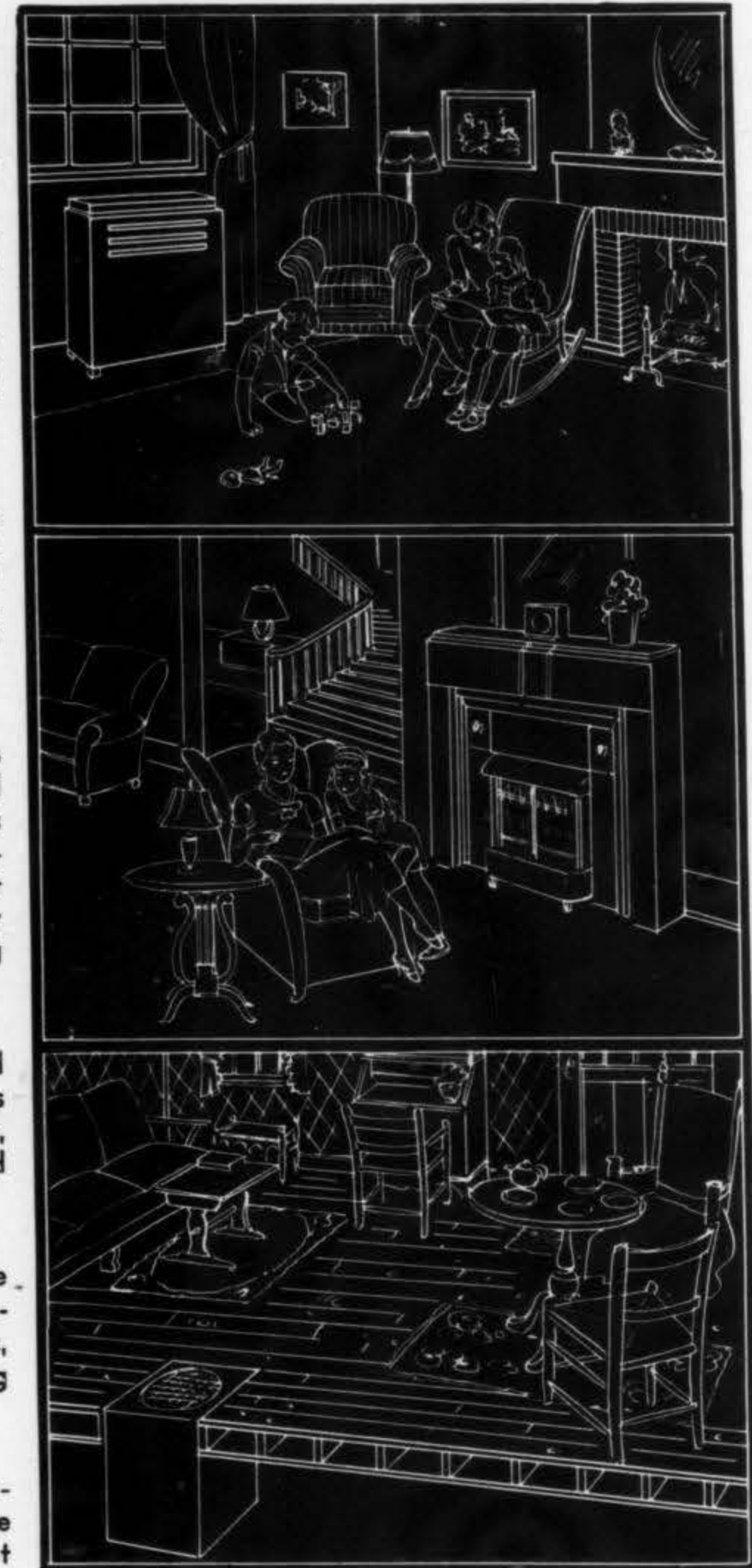
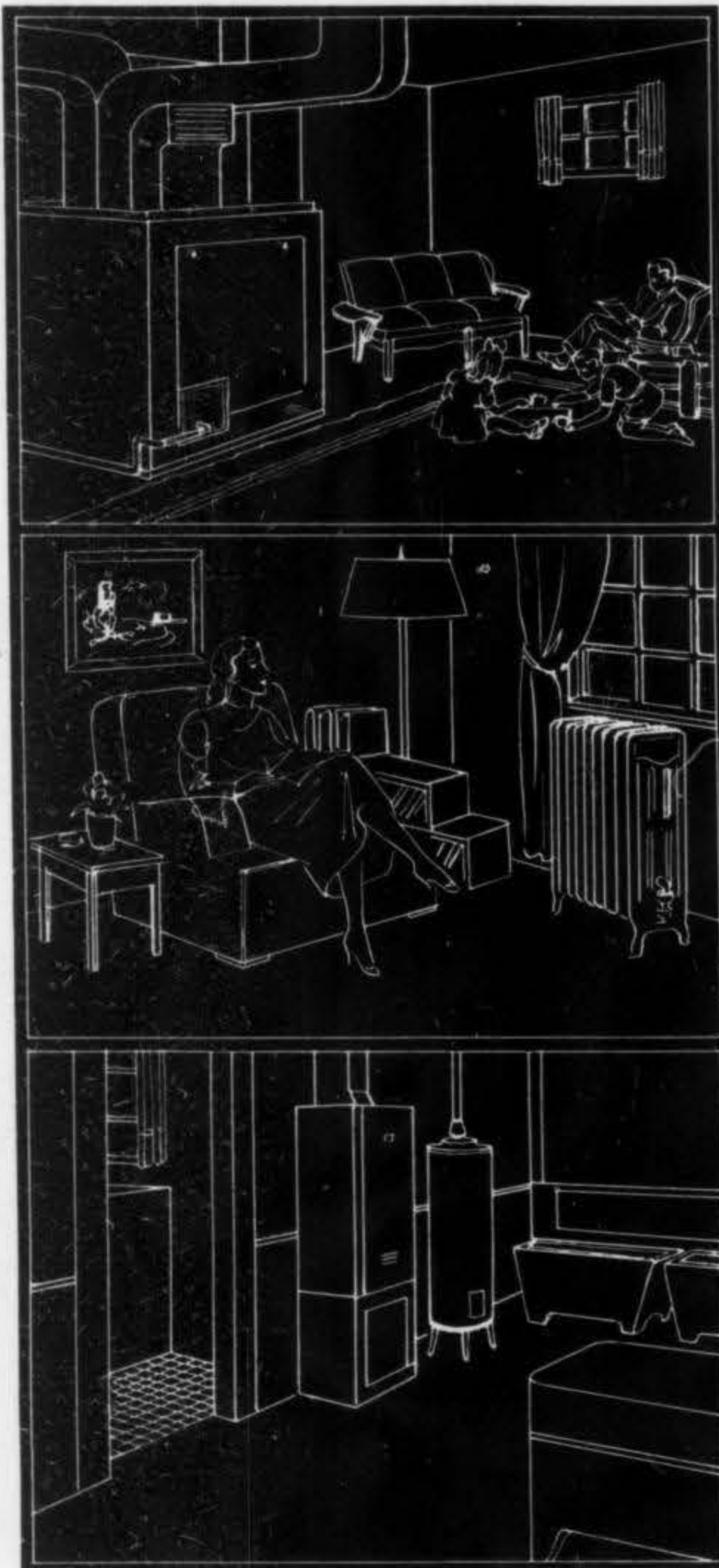
For heating one room or rooms on both sides of the wall, this new, completely automatic warm air gas furnace is compactly installed between the wall studding. It is controlled manually by a four-stage valve or automatically by thermostat. Fresh air is drawn in from the outside, heated and circulated throughout the rooms. Illustrated above.

Thermostat or push-button upstairs controls the central gas furnace in the basement. It may be installed in sectional units to provide heat for different parts of the house. This type of furnace may be economically converted into an all-year comfort air-conditioner by adding filter to remove dust and humidifying unit to maintain proper humidity. Blower unit which circulates heat will deliver cool, clean air during hot months. Illustrated left, top.

The gas steam radiator is automatic with pilot light and thermostat control if desired. It warms cold air currents and directs warm air flow into the room. As a simple, inexpensive room heater, the radiator is easy to install and low in cost. Illustrated left, middle.

The cabinet type forced air unit is self-contained, complete with built-in blower, air filter and automatic controls. Installed in a closet, corner of the porch, or even in the attic, it will heat the entire house in winter and ventilate it during warm months. Illustrated left, bottom.

The circulating gas heater recirculates air through the heating element, creating proper diffusion of warm air within the room and eliminating cold floors. Pilot light and thermostat control give automatic heat for a single room or several rooms if the heater is properly located. Console and cabinet type designs harmonize with decorating schemes. Illustrated right, top.



All the friendly cheer of an open fire comes from the quick, convenient radiant gas heater. Attractive fireplace models provide a beautiful hearth to heat the living room. Wall units and small portable units give the same glowing warmth for smaller spaces such as bathrooms, etc. Some models also ventilate, taking fresh air from outside. Illustrated right, middle.

For heating one to three rooms in a house without basement, the gas floor furnace is a complete, miniature pipeless furnace. Automatically pilot light and thermostat or push-button control deliver heat automatically and directly through one or more floor registers. Cold air is returned to be heated again, creating thorough warm air distribution. Illustrated right, bottom.

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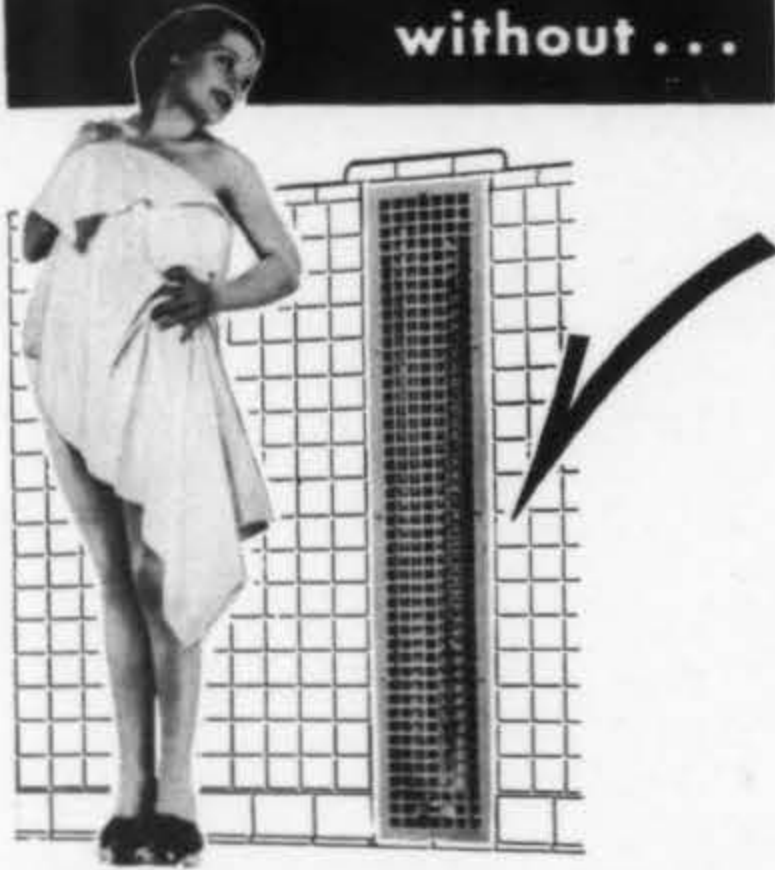
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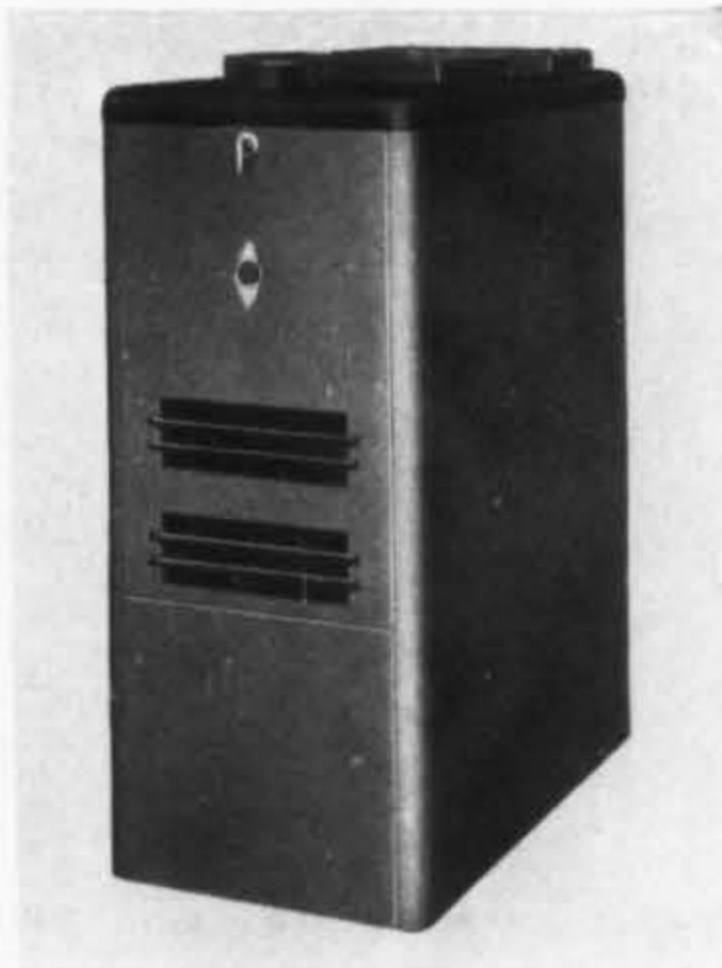
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NEW PRODUCTS AND PRACTICES

Noise Reduction with Plaster

Well known to the designers of restaurants and cafes is the soothing effect of a quiet room upon the nerves and digestive systems of the patrons. The absence of the clatter and rattle of dishes and silverware, and the mental relaxation made possible by not having to play the role of unwilling listener to myriad conversational tidbits is not only pleasing to the diner, but of a scientifically proven benefit to his health and mental welfare. Acoustical treatment of the ceilings and walls in such establishments greatly reduces the noise present. Gladding, McBean & Co. have recently become exclusive West Coast distributors for the well known Kalite Acoustical Plaster. This material, when applied as a finish coat to a regular plaster wall, can be trowelled to a very pleasing, clean and durable finish, while still presenting an extremely porous surface. These little pores absorb and dissipate over 50% of the sound which strikes the plaster, and which would normally be reflected back into the room in the form of objectionable noise. There is also a fine grade plaster, which has an even smoother surface, for use in homes, particularly in the dining room and kitchen. These Kalite plasters may be finished in the trowelled surface, as mentioned, or in a variety of pleasing textures. Colors are available integrally mixed in the plaster, or the material may be decorated with a special paint, which will not greatly affect sound absorption.



New Zoneair Unit

Payne Furnace & Supply Co., Inc., announces distribution of its new Zoneair Unit, a compact winter air conditioner that heats, circulates, cleans, ventilates and humidifies. In addition, the Zoneair Unit offers, for the first time, true zoned winter air

conditioning. Units may be used singly or in batteries of two or more, each furnace operating independently and servicing separate rooms or suites at the exact temperature desired. All moving parts of the new Zoneair Unit are mounted on rubber to eliminate vibration. Long hour G.E. motors give smoother operation, and an oversize fan gives more efficient air delivery through the unit. The draft diverter is completely enclosed within the casing, allowing more head room. Time-o-matic control automatically starts the blower at correct furnace heat. Low voltage wiring and polarized connections simplify installation. Heating element, blower, blower motor and filter may be easily and quickly removed for servicing. The unit has 25% more filter area, is enclosed in a streamlined, sapphire blue and black krinkle enameled casing. It is available in six sizes, from 60,000 to 200,000 B.t.u. input rating. Optional luminous flame burner, exclusive with Payne, guarantees efficient combustion of manufactured gas.

New Steel Casement Lock

A new Win-Dor "bolt-fast" is a flat sliding bolt lock installed in the frame channel of steel sash for single or double vents. It is lever operated from the sill, and eliminates all projections from the sash. It is convenient where stool lines are above normal reach, and is available on specification on nearly all makes of steel casement windows.

New Luminaires

Curtis Lighting, Inc. announces a new series of lighting luminaires in the Economy Line, in answer to a demand in offices, stores, schools, etc. for moderately priced lighting fixtures of good design, good engineering and well made.

Fair Use for Plywood

On the Christian Business Men's building at the San Francisco Exposition, laminex Plywood was used for both interior and exterior walls. The smooth, hard, improved surface of this Douglas Fir Plywood eliminates the necessity of prime coats, satisfactory results being obtained with one coat of paint. All-Weather Laminex is manufactured by Wheeler Osgood at their Tacoma factory.

New Bus Terminal

The new Santa Fe bus terminal in Los Angeles opened Feb. 1. Forty-four bus schedules operate from this terminal including three transcontinental air-conditioned buses and fifteen to local points in California in addition to the overnight sleeper between Los Angeles and San Francisco.

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NEW PRODUCTS AND PRACTICES



Windows

The latest news on casement windows—Santa Barbara Double Swing Window Combination—takes care of the entire window. This window combination is supplied as a complete unit with frame, sash, screen and suitable hardware. It swings in and out, and can be opened from the inside and locked in any position desired. Cleaning is simplified, air circulation is vastly improved, drafts are minimized, any style blind or drapery may be used. The door combination works equally well. An

announcement has been made by the above company that within a few weeks a window will be on the market which will allow the box containing the Venetian blinds to be concealed, thus allowing the blinds to be pulled completely out of sight when not in use or when cleaning the windows. A display of these windows may be seen at the Building Material Exhibit in the Architects Building in Los Angeles.

Mexican Tiles

Several different kinds of tiles are made in Mexico but one of the most interesting are the glazed and colored cement tile. The first which goes under the name of Azulejos—meaning blue tile, is, as implied made of clay, handpainted and then burned to a glaze. The special colors and the expert craftsmanship ensure a practically everlasting tile. This industry which was brought to Mexico several hundred years ago by the Spaniards, who are masters in ceramic art, was later to include also cement tiles. These, after the colors are laid and the mixture placed in the form, are subjected to extremely high, hydraulic pressure, which forces the colors into the tile to a depth of $\frac{1}{8}$ " thus insuring a uniform pattern even after many years of use. These tiles are made in Guadalajara, Mexico and imported by Mr. A. Dehlsen. They may be seen at the Architects Building in Los Angeles.

VINES AND THEIR ALLIES

(Continued from Page 15)

Vines for a South Wall

Rosa de Montana, *Antigonon leptopus*, makes an effective display, covering a wall completely and the abundant racemes of rose-coral flowers which appear in summer are striking.

Solanum wendlandii will spread a tapestry of deep blue flowers; grows rapidly and also holds up well as a cut flower.

Copa de Oro, *Cup of Gold*, *Solandra guttata*. A handsome vine with hard, shining foliage of dark green; the pale gold flowers like huge chalices, veined with violet bloom almost all the year; likes plenty of water.

Sweet Peas either winter flowering or standard will grow to a height of ten feet and are charming against a wall for quick effect.

Bougainvilleas like a warm situation; they form an irregular mass, flinging long sprays of brilliant color and are better at a corner than against a flat wall. *B. Braziliensis*, the old variety, rosy purple; the newer *B. praetoriensis* may be had in rose-color, orange, and bronze.

B. laetitia, the brick-red variety is a gorgeous vine which makes an illumination. All bougainvilleas do well with little water.

Hibiscus—this shrub may be trained against a south wall with charming effect. One of the best varieties for such use is the large flowered beauty "Agnes Gault"—pale rose with deep crimson stamens.

Trumpet Vines, *Bignonia cherere* and *Bignonia venusta* mentioned elsewhere are good on a south wall.

Easter Lily Vine, *Beaumontia grandiflora*—A splendid evergreen climber blest with large, lustrous foliage; in winter, spring and summer it has abundant bloom of clusters of large, trumpet-shaped flowers, very like Easter lilies. Prefers good soil and moisture. Can stand any climate a *Bougainvillea* can stand—and a little more cold. Likes full sun and plenty of it.

Vines for North Side or Shade

English Ivy, *Hedera helix* climbs on the north side without assistance, so also does the Variegated ivy, *Hedera Canariensis*.

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Clematis jackmani, with wide open purple flowers, does well in the shade—very effective against a white wall for the tracery of the vine is charming; not of heavy growth.

Hardenbergia, violet-flowered climber with delicate foliage. Does not climb very high.

Star Jasmine, *Rhynchospermum jasminoides*, handsome small leaved evergreen foliage, clustered cream-white flowers, very fragrant, a delightful vine for a patio—will grow also in the sun.

Evergreen grape, *Vitis californica*, very decorative foliage. Against a north wall may be trained *Camellia sasanqua*, the white flowered single camellia with charming effect.

Bauhinia galpini, a very lovely bauhinia that may be grown either as a shrub or as a vine. It has crisp bright green foliage, and in summer and autumn throws out level sprays of flowers that suggest nasturtiums in color and form. Charming grown on a pillar. Grows well in both shade and sun.

Cissus rhombifolius, an evergreen grape which climbs by tendrils. Makes a soft, rich covering on a north wall with foliage of a golden green. Young growth reddish in color. Much softer in effect than English ivy.

Cissus hypoglauca, leaves larger than *C. rhombifolius*. Five-fingered of a glaucous green and rapid in growth, it covers a wall speedily with beautiful effect.

Abutilon megapotamicum, a charming vine, with many slender climbing stems, dark foliage and tiny crimson and yellow hanging bells of flowers which deck it almost all the time.

Bignonia violacea, violet trumpet creeper. Flowers abundantly in April and May. Good also in part shade.

BOOK REVIEWS

HISTORY OF SPANISH ARCHITECTURE. By Bernard Bevan. Chas. Scribner's Sons. \$7.50.

WITH the advent of a new volume on the history of Spanish architecture, at first glance one wonders why. In the present development of functionalism and the tendency to break away from traditional forms as well as the introduction of a multiplicity of new construction material; the architect is prone to lay aside the past and look only to the future.

It appears that the development of Spanish architecture throughout the Middle Ages parallels our own development in that the Spanish architect drew his inspiration from wherever he found it, East, South and North, even as we. And while its architecture is generally thought of as of a warm climate, there are examples quite as gothic as any in France or England. This country has been in the years past somewhat of a melting pot of European architecture as Spain was at an earlier period; and even the present "form follows function" hysteria.

Will anyone dispute as a fact that civilization requires something of interest in life beyond four walls and a roof, and a little discreet embellishment in our daily habitations should make for a more pleasing and worthwhile existence? Doubtless Spain has in a great many instances gone to the extreme, but that is only the human tendency to excel, as the present generation is making its bid in functionalism.

These, in brief are a few of the reasons for the study of Spanish architecture; and the present volume furnishes the means. You who read will find entertainment as well as an education.

By WALTER WEBBER, A.I.A.

BAUHAUS 1919-1925, edited by Herbert Matter, Ise Gropius, Walter Gropius. Museum of Modern Art, N. Y. \$3.75. **Supplements THE NEW ARCHITECTURE AND THE BAUHAUS** by Walter Gropius, published by the Museum of Modern Art in 1936.

THE BAUHAUS was formed in Germany in 1919 when the Weimar Art Academy and the Weimar Arts and Crafts School were united to form a new organization under the leadership of Walter Gropius. Dr. Gropius was with the organization until 1928. The Bauhaus itself existed until 1933 when it was closed by the National Socialists, its students and teachers scattered, and its building used for a training school for political leaders.

The Bauhaus aimed to break down the division between the artist and the industrial world and to fit the artist to take his place in the machine age. Its curriculum dealt with architecture, housing, painting, sculpture, photography, cinema, theater, ballet, industrial design, pottery, metal work, textiles, advertising and typography. While it developed a new system of architectural education, the most important contribution of the Bauhaus was a modern philosophy of design. All its productions were the result of an intellectual outlook common to all members of the school. This attitude will be enthusiastically adopted by many while it will arouse great antagonism in others. It is hard to meet it with indifference.

This new book is by far the most comprehensive treatment of the Bauhaus to date. In addition to Dr. Gropius' article on the theory and organization of the Bauhaus, largely taken from his previous work, mentioned above, the book has special sections devoted to the work of each of the Bauhaus workshops, with brief chapters written by those in charge of the workshops and with copious illustrations. Every aspect of school life is represented including the extra curricular activities which are usually recorded only in the memory books of high school students. The only thing missing is a list of students; this might be interesting as so many former students of the Bauhaus are now in this country.

As one looks over the illustrations in the book one is amazed by the number of articles used in everyday life which have been influenced by Bau-

haus design. The book will be found to contain invaluable source material for those interested in modern art. Educators will also find in it matters of interest. It is particularly interesting to Americans as many of the Bauhaus leaders now occupy key teaching positions in the United States where their influence will be increasingly felt.

By HARWELL HAMILTON HARRIS

AIR CONDITIONING. By Charles A. Fuller, M. E. The Norman W. Henley Publishing Company, New York City. \$4.00.

THE most widely discussed subject in American life today is air conditioning. With the demand for greater comfort and health the business man realizes the potential profits to be had through the installation of air conditioning equipment. Architects, engineers and contractors have awakened to the necessity of adapting their knowledge and experience to the air conditioning field. The executive recognizes the increased efficiency of employees in air conditioned offices.

Air Conditioning is a study and reference book incorporating the knowledge gained from over twenty-five years of engineering experience. It also removes the cloak of mystery enshrouding the science of air conditioning and presents thorough explanations in simple, understandable language.

TOULOUSE-LAUTREC. By Gerstle Mack. Alfred A. Knopf Co., New York. \$5.00.

A VERY complete biography in English of the French painter, Henri de Toulouse-Lautrec (1864-1901) has been compiled by Gerstle Mack, author of "Paul Cézanne." The short but intensely active life of this deformed and hideously ugly artistic genius makes excellent reading. Descendant of one of France's noblest families, he gave up the life of a country gentleman to frequent the brothels and tawdry environments of the Montmartre. Here dissipation wrecked his health and caused his death at the age of thirty-seven. He remained to the end a great artist, however, a superb draftsman and lithographer, and an unrivalled designer of pictorial posters. The book contains 58 illustrations in half-tones and a full color reproduction of *L'Anglais au Moulin Rouge*. 370 pages.

PUPPETS AND THE PUPPET STAGE. By Cyril W. Beaumont. Studio Publications, Inc., New York. \$4.50.

DURING the last few years there has been a renewed interest in the ancient art of puppetry. In fact it is surprising how many puppeteers there are throughout the world today. On the Pacific Coast the best known ones are, Ralph Chesse in San Francisco and the Olvera Street Puppeteers in Los Angeles.

A new and very complete book written by this well known expert, should prove of decided interest not only to those engaged in the profession but also to the layman. Aside from a complete and instructive history of puppets which date back to the days of Greece, the book contains 250 illustrations of puppet stages and plays presented by practically every nation in the world.

POURING VESSEL VAGARIES. By Dudley Leavitt Pickman. Mythology Co., Cambridge, Mass.

FOR those who make vessels their hobby, Mr. Pickman has compiled a beautifully illustrated book showing examples of pouring vessels ranging from ancient times and of all countries. The book also includes a short historical foreword, and brief essays pertaining to each country's contributions. The book is copiously filled with beautiful illustrations. Aside from descriptive sentences under each photograph, it contains very little reading matter, and can, therefore, be classed more readily as an excellent reference book.

DRESSING THE PART by Fairfax Proudfit Walkup. F. S. Crofts Co.

THE title does not encompass the half of it. The book proves to be practically an outline of the rise and fall of man covering the manners,

customs and costumes by which, through which and in which he fell. The motif of the book is costumes for the theater, a guide to dressing the cast, but in reality it is an entertaining historical review of the centuries. In each period the costumes are traced as to materials, cut and usage, followed by a mention of the important people, the outstanding events, and the effects of these on the styles.

Beyond assuming that we are acquainted with the fashion prevailing in the Garden of Eden, the author takes nothing for granted, leaves no detail of the costumes of the centuries unexplored or unexplained. These entertaining descriptions, coupled with very exact drawings, present a clear picture from the archaic period. Egypt, her people and stirring events form the opening chapter, and from the garments of that early day may be traced practically every item used now. In the most minute detail the costumes of the men, women and children are described. Each period in the history of Egypt is stressed, but authentic. Next are exploited the costumes of Mesopotamia and Asia Minor, Greece, Rome, the Dark Ages and the Middle Ages. The centuries are treated separately from the fourteenth to the twentieth, and make delightful reading for the diversified historical references as well as the costume outlines. Each chapter closes with an exposition of the modern adaptations.

The book proves that while present day costumes may have individuality through personal adaptation there is no item of the ensemble that has not been used, in some way or another, throughout the centuries. The 363 pages are filled with interest and must prove of inestimable value to producers, directors, designers and wardrobe departments. Not only does the book offer the description and drawings of hundreds of items but it gives clear, concise instructions regarding the reproduction of them. The appendix, Random Production Notes, stresses materials and is full of suggestions valuable to all little theaters, whether the budget is large or small. The Index is particularly comprehensive and extends from the Abacot and the Abolla to Zeus and the Zipper.

By ELLEN LEECH

THE SELECTED POETRY OF ROBINSON JEFFERS. The Random House, New York. \$3.50.

THE appearance of *The Selected Poetry of Robinson Jeffers*, a collection of one hundred and twenty-five poems, including most of his longer narratives and the most significant of his short lyrics, is one of the major recent events in the world of literature. The selection was made by Mr. Jeffers, with the collaboration of Una Jeffers, his wife, and a foreword by the poet adds greatly to both the worth and the interest of the volume. The Random House of New York are the publishers, and the book of six hundred fifty pages is handsomely done.

In his foreword Mr. Jeffers recounts what he describes as the series of "accidents" that have played a part in the making of his poems, discusses briefly some of his theories of poetry, and gives glimpses into some of the principles underlying his work. "The modern French poetry," he says, "and most of the English is defeatist, as if poetry were in terror of prose, and desperately trying to save its soul from the victor by giving up the body. . . . It must reclaim substance and sense, and physical and psychological reality. . . . Poetry must concern itself with (relatively) permanent things.

. . . "Another formative principle came to me from a phrase of Nietzsche's. 'The poets? The poets lie too much.' I was nineteen when the phrase stuck in my mind; a dozen years passed before it worked effectively, and I decided not to tell lies in verse."

To his wife, Una Jeffers, he pays one of the most beautiful tributes a woman has ever received when he says, "My nature is cold and undiscerning; she excited and focused it, gave it eyes and nerves and sympathies. She never saw my poems until they were typed and finished, yet by her presence and conversation, she has co-authored every one of them."

By M. M.

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A DESERT BALL AND CHAIN

(Continued from Page 21)

freezing, and for two solid weeks he shivers and shakes because he had economized in installing a very inadequate heating system. He wishes now that he had had more windows put on the south side of the house in order to have the sun pour in and help warm the place up. And for another thing, the floors are so cold one might as well have built them of ice blocks. Even the fireplace smokes; no one had warned him that down-draft air currents are caused by the nearness of the mountains.

The cold spell eventually abates and the breezes coming off the snow-capped peaks shift from the north. A wind of almost hurricane force is coming from the east. It brings with it fine sand in such quantities that the view of the mountains is entirely obliterated. The wind howls through the unweatherstripped windows and under the doors, and soon the floors are covered a quarter inch deep in grit. He wonders why he let that decorating outfit in the city talk him into buying all that fuzzy furniture, those velours drapes and heavy nap carpets. They could never have decorated a desert house before or they would have known better.

Wind storms will not last forever, however, and there soon comes a solid month of beautiful weather, days baked in sunshine, evenings balmy and invigorating. Again he feels that, after all, the investment was well worth while. He can lounge in his little patio and survey his domain. Gradually he realizes that it would have been more pleasant if this patio faced the south. Then he would have had the sunshine all day instead of only for half a day. Besides, he would have had a much better view of the mountains and canyons for which he had bought that particular lot. That reminds him that the kitchen and maid's room have the best views of the wide-spread desert; even his garage cuts off all visibility from his main living quarters of the sand dunes and the smoke tree forest.

"I certainly wasn't on my toes when we planned this house," he thinks. "Oh well, I've got myself to blame. Now that I'm in it I might as well spend a little more money on the place and change things around a bit."

He spends almost as much as he had put into the original investment; but this time he knows enough to install firm, tight windows and an adequate heating plant for the new wing. He builds the addition up on joists, too, providing good clearance beneath and sufficient cross ventilation. As long as construction is under way he has decided to leave his position in the city and have the fun of watching the work progress on his house. After all, he can subsist comfortably on his income; his job had not been particularly lucrative, anyway. The desert finally has him!

By this time the mountain snows have melted and the hot winds have been blowing in blasts of furnace air from across the interior deserts. It gets hotter and hotter; whereas the temperature had recently been ninety degrees at noonday, it now is ninety degrees at midnight. This will not last long, it is true; these spells occur intermittently, and even during the hottest months of the summer there will be weeks on end of continuously beautiful weather which one would not imagine. Nevertheless, the walls of this house are only two thin thicknesses of plaster and the rustic open-timber ceilings are separated from the blazing rays of the sun by thin boards and some tile, or possibly wood shingles. Within a few short weeks the walls and ceilings of the house are so warm even to the touch that the air inside will never be cooled until the refreshing fall winds at night again temper them down. Now he wishes he had invested in good insulating material, or had built his walls of a material which would conduct heat less rapidly, and further, had provided a spacious, well ventilated attic area.

Our friend had never dreamed that he might want to live in the house after the rest of the

winter residents had vacated their homes, leaving the little community resembling a ghost town. So when reconstruction work is finally completed he has little left to do but sit, swelter, and think of the pleasant time he might be having at the beach. There is water in the desert in summer too however; often, lots of it. It comes in the form of torrential thunder storms. They do not wash out roads, bridges and flood dikes as do the winter cloudbursts, but just the same it is aggravating to have the rains pour in through openings of doors and windows which have shrunk in the perpetual heat, and to have walls and ceilings stained, the rains having leaked through two or three portions of badly laid roofs.

After the storm is over, the weather becomes still hotter, clouds continue to hover above the mountain tops, the air is sticky and sultry; our friend becomes lonesome and discouraged. He puts sheets over the furniture, moth balls in all the corners, takes all possible protections against buffalo bugs, hangs burlap over the windows, fills pail after pail with water, standing one in each room. Some good soul had at least advised him that this might prevent further shrinking and cracking of the woodwork. Back in the city, he has to admit to himself that he was very wise to get a respite of something resembling comfort. After all, every other person who makes his permanent home in such climates does exactly the same thing.

Summer over, our friend has had time enough to dwell upon the mistakes he has made. He begins to think of the possibility that he might be able to sell his little estate. He would not want much of a profit—not much! Then he would have sufficient funds so that he could buy another, perhaps an even nicer lot, and into a new house put all the essentials and refinements which he now realizes seem to make houses habitable. When he returns to the desert he lists his property with the real estate brokers.

Weeks and months pass but he does not receive a reasonable offer. Time and again prospective buyers have gone through the house, but each time the same essential general questions are asked.

"Is the house air-conditioned?"

"Is it thoroughly insulated?"

"What heating equipment have you installed?"

"Why didn't you use steel sash?"

"Are the concrete floors satisfactory?"

"Don't you find it unpleasant not having a screened porch in your patio?"

Later the agent will phone back to say, "Sorry, Mr. So-and-so is not interested. He feels the plan is a make-shift, and that the design is too much of a hodge-podge for his tastes. But we'll land somebody yet. What do you think your rock-bottom price would be?"

In a panic, our friend quotes lower and lower prices until he finally does not have a chance of even clearing his initial investment. How he envies these friends of his—the Jones, the Browns, so many of them. They had invested a little more money than he had, but they themselves admitted that there had not been a penny wasted, or even one which they regretted having spent. They must have been foresighted now to be so satisfied. Some of them had undoubtedly known what the conditions were but not all of them could have known, and they must have had the intelligence to rely upon the advice of someone who did know. Most of their houses, moreover, were smart and individual. They were cheerful and inviting, rooms were spacious and opened up onto flowered patios, detail and furnishings were gay, sometimes even daring.

After all, why not? One leaves the city to get away from all that is drab and commonplace. One leads a life which ninety-nine times out of a hundred is entirely different from that which he leads at home. If he did not, why bother to go away? And our friend thinks of the time when he had tried to be conservative, sparing. Had he been less sparing he would have been more wise. He knows now. He had tried not to end up with a ball and chain about his neck, but he has.