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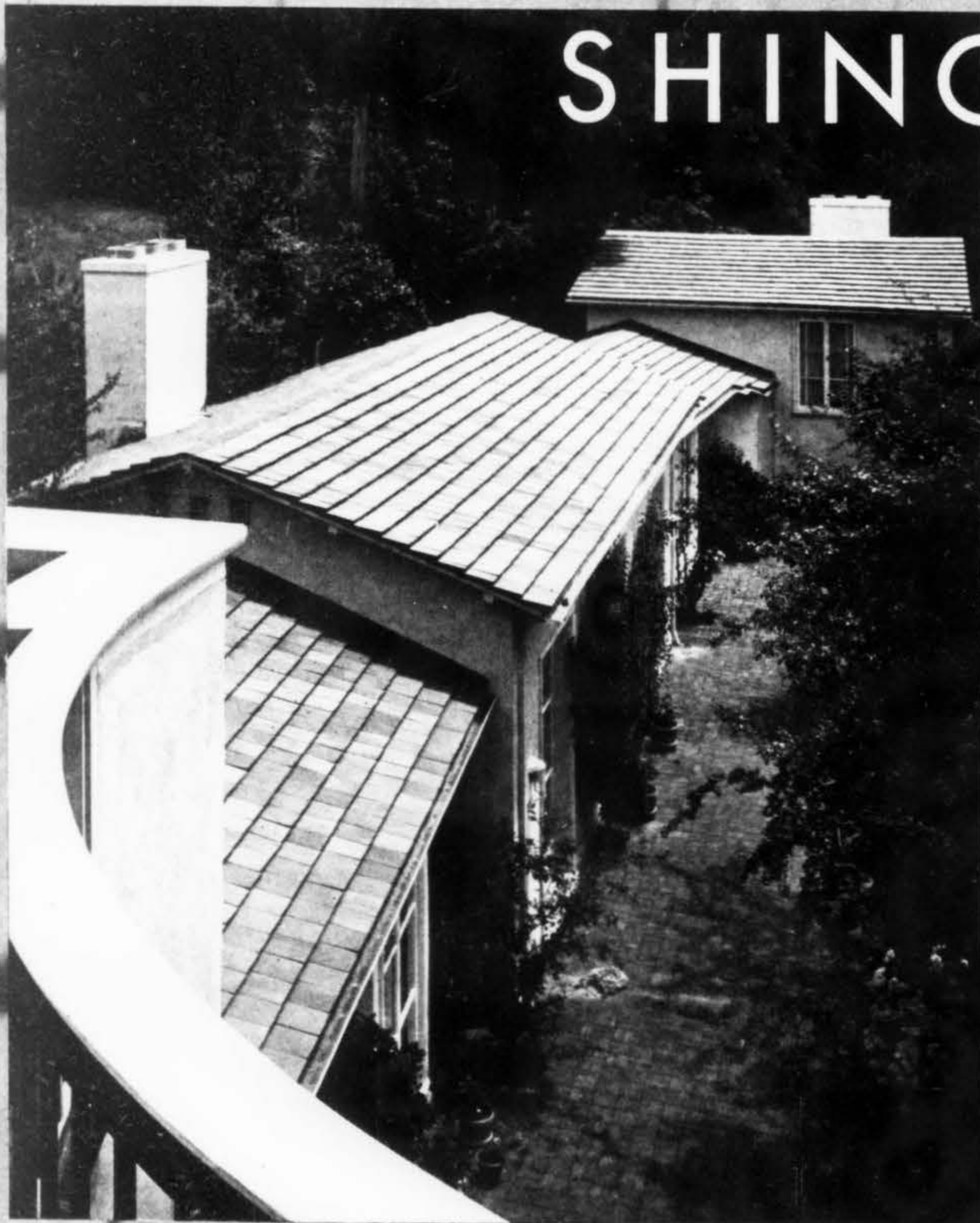
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Chinese Number

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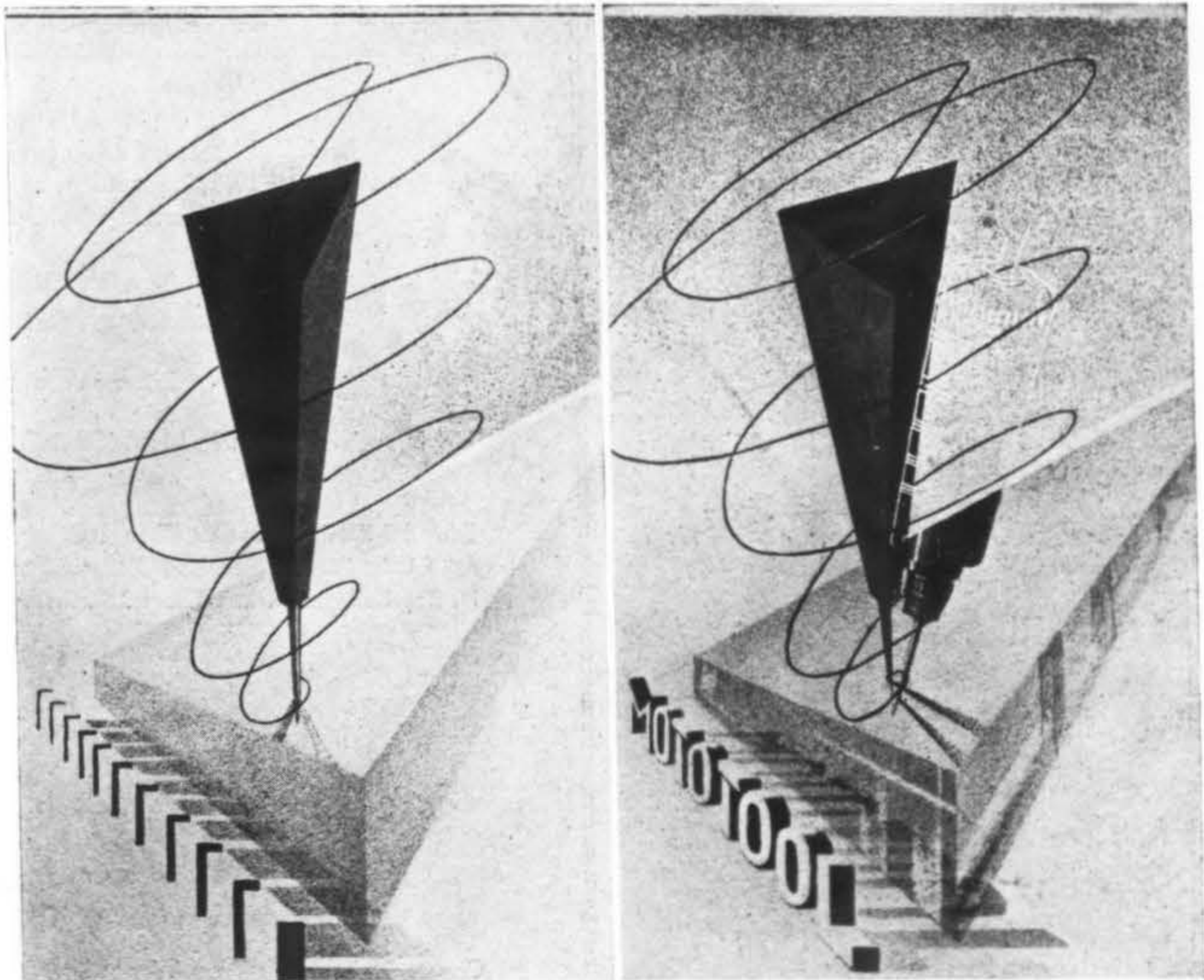
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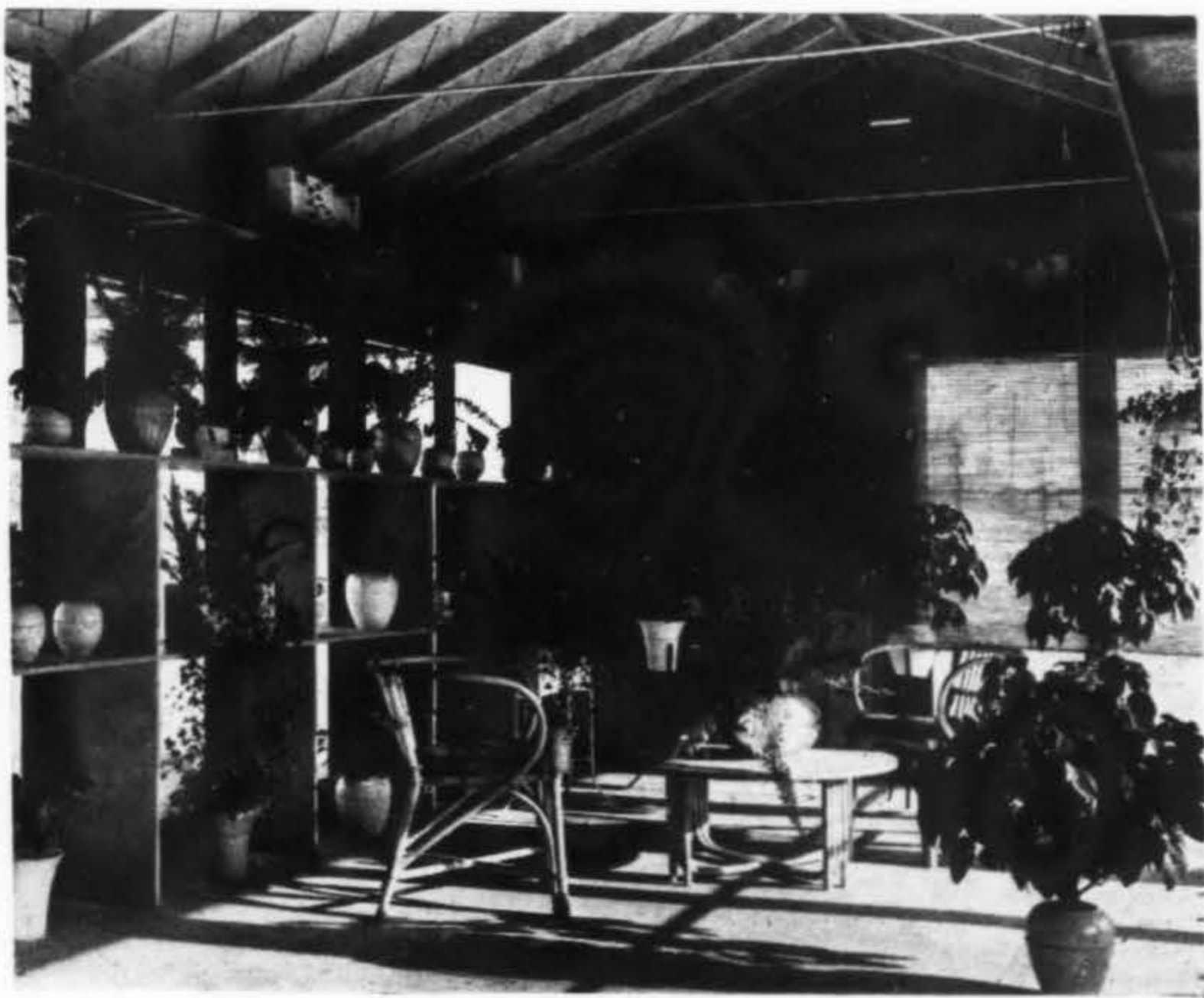


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Published by Jere B. Johnson, 2404 West Seventh Street, Los Angeles, California
Representatives: Edw. S. Townsend, Russ Bldg., San Francisco; Wm. A. Wilson, 415 Lexington Ave., New York
Advertising Staff: Elmer Wynne, E. J. Gibling, Ruth Keogh

PUBLISHER: JERE B. JOHNSON
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OCTOBER, 1939

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Price mailed to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

EDITORIAL

EACH issue of a magazine is like the release of a model aeroplane, and wistfully do the editors see it enter the mails. Surely it could have been better! Our present issue attempts to give the reader an impression of Chinese influence in California. Fragmentary indeed must be our presentation of California's debt to China.

After undertaking to make this issue tell of things Chinese, the editorial board was amazed at the richness and variety of material available. This is not to say, of course, that such material proved available within our limited time. In magazine work, how many splendid articles arrive too late to enter the bronze doors of an editorial deadline! Our deep regret for articles not included is tempered by confident anticipation of a future issue, even broader in scope and richer in material.

Our sincere and grateful thanks go to the many friends, both American and Chinese, who have helped by indicating, securing, or contributing material. Until the nature of the issue was understood, there may have been a slight hesitancy in complying. When our purpose was understood, the graciousness and courtesy of reception was a pleasure not soon to be forgotten. Let us trust that the grave and self-contained courtesy of our Chinese friends may exert a far-reaching influence upon our Western ways. Any subsequent issue of our magazine dealing with Chinese material will be brought to fulfillment upon clearer understanding and readier access to a gratifying wealth of material.

Without the slightest belittlement of our present contributors, it is fair to say that many authorities on Chinese subjects were discovered too late even to be asked for articles. In many cases sheer delicacy forbade an eleventh-hour approach. All apologies implicit in such a statement may be matched by early recognition in another issue at another time. For the time being, we give our readers a rich and varied offering as earnest of a more sumptuous offering to come.

A comprehensive acknowledgment of thanks would be so extensive as to seem meaningless. The pleasant smiles, soft greetings, and whole-hearted cooperation encountered from Los Angeles to San Francisco can be appreciatively remembered the better for not being publicly catalogued. Perhaps even a brief apology is in order for intrusion upon many busy lives. Certainly those who have gone in quest of material have returned to the office with an added respect and admiration for our Chinese friends. It is not given to everyone, in our day of restless hurry, to observe closely the Western flowering of a culture whose tap-root stretches across the greatest of oceans into the history of one of the oldest of peoples.

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PRECEPTS OF
 GENERALISSIMO CHIANG KAI-CHEK
 (CHUNG CHING)

Written in His Own Handwriting
 Translated by Frank Tang

- The foundation of patriotism is loyalty and bravery.
- The foundation of family strength is filial piety.
- The foundation of friendship is benevolence.
- The foundation of probity is honesty and trustworthiness.
- The foundation of harmony is tolerance and peacefulness.
- The foundation of social intercourse is courtesy.
- The foundation of duty is obedience.
- The foundation of accomplishment is industry and diligence.
- The foundation of well-being is cleanliness.
- The foundation of happiness is charity.
- The foundation of public service is education.
- The foundation of success is consistency.

GREETINGS from the Mayor

WE in Los Angeles who know the important role that the Chinese people have played in the development of the State, welcome this effort to bring their various achievements before a larger public.

FLETCHER BOWRON
 Mayor, City of Los Angeles

GREETINGS from the Consul

IN many respects Chinese culture is best exemplified in its art and architecture. It is usually through a genuine appreciation and understanding of art that international goodwill can be brought about. In this sense, art transcends international boundaries. May I wish you every success in this issue.

HONORABLE TSE-CHANG K. CHANG
 Chinese Consul at Los Angeles

ON this issue it was not only fitting and very appropriate that we be assisted in the laying out of these pages by a young Chinese artist, but particularly fortunate for our esthetic sense. For his artistic guidance, his humor and his patience, we are indebted to Mr. Milton Quon.

SINCE the usual means of promoting international friendships have failed, we have nothing left but to seek some more natural relationships by emphasizing the things which are common to the people of every country, such as houses, gardens and beautiful objects of every description.

In trying to give an inkling of the beauties of Chinese culture and Chinese art, we have at the same time placed emphasis on the Chinese influence in our own homes and furniture, and on the life and work of the Chinese in California, particularly on the work of the young artists here.

It is our hope that the Chinese in California who have the heritage of both cultures, who are bringing the Chinese influence to us, will some day in turn, bring our influence to China. In this way, perhaps, we may be able to bring about the peace which our diplomats have been unable to achieve.

PARTS of the world may be so stirred up by war and political passion as to forget or neglect the poor and suffering we have at home. Apropos of the forthcoming sixteenth annual appeal of the Community Chest, Architect Gordon B. Kaufmann says: "The success of the 450 or more Chests in America as fundraising organizations for major private welfare agencies, initiated more than 26 years ago, has been aided and given impulse by the National Community Mobilization for Human Needs. It is the consensus that the Chest is a practical expression of the voluntary spirit of cooperation upon which our American institutions depend."

"America's great heart is America's great strength" is the epigrammatical keynote of the theme to be used in the coming campaign. This is an appeal to the prevalent spirit of humanitarian democracy and enlists a broader spirit of cooperation on behalf of the Chest from patriotic and religious institutions. The Community Chest is exclusively an American institution and its principles and objectives could only be successful in democratic countries.

The public will be asked to welcome the thousands of volunteer workers who will soon enter the field as part of America's mercy army. Circumstances and the operating needs of Chest agencies compel larger and more adequate subscriptions from loyal and considerate Americans.



Chinese youngsters hold a conference to discuss ways and means of aiding their country. Courtesy the Central News Agency, Chungking, China.

ACROSS THE PACIFIC

IMAGINE half the population of the United States, over 60,000,000 human beings, torn from their homes and scattered over thousands of miles.

Imagine, if you can, that among these human beings unnumbered millions are starving and diseased, with many trying to recover from neglected wounds.

Imagine, if you can, the unceasing suffering, anxiety, fear, and the crushing misery, and you have the true picture of the pitiful condition

of the civilian population of a great part of China today.

Imagine, if you will, these suffering human beings are the people who once gave us arts, architecture, and philosophies, and you have the tragic picture complete.

Laboring under this tragic havoc of war, the Chinese are now facing the added terror of epidemics.

"Urgently require four million doses of cholera vaccine. Please arrange for early de-

livery," said one cable from the National Red Cross Society of China to the American Bureau for Medical Aid to China. "I managed to send twenty-one ambulances to China (from Haiphong) . . . and I regret very much to inform you that one vehicle being attacked by a Japanese plane, dropped four bombs and the vehicle burned to the ground. The driver escaped. We lost thirty-five cases of quinine," came another communication from the same source. These incidents tell their own piteous story—of plague and pestilence and of man's inhumanity to man.

Many lives might be saved and much unnecessary suffering avoided if China had more medical and hospital supplies: Motor ambulances, surgical instruments, vaccine, iodine, quinine, tetanus antitoxin—not only for the wounded soldiers who often have to walk for days to the nearest dressing station, but for the civilian victims of a war marked by savagery unequalled in modern times.

In the United States, the American Bureau for Medical Aid to China, Inc., is the official representative of the Chinese Red Cross. Sponsored by American physicians of national reputation, it dedicates itself exclusively to the task of raising funds and supplies for medical relief for the millions of victims of war. In its two years of activity, the Bureau has raised more than \$200,000, which the Chinese Red Cross has received in the form of antiseptics, microscopes, X-ray machines, instruments, medicine, and ambulances. They had to be routed to Hongkong, thence they reached the interior of China by a long detour, impregnated with perils.

But the demand is great, the need is urgent. It is only upon you and others like you who read this statement of the devastation in China can those in need depend. Without your aid the American Bureau for Medical Aid to China cannot carry out the program planned. The Bureau is supplying only meticulously recorded needs, and it knows exactly what each penny can accomplish. It knows, for example, that ninety-two cents will sterilize drinking water for 1,000 persons a day, and that seventy-five cents will supply the necessary treatment for one case of cholera. It knows by close figuring that:

For \$25.00 you can inoculate against cholera and save the lives of 1,250 men, women and children;

For \$50.00 you can save with vaccine the lives of 2,500 persons desperately needed by their country;

For \$100.00 you can save with vaccine the lives of a whole small city of more than 5,000 population.

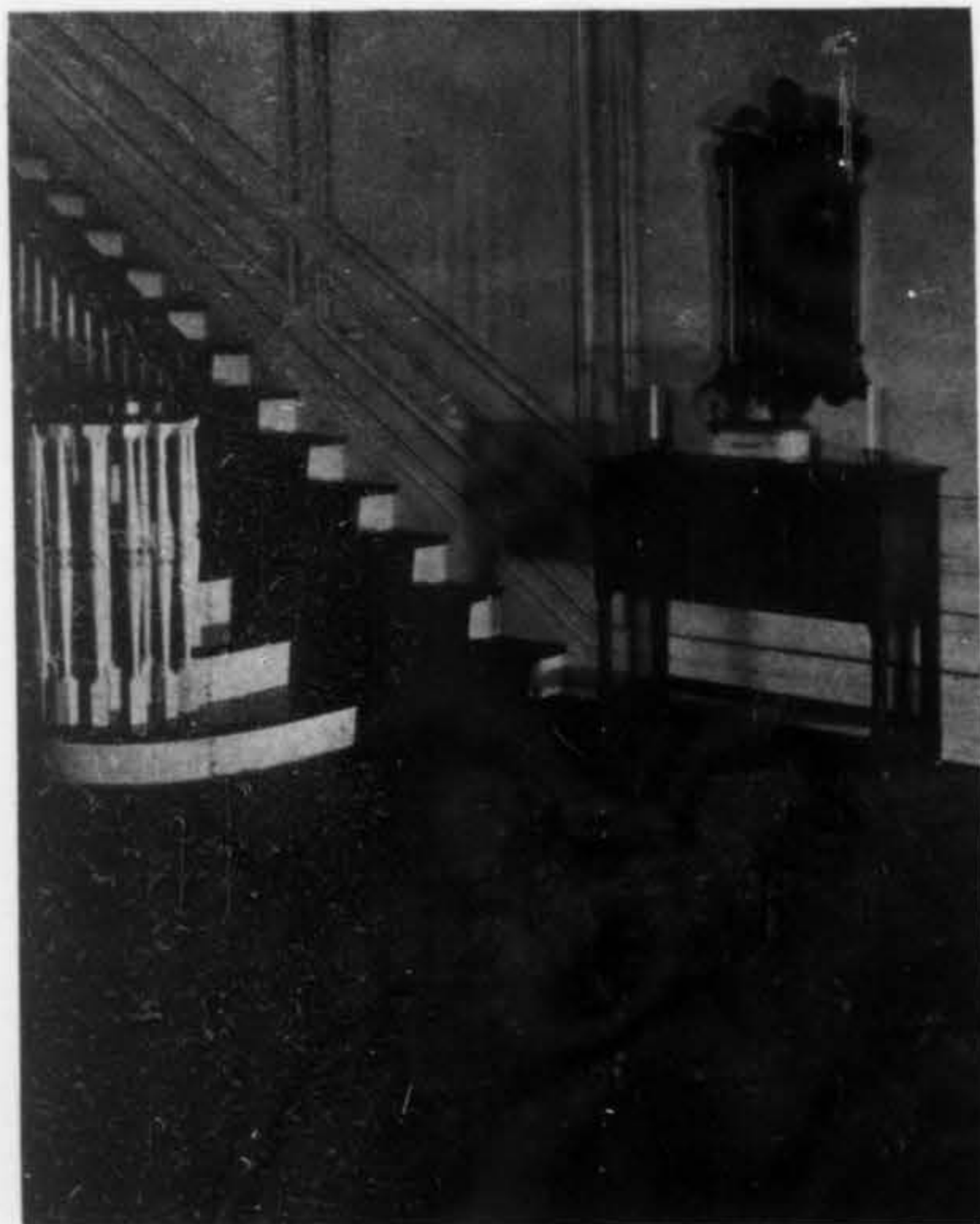
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THE CALENDAR

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

LOS ANGELES COUNTY FAIR at Pomona has extended the closing date to October 8. The elaborate schedule of entertainment is continued and the Fair is in every way adequately representative of southern and central California. Harness and running races are held, and also night horse shows.

FRONTIER DAYS at the Kern County Fairgrounds, Bakersfield, means a county-wide celebration, October 5-8, wherein exciting phases of the Old West are depicted. In connection the Fifteenth Agricultural District Livestock Show is held, with a R.A.A. Rodeo, October 7-8.

MADERA COUNTY holds a fair at the Madera Fairgrounds, October 5-8, which includes a rodeo, horse racing and horseback sports, with a livestock parade at noon, October 8.

MADERA COUNTY OLD TIMERS DAY is the annual celebration honoring early residents of Madera County and is held October 7. The parade features the old and new transportation, farming, forestry, business and industry. Old time and modern dances are contrasted. In the windows of the shops may be seen county heirlooms.

GOLD RUSH DAYS are depicted at Mojave, October 21-22, and honor the pioneers who developed important gold, borax and other mineral deposits. There are demonstrations of modern and old time machine-mining methods.

NAVY DAY is celebrated in southern California harbors, October 27. Special programs are provided, with visits to naval vessels and naval shore establishments.

ANAHEIM announces the sixteenth annual Hallowe'en Festival and Horse Show is held October 31. Festivities open with an open-air breakfast, a horse show in the afternoon, and a costume ball in the evening.

HALLOWE'EN celebrations may be enjoyed at the Los Angeles public playgrounds and recreation centers, October 31.

BARSTOW provides a Hallowe'en parade, October 31, with band music and free refreshments, sponsored by the Kiwanis Club.

NEWSPAPER WEEK in California is proclaimed as October 8 to 14 by the governor, who states as his reason: "American newspapers today are charged with the gravest responsibility—the responsibility of disseminating facts from propaganda which always comes from nations in conflict."

INTERNATIONAL GOURD SOCIETY holds the annual Gourd Show, October 21-22, at the Inglewood Woman's Club, 325 North Hillcrest Boulevard, reached by Los Angeles interurban car No. 5. John Raymond is president of the club and states the exhibition is open to non-members.

BREAKFAST CLUB of Pasadena has resumed the Sunday morning meetings, which are held at Berkeley Manor, 1030 East Green Street, Pasadena.

WOMAN'S CIVIC LEAGUE announces that the speaker at the opening luncheon, October 2, is Capt. N. A. Pogson, officer of the British general staff, and his subject is "The Wider Issue of World Politics." The place is the Masonic Temple, 200 South Euclid Avenue, Pasadena.

DAUGHTERS OF THE AMERICAN REVOLUTION, Pasadena Chapter, opens the thirty-third season, October 6. Mrs. Jean Howell Murray serves her second term as regent, with Mrs. Edith Shepherd Reynolds as vice-regent.

SILVER BAY KENNEL CLUB announces the annual All-Breed Dog Show, October 7-8, at Balboa Park, San Diego.

NATIONAL ASSOCIATION OF REAL ESTATE BOARDS meets in Los Angeles, October 24-27, in national convention, and holds an adjourned session in Honolulu, opening November 1. Programs for the group meetings are under the auspices of the various institutes, divisions and councils of the Association.

Mafalda Favero, who will sing Carolina in the San Francisco premier of *Il Matrimonio Segreto*.



HIGH NOTES

By HENRIETTA McFARLANE

MID-OCTOBER again is to bring grand opera to the West Coast. Courtesy enables the Californian to speak of this as an inter-city event, for the fourteen performances of the San Francisco Company are to be followed by a week of grand opera in Los Angeles, with, indeed, an additional performance in Pasadena's Civic Auditorium. However, among the clear-sighted devotees of music in the Southland, there is a constant spirit of gratitude toward Gaetano Merola and his San Francisco associates whose efforts make possible this musical season. At least annually the Southland must pause to pay tribute to those northern patrons of musical art who have, as an evidence of their sincerity, built an opera house and established a civic non-profit organization that enables them to bring the leading artists of the world to appreciative west coast audiences.

For its seventeenth season, the San Franciscans have decided on a schedule of operas which they know, with prudent certainty, will meet with favorable reception. Although the French *Manon* is to be given on the opening night, throughout the remaining weeks Italian music will predominate—*Rigoletto*, *Otello*, *Barber of Seville*, *Tosca*, *Il Trovatore*, and a double bill of *Cavalleria Rusticana* and *Don Pasquale*. There is even one performance of *Madame Butterfly* which, if you look at it that way, may be a recognition of our western interest in the charm of the Orient.

Even the one premier which San Francisco has programmed is an Italian opera, *Il Matrimonio Segreto*, recently revived in this country. Domenico Cimarosa, who composed the work in 1792, has been evaluated by musical historians as a lesser Mozart. Authorities have labeled the opera "gay and garrulous" and, inevitably, contemporary critics are raising the question as to whether or not it justifies the attention of the modern audience. In its behalf it may be said that when first it was given in Vienna before the Austrian Emperor some hundred and forty-seven years ago, it enjoyed marked success. In fact, the Emperor was so delighted with the premier that he ordered supper for the troupe and commanded an immediate repetition of the entire opera that same evening. The following year it was produced in Naples where it was given sixty-seven consecutive performances. New York first heard the opera in 1834 when it was sung at the Italian Opera House in the Bowery. One hundred years later it was given at the Juillard School of Music in New York in an English translation by Stoessel. The Metropolitan included one performance in its 1937 season. To the dispassionate bystander, it would seem that *Il Matrimonio Segreto* offers San Francisco a premier that, although not profound, at least is diverting and possessed of grand opera status.

Regardless of personal political views, American audiences are remaining musically open-minded; for the two greatest of the Wagnerian dramas—*Tristan and Die Walkure*—are included in the opera season of San Francisco and Los Angeles. Both audiences are familiar with the *Tristan* of Flagstad and Melchior who sang in an intrinsically satisfying production of this opera during the 1937 season. Therefore, probably *Die Walkure* will be regarded as the outstanding operatic event in both cities, for Marjorie Lawrence is to make her debut as Brunhilde while the incomparable Flagstad sings Sieglinde. This combination of artists will afford an exciting evening to audiences devoted to the music of Wagner, for no greater compliment

(Continued on Page 31)

AT CARMELITA GARDEN, Pasadena, the California Graduate School of Design is entering the third academic year. The purpose is to "provide graduate training and research in industrial design." A new member of the school's board of trustees is Dr. Edwin F. Gay of the Huntington Library, formerly the first dean of Harvard's Business Administration School.

COMMUNITY DANCES of Pasadena, held at the Civic Auditorium, are marked by the excellence of the music and which is assured for October by ace band leaders, October 5-7, John Scott Trotter; October 13-14, Muzzy Marcellino; October 20-21, Ted Lewis; October 27-28, Carol Lofner.

FIRE PREVENTION WEEK is observed throughout the country, October 8-14, and is marked by talks before service clubs and schools, by window displays by the U. S. Forest Service, and by daily appeals to property owners.

CLINIC AUXILIARY of the Huntington Memorial Hospital, Pasadena, holds the annual benefit, Saturday night, December 9, presenting Alexander Woolcott in "The Invisible Newspaper" at the Civic Auditorium.

FASHION SHOW and Tea is held at "Filoli," the William P. Roth home in the San Mateo hills, down the Peninsula, for the benefit of the Women's Exchange, the afternoon of October 5. The Exchange is one of the oldest philanthropic organizations of San Francisco.

LEAGUE OF WOMEN VOTERS of California hold the annual convention, October 3-4-5, at Hotel Claremont, Berkeley.

RIDING AND HUNT CLUB of Santa Barbara hold hunter trials, Olympic trials and a horse show, Saturday and Sunday, October 7-8, at Hope Ranch Park. Cash prizes and ribbons are awarded in each class. George de Roaldes is the manager.

ANTIQUES STUDY CLUB holds the first fall meeting October 2, with Alice R. Rollins as instructor. Meetings are conducted the first and third Mondays of each month at 342 North Kings Road, Los Angeles.

FLOWER FESTIVAL OF THE HOLIDAYS, sponsored by the Assistance League at the League Playhouse, Hollywood, October 21-22, includes entries from schools, commercial houses, clubs and individuals. Among the groups participating are the Bal-Air Garden Club, the Flower Guild, the Home Garden Club, the Cheviot Hills, Mar Vista, the Pleides and the Women's Breakfast Club.

FRIDAY MORNING CLUB of Los Angeles opens the club year October 6 with a musical program presented by Margaret Matzenauer, contralto, and Richard Hageman, pianist. Alonzo Baker speaks October 13 on "America's Place in the World War Today." A celebrity luncheon is held October 17. Creative writing and drama groups have the October 24 program, and Gregor Norman Wilcox speaks on "Period Table Setting for Today" for the house and garden section, October 31.

FLOWER SHOW ASSOCIATION of Pasadena announces the Southern California Fall Flower Show will be presented at the Fannie E. Morrison Horticultural Center in Brookside Park, November 2-5. New types of exhibits are planned, and the orchid display will be better placed for viewing purposes. Professionals and amateurs will have displays of flower arrangements in the building dedicated to that purpose, and under the general direction of Miss Lois Carmichael. The Pasadena Flower Show Association is headed by Robert Casmajor, president, and is made up of garden clubs as well as other civic organizations in Pasadena and nearby communities. This marks the thirty-fourth year of the Pasadena Flower Show.



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Playa de Cortes, the luxurious hotel at Guaymas, will hold more than usual interest this year not only for fishermen but also for connoisseurs of comfort and beautiful surroundings. Bocochibampo Bay may not excel the Bay of Naples, but at least it is closer to home, and the deep sea fishing is of the finest.

CARMEL WOMAN'S CLUB opens the fourteenth season, October 2, with a luncheon at Pine Inn. The special guest speaker is Dr. Paul Cadman of the American Research Foundation and the University of California. His subject is world conditions of today. The club holds one general meeting each month with an interesting program of lectures, music, dancing, and travel talks. The sections hold their meetings twice monthly, with the exception of the Garden Section, which meets in private homes.

HILLSBOROUGH GARDEN CLUB sponsors a tour of decorated houses down the Peninsula, October 6, from 1 to 6 o'clock. The backs of the tickets bear maps, drawn by Osgood Hooker, showing how all points of interest may be reached. The tour starts at the home of Mrs. Bernard Ford, and other houses shown are "House-on-the-Hill," the home of Mrs. Tobin Clark; "Guignicourt," the house of Mrs. Christopher de Guigne III, and Mrs. Harry Brawner's home, where tea will be served.

THE FORTUNA CLUB of Humboldt County is among the most progressive of the garden clubs, working particularly for the beautification of the town. Organized about thirteen years ago, the club has a membership of over a hundred. It celebrates National Garden Club Week in the Spring with a fine flower show, and decorates the town at Christmas time. The latest achievement has been the decoration of the city lamp posts with rustic redwood baskets, lined with redwood bark and planted with petunia and geraniums.

FALL MEETING of the California Garden Clubs, Inc. is held, October 27-28-29, at Santa Barbara, with headquarters at El Encanto Hotel. The program for the three days is unusually interesting, including illustrated talks, special visits to the Botanical Gardens, and visits to many private gardens.

GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association of Santa Barbara each week, opening in March and continuing through September. This year special tours are arranged for October 27-28, for the benefit of the members of the visiting Garden Clubs.

SANTA BARBARA COUNTY presents the Fall Flower Show, October 27-28, at the Armory, East De la Guerra Street.

ASSISTANCE LEAGUE features Sarah Taft Teschke, dramatic interpreter, in a series of six play reviews during the winter season. The premiere is held October 23 in the Playhouse, Hollywood, with programs given both morning and afternoon. Luncheons and tea parties mark the events.

ONEONTA CLUB of South Pasadena sponsors six lectures at the Senior High School

Auditorium, beginning October 26 with a talk by Carleton Beals on "The Coming Struggle for Latin America." J. Douglas Wilson is president of the group.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College opens October 10, and presents 25 forum discussions on international and social problems. H. R. Knickerbocker, foreign correspondent, is the first speaker. On October 17 Claude Buss returns to the Forum and gives last-minute information on Japan and China. October 24, T. Walter Wallbank speaks on "The Mediterranean and World Affairs." October 31, Frank H. Jones is heard.

PACIFIC GEOGRAPHIC SOCIETY again presents the popular "Globe Trotter Series" of six lectures with motion pictures, personally narrated by the foremost explorers, scientists and camera historians available to the Pacific Coast. The course is offered in Los Angeles, and at Pasadena at Civic Auditorium. Opening in October, the first speaker is Richard Finnie, showing color motion picture of Quebec, the Gaspé Peninsula, and the mysterious island of Anticosti.

LORITA BAKER VALLELY (Mrs. Jack Vallely) is booked for a busy winter. The Hotel del Monte announces a series of seven talks on current events by Mrs. Vallely, opening October 13. In southern California Mrs. Vallely conducts a series of such talks at the Huntington Hotel, Pasadena; the Beverly Wilshire Hotel, in Hollywood; the Ebell Theater, in Los Angeles; and the Fairmont Hotel, San Francisco. Mrs. Vallely will also speak for the Los Angeles Branch of the Needlework Guild of America, which is sponsoring a series of dinners and lectures on world events and book reviews at the Assistance League tea rooms, with the talks given at the Assistance League Theater, Hollywood. Bullock's, Broadway, Los Angeles, announces a series of eight book reviews, the third Saturday of each month, beginning October 21 to June 15, with December excepted.

GENERAL PLATOFF'S Don Cossack Choir opens the Merle Armitage series season at the Philharmonic Auditorium, Los Angeles, Sunday, October 8. The program includes gypsy, military, comic and religious songs; the Caucasian dagger dance, and the national dance of the Cossacks.

UNIVERSITY OF CALIFORNIA at Los Angeles announces a concert series, including six well-known artists:

October 27, Nino Martini, tenor.
December 1, Bidu, soprano.
January 19, Bartlett and Robertson, piano duo.
February 13, The Westminster Chorus.
March 1, Donald Dickson, baritone, and Raya Garbousova, 'cellist.
April 5, Angna Enters, dance mime.

YEHUDI MENUHIN, violin virtuoso, appears in recital October 10 at the Philharmonic Auditorium, Los Angeles, as the first artist of a long list, making up the programs presented by L. E. Behymer during the winter season.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, the president of the Music Association sponsoring the concerts, opens the season at the Pasadena Playhouse, Sunday evening, October 8, with the Budapest String Quartet. Artists to follow include the Barrere Little Symphony of fourteen artist players; the Brodetsky Chamber Music Ensemble of twenty-nine members; Raya Garbousova, celebrated woman 'cellist; the Loewenguth Quartet, European string foursome. Two of the programs include additional artists: Esthel Jonsson, pianist, introduces a new Haydn concerto with the Loewenguth Quartet; Lillian Steuber, a favorite pianist in Pasadena, will be heard in a Mozart concerto with the Barrere Little Symphony.

UNIVERSITY OF CALIFORNIA Extension Division presents first of a series of children's programs, offering The Hollywood Marionettes, October 7, Royce Hall Auditorium, U.C.L.A. campus. Future programs of this type are offered November 4-18, and December 2-16, October 10, "Scheherazade's Untold Tale," an Arabian Nights fantasy, Royce Hall Auditorium. October 24, "Caribbean Cavalcade," film program by William Blodgett Holmes. November 7, "Polynesia—A Tale of Tahiti," filmed by Robert Knapp.

CLAREMONT COLLEGES announce a lecture course at Bridges Auditorium, opened by Carleton Beals, foreign correspondent and journalist, speaking of "The Coming Struggle for Latin America," October.

MUSIC

GRAND OPERA SEASON, opening at San Francisco Memorial Opera House October 13, includes ten performances in the regular season, and a popular series of four, all under the general direction of Gaetano Merola. Dates and artists are:

October 13, "Manon," with Favero, Schipa, Bonelli, Cordon, Oliviero, Cehanovsky; conductor, Merola.

October 16, "Die Walkure," with Lawrence Melchoir, Flagstad, Meisle, Votipka, Glatz, Huehn, Ernster; conductor, Leinsdorf.

October 18, "Madam Butterfly," with Favero, Ziliani, Glatz, Tagliabue, Oliviero, Cehanovsky; conductor, Papi.

October 20, "Tristan and Isolde," with Melchoir, Flagstad, Meisle, Huehn, Cehanovsky, Oliviero, and Garner; conductor, McArthur.

October 23, "Rigoletto," with Tibbett, Pons, Ziliani, Votipka, Glatz, Ernster, Cordon, Oliviero, Cehanovsky; conductor, Papi.

October 25, "Il Matriomonio Segreto," with Schipa, Favero, Stignani, Glatz, Baccaloni, Bonelli; conductor, Leinsdorf.

October 27, "Otello," with Martinelli, Tibbett, Caniglia, Votipka, Oliviero, Cehanovsky, Ernster; conductor, Merola.

October 31, "Tosca," with Caniglia, Ziliani, Tibbett, Cordon, Baccaloni, Oliviero; conductor, Papi.

November 2, "Barber of Seville," with Pons, Martini, Bonelli, Cordon, and Oliviero; conductor, Merola.

November 3, "Fidelio," with Flagstad, Melchoir, Ernster, Boerner, Clemens, Destal, Huehn; conductor, Leinsdorf.

The popular series includes "Cavalleria Rusticana," October 21; "Die Walkure," October 24; "Rigoletto," matinee, October 29; "Il Trovatore," November 4.

SEASON OF GRAND OPERA at LOS Angeles is presented at the Shrine Auditorium. The dates and artists are:

November 6, "Rigoletto," with Pons, Ziliani, Tibbett, Glatz, Cordon, Ernster; conductor, Papi.

November 7, "Die Walkure," with Flagstad, Lawrence, Meisle, Glatz, Melchoir, Huehn, Ernster; conductor, Leinsdorf.

November 9, "Il Trovatore," with Caniglia, Stignani, Martinelli, Tagliabue, Cordon; conductor, Papi.

November 10, "Manon," with Favero, Schipa, Bonelli, Cordon, Cehanovsky, Oliviero; conductor, Merola.

November 11, "Tristan and Isolde," with Flagstad, Glatz, Melchoir, Destal, Ernster; conductor, McArthur.

AT PASADENA the San Francisco Opera Company presents "The Barber of Seville," November 8, at the Civic Auditorium.

METRO LIGHT OPERA COMPANY, under direction of Theodore Bachenheimer, opens the season with "Countess Maritza," October 2, at the Wilshire Ebell Theater, Los Angeles. Performances are staged every night including Sundays, with matinees on Saturdays. "Rose Marie" is announced as the second production.

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Reading the news in Chinatown has somewhat a grim resemblance to the scanning of official lists in warring countries. Let's hope this news is more cheerful.

OPERA ASSOCIATION of San Francisco opens the concert division with a recital by Yehudi Menuhin, Sunday afternoon, October 1, at the Memorial Opera House. The remaining attractions on the Sunday series will be presented in a six-event series at pro-rata season ticket passes.

CLAREMONT COLLEGES ARTIST COURSE at the Mabel Shaw Bridges Music Auditorium, Claremont, Calif., includes six events, opening in October with Yehudi Menuhin. In November, Argentinita and her Spanish Ensemble are seen.

JAKOB GIMPEL, Polish pianist, gives his first Los Angeles recital at the Biltmore Music Room, Thursday evening, October 5.

CONTEST of young artists, instrumentalists and vocalists, at the Golden Gate International Exposition, resulted in the triumph of two Los Angeles artists. The winners are Tomiko Kanazawa, lyric soprano of 920 South St. Andrews Place, and Leonard Pennario, pianist, fourteen years of age, of 306 South Westminster.

HOLLYWOOD SYMPHONY ORCHESTRA, under the direction of Max Donner, has resumed rehearsals at the Los Feliz School on Hollywood Boulevard. Membership is open to competent musicians.

BEASLEY BOWL is a natural out-of-doors amphitheater at 1930 North Vine Street, in Hollywood, and opens October 9 with "Opera Vignettes," presenting scenes from "Madame Butterfly" and "Carmen." Mebane Beasley makes the announcement.

DON COSSACK CHOIR, under the musical direction of N. Kostrukoff, is heard at the Lobero Theater, Santa Barbara, October 6, and at the Civic Auditorium, Pasadena, on October 9.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, opens October 13, with a recital by Lawrence Tibbett, baritone.

PASADENA CIVIC ORCHESTRA Association, Mrs. William Arthur Clark, president, announces no change in the plan of operations in practice for many years. Dr. Richard Lert will conduct; concerts will be given at the Civic Auditorium, Pasadena, with the public welcome free of charge.

CALTECH MUSICALES are presented during the college year in Dayney Lounge, California Institute of Technology, Pasadena, on Sunday evenings, and on Wednesday and Thursday afternoons. Jose Rodriguez is the commentator, and the fine reproducing equipment and library of records recently acquired from the Carnegie Institute will be used.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, resumes full production schedule this month, the season marking the twenty-second year of successful presentations. Two plays are presented each month, each running approximately two weeks, with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmore Brown is supervising director. The dates and plays are:

October 2-14, "Dear Octopus," by Dodie Smith.
October 17-28, "Morning Glory," by Zoe Akins.

SAN FRANCISCO STRING QUARTET opens the sixth season, Wednesday evening, October 4, at the Veterans' Auditorium. Guest artists appear at some of these concerts, and the first concert includes Bernard Abromowitsch, pianist, and Robert Schmidt, double bass.

MEXICAN PLAYERS, at the Padua Hills Theater, three miles north of Claremont, present romance in all its phases. Frequently the plays are all of old Mexico, lived with the life and color of those days, but occasionally the productions are modern comedy enlivened with the fiesta spirit of music, dance and song.

LOBERO THEATER, Santa Barbara, houses visiting attractions as well as the local group productions. October 26-27-28, the Community Theater Group presents "Love From a Stranger."

THEATER AMERICANA, Altadena Recreation Building, opens the fall season, October 18-19-20, with "Tumbleweeds," by Weldon and Phyllis Heald, under the direction of Maurice Stanley.

PACIFIC LITTLE THEATER at Stockton, under the direction of De Marcus Brown, marks the sixteenth season of production by taking the first presentation of the season, "Our Town," by Thornton Wilder, to Oakland for a performance at the City Club Theater. Following the East Bay performance the company appears at Treasure Island before returning to Stockton to open the theater there.

"WHITE CARGO," in the seventh week at the Alcazar Theater, San Francisco, is to be followed by an original play by Vernon Smith, entitled "Prelude to Paradise." The producers are Carol Nason and Mort Milman.

THE CURRAN THEATER, San Francisco, is offering a season of light opera. Sigmund Romberg's "Desert Song" with Perry Askam is current.

CALL BOARD, Los Angeles, announces the "Land of Manana," Mexican musical, opens October 9.

WILSHIRE PLAYERS, 1209 South Manhattan Place, Los Angeles, produce Philip Barry's "Holiday," October 4-5, under the direction of Hugh Beaumont. The next production scheduled is a variety show under the leadership of Norma Jean Wright.

EDWARD CLARK ACADEMY, 4667 Melrose Avenue, Los Angeles, has selected "One Way Street," a melodrama by Ralph Birchard, as the current entertainment, opening October 8.

VALLEY COMMUNITY THEATER, 4402 Van Nuys Boulevard, chose "Hardship Preferred" as the first production, when the new playhouse was opened to the public.

FOUR PLAYS are offered to the public at the Civic Auditorium, Pasadena, by Elmer Wilson under the same plan as the concert course is provided. The play program is: Eva LeGallienne will stage Ibsen's "Hedda Gabler"; George Abbott will stage "What a Life"; Dwight Deere Wiman will present "On Borrowed Time," and the Group Theater, Inc. will offer "Golden Boy."

GRACE NICHOLSON presents the Red Gate Players showing the Theater of the Chinese Shadow Play in English, October 9 to 14, 46 N. Los Robles Avenue, Pasadena.



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ART CALENDAR

BERKELEY

AN ARTISTS' PLACE, 2193 Bancroft Way: Work of local artists.

BEVERLY HILLS

BEVERLY HILLS HOTEL: Exhibitions changed bi-monthly.

CARMEL

CARMEL ART ASSOCIATION: Exhibition by members.

CLAREMONT

SCRIPPS COLLEGE: First showing by Art Department.

CORONADO

GALLERIES: Hotel del Coronado: The work of California and eastern artists.

DEL MONTE

DEL MONTE GALLERIES: The work of western artists.

FILLMORE

ARTISTS' BARN: Jessie Arms Botke watercolors of the Grand Tetons all through October. In the small gallery, paintings by Ventura County artists.

GARDENA

GARDENA HIGH SCHOOL: Exhibition from permanent collection.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: All through October, Eugene Dunlap, Los Angeles art student, watercolors and oils of local landscapes. October 9 to 21, Watercolor sketches by Harriette Carr von Breton.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Throughout October, Drawings by Grant Wood.

KANST GALLERIES, 6182 Mulholland Dr.: Throughout October, Foreign scenes by Marius Hubert Robert. Norwegian scenes by the famous painter, Hans Dahl.

POLK GALLERY, 4824 Sunset Blvd.: Paintings, historic Sheffield, antiques.

PRINT ROOMS, 1748 N. Sycamore: Etchings and Drypoints by Cameron, Bone and McBey. Lithographs by Whistler.

RAYMOND AND RAYMOND GALLERY, 8652 Sunset Blvd.: Throughout October, an exhibition of color reproduction processes, including offset lithography, collotype, four-color halftone, color gravure and pouchoir.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Fall show by members of the art association.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Throughout October, 8 a.m. to 5 p.m. except Saturdays, Sundays and Holidays, group showing of prominent Los Angeles artists, Dana Bartlett, Gounod Romandy, Nell Walker Warner, and Joe Duncan Gleason.

CALIFORNIA ART CLUB, 1645 N. Vermont Ave.: During October, exhibition of the Aquarelle painters, including the work of several non-members.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Beginning October 4 for three weeks, Kay Nielson watercolor illustration of Hans Christian Anderson's "The Arabian Nights."

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Seventh annual exhibition of California Graphic Arts.

HATFIELD GALLERIES, Ambassador Hotel: September 30 to October 20, a distinguished exhibition of oil paintings and watercolors by Russell Cowles.

LOS ANGELES MUSEUM, Exposition Park: 19th annual show of California Watercolor Society, October 12 to November 19. Scandinavia: Art, October 12 to 26. One-man-Show of John Hubbard Rich, October 1 to 31.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition by Painters and sculptors Club.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: October 1 to 31. Resume of previous year's work by students of the Otis Art Institute.



"It is difficult for a young Chinese whose art education has been almost exclusively occidental to catch the spirit of Kwan Yin in stone or clay. She who listens with compassion to the distressful cries of man is one of the loveliest and most beloved deities in the entire Chinese Pantheon. For this fountain that graces China City, Gilbert Leung has done an excellent job in translating the physiognomy of Kwan Yin into a classical-modern vernacular."—S. MacDonald Wright.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Pictorial and graphic data in the field of the arts of the entire historical period of California.

SOUTHWEST MUSEUM, Highland Park: Throughout October, thirty still-life paintings by Frederic Behre of southwestern Indian pottery and basketry objects portrayed against Navaho Indian blanket backgrounds and showing an unusual three-dimensional quality.

STATE EXPOSITION BUILDING, Exposition Park: Throughout October, a comprehensive exhibition of paintings by Ira S. Slack and W. H. Krehm, popular Los Angeles artists.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: October Exhibitions, sculpture by Salvador Cartaino Pietro. Paintings by Nicolai Fechin, Edna Reindel, Maynard Dixon, William Wendt, Paul Sample, Douglas Parshall, W. E. Schofield and others until October 15. October 16 to 28, paintings and colored drawings by Lawrence and American scenes by Ben Messick. October 16 to 30, ecclesiastical script show.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: October 1 to 15, an exhibition of oil paintings by Burt Procter, a member of the California Art Club, the Laguna Beach Art Association and the Pasadena Art Association.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Photographs by Edward Weston.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Exhibition showing history of printing, honoring Gutenberg.

OAKLAND

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

OAKLAND GALLERY, Municipal Auditorium: October 8 to November 5, seventh annual exhibition of watercolors, drawings, pastels, and prints. Open from 1 to 5 p.m.

PASADENA

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

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

HUNTINGTON HOTEL GALLERIES: The work of Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Permanent collection of Oriental art.

POTTINGER GALLERY, 977 E. Green St.: First showing of twenty paintings of the Colorado River region by Conrad Buff, October 15 through October 30.

POMONA

POMONA COLLEGE, Rembrandt Hall: Exhibition by the art department.

RIVERSIDE

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

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and drypoints by Cadwallader Washburn throughout October in the Prints Room.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Opening October 3, San Diego Art Guild watercolor group show. Graphic arts by Lowell Houser. Opening October 14, annual San Diego Stamp Club exhibition. To October 14, sculptures, original duplicates by contemporary American artists, lent by the Robinson Galleries, New York.

SAN FRANCISCO

DE YOUNG MUSEUM, Golden Gate Park: Through October 15, Frontiers of American Art. Throughout October, pre-Columbian Peruvian textiles from the collections of Mrs. Herbert Fleishhacker and Dr. Hans Gaffron; children's drawings and puppets made in the Museum.

PAUL ELDER GALLERY, 239 Post St.: Oils and drawings by Justin Murray from September 16 until October 7. Watercolors by J. Halley Cox from October 9 until October 28.

GUMP'S, 250 Post St.: Exhibition by faculty of Academy of Advertising Art.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To October 8, watercolors by Robert Bach and Daniel Romano; October 9 to November 5, watercolors by Richard Allman and Edward Johanson; throughout October, painting and sculpture by San Francisco artists and children's chalk drawings.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To October 8, scenes of San Francisco; through October 10, watercolors by Antonio Sotomayor; through October 15, watercolors by Carl Rabus and photographs by Ansel Adams, children's art from classes of Mme. Galka Scheyer; October 5 to November 5, fifth international Etchers and Engravers circuit exhibition; October 10 to November 1, paintings by Frank Van Sloun; October 16 to November 1, paintings by Paul Klee; October 18 to November 19, San Francisco Art Association annual exhibition of drawings and prints; October 23 to November 13, sculpture in limited editions. San Francisco Art Association Gallery: through October 8, watercolors by James Budd Dixon; October 9-22, oils by Bertha Walker Glass; October 23 to November 5, oils by Ruth Armer.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oil paintings by Anna Wilson; in the print room, photographic studies by Jack Powell. October 18 at 8 a.m. Andrew Bjurman, well-known sculptor, will demonstrate his method of modeling in clay. Admission to the Gallery is free at all times.

SAN MARINO

HUNTINGTON LIBRARY: Closed during October.

SANTA BARBARA

ART & FRAME SHOP, 135 Carrillo St.: Oil paintings by Ann Louise Snider, portraits, still life and landscapes.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: October 5 to November 5, twenty-fifth annual exhibition of northwest artists.

MISCELLANY

SAN FRANCISCO ART ASSOCIATION holds the annual exhibition of drawings and prints at the San Francisco Museum, opening October 18, and consists of original works by living Americans, not exhibited during the last six months. Media includes drawings, etchings, lithographs, stock prints, monotypes and engraving. Two fifty dollar prizes are offered; the Artists' Fund Prize, open only to members of the Art Association, and the Purchase Prize, open to any artist working in any media.

STATE FAIR, Sacramento, awarded first prize for decorative art to William A. Gaw of Berkeley for his still life. Mr. Gaw is an instructor at the California School of Fine Arts. Ross Dickinson of Glendale, and Joseph Weisman of Alhambra, took second and third places in this division.

SCRIPPS COLLEGE, Claremont, is offering two adult art courses in figure, still life and landscape, taught by Mildred Sheets, and ceramics taught by William Manker. Extension Division of the University of California at Los Angeles provides a special course in ceramics at Westwood under the direction of Laura Andreson.

GLENDALE ART ASSOCIATION opened the new gallery at 511 North Brand Blvd., Glendale, with an interesting show which included the work of Nell Walker Warner, Lyman Bosserman and Lillian Hounsell. The Association is offering, among other types of membership, a print subscription, which gives to subscribers, besides the regular club privileges, a print from a wood engraving, designed, cut and printed exclusively for the Association by Paul Landacre, A.N.A.

ART CENTER SCHOOL, Los Angeles, announces courses under the direction of the following well known architects: Richard Neutra, Lloyd Wright, Gordon B. Kaufmann, Harbin Hunter, Joe Feil, R. M. Schindler, J. M. Davidson and George Sprague. S. Macdonald-Wright lectures at the school every other Thursday at three, this course is open to the public (for a fee) and his subject is "The Panorama of Art."

LOREN BARTON is showing her most recent watercolors, to October 14, at P. J. Bachmann's new gallery, 6245 Wilshire Blvd., Los Angeles. There are flower studies, and another group shows figures in landscape.



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THE PHOTOGRAPHY OF JAMES WONG HOWE

By SYLVESTER DAVIS

FOR years two very definite attitudes toward Hollywood have emphasized the superficial glamour, and obscured the many interesting and often creative phases of making motion pictures. It has been an enchanted place that wove the secret dream-lives and escapes of millions of tired or lonely or unfulfilled or disenchanting people. And it has, to others, been a mechanical, commercial factory of entertainment of questionable taste and quality with occasional exceptions. This is not to say there is any reason for a complete change of either view, but there are signs in a number of recent good films. Such signs indicate numerous causes but most fundamental among them is the public taste. People moving in an insecure world wherein the facts of everyday living are once despairing and hopeful, are no longer entertained by unrealistic emotional rubbish or mediocre fun. They think more about everything and this includes the money they pay for their entertainment. We live in serious days, and there is no escaping the fact that our social hardships and social joys color every interest in some measure. Witness the most popular books and films, and you will not consider it far-fetched to say that in this seriousness, people not only desire more thoughtful preparation of their motion pictures, but they show more interest in the means of this preparation, secondarily perhaps, and in the people aside from the stars who bring these stories living to the screen.

Of these, the medium of the screen, moving photography or cinematography is of great interest to movie goers. Naturally, much of this interest is due to the popularizing of photography itself through the candid camera and home movies, but the consideration referred to here is more than hobby.

Among the best photographers of the screen is the famous Chinese cameraman, James Wong Howe, whose work is of such high quality consistently that it has commanded public attention year after year in America and Europe. His fan mail is thoughtful and comes from artists, technicians, amateur photographers, and audience admirers of his unusual talent. A frequent complaint of these followers of his work is against the ordinary pictures dressed up with his excellent art and skill.

Cantonese James Wong Howe is more than a capable technician; he is an artist of imagination and insight. He creates drama with his photography, and while his work is best known for its beautifully low-lighted realism, he is never trapped by his particular style into any unnatural or showy effects. Because he is realistic, he is flexible. He suits form to content, never forcing a set habit of work on any story. And yet, through this adaptability of form, his definite and individual style is always discernible. People who have seen his work can recognize it in other films. This is style—in all art—and it is that elusive and indefinable quality of talent that stirs a feeling of response and participation in the audience, whether seeing, hearing, reading.

It is doubtful whether any other cinematographer in America equals the creative artistry of Howe's work. We think of his photography alongside that of the great Russian Tisse, whose work Americans perhaps best know from "Thunder Over Mexico." Howe's work is more fluid, less static than that of Tisse and not always so daring. Here his concern for the natural often quiets the drama of his photography, makes it no less powerful. In Europe, where he has worked several times, and lastly in 1936 shot "Fire Over England," his artistry is widely known and respected.

The nearest Howe ever came to a Hollywood assignment worth his ability was in "Viva Villa!", filmed in Mexico. There, even under work difficulties, he made the most stirring beautiful and dramatic photography seen in any American film. One of the faults of the film was that it had everything in it, but the drama, the comedy, the tragedy, the great sweep and grandeur of the film material gave him a chance to work more freely than ever before. People speak of this photography still; they go to see it again and again.

In the transitory world of film it is significant that out of the run-of-the-mill pictures that every photographer must make from year to year under his studio contract, there are a number of films that stand out as much for Howe's photography as for their other merits. "Transatlantic," "Viva Villa," "The Thin Man," "The Prisoner of Zenda," "Algiers"; and his first color, "The Adventures of Tom Sawyer," in which he achieved a quality of *painting in motion* through the fine composition of every shot, and the low key lighting he persisted in using for color as well as for black and white. This prevented the laboratory from running the film through the customary time formula but the results served further to attest the special quality of his work. He is presently photographing "Abraham Lincoln in Illinois," a film which should give us a chance again to see his work in connection with the good motion pictures it deserves.

It would be interesting here to speculate on what characteristics of James Wong Howe's talents are traceable to the influence of his race, but such conclusions could be no more than speculation. Howe as a person retains more of his Chinese feeling for things than the casual observer is likely to realize, but he is at the same time American in many ways. It seems safer and far more reasonable to assume that as an artist and skilled craftsman, his sensitivity, his delicacy and exquisite taste, his strength, his feeling are but characteristic of any sincere creator trying to get at the reality and the truth of his material.



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A scent bottle has designs of the lotus and prunus inlaid in brass and copper. The spout of the traveler's teapot is arranged on a swivel to disappear inside the cover. The handle is bound with reed. The tea caddy with its brass edges has flower sprays of inlaid brass. Ch'ing Dynasty, 17th and 18th centuries.

OLD CHINESE PEWTER

By GRACE NORMAN-WILCOX

ONLY in the Orient was pewter ever really appreciated. The Chinese had none of our own condescending attitude—no nonsense about its being only a "base metal." They never felt, like Occidentals, that pewterware is properly associated with simple folk—with cottages, and the quaint side of life—whereas porcelain is the ware of the "genteel" classes. We are un-Chinese when we speak of pewterware with a note of apology (describing it as the poor man's substitute for silver), or with a tolerant spirit of polite and well-bred interest. We admit that pewter is amusing, in a homely sort of way. But we remind ourselves that it is only pewter.

The Chinese would not even comprehend our arbitrary definition. By "pewter," of course, we mean a more or less standard alloy mostly of tin, tempered with copper or other metals, and usually containing a percentage of lead. We prefer those alloys with a good deal of lead (though they were really the poorer grades), because of their softer sheen and their darker color; and we are careful to avoid Britannia metal—a 19th century "improvement" on pewter, which was harder and colder than the early metals.

But the Chinese had no such ungenerous scruples. Their language does not even furnish a particular character to stand for "pewter." The Chinese metal varies from almost pure lead, to almost pure silver mixed with a portion of tin—and all degrees of quality are used with equally respectful painstaking. In China, pewter is thought quite "nice" enough to be used on the temple altars; and the Oriental workmen even equipped domestic utensils of pewter with knobs or handles of jade—the precious stone of China.

Those who have been taught the sober Occidental attitude toward pewterware will therefore find the Chinese practices a happy surprise. The early American pewterer was a conscientious and praiseworthy fellow, indeed—but sometimes he seems just a little dreary by comparison. Perhaps he is still too close to the austere Pilgrim ideals. But the Chinese pewterer, on the contrary, had fun.

Chinese pewter has been in use for something over two thousand years. At least as long ago as that (during the Han dynasty, 206 B.C.—220 A.D.) ritual objects of cast pewter were being made for burial with the dead. Bronze was the usual metal at that time, but pewter was also used, and it followed the same traditional forms and designs.

It was then the custom, as you know, to provide a variety of objects for the supposed "use" of the dead—little pottery figures to represent his servants; small earthenware models of well-heads, to furnish him with water; metal mirrors to frighten away devils, who would surely flee when seeing their own ugly faces reflected; jade or earthenware figures of horses, to provide the departed with necessary transportation—and no end of other such useful things, usually represented in miniature. Pewter mirrors, bowls for food, cast ornaments to be inlaid in wood, and many other types of work have been discovered at burial sites.

As time went on, and Europe passed from the Middle Ages into the Renaissance, the Chinese pewterer developed a wider repertoire. No longer so closely bound by the formal traditions of archaic ritual, he began to use his metal in new ways—inventing new forms, or beginning to employ many other materials in the decoration of his ware. He added panels of lacquer or enamel on the sides of his winepots; he lacquered certain pieces all over, and engraved designs through the lacquered surface to show the pewter underneath; he inlaid fanciful patterns of flowers or scenes, in brass and bronze, on the face of a tray or the sides of a tea caddy. He even arranged with his neighbor, the jade-cutter, to spend tedious weeks of work cutting one jade spout for a teapot, or a little jade knob and handle.

He was not so narrowly self-absorbed, however, as not to cooperate with other craftsmen. He was ready to inlay pewter traceries of flower-branches on the surface of a red stoneware teapot, or carefully to fit a pewter lining to a winecup of porcelain or of carved cocoanut shell. He had imagination, and a sense of humor—and all his work reflects the patient spirit of a man who takes pleasure in doing a simple job in the hardest fashion.

Naturally, the pewterer was not doing all this for his own amusement and pastime. He was a busy workman in his own workshop, and his wares were very popular. At Ningpo, for instance (which was a great pewter-making center), marriageable girls were proud of having a dowry of pewterware. They hoarded stacks of pewter trays, instead of embroidered guest-towels. And in the household, the nicest pewter was "put away" just as we save our best family silver for use on special occasions.

Everyone knows that fine bronze is never kept polished, but is allowed to mellow and darken with time until it develops a peculiar and muchesteemed "patina" or surface. The Chinese treat their pewter in the same way, letting it grow old gracefully. We of the Occident waste tons of wood-ashes or pumice powder in a fretful but vain effort to keep our pewterware brightly shining, as much as possible in imitation of the lustre of silverware itself. But the Orient is more respectful, and prefers its pewter with the proper and delightful "bloom" that only years can produce. The result can best be appreciated when we see a piece of old ware with inlaid designs of brass and bronze—where all three metals have become as warmly worn and tarnished as a Gothic gold brocade.

Pewter was of service in many directions, and ever increasingly after the 16th century. It was fashioned in great series of cannisters of graduated sizes, for the tea merchant's shop—ranging from those three feet high, for ordinary teas, to others small enough to hold perhaps an ounce of some rare variety. Pewter served, too, for the fine altar-garnitures in temples—traditional sets of five pieces, which were the incense burner, pair of candlesticks, and two vases. In the home, it fitted every need. There were make-up (or "missy") boxes, scent bottles, and other luxuries for the women's quarters—winepots and scholars'-boxes for the men—tea caddies and teapots and trays for the serving of guests—and even little collapsible pewter teapots for the traveler on his journey. There were huge hot-sweetmeat sets for the serving of one person's repast (like a giant hot-water plate with separate covered dishes let down within, and with little trays branching out at the sides like those on an epergne); or there were things as inconspicuous as the pewter linings for lacquer tea caddies.

Informality went so far as the lid of a tea caddy which is cut roughly circular and shaped in irregular upturned scallops, to simulate the natural curling of a lotus leaf. Or, formality might go so far as a winepot which shows tidily framed panels on either side—in each panel a landscape to illustrate an old legend, painted in soft colors on parchment paper and placed under glass. Especially in the 18th century, there was an endless variety of such conceits, charming in their design and beautiful as to workmanship.

Nowadays, pewter-making still survives as one of the minor arts of China. Perhaps some of the old simplicity is lost—an Oriental simplicity the West did not quite understand, and which therefore has given way to the showier sorts of work that sell more readily across the seas. There is now more use of colored stones inlaid to suggest sprays of flowers, or of such decorations as are popularly thought to "look Chinese." Still, the Chinese workman cannot quite forget his old ideals.

He still makes craftsmanly things with typically Chinese sense of humor—such as the covered tureens (for buffet suppers) seen here lately, their lids in the shape of a roguish-eyed duck. He still makes plain little pots for two cups of tea, or narrow bowls to hold one iris flower, often with little threads of brass to finish and strengthen the edges. For the habit of good design and of honest work, prevailing more than two thousand years as it has, is very hard to forsake!

Illustrations are from the collection of the author by courtesy of the Los Angeles Museum, where the collection is now on loan.

A pair of winepots shaped like sections of bamboo have knobs of spinach jade and poems engraved on the body. Wood is used for the arch of the handles. A scholar's water-pot is used to moisten the ink-cake for the writer's brush and a tea caddy engraved with poems and flower branches, has a lid of wood. Ch'ing Dynasty, 17th and 18th centuries.



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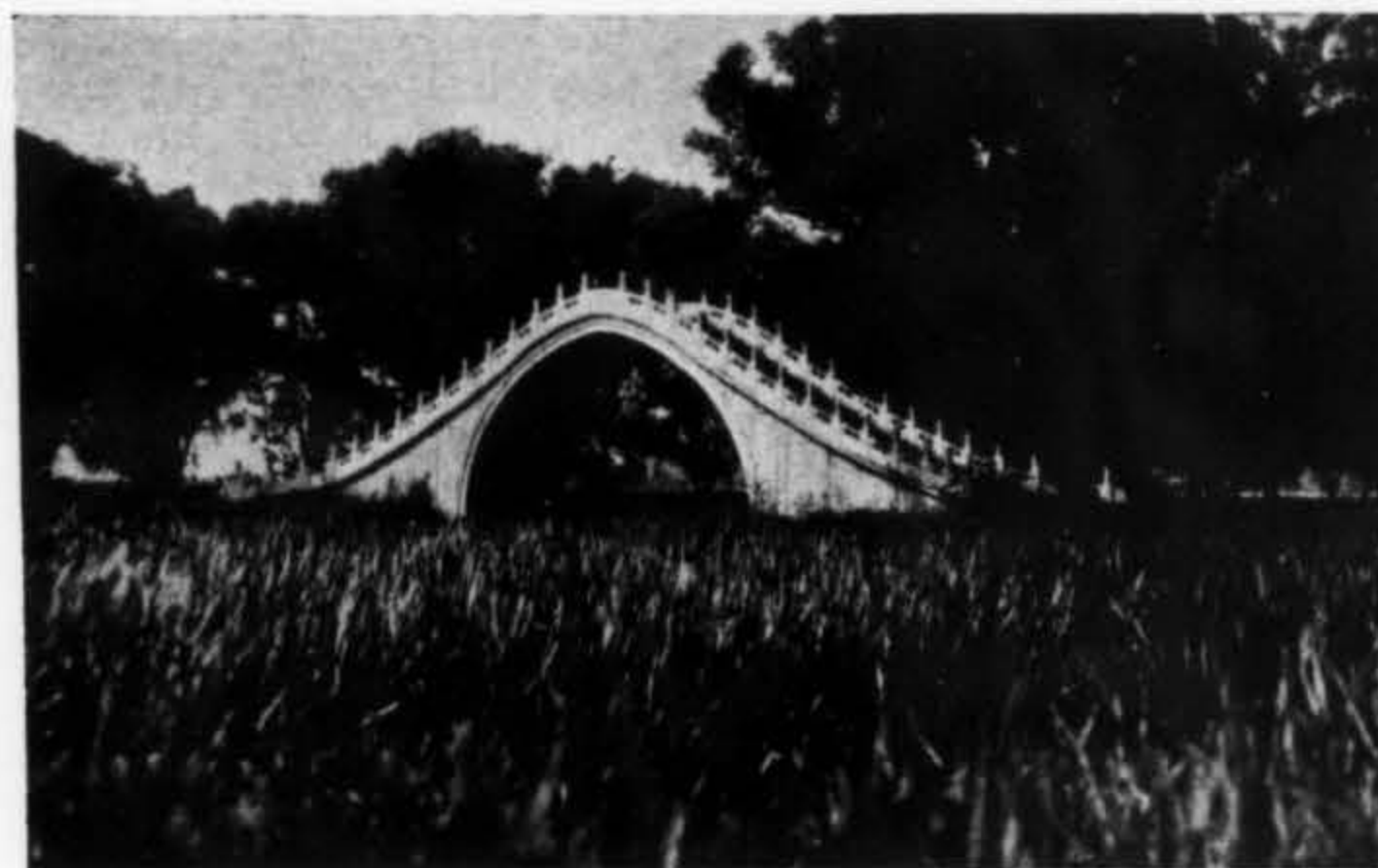
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CHINESE PLANTS IN AMERICA
By HUGH EVANS

AN unbelievably large percentage of the flowers in our gardens, particularly in the eastern states, are of Chinese origin. Since the climatic conditions of the eastern portions of North America approximate closely those of large portions of China, the eastern parts of our country have benefited greatly by the introduction of Chinese plants which have proved very adaptable to eastern conditions. There is also much similarity between the various forms and species of flowering trees and shrubs of the two continents, though on the whole the Chinese plants are superior to our natives.

With the burgeoning of these flowering trees and shrubs in our eastern states in the spring and summer, gardeners must be conscious of our debt to China. Without these contributions our gardens would be poor indeed. Much of the spring and early summer pageant of color, the beauty of lilacs, the golden gleam of forsythia, the dazzling and heart-striking vision of rhododendron, azaleas, and all the vast host of material from the Orient bear eloquent testimony to the levies we have made on China. The Bengal roses, originally believed to have come from India, are really natives of China. These were introduced to Europe or America from Japan, but came, in the first place, from China, having been introduced into Korea and Japan by the Buddhist monks of China.

Our California gardens, with their wealth of material from all over the world, also contain many indispensable Chinese plants too tender for eastern gardens. Such are: Pittosporum tobira, Jasminum primulinum (introduced by E. H. Wilson), the Viburnums, Pyracanthas, Cotoneasters, Chinese Elms, Koelreuterias, Rhododendrons (particularly valuable and beautiful in the northern part of the state, and in Oregon and Washington), Photinia, but anything like a comprehensive list would take up a whole article.

The Buddhist religion, which has exerted so much influence over the people of China, also fostered and encouraged their love for flowers. The Bo-tree (Ficus religiosa), immortalized by Buddha, and many other plants and trees in China have a sacred and religious significance, such as the Gingko biloba (the Maiden Hair tree), perhaps the oldest type of plant life existent, now extinct in its native state and only to be found in the grounds of public gardens, monasteries, temples, etc., Nelumbium (the Lotus), and various others too numerous to mention.

The Chinese gardens are built for privacy and seclusion from the world. It is part of their religion (Taoist) to have a secluded place in which to reflect. The garden typifies Taoist elements; for instance it should have mountains and water. Mountains represent the Yang or male elements and rocks the bones of mountains. Water represents the Yin or female element, of which there must be two kinds: moving water — a stream, waterfall, or fountain representing the rhythm of the universe — and still water, such as a pool or basin which can reflect images and therefore lead to repose and reflection. Also, still water has fish which represent gods to the Chinese, as, like gods, they make no sound.

Chinese gardens should have a bridge for the beauty of its architecture and because, according to the Buddhist belief, the soul passes over the bridge on the way to paradise. They must also have winding paths, as long curves rest the eye, give an illusion as to size, and keep away evil spirits. These gardens are usually set with stones bearing quotations which the Chinese stop to look at and in so doing feel a sense of relaxation.

The summer house in a Chinese garden usually has lattice walls with red columns; the roofs are round and have poems on them. The house is not in the center of the garden and the garden is not a setting for the house but separate from it in another courtyard, and is surrounded by a stucco wall of lacquered red. The doorways and windows are of all imaginable shapes, such as butterflies, moons, leaves, etc.

In the Chinese gardens, flowers are important for themselves as individuals and never for the sake of color masses, which the Chinese regard as crude. The Peony represents the male element and is the national flower, the Plum represents purity and beauty, the Orchid cymbidium is the sacred flower, the Bamboo bends before the wind and represents wisdom, the Pine, immortality and long life. The Bamboo, Plum, and Pine represent three friends; when the world is covered with snow these three still appear.

The Portuguese were the first people to have any contacts and dealings with the Chinese and early in the sixteenth century they brought the sweet orange into India, some years later introducing it into Portugal. As the power and prestige of Portugal waned, their place was taken by the Dutch in the Orient, who in turn had to yield first place to England.

In the year 1600 a Royal Charter was conferred by Queen Elizabeth on the East India Company, trading between Great Britain and the Orient, but it was not until one hundred years later that any great numbers of Chinese plants found their way into England. These were brought in by the agents of the East India Company, who had established trading posts in the various ports of China. For a good many years, however, virtually all plant material was collected from Chinese gardens, monasteries, temples, or nurseries, as traveling in China was then not only hazardous but practically impossible. As this plant material from China continued to pour in, and as interest grew, plant collectors and expeditions were dispatched, chiefly from Great Britain, to seek and collect new material. Nearly all the East India Company ships carried on their decks either Wardian cases or greenhouses to house safely the plants collected. Botanists and horticulturists, often from the Kew Gardens or Edinborough, also traveled to the Far East.

For those with understanding minds, feeling hearts, and imaginative faculties, there are all the elements of glamour and high romance contained in this business of plant exploration. The men who engaged in these enterprises in the years gone by, and indeed, also those of today, risked their lives in every conceivable form — by shipwreck, disease, or attacks by unfriendly natives. The monetary compensations they derived were pitiful — so pitiful as to be shameful. Let us pause and think sometimes of these men and what their labors have meant to us. Although most of them are dead, their works still live.

The roll call of the immortals is a long and illustrious one, including quite a number of Jesuit missionaries. The Jesuits were among the first to go into the unexplored regions of China and collect and send back some of the first Chinese plants to reach Europe. A few of these pioneers were Pere David, J. M. Delavay, P. Farges, the Englishman John Reeves, and Robert Fortune of Scotland, one of the greatest plant collectors of all time, who introduced, among many other plants, a number of roses. Fortune's yellow is named after him. Fortune also introduced tea culture into India, which feat alone would entitle him to the gratitude of mankind. Another great collector was Dr. Augustine Henry, and, among later explorers, the United States Government explorer, Frank N. Meyer, a native of Holland, who was drowned some years ago in the Yangtze River; William Purdom, the Englishman, and Reginald Farrer, whose books

(Continued on Page 32)

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IN A CHINESE HOUSE

By RAYMOND CANNON

IN defining the advice of Confucius, "first set your house in order," the Chinese not only find the spiritual significance, but also materialistic surroundings which might influence the mind of man.

A few years ago, a patriarchal sage of Soochow, in explaining the numerous values of proper arrangement of household furnishings, stressed "dignity" as the first requisite in decorating all rooms likely to be seen by visitors. A reception hall should have chairs that are tall and slender, yet rigid, lest one forget and relax into undignified (or ungraceful) positions . . . comfort must not be indulged in here . . . there are other rooms, courts and gardens with beds and settees for reclining. A great show of wealth in the "first" room would also be considered very vulgar. There are only as many chairs as will be occupied by the host and visitors in evidence . . . two tall stands for flowers and two small tables for smoking and tea, complete the furnishings with the addition of two or three scrolls of paintings which have been carefully selected as appropriate in consideration of the character of the visitor and the occasion . . . official elegance for the official . . . piety for the pious . . . etc. For the color scheme of this room, warmth and calmness are necessary. A jade green ceiling with walls in complementary amber or pastel blue-green.

The large rug with delicate floral design extending from two corners part way down the opposite edges is the one object of richness. If this rug is somewhat worn and shows age, it is a twofold compliment to the house . . . modest unpretentiousness and hospitality.

Old things are more revered by the Chinese than by any other race. They were reproducing their then ancient pieces of art at a time when Europeans were beginning to make marks in caves.

The belief that the house in which one lives and everything in it actually becomes a part of the person and the person becomes a part of his surroundings, was handed down from the ancient Shamanists with this odd philosophical idea. Is it any wonder that heirlooms are cherished as though they were almost members of the family?

Brilliant, scholarly rulers and their artistic and intelligent advisors saw in the "pursuit of beauty" family tranquillity for their subjects. They therefore used various methods in encouraging the doctrine of domestic elegance. Superstitions were created for every conceivable arrangement of object and decoration that would tend to create an artistic value. The home is thereby kept in order with an atmosphere of refined splendor in contrast to the bazaar pretentiousness of other Orientals.

Chinese really live at home and enjoy the gracious traditional ceremonies of every-day

(Continued on Page 33)

GARDENS AND THE CHINESE

By ROLAND GOT

THE Chinese seek peace, harmony and enlightenment in their gardens. In these tranquil surroundings they court relaxation and serenity. Here they may repair to a garden pavilion for tea-drinking, musing, and meditation. In peace and calm they search their hearts or listen gravely to the faint sounds that intensify the silence. The garden serves for diversion and the practice of the seven arts — cultivating flowers, playing the butterfly harp, calligraphy, painting, writing verses, playing chess, and drinking wine.

If the Chinese had been less devoted to the seven arts, China would have devoted herself to things materialistic. It was the Empress Dowager who spent on the gardens of her summer palace the revenues raised to build a Chinese navy. The history of China is in some ways the history of her gardens.

The making of a garden should not involve haste. A Soochow official spent forty years in a search for odd rocks for his garden. A coolie will devote a lifetime to stunting the growth of a tree, so that his descendants may cherish it.

The component parts of a garden are symbolic. Landscape means hills and water. Both are necessary for a garden. Height is balanced by depth. Hills stimulate the soul; water induces tranquillity. Hills stand for virility; water stands for darkness and negation. A combination of both, balanced with discretion, forms perfection. Rocks are regarded as the bones of heaven and earth. Trees are symbolic of life and are planted in accordance with ancient rules. The pine tree, standing for strength and old age, is never planted by water, but may be seen near hills and rocks. The willow, signifying pliability and delicate sensual indulgence, is planted beside the water. The pomegranate suggests fertility. The cedar, found near temples, is symbolic of purity and virtue. Bamboo stands for courage and virtue. The peach is a symbol of immortality.

It is claimed that clipped grass lawns originated in China. In support of this a story is told that during the Sung dynasty, 1127-1280 A. D., a certain emperor had a hundred wives. He appropriated huge sums to provide each wife with her individual palace, facing a luxuriant court. Each tried to win his favor, and soon he was puzzled as to which of his many wives he should visit. He therefore consulted all the wise men in his kingdom. Dissatisfied with their methods of selection he became angry and said to them, "As for men, you are no better than goats! Hereafter I shall follow the honored goats: where they deviate, in that house will I visit." The scheme worked smoothly, but not for long. The ladies soon discovered his methods and planted grass along their thresholds. As a result, each house had a lawn. That was the beginning of lawns in China.

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

AS A college town Claremont itself rates exactly zero. It has as much distinction, exclusive of the colleges, as have five hundred thousand other towns of its size in the country. And the pity of it is that the place fairly vibrates with possibilities. It might be a Mecca of culture for southern California and a Mecca of trade for an area within a radius of twenty-five miles if a bit of capital could be harnessed to a large imagination. How unique among our smaller cities would be a harmonious, beautiful business area, embellished with trees and other planting and rid of promiscuous curb parking. How it would keep the increasing student trade at home, attract people from far and wide and do its part in the great game of education by proving that retail business is not retarded by good architecture and pleasing surroundings. It need not all be built at one time provided it is comprehensively planned at one time by one architect with one great objective in mind and the plan then strictly adhered to. Three or four square blocks set aside today for that purpose could eventually make Claremont, California, as outstanding as are Oxford and Cambridge and pay satisfying, if not usurious, dividends. May that fine dream come true. May vision be married to courage and may their offspring not be made vulgar by too much success.

To the north of Foothill Boulevard and to the east of the colleges are still considerable lands, somewhat damaged by floods but undefiled by a gridiron street system. The day will come when the mountain floods will be controlled, when the growing Los Angeles will push more and more to the east and then these unspoiled areas may be moulded, if planned by competent men, into ideal residence sections. And that also, good friends, is not an idle dream.

When Vitruvius Junior feels the need of a lift he does not reach for a cigarette. He hies out to Claremont to bask in the charm of the Pomona men's dormitory group, Frary Hall and the Clark dormitories, which is the brain child of Webber and Spaulding. When completed, as they visioned it, and when Ralph Cornell's planting scheme is a reality, there will be plenty of lift for every student in the town and all lovers of architecture elsewhere.

Even in its unfinished state this group has strength, dignity and charm which, by example, it must subtly impart to the young men fortunate enough to be here housed. It is fitting for the climate of southern California, it is impressive in the disposition of its parts and yet, it is also sufficiently romantic to be in harmony with the most romantic period of man's life. The balance of Pomona's campus will need the help of a cigarette to produce exhilaration. Some of the buildings are interesting and some well designed but they are

not grouped with skill and they are not so designed as to be helpful to one another. The main quadrangle is too wide, by a hundred feet, for architectural value and might better be named Marston Meadow.

And Scripps is sweet, architecturally, as is fitting for a girls' school. It impresses Vitruvius Junior as a delightful architectural expression of a nice little flapper who is trying desperately hard to please but, being somewhat uncertain as to what is likely to be most effective, relies on several tricks she has gleaned from daily hints in "How to catch a man and influence him." Restless though the group be, it is harmonious in color and, if you can forgive its twenty odd minor climaxes, it is fairly harmonious in form. In fact, one cannot be unmindful of the charm of its individual units but as a tout ensemble it neither touts nor toots.

But to return to the men's dormitories of Pomona. It has been rumored that eventually there are to be added several colleges to the now existing groups making an approach to Oxford, which is a community of some thirty separate colleges, all of them together constituting the university. It would be a real contribution to education if these new groups of buildings at Claremont were to be designed with complete architectural logic and with that degree of skill in group planning which characterizes, for instance, the graduate school at Princeton, designed by Ralph Adams Cram, or the dormitories at the University of Pennsylvania by Cope and Stewardson and Bryn Mawr by the same architects. And if the Frary Hall group were to set the key in scale, in character and in excellence for these new colleges and if Ralph Cornell were to add his magic touch in the landscape design of the area then indeed would the stage be adequately set for the high scholastic standards which the Associated Colleges at Claremont have so definitely established. At the present moment one would not instinctively feel, from superficial evidence, that the scholastic level is far above the ordinary run. It is not necessarily expensive buildings which set the desired key. Quality and quality only is the pressing requirement.

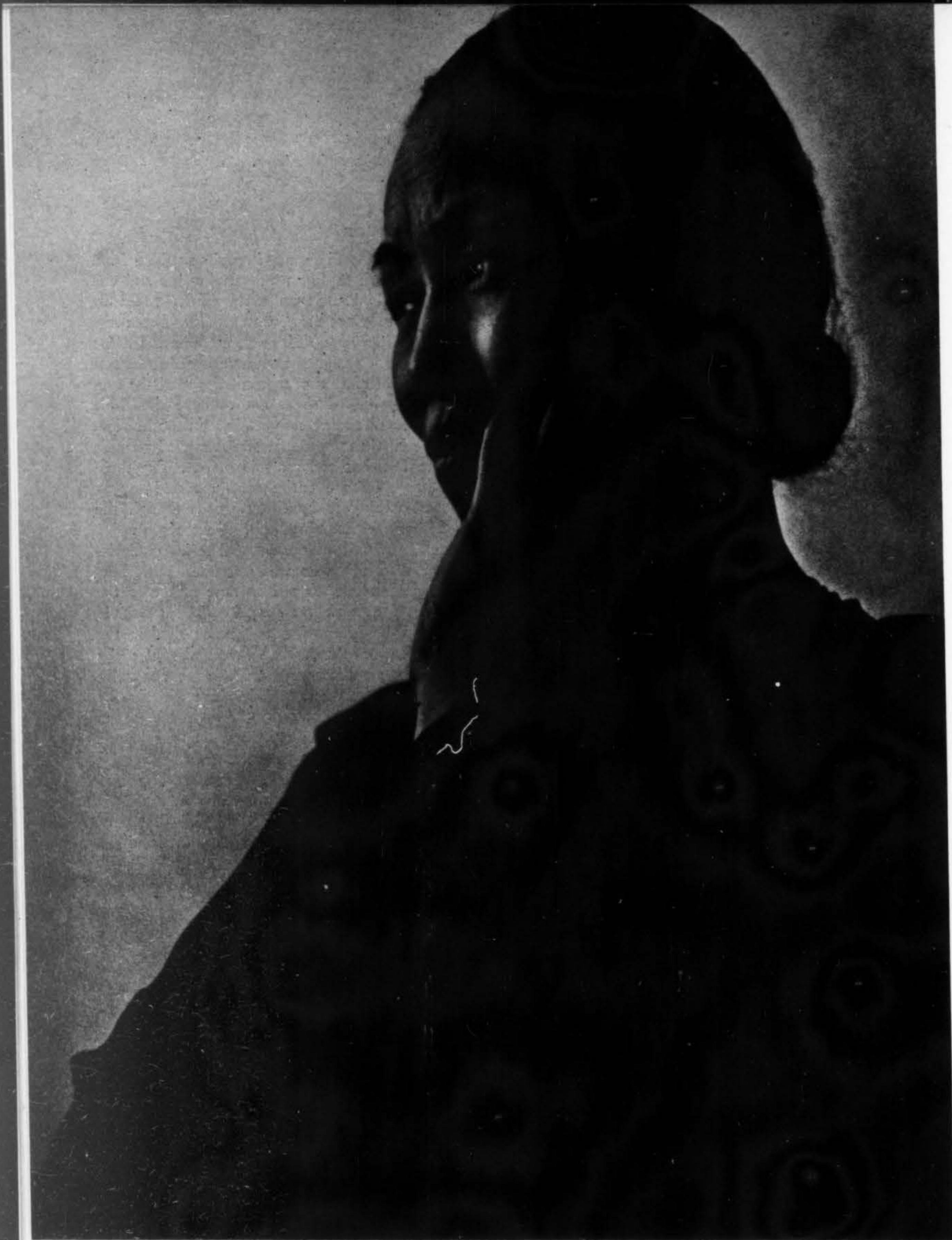
A rare and beautiful jewel is the Public Library of Los Angeles, shown in a five and ten setting of brass. It is quite beyond the understanding of Vitruvius Junior that the city should go about to buy a gem of the first water and then fail to give it an entourage which it richly deserves. To be sure, it is one of the weaknesses of the gridiron street system that no provision can be made by it for the adequate showing of fine buildings and that all buildings, good and bad, are given an equal and democratic opportunity of being lost in the shuffle. But in this instance, that rare genius,

Bertram Goodhue, was brought out here from New York to do an outstanding job and one might think that an extra effort would be made to place it advantageously. From the south, looking up Hope Street, one is led for a moment to fancy a European charm of setting. But after that moment is passed the eyes must be closed so as not to have the Bible Institute building completely ruin the illusion. The Institute no doubt serves a good purpose but, but, but and more but. . . . The three other sides are entirely unsupported, or at least weakly so by entourage as though the Library were a step-child. What a pity!

Vitruvius Junior is tempted to invite Carleton Winslow, who was associated with Bertram Goodhue, to tell us how and why the gem was not set in an architectural crown. It would be interesting to know whether the excellence of the design was not recognized by the powers that were or whether no really adequate site was available. It would also be interesting to know why the approach to the main distributing room, in which are placed Dean Cornwell's splendid murals, is not by way of a grand stairway. A man like Goodhue certainly decided knowingly against a monumental stairway. We hope Mr. Winslow may be tempted some day to quiet our troubled soul.

Good Earth by Gilbert Leung
is executed in terra cotta.





Character study of a Chinese woman
from a photograph by James Wong Howe.

CHINESE ART

through the BACKDOOR

By CHINGWAH LEE

A jade vessel of the Chou dynasty about one foot in height. From the collection of Nathen Bentz.



THE Chinese are credited with doing everything backward. They serve sweet to start a meal, they read a book from the back forward and put their "footnotes" at the head of the page, they wear white instead of black for mourning, they shake their own hands, they remove their glasses instead of their hats in the presence of elders, they give south as the cardinal point of the compass, and they place their surnames before their given names. It may be of interest to know that they have been guilty of teaching their arts to the Westerners backward also.

Look into the history of any of the great European collections of Chinese arts, such as Salting's at South Kensington or Frank's at the British Museum—not to mention the Chinese collections at the Louvre or Guimet Musée at Paris, Staatliche Porzellansammlung at Dresden, the Gemeente Museum at Hague, Museum fur Kunst and Gewerbe at Hamburg, Kunsthistorisches Museum at Vienna, Kunstindustri Museet at Copenhagen, Museum van Aziatische Kunst at Amsterdam, etc.—and you will find that they started during the seventeenth and eighteenth centuries with the textiles, lacquers, jewelries, screens, porcelains, and carved ivories of the K'ang Hsi, Yung Cheng, and Ch'ien Lung periods of the Ch'ing Dynasty (1662-1797 A. D.). Hot off the press from their Oriental contemporaries!

Early writers like M. Jacquemart, W. G. Gulland, M. Grandier, and Stephen W. Bushell, foremost authorities of their days, placed these Ch'ing Dynasty productions as the finest from China. Ming period wares were tolerated, but practically all agreed that for meticulous craftsmanship and finest of details the Ch'ing Dynasty was the best. Anything beyond the Ming Dynasty (1368-1643 A. D.) was classified then as primitive, provincial, or of uncertain provenience.

Eighteenth century Europe was a period of rococo chinoiserie. The trend was toward a fanciful springtime existence in the style of what they believed to be Chinese. Elegantly robed ladies drank tea in gardens landscaped with pagoda-like pavilions, flower-decked swings, and camel-backed bridges. Their drawing rooms sparkled with Coromandel screens, lacquered chests, embroidered fans, and fanciful bird-cages. In China the artisans were quick to respond to this demand for things fantastic. Grotesque, over-decorated wares were hastily made especially for the "western barbarians"—even as the Europeans were busy making trinkets for the American Indians or the Africans.

Especially the rich and the members of the nobility decorated their salons with porcelains. The emperors of Europe vied with each other in collecting a large variety of painted polychromes which they classi-

fied with names with which we are now hardly familiar—Chrysanthemo-Pæonienne, Love Chase, Gauffered Mandarin, Mandarin Harlequin, Lange Eleisen, Peking, Nankeen, Jesuits, etc. Nowadays the above generally falls into one of three main classifications—rose family (*famille rose*), green family (*famille verte*) and blues and whites.

The French took an early and persistent liking to monochromes and we have a host of single-colored porcelains which still go by such French terms as sang de boeuf, DuBarry pink, blanc de chine, Mazarine bleu, clair de lune, flambe rouge, cafe-au-lait, soufflé, etc. Collectors of the time also delighted in such specialties as eggshells, crackles, lenticular, reticulated, soft paste, high reliefs, etc. Who but the Ch'ing Dynasty potters can produce all these effects? What is there in the way of material, form, or color which they cannot reproduce—and excell?

Until the twentieth century painting was considered an undeveloped art form, lacking in perspective and given to bizarre subjects; sculpturing was said to be alien to the Chinese; and the nearest to murals were wallpapers. Jades were being collected, but the majority were Ch'ien Lung period jadites from Burma. Those of other colors than green were looked upon with suspicion or indifference.

The seizure and looting of Peking during the Boxer Rebellion of 1911 resulted in the dissemination of a new ware of classic Chinese art objects into Europe and America, objects which hitherto were practically foreign to westerners. Much of these palace wares antedated the Ch'ing Dynasty, and connoisseurs had a chance to behold many new forms of Chinese art—vigorously executed Ming scrolls, palace appointments, royal paraphernalia, imperial robes, etc. But apparently the time was ripe chiefly for the appreciation of Ming porcelain. The weakness of the Ch'ing ceramics—the effeminate form, excess of details, "myopic" qualities, etc.—became obvious alongside the sturdily potted Mings with its boldly executed, brilliantly colored decoration. Even at this period, what lies beyond the Ming Dynasty was, to the minds of most collectors, a period of primitive fumbling. Beyond the Mings there were no red celadons, no polychromes like the Cheng Hua or Wan Li five-colors, no blanc de chine—how could they have anything worthwhile?

The period from the Revolution of 1911 to the end of the ensuing internecine war in 1927 was one of hardship resulting in the forced sales of heirlooms from many broken families, and these objects of art reached the West through wealthy travelers and museum representa-



A porcellaneous stoneware, Chun Yao, of the Sung dynasty of a blue glaze with red passages. From the collection of Chingwah Lee.

tives. The heirlooms, from representative private collections, are in many ways superior even to the palace wares, and typically would include early jades, early metals, paintings extending through many centuries, jewels, and ceramics of the Sung Dynasty (959-1278 A. D.).

Collectors of ceramics now became engrossed with a host of new names — snowy tings, jade-like Lung Chuans or ying ch'ing, Ko or Kuan crackles, splashed chuns or ch'iens, boldly incised tzu chou or lavishly painted shus. A new word came into the study of Chinese pottery — texture. They learned about subdued colors, special effects like lard-like piling or pigskins, oil spots or hare fur, etc. The refined Sung stood in vivid contrast to the bold, nationalistic air of the Mings.

About that time there was also much tunneling of mountains, piercing of city walls, and accidental opening of graves by railroad engineers here and there all over the country. They brought to the surface the long-buried and often forgotten wares of the many dynasties beyond the Sung, notably the Han (206 B. C. to 220 A. D.), the Tsin (265-419 A. D.), the Wei (386-557 A. D.), and the Sui (581-618 A. D.) dynasties. Drawing rooms now blossom with sparkingly modern T'ang prancing horses, stern warriors, heavily laden camels, traveling actors, lady polo players, wandering musicians, etc. They are surprisingly modern in feeling, and as R. L. Hobson said, they speak a language closer to the West than do the artists of the Ming or Ch'ing dynasties. The T'ang fitted perfectly into modern interiors while the earlier Han, Sui, or Wei figurines came up from the earth just in time to fulfill the current fad for primitives.

The pottery of the T'ang-Han period is closely allied to sculpturing. The earliest interests in figurines centered around the "buddhas" of the Orient. While the bodies of these deities are often of rather indifferent forms, the faces of the better ones carry a message of profound spirituality or depth in meditation. It remained for travelers returning from the caves of Lung Men or Yun Kang or from tomb sites of early emperors to complete the survey on Chinese sculptures.

But the three great loves of all Chinese connoisseurs — painting, bronzes, and jades — the West is only now beginning to take up. The epochal International Exhibition of Chinese Art in London in 1935-36, the translation of much of the Chinese treatises on these three subjects, and recent excavation by ardent collectors or archaeologists are some of the contributing causes for new interests along these lines.

The West has come to realize that Chinese painting has a great tradition, and that the early artists were masters in organizing space, in the skilful utilization of brush strokes (strokes having bones, sinews, and flesh, for example), in imparting aerial perspective, and in giving life and rhythm to the scroll. The collection of archaic jade with its many shades which go by such intriguing names as soy sauce brown, blood vein red, polychrome tan, etc., amounted to a passion with many westerners.

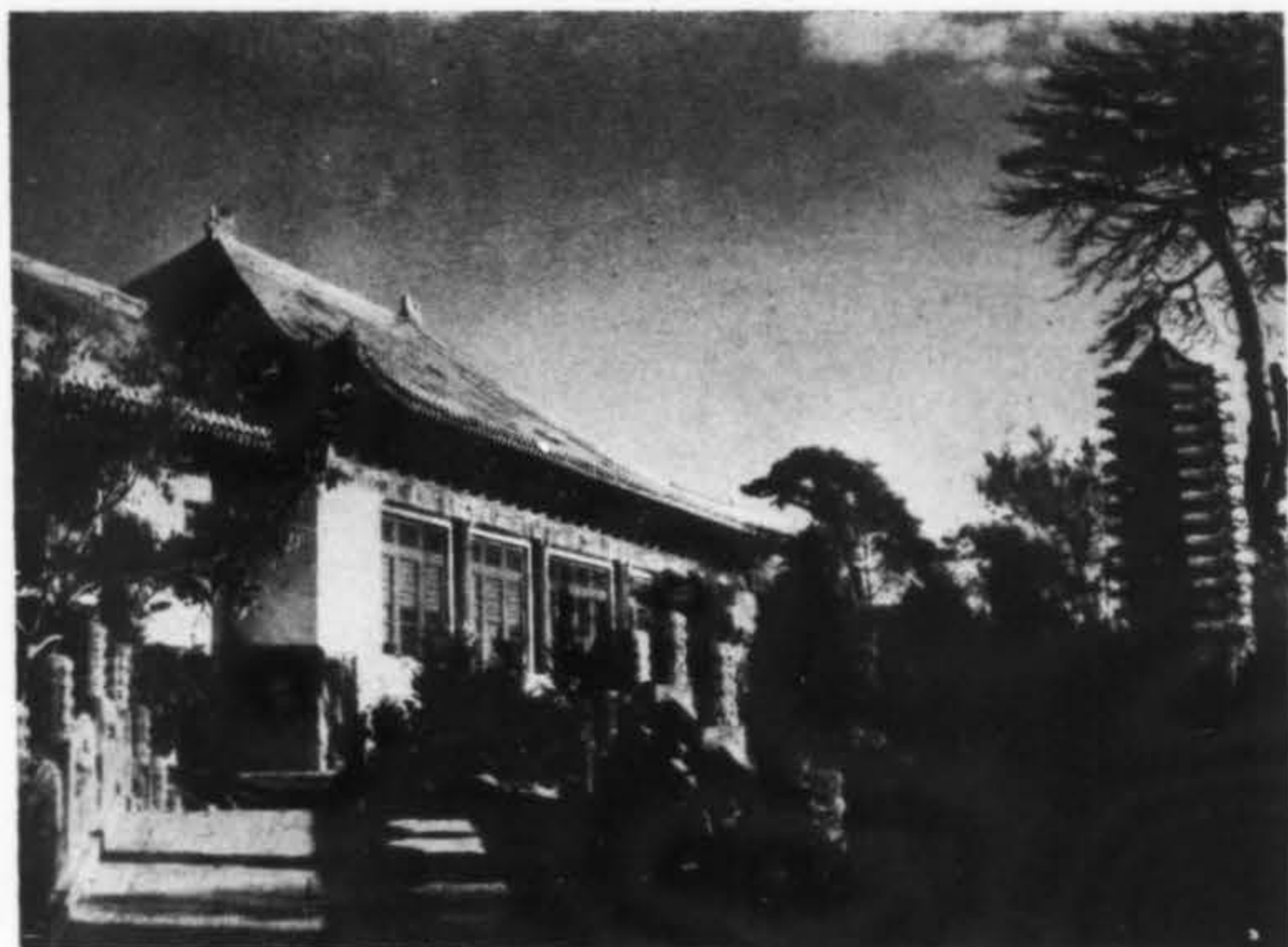
The study of bronzes the West takes up the last of all. This is in striking contrast to the Chinese who were bronze collectors as far back as their written record shows, perhaps from the very beginning of the bronze age itself. Before the arrival of iron, bronze was the metal, but after the arrival of iron, antique bronze vessels became even more valuable — as treasured ceremonial utensils.

They were held in such high esteem that about the time of Christ faked bronze antiques were already making their appearance, and on one celebrated occasion the name of a whole province was changed with the discovery of a bronze tri-pot in that region. Nations go to war over ceremonial vessels, and defeated states were made to yield their sacred bronzes to the victors as indemnities. We see a parallel to this in 1918 when China, through the Versailles Treaty, asked Germany to restore to her the antique bronze astronomical instrument taken from the Peking Imperial Observatory during the Boxer Rebellion.

Bronzes are classified by the Chinese as ancient, intermediate, and modern. Those of the San Tai period, Shang (1766-1122 B. C.) and Chou (1122-255 B. C.) dynasties or earlier and those of the succeeding Tsin dynasty (221-206 B. C.) are considered antiques. The Chinese have a saying that after the Tsin dynasty nothing can be considered old. Those from the Han to the end of the Sung dynasty are considered intermediates, while those after that period, so far as bronzes are concerned, are classified as "modern."

As may be expected, the old bronzes are hoary with age. Those which have been handled with loving care by caressing hands for centuries upon centuries have acquired a highly-polished surface, giving a texture and lustre not unlike gem stones. Those which were exhumed more recently are generally rugged and highly-pitted. Both types display a pleasing patina ranging from an unearthly turquoise blue to malachite green, often with passages of powdery emerald blue or apple brown. A favorite color is ku p'i lu, a melon rind green

(Continued on Page 34)



SUGGESTIONS FROM CHINESE ARCHITECTURE

By WILLIAM S. AMENT

RETURNING from four months in Peking (Peiping) I carry with me vivid memories of the architecture and gardens of the concentric cities of the old Northern Capital, of the red-walled temples and summer palaces in the Western Hills, and especially of Yenching University in its hundred acre garden where I have been in residence on the Henry D. Porter China Foundation of Claremont Colleges. More than amateur in the appreciation of courtesy, I should like to pay tribute to some aspects of Chinese hospitality and civilization. But less than an amateur in art, I must refer the reader to the copious books and illustrations available, and attempt to phrase only some suggestions which may be worth consideration on the Pacific Coast—not that pagodas and tea-houses should sprout all over the west, but that certain principles developed through the centuries of Chinese culture might be applicable in our region.

From the peasant mud hut to the Imperial City and temple architecture, the basic plan is formal construction around a court or series of courts. This geometrical formality, however, is balanced, at least in the largest estates, by gardens suggestive of the most prized natural landscape, especially such vistas as are to be found around the lakes and small hills of Hangchow. This combination of dignity and nature is less monotonous than the European classicism insistent on geometrical uniformity of building and grounds. On the other hand it escapes the opposite West Coast fallacy of subordinating a rambling and formless collection of buildings to almost uncontrolled natural scenery. Both the monumental dignity of huge buildings, geometrically placed about enormous courts, and the informal charm of (man-made) lakes and hills are perfectly illustrated in the design of the Imperial City, while the same effects are provided against the background of the tawny Western Hills by the Pa Da Chu (the eight sacred places) and many other ancient places of worship.

The straight lines and rectilinear blocks of western classicism, and indeed of most western construction, are varied (if at all) by the breaking of roof-lines, windows, arches, domes, and ornament—schemes which come off badly except under the direction of architectural genius. But in Chinese construction the straight lines are always balanced by the graceful dip of the roofs. In any collection of Chinese buildings the repetition of these curves produces a rhythmic harmony which is seldom attained in any of the western forms. Can this charming feature of Oriental architecture be adapted without imitation?

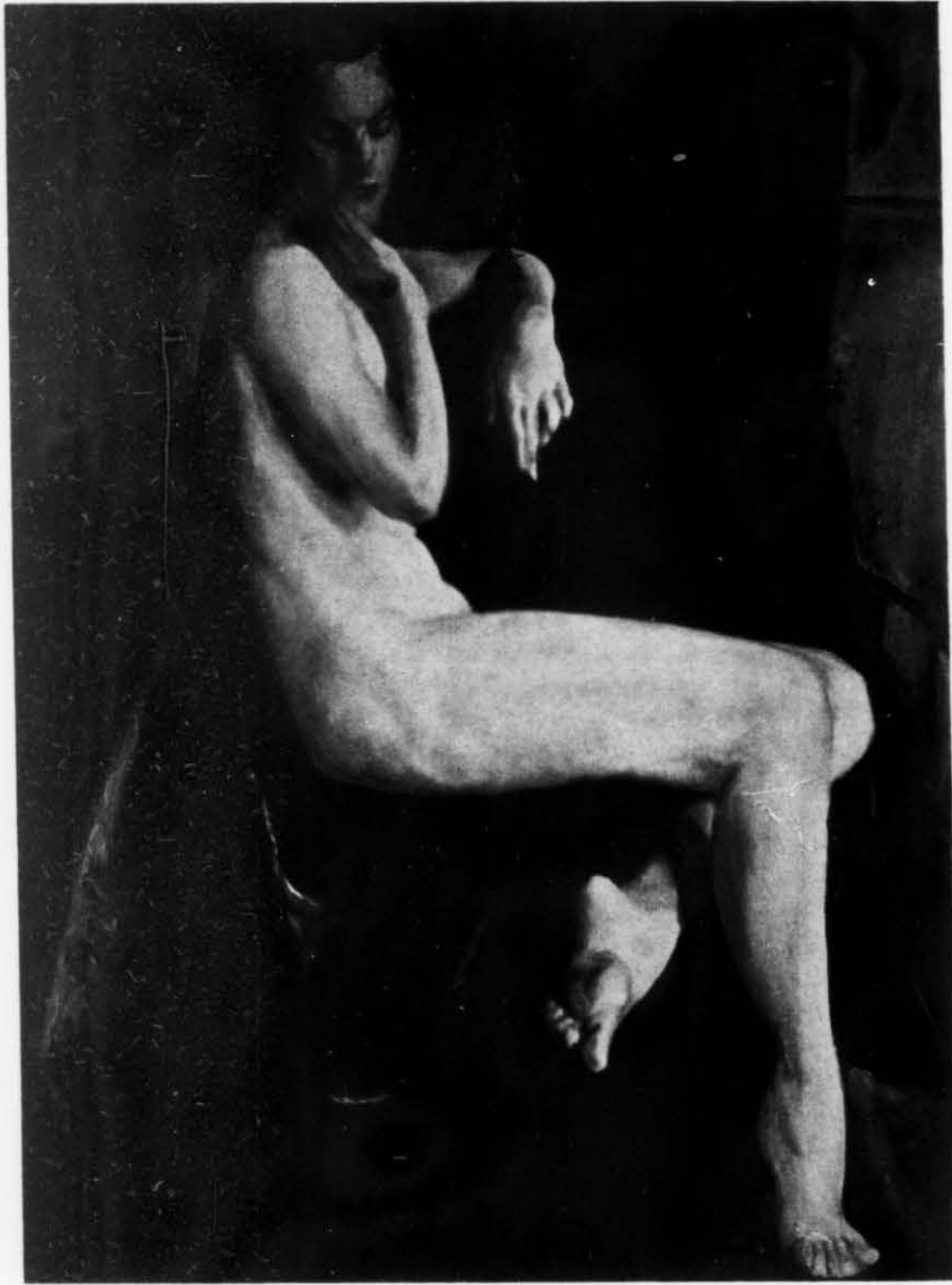
Another striking feature of Chinese architecture is the profuse but controlled use of color. In the north country, which is very drab during the winter months, the prevailing gray of brick and tile would be monotonous and depressing if not counteracted. To offset the solid brown of landscape and gray of brick, Chinese architects cover the free or attached pillars (which are the structural skeleton of all their construction) with the vermillion of the well-known "Chinese red" lacquer. Back of these pillars, the doors and lattice work shine out in red or black lacquer. Only under the eaves, supported by a maze of brackets, does the color run wild, in blue, green, red, and gold. The drab solidity of gray brick is thus relieved in a limited area where the eye is sure to be attracted by a burst of color, at once dignified on the pillars and fancy-free under the eaves. On the West coast only recently has color been freely used. But the lack of a sound tradition accounts for many bizarre effects. Perhaps here, too, the Chinese have something to offer.

Finally, all of this long tradition is aimed at comfort as well as dignity, formality and beauty. The clay or brick, and the gray tile are excellent non-conductors; and in a country afflicted with hot sun and cold winds, the interiors can at all times be tempered with little cost or trouble. Only recently have the

West coast architects paid sufficient attention to air-conditioning, although the original adobe, with its three-foot walls and tile roof, is infinitely more comfortable than the majority of light-weight box houses in our hot and cold valleys. The courtyard, too, is an asset for comfort. The main building is always on the north side, with windows conserving the warmth of the winter sun. The side buildings break the cold winds. In the summer skilled handicraftsmen raise in the court a *peng* (pronounced *pung*) or framework of poles lashed together, on the top and sides of which mats can be rolled forward and back, up and down. Morning and evening sun can be cut by the side houses and the side mats. But whether up or down the mats are arranged to let in a free movement of air. Thus a family of limited means as well as the wealthy can have for four months an extra patio-room, charming and comfortable throughout the hot season.

The possibilities of combining Chinese forms and western concrete construction have been proved and demonstrated by Mr. Henry K. Murphy, distinguished American architect, especially in the buildings of Yenching University, the union Christian College of North China. The buildings, arranged in symmetrical courts, maintain the traditional Chinese proportions, forms, and colors, while reinforced concrete interiors are built for utility. The setting of these buildings in a century-old garden in sight of the Western Hills and the Summer Palace, has been accomplished with consummate taste. The result is a campus comparable in beauty and usefulness to the best in the world.

Mr. Murphy's adaptations are a great tribute and contribution to China. But such use of Oriental traditional forms is not, of course, appropriate on the West coast. Nevertheless suggestions from the long experience of Chinese life, art, and architecture, might be seminal in developing a unique style for the region looking across the Pacific to the West.



Above is a nude by George Chan, below, Eucalyptus by Jade Fon. Above on the right is a mother and child by Milton Quon, an oil by Chee Chin S. Cheung Lee and a watercolor, Chinese Six Companies, by Dong Kingman. On the opposite page, a pen and ink by Keye Luke.



CHINESE ARTISTS IN CALIFORNIA

By S. MacDONALD WRIGHT

BEING situated as we are, a cordial gateway to the Orient, it is not surprising to find working throughout California many Chinese artists. Most of our Orientals who have devoted their lives to creative, graphic expression are American citizens, and in some instances they have put aside their own magnificent positions which extend back to 2700 B.C. to attempt a vision of the world through eyes that have become almost, but not quite, occidentalized. On the other hand, numbers of these painters feeling that generations of a certain parti pris cannot be cast aside, have retained to a great extent their racial views and have combined many elements of occidental art with certain aspects of this older culture.

The outstanding example of the first group is Gilbert Leung, who studied hard for years in the classical tradition and has produced some excellent sculpture, which only dimly, if at all, recalls in any way the classical work of his own country.

Keye Luke, an artist of extraordinary capability, has supplanted the Chinese brush by pen and ink and through line has approximated the work of former generations of Cathay, which he knows and loves so well. Jade Fon is equally adept in portraying in vivid and glowing watercolors the "American Scene" and subjects loved by Chinese artists. Tyrus Wong has adhered straightly to his own tradition and his paintings of "Lohan," "Landscape" and "Birds and Beasts" are carried out with the ancient brush in elusive tone and line.

Milton Quon, S. Cheung Lee, Dong Kingman, especially the last named, while retaining some of the sensitivity to Eastern landscape tonalities, have been definitely influenced by the contemporary school. All of these men have a definite ability to handle a brush, no matter in what medium, for this ability only with difficulty is bred out of a race brought up in the manipulation of so fundamental an instrument of expression. Whether Mr. Kingman produces landscapes done at twilight with the quality of a Whistler, or whether he is handling brilliant watercolors in painting the shipping of San Francisco harbor, that facility and mastery of technique are always evident.

I believe that as there is a closer communication between the Orient and California, more and more, we here in America will begin to appreciate the subtleties and excellencies of Oriental work. We have much to learn from them. Our extraversion has not been a salutary thing for our art, in placing too much emphasis on objectivity and on political faddism, whether they derive from New York or Mexico, we have lost a precious quality which is really indigenous to the great painters of our own country. Once a sensitive artist here has been "exposed" to the implications of Oriental art, he can never again conceive of graphic expression in quite the same way. Oriental art throws them back upon themselves and brings to the surface those qualities which are the opposite of transient and it is this quality that Oriental art so beautifully expresses.

The future of these Oriental artists? We may as well ask the future of our own artists. One thing we may be sure of, however, and that is that in an age where a great deal of attention, too much attention is being paid to the aspects of a philosophical world and to the aspects of pressing economical trends, the presence in our midst of such men as these named cannot but be salutary for our own spirits.

KEYE
LUKE





Old Chinatown

By MARSHALL HO'O

ON this broad continent, inhabited by descendants of practically every race and nation in the world, one of the most picturesque and most gregarious groups is that of the Chinese. In comparison with the size of other groups the Chinese are but a handful. Scattered throughout the country, they are principally concentrated in San Francisco, New York, Chicago, Los Angeles and Seattle. In all of these cities, as well as in many smaller ones, the Chinese and the Chinese-Americans have centered their activities in a definite part of the city which is called "Chinatown."

Of all the Chinatowns, San Francisco's is the largest, the best known and the one accepted by the Chinese themselves as the "Capitol." On the eastern seaboard, New York has the same distinction and has a Chinese population only slightly below that of San Francisco. These two Chinatowns are very much part of the American scene, and are familiar to most Americans.

In recent years, however, the vantage points for the Chinese merchants in California seem to shift south toward the Mexican border. The small commercial ventures typical of the average Chinese thrive best among a mixed population. It becomes natural then that Los Angeles, the key city of the south, becomes for many Chinese the



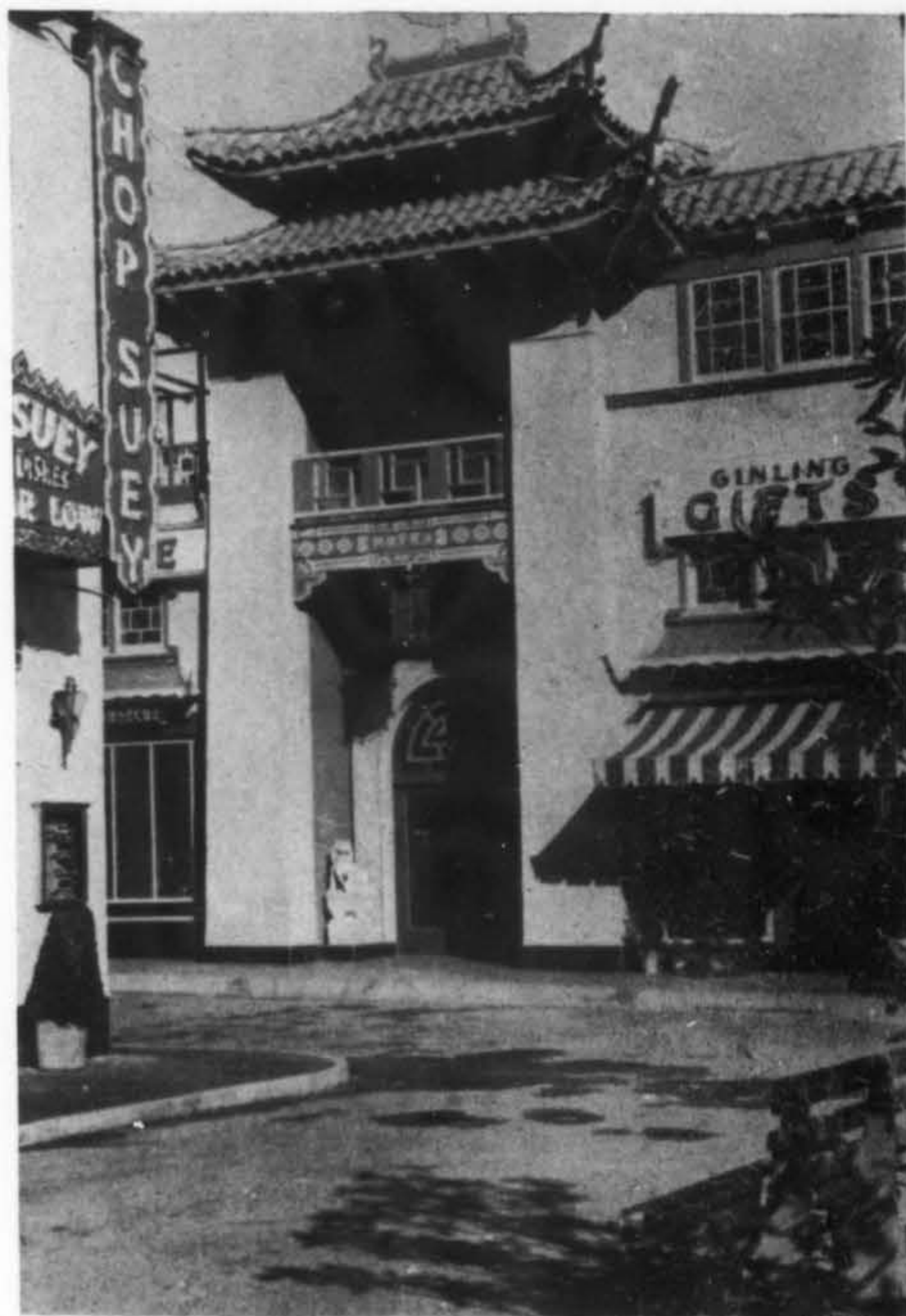
Above, a view of Chinatown in San Francisco, the oldest, most picturesque and the "capitol" of all Chinatowns. Below, the Apalaza district in Los Angeles, which has been torn down to make room for the new buildings.

New Chinatown

most important place. Consequently the shabby Chinatown that was Los Angeles, began to ferment and expand.

Side by side with the above trend, the growth of Los Angeles itself has become a great stimulus for the Chinese and their community. In the course of clearing away a great part of the older section of the city to make way for modern structures, the area which was old Chinatown was torn down to make way for the new union railroad station. Faced with the possibility that the Chinese community might be dispersed and scattered, the Chinese merchants and community leaders made ambitious plans for a new and greater Chinatown.

Today these plans have largely materialized. From the status of being a mere "quarter," narrow and cramped, the new growing Chinatown, expanding away beyond its original limits, is fast becoming a civic asset in the same way that San Francisco's Chinatown is. Where one Caucasian ventured out of curiosity, now twenty make it their habit to come for Chinese food for which so many have acquired a taste. The colorful gift shops, temples, courts and unique restaurants and the planned walks and lanes of this carefully conceived area is proving a magnet for the thousands who are seeking a bit of the out-of-the-ordinary.



The new Chinatown in Los Angeles, designed by Webster and Wilson, architects. This district and another development, China City, provide pleasant and comfortable quarters for our Chinese citizens.

CHINESE DRAMA

By HONORABLE WU



A WESTERNER who visits a Chinese theater for the first time will be greatly bewildered at his very first entrance.

Unlike that of the West, the Chinese playhouse has the general air of a social meeting hall during a performance, with people exchanging courtesies, tiny children playing up and down the aisles, here and there peddlers selling confections, an usher distributing announcements heralding the following night's attraction, and perhaps a newsboy selling early editions of his morning papers!

Throughout the performance everyone nibbles daintily on melon seeds and other sweetmeats, which is not

considered a mark of discourtesy to the actors, Melon seeds to a Chinese audience are what peanuts and popcorn are to circus bleachers.

All these seeming distractions do not disturb the Chinese spectators, and it is understandable when you realize that most of our plays are traditional, and the average theater devotee is familiar with the plots.

We come to the theater to gratify our senses, to snatch a lilting strain from a familiar aria; to chuckle over the wit of philosophers and sages; to feast our eyes upon gold embroidered peacocks and dragons; to delight in a fiercely painted face and its boastful, extravagant voice; to see the supernatural mingle freely with those of flesh and blood; and, above all, to approve "Good" triumphant over "Evil."

The majority of the ticket purchasers, therefore, do not demand a realistic representation of life since the theater offers us an escape from dull care of routine, which, after all, is the basic idea of entertainment the world over.

Like the Elizabethan drama of old England, the traditional Chinese stage uses no scenery. A chair may represent an imperial throne in one scene and a lowly river boat in another.

There is an old Chinese saying—"Your imagination is as big as you paint it." What a rare stimulation and how gratifying it must be to an actor to be able to make his words so potent, his portrayal so sincere and moving that his audience is transplanted with him to the land of make-believe without the aid of encumbering scenery.

The music will sound very strange to the western ears, with its crashing symbols and wailing musets; but one soon realizes how essential it is to the play, how every gesture of the actor is in accord with its underlying rhythm, and how the rise and fall of an empire depend upon its diminishing and crescendo effects.

Our traditional plays are somewhat like your light-operas in form, and are gorgeously tinselled. Performances usually start about 7 P. M. and end around midnight. On occasions, special plays contain many episodes requiring several evenings to unfold the entire story.

Corresponding to the masks of Comedy and Tragedy of the American stage, the Chinese God of the Theater looks down encouragingly upon his actors. Costly incense is offered to him before each performance so that he may approve of the actors' humble efforts.

The property man plays a very important role even though he receives no billing nor recognition. Buildings mountains with chairs, catering to the actors' every comfort, mopping their brows after a tense emotional scene, serving them tea when an intricate vocal selection is sung, he is continually wandering about the stage, yet to the Chinese eyes he is intensely invisible!

Actors' faces are painted to reveal their inner souls, so that you may see them as they really are. Three-cornered eyes with black markings are for villains, chalk-white nose for rogues, blue for obstinacy, and gold for supernatural beings. Heroes and heroines wear straight make-up. When a yellow flag is placed before a player, it denotes he is passing on to the Yellow Springs (Land of the Dead). When a white tassel is worn, the character is no longer mortal but a spirit.

A feature actor must be familiar with hundreds of plays and be able to appear in scores of them, since programs are changed nightly. The star player invariably displays a different gown at every entrance, one surpassing the other in loveliness. The popularity of an idol is measured by the number of his wardrobe trunks.

The Emperor Ming Huang in 760 A. D. commanded the first theatrical performance in his pear tree garden, which subsequently led to the establishment of the Imperial Dramatic Institution, and actors have since been called "Brothers of the Pear Tree Garden."

CONCERNING CHINESE MUSIC

By JEROME D. LAUDERMILK

CHINESE musical history goes back to the remote past. Tradition has it that the Emperor Fo Hi, about the year 3000 B.C. first organized the subject. As is the case with nearly everything else, Chinese music has changed with the passage of time to the point where his canons would no longer be recognizable to the Emperor. Legend says that in 2277 B.C. there were twenty-two writers on the subject of the dance and dance music, twenty-three on ancient music, twenty-four on the art of playing the *Kin* and the *Che* and twenty-five on scale construction.

Like the national music of the Scotch and the primitive music of Peru, the music of China is based, in theory at any rate, upon the pentatonic scale. For practical purposes the vocal and instrumental music of the Chinese have different scales. The scale for the vocal is in the pentatonic with F as the preferred tonic, the scale being F. G. A. C. D. The instrumental musical scale is chromatic, and instrumental accompaniment for the voice is in the vocal scale. Singing is in a nasal sing-song and a falsetto is greatly favored.

Much poetical feeling has entered into Chinese musical theory. As an example, in connection with the above scale, F is associated with "emperor," G "prime minister," A "loyal subjects," C "state affairs," D "mirror of the world."

This restricted groundwork for musical construction is not so pauperous in its results as one might suppose. Several modern composers in search for new tone combinations have resorted to the same artifice. Debussy, for example, has used the series: C, D, E, F#, G# and A#. Others have adopted Chinese themes outright when these seemed appropriate, as Weber in the overture for "Turandot." Kelley, in his Aladdin suite, has used as his motif a curious phrase he once chanced to hear in a temple in San Francisco's Old Chinatown. Tschaikowsky has resorted to Chinesing with striking effect in his "Danse Chinoise" of the Nutcracker Suite.

Being a philosophical people and much addicted to theoretical hair splitting the Chinese have carried this tendency to rather fantastic lengths on the subject of tone combinations. This is done according to hard and fast rules. If the final combination of sounds happens to be unpleasant, the fact that the composition conforms to the prescription justifies the result.

Nature, according to the ancient authorities, provided the rules for the construction of instruments of music. These comprise the so-called "eight sounding substances," skin, stone, metal, clay, wood, bamboo, silk, and gourd. The instruments composed of these materials are as unique as the sounds they are made to produce. Skin was the essential part of the *Ti-Boatt*, the *Fu*, the *Ying Ku*, the *Hsuan Ku* and innumerable varieties of the drum and the tambourines such as the *Huai Ku* and the *Ta Ku*. Stone instruments include the *Pien King* composed of tuned jade plates suspended from a frame and sounded with a mallet. Also the *Tzu Yu Hsiao* or panpipes of purple jade. Metal for instruments of the bell type such as the *Yung*, the *Chung*, the *Po*, the *Piao* and the *Chan*. Gongs as the *Lo*, the *Chin*, and the cymbals, *Ho T'ung Po*. Among the clay instruments are forms resembling the ocarina such as the *Hsun* and the *Huen*, hollow, cone-shaped instruments with an embouchure at the top and five finger holes, three equally spaced on one side and two on the other. Wood appears as the "bones" or *P'ai Pan* which was frequently composed of as many as ten rectangular slabs strung on a cord through one end. The *Yu*, or modification of the notched stick rattle, was frequently in the form of a crouching tiger hollowed from a block of wood. A series of saw-like teeth or knobs on the back scratched with a stick produced the noise. The instrument is used in certain of the Confucian ceremonies and as a termination for band music. Wood also forms the bodies stringed instruments and the oboes, such as the *Dee Dah* which is fitted with a metal bell. Bamboo is the material prescribed for the panpipes or the

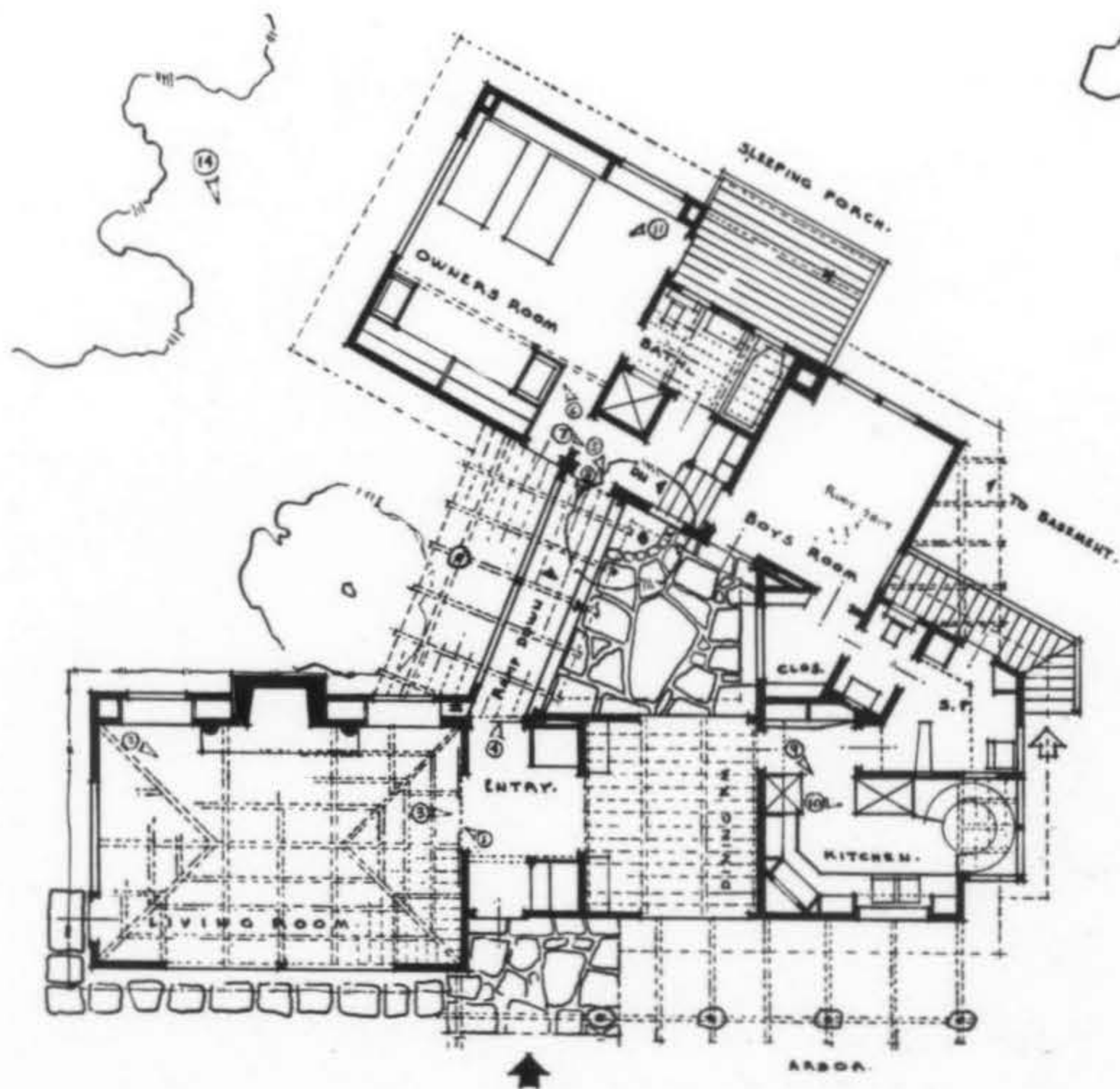
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A classical Chinese orchestra may be composed of the following pieces, from left to right: *Ti Tzu*, *Shu Ti*, *Tao Ku*, *Chou Ku*, *Mu To*, *P'ai Pan*, *Ku Chu Kuan* and *Cheng*.





Photographs by Ralph Knowles



THE RESIDENCE OF
MR. AND MRS. DOUGLAS McFARLAND
in Oak Pass, Beverly Hills, California

Designed by
DOUGLAS McFARLAND
HARRY W. GINNAVEN, Builder



A close-up of the house shows the country charm and extreme simplicity of the farmhouse atmosphere. The exterior is of natural gray plaster and redwood with eucalyptus posts set on stones. The thatch roof is a swamp reed imported from India, sewed up into strips seven feet long and laid like shingles over heavy roofing paper. While it is chemically treated and warranted fireproof, because of the house being in a closed area, a sprinkler system was installed on the thatch roof portion at the ridge owing to the hazard of brush fires.



In the living room with its open scissor beam ceiling, the walls are covered with grass cloth, the floors are of oak stained black. The simple stone fireplace has a plain concrete mantel. The slanted pitch of the wall on this side of the room provides space for bookshelves and a delightful place for arranging a figure or a vase of flowers. Bamboo blinds shade the windows and the furniture is simple, spare and quiet in character.

Looking toward the dining room across the entry hall, the floor is covered with a matting in brown and tan, the cabinets and half timber have a natural finish and the lighting is indirect. In the dining room one wall is papered with the growing bamboo design. The other three walls are tinted a light green. The furniture in light wood is modern and fits in with the Oriental feeling of the room. The lighting fixture in the form of a Chinese lantern is particularly distinctive.



THE HOUSE OF JEAN DU BOUILLIER AT SANTA BARBARA

Excerpts from a Description by Harriet Green

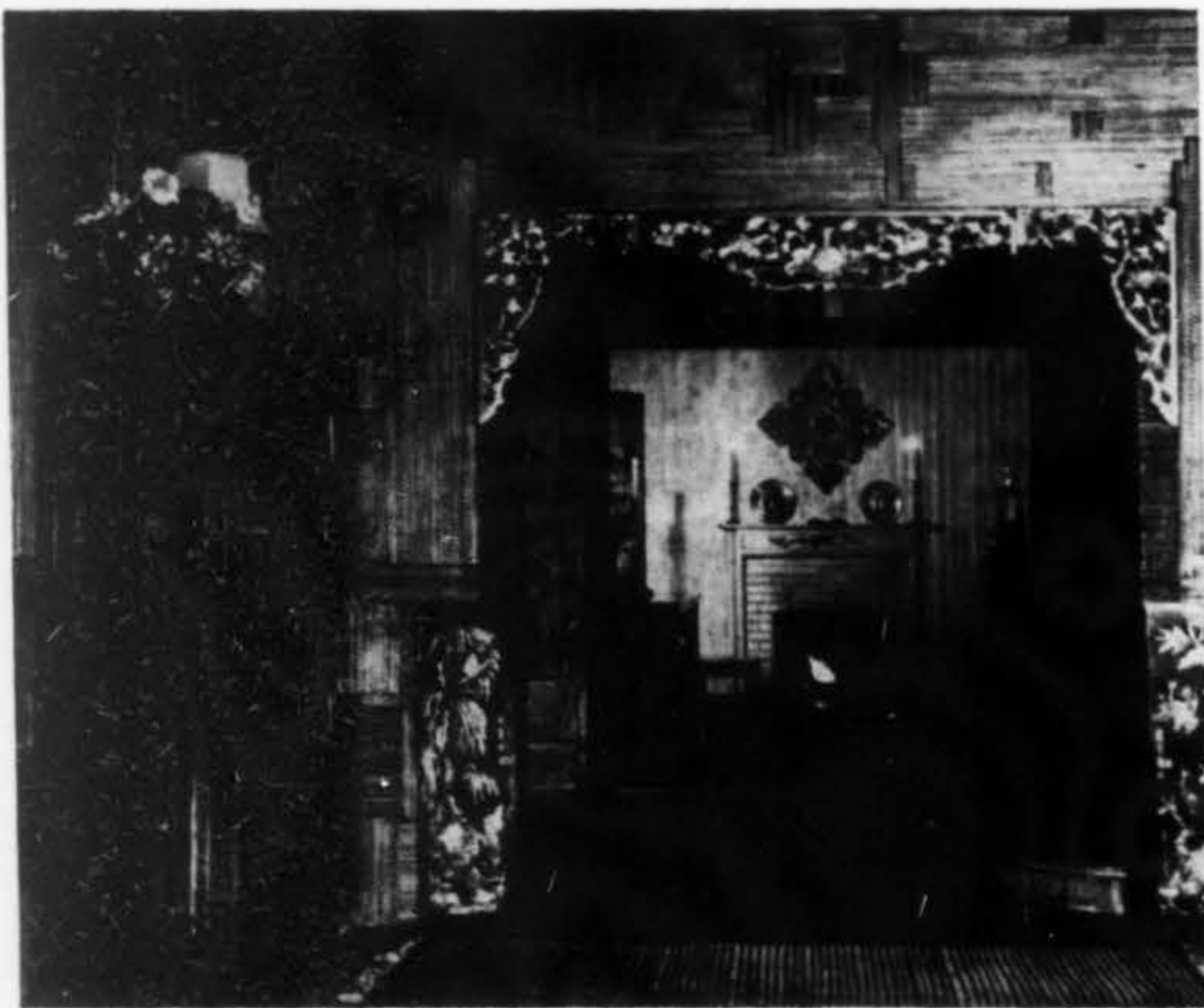
By ELLEN LEECH

JEAN DU BOUILLIER is an artist of unusual personality as well as varied gifts, unlimited energy and love of change, therefore the house in which he lives and works, with all its appurtenances, bears the imprint of his creative ability. The results are all the more remarkable because in neither case does he manufacture from the foundation. He takes a well built house, refashions, decorates and furnishes it to suit his purpose or his mood, and then, once it is supposedly finished, it is always possible the place may undergo a magical transformation overnight.

The present house, known as the Gardens of Mon, is to outer

appearance spacious and hospitable, and proves to be an old house transformed from within. I brought away from it not so much the shapes and colors of things seen as the permeating sense of atmosphere created by personality. It is all in perfect harmony, the old and the new is so skilfully blended. The golden background of all the principal rooms is achieved through much hand labor, since the wall covering is formed of small slats of redwood, cut by hand, glued and pegged to form the desired pattern. The finish requires infinite patience and labor. First the slats are rubbed down with wire brushes and sandpaper, when perfectly smooth they are treated with lampblack rubbed in well, then gold leaf powder mixed with ether is applied, and in the end there is another light coat of lampblack to soften the gold effect. The floors are hardwood, waxed and rewaxed with a black wax until a sense of black onyx is wrought. The design of the wall covering varies in pattern, one showing a surface broken by narrow lattice-like strips of wood applied in close geometrical design, so that the eye is everywhere intrigued by interweaving lines of light and shadow.

The central stairway, marked by its abstract design, of palatial width, rises opposite the main entrance and pauses at mid-ascent for a spacious landing and then divides on either hand for the upward turn. A skeleton door with delicate lotus stalks and buds in wrought iron invites the guest to a room where mirrors are subtly used, opening up deceptive space and extending vistas. There is no deception about the fireplace; it is of novel design but the fire therein crackles invitingly and adds to the flavor of the tea served in fragile china, usually in black and gold. The tea may be an import from China or



Looking into the library, a portrait of Jean du Boullier painted by Serrac de Kiverely hangs over the fireplace. On the left, the skeleton door from the hall has an intricate design of lotus stalks and buds in wrought iron.



India or it may be brewed from the mint leaves gathered from the bed below the dining room windows. The furniture is in the main teakwood, with the chairs and couches covered in velvets and damask. The cabinets of varying sizes, ages and design are Chinese, and much of the bronze is from China; one particularly fine piece is from the Temple of Foochow. The rugs are Chinese, beautifully old.

The kitchen is a distinct camouflage but it is workable, as is proved by the dinners cooked therein, which introduce dishes "fit for the Gods," Oriental or otherwise. The walls and all doors are of redwood, plain, but treated and polished until the full beauty of the grain is developed. The base of the sink and the cupboards are done with gold lacquer, and the top of the sink glows in old ivory. Gold Buddhas uphold the shelves on which are treasured old China pieces, including a number of famous old Chinese teapots.

A portrait of the artist, owner and maker of the house, painted by Serrac de Kiverely, now of Beverly Hills, hangs in the library, but to know Jean du Bouillier it is necessary to read his poems, the latest volume of which is out this month, titled "Patterns of Dreams" and which includes "Dream Patterns, Garden Patterns and Flower Patterns." One critic says "His poems are not measured with meticulous care until the image droops into grammatic oblivion, and yet they have the happy faculty of attracting the complete vision to the reader."

The velvets of John du Bouillier, their inception and development, makes a story in itself. As he builds a house, so he does the velvets: He takes the fabric of his velvet in its pristine state from Lyons, the finest quality those famous looms can supply. It comes to him uncolored and unbleached. All that lies between that condition and the final perfection of color, sheen, unique design and marvelous uncrushability — Jean du Bouillier supplies with his secret knowledge, skilled hands and artist's eye and imagination. These velvets are in lengths

of four, five or six yards, no two ever alike. Color, sheen, pliancy — these are the qualities that amaze by their perfection. Shimmering, shadowy, gorgeous fabrics in harmonies and subtleties and audacities of coloring that Nature has perhaps suggested but can scarcely rival. No crude glitter of metal-weighted fabric here, but the sheen of moonlight on rippling water, of sun-soaked autumn foliage, of iridescent butterfly wings, of intricate frost-work overlaying the tenderest spring green, or the silvered pink of the underside of a La France rose petal.

The story of their creation reveals years of artistic apprenticeship; secrets of color learned from Indians in New Mexico; pilgrimage to India; endless experiments with chemical combinations and processes; ingenuity, inspiration and skill finally yielding the perfect product. These velvets have appeared on the screen in many costumes, and Kay Francis was particularly lovely in fabrics by Jean du Bouillier in her very popular picture, "Stolen Holiday."



Above, a view of the kitchen with its interesting and unusual Chinese things. On the right, a very old cabinet on a hand-made base emphasizes the structure of the wall.

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Adrian Wilson
Architect

Three views of Redwood home by Richard J. Neutra, Architect; O. Winkler, Assistant.



A MODERN CHINESE OFFICE

The Chinese influence on modern design is shown in the private office of Mr. Y. C. Hong, created by Miss Honor Easton. Mr. Hong is a busy and successful Chinese attorney in Los Angeles. The problem in the design of his suite of offices in the new Los Angeles Chinatown was to combine a Chinese character appropriate to its location with a straightforward modern treatment fitting to its use as an efficiently operated professional office.

A watercolor painting of "Confucius as a Justice" by Tyrus Wong, over the mantelpiece, dominates the room. Deep rich color, harmonizing with the volumes in the open bookshelves, gives an air of restfulness and luxury.

All the furniture is of special design and is made of birch finished in a natural warm tone. The owner's name in Chinese characters forms a decorative medallion in low relief on the front of the desk. The desk lamp is made from two glazed bamboo tile sections set on a carved walnut base with a shade of finely split bamboo. Heat is provided by an electric element set in a mantel faced with dark red marble.





A great red lacquer bed, which once belonged to a mandarin, was brought from China and put in a dressing room at Pickfair, the home of Mary Pickford. Surrounded by every conceivable invention in modern cupboards, it sometimes serves as sleeping quarters for a guest.

HIGH NOTES

(Continued from Page 5)

could be paid Miss Lawrence than this opportunity of establishing herself as a peer of the dramatic sopranos who have sung this role.

When the San Francisco Company appears in Los Angeles, during the second week in November, the repertoire will be a carefully balanced choice of the operas heard in the North. There will be two Italian operas, Rigoletto and Il Trovatore, the French Manon, and the two German operas. As usual, the local management is confronted with the problem of filling the six thousand seats of the Shrine Auditorium on practically five consecutive nights. Times being what they are, one can see that it is not wise to try to tempt the townfolk with novelties. The dismay of the box office which followed Elektra and Pelleas last year proved that an unknown opera is too delicate a vehicle to carry the huge overhead of the auditorium. Given an opera house with reasonable seating capacity, Los Angeles audiences, too, probably could relax sufficiently to support and enjoy a more varied opera fare. But the yearly struggle to substitute the Shrine for an opera house makes almost superhuman demands on the executives who guide this phase of the Southland's musical destiny.

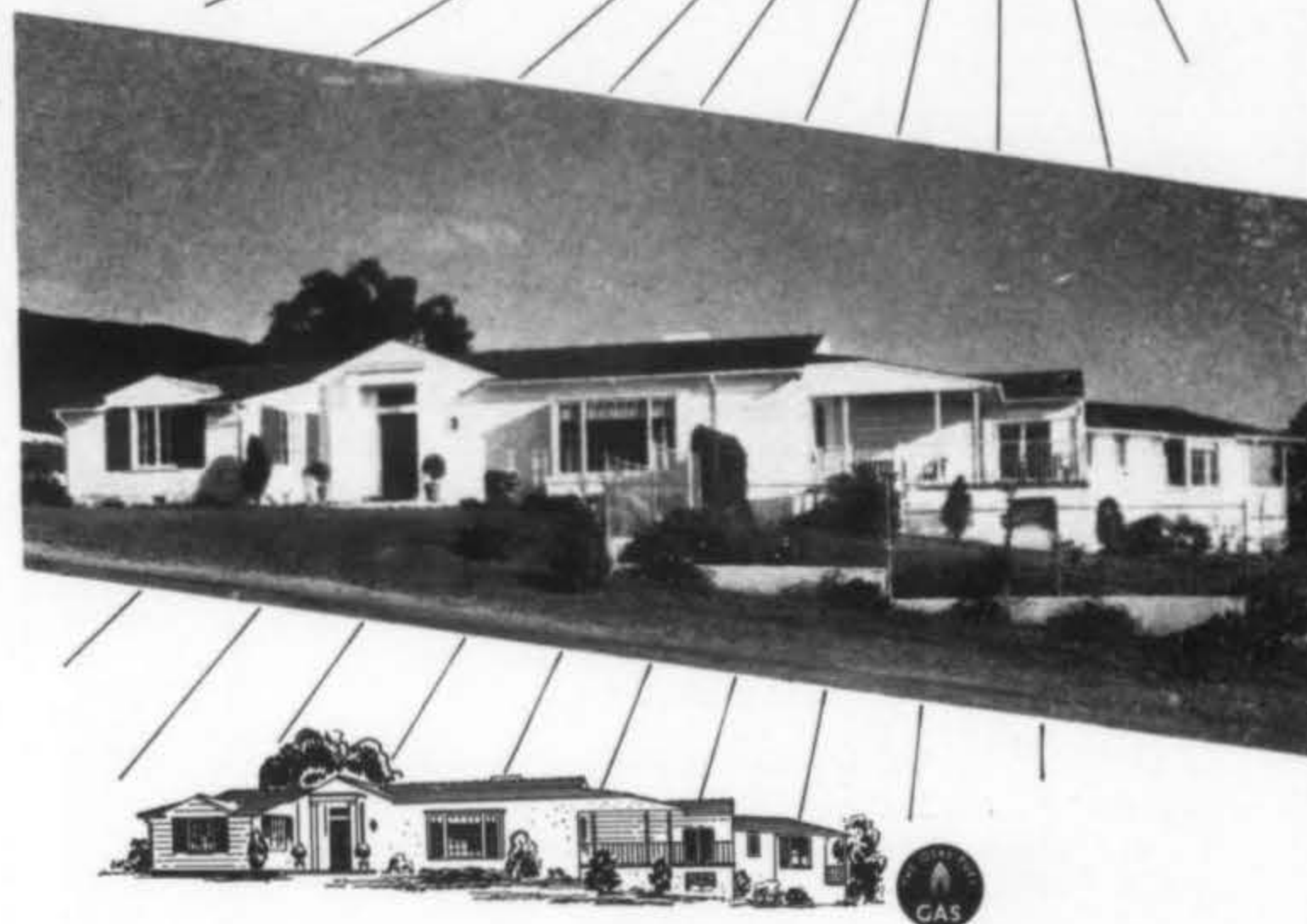
Strictly in tune with the note of conservatism sounded by Los Angeles, Pasadena's choice for a production in their Civic Center on November 8 is the Barber of Seville. The Pasadenans are entrenching themselves still further by the announcement that Rosina will be sung by Lily Pons—the diminutive artist whose drawing power is one of the strongest financial bulwarks known to impresarios in California.

During the performance of Rigoletto, scheduled for Los Angeles and San Francisco, there will be incidental dances by the corps de ballet of the San Francisco Company. It is unusual for an opera association to give particular significance to the dance and, during the entire year, to keep intact its ballet, including artists and ballet master. Two years ago, however, the San Francisco Opera Association contrived to establish its own permanent ballet corps.

William Christensen, a young Danish American artist, was appointed ballet master and choreographer and his group of dancers was chosen from the talented young people of the city. Immediately he set about developing their abilities, and since its beginning there has been practically no change in personnel. The activities of the ballet have been enlarged to include a school maintained by the opera association. At the present time there are three hundred students from different parts of the country enrolled. While the plans for the young dancers merely include daily lessons in supervised classes, they are allowed to participate when large ballets are used in some particular opera, and they are given the privilege of understudying the principal artists during rehearsals.

Quarters for the permanent ballet have been established in a building just across the street from the San Francisco opera house. Here are located rehearsal rooms, dressing rooms and offices for the secretaries and all of the permanent staff. At the close of the opera season, the ballet goes on tour throughout the country in a varied series of concert programs. The presence of the permanent ballet and its school justifies still further the Californian's tribute of gratitude toward the San Francisco Opera Company— one of the three outstanding opera associations in this country.

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CONCERNING CHINESE MUSIC

(Continued from Page 24)

Yen and the *Ku Chu Kuan*, and also for flutes, which had from three to six holes. The popular flute, or *Ti Tzu*, had six holes for fingering and a seventh covered with thin membrane for modifying the tone. A curious form of the six holed flute, the *Tche*, has the embouchers in the middle and the holes in groups of three at each end. The instrument is played somewhat in the attitude of a man gnawing a bone. Reconstructions of the instrument give a chromatic scale from E to A#. Bamboo also composed the pipes for the *Cheng*, which will be considered later. Silk was the appropriate material for stringed instruments of the zither type, such as the *Kin* and the *Che*, the *Sam Yin*, or three stringed lute, the *Yue Kin*, or moon guitar, and the *Ur Heen*, or two stringed fiddle. Gourds enter into the fabrication of the musical instruments as the resonance box for the *Cheng* (pronounced shung). The *Cheng* consists of a cluster of upright bamboo pipes with free reeds. The pipes are fastened into a hollow gourd which at one side has a mouthpiece somewhat like the spout of a kettle. The instrument, which in some forms has a tone a little like that of a mouth organ, is played by sucking air through the pipes, the exact opposite of most wind instruments.

A typical orchestra consisted of the following instruments: The bell, pan-pipes, *Chung*, the *P'ai pan*, kettle drum, rattle drum (*Tao Kou*) and two flutes.

Like everything else "good," good Chinese music is really good and sometimes the neat finale of a Chinese number may come as a stimulating change to some of our long-drawn-out orchestrations.

CHINESE PLANTS IN AMERICA

(Continued from Page 13)

are unrivaled for high literary quality and horticultural interest. Farrer died of hardships and exposures in the Himalaya Mountains early in the 1920's. Capt. Kingdon Ward, still collecting, has led a number of expeditions into China and Tibet.

The late E. H. Wilson of England, known as Chinese Wilson, was sent to China in 1899 by the great English nursery firm of Veitch & Sons, principally to bring back seed of *Davidia involucreta* (the dove tree). A specimen of this tree flowered in the grounds of the Huntington Botanical Garden and the flowers were exhibited at the Spring Flower Show in Oakland recently. When Wilson went to China there were people who believed that all the Chinese plants of any value already had been found and introduced. He brought back about 3,000 more, and it is to the labors of this man that we owe so much. It would be impossible to give even a small list of what he introduced. The Regal Lily is one of them. He was unfortunately killed, together with his wife, in a tragic automobile accident near Boston a few years ago, being, at the time of his death, keeper of the Arnold Arboretum. Much of the present plant exploration work is being carried on in China by Dr. Joseph Rock and Capt. Kingdon Ward.

A partial list of plants introduced from China includes the following: Roses, Peonies, Wisteria, Forsythia, Lilac, Primrose, Chrysanthemum, Azalea indica, Azalea mollis, Gingko (Maiden Hair tree), deciduous Magnolia, Philadelphus, Spirea, Berberis, Flowering plums, peaches, pears, etc., Rhododendron, Clematis, Jasmine, Lonicera, Deutzia, Ilex, Trachelospermum, Ligustrum, Hydrangea, Coto-naster, Pyracantha, Cratægus, Primula, Anemone, Japonica, Peach, Apricot, Orange, Lemon, Grapefruit.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1939.

STATE OF CALIFORNIA } ss.
COUNTY OF LOS ANGELES }

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

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

Publisher, Jere B. Johnson, 2404 West Seventh St., Los Angeles.

Editor, same.

Managing Editor, same.

Business Manager, same.

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

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

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

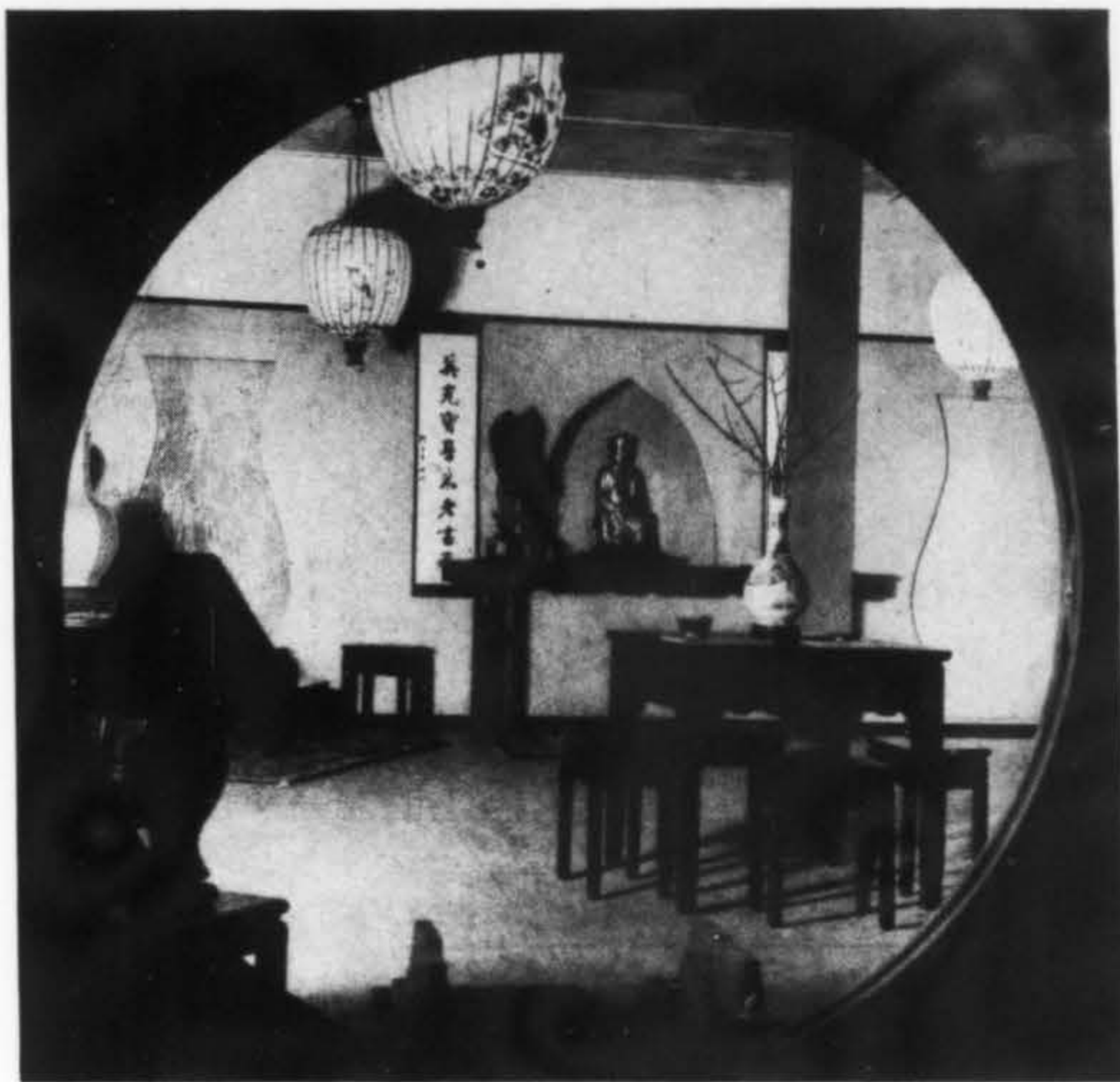
JERE B. JOHNSON, Owner.

Sworn to and subscribed before me this 28th day of September, 1939.

(Seal)

(My commission expires November 20, 1939.)

ALBERT E. KLAWITTER.



Interior of a Chinese studio in Old Chinatown Lane, San Francisco. Formerly the headquarters of the Chinese Digest, it was also designed by Chingwah Lee as an art gallery and meeting place for writers.

IN A CHINESE HOUSE

(Continued from Page 14)

living... with its gaiety and comforting tenderness. The placing of household furnishings is an important part of this ritualistic conduct.

Interior decoration in China has, like its other artistic endeavors, become highly stylized. Most every decorative scheme imaginable has a definite purpose of symbolic aspect... but... all to do with creating happiness in accordance with the plan of the "good life." It would require days for my old friend of Soochow to explain the legends and stories suggested by furnishings and decorations which surround him in his "very humble abode"... a palatial court of fifty-two rooms. His room for study and meditation (library) has an average of three books and about twenty-five figures of deities... his five thousand books are kept in a storeroom, waiting their turn to grace his library. Vivid colorings are never used in rooms dedicated to serious contemplation. The furniture in such a room is usually limited to a half bed, a comfortable chair, a stool, a table and a shrine for the statues.

Don't get the impression that the whole of a Chinese dwelling is quiet or somber. It is quite the opposite. A bedroom for newlyweds is a crescendo of brilliance... red Chinese lacquer, black lacquer that reflects every ray of light, a bed inclosed in carved teakwood panels, highly decorative hand-embroidered draperies, great vases of flowers, a table for sweetmeats and refreshments, etc.

The fad a few years back of having a Chinese room usually lacked purpose and was therefore short lived. A few, however, were given considerable thought and proved a great

source of pleasure, and from numerous inquiries coming to my attention recently, it may safely be predicted that the properly arranged Chinese room will soon become more popular than ever.

It is possible to achieve an exotic atmosphere of refined elegance in building such a room... without the gaudy effects often associated with the word "exotic" as defined by set dressers in motion pictures. But... first the purpose must be decided upon. Then, by the use of only those things necessary to the purpose and by the use of colors in agreement with the mood desired, you will find the room not only of lasting quality, but a place of refuge, an escape from humdrum and reality.

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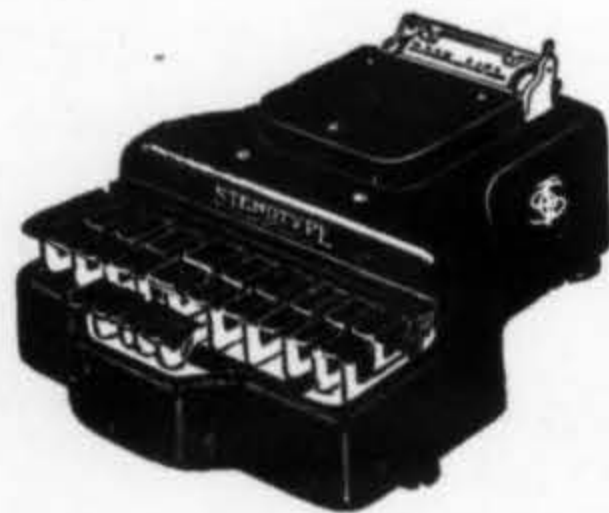
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On the left, a famille verte jar of the K'ang Hsi period and on the right a san t'sai or three-color bowl of the Ming dynasty. From the collection of Chingwah Lee.

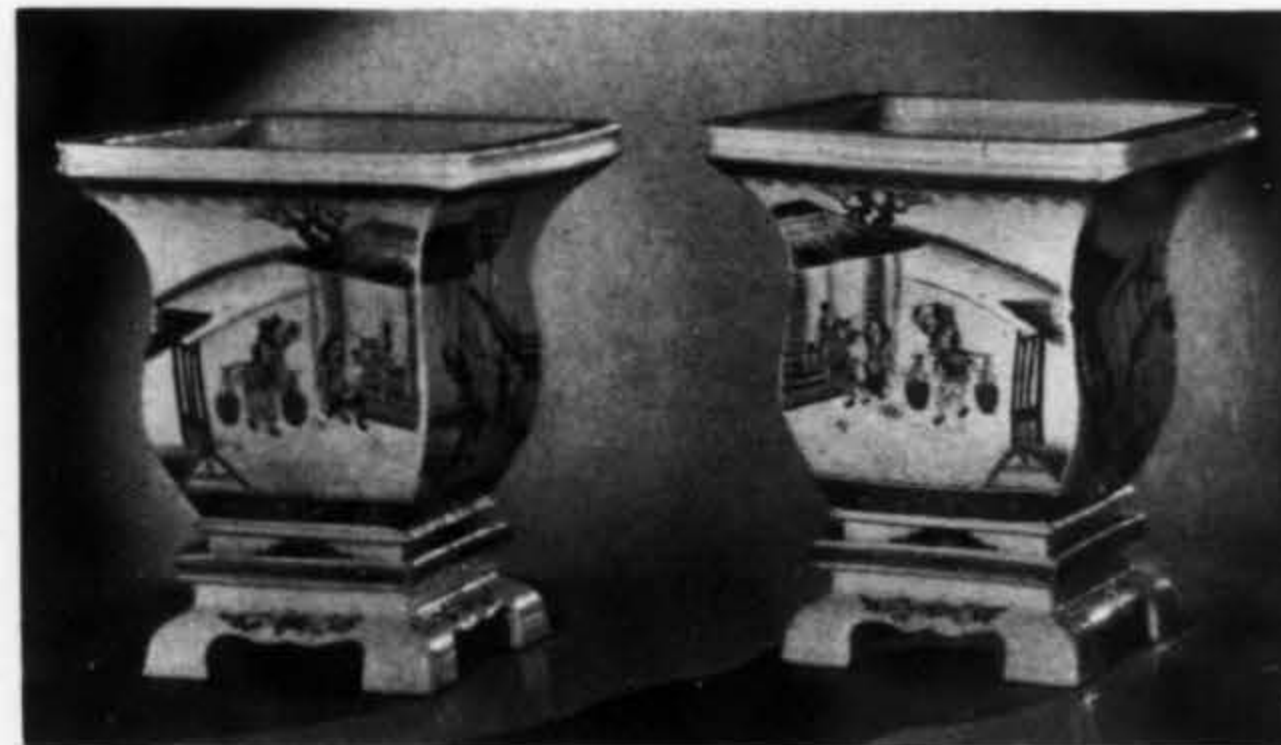
CHINESE ART THROUGH THE BACKDOOR

(Continued from Page 18)

with suggestion of pale, warm pink. Some bronzes retain a silvery sheen, and a few are black in color. The coloration depends to a great extent on the texture, age, and composition of the bronze, as well as on the condition of the burial and subsequent handling. A few have inlays of silver or gold thread or of stones or pigments, but besides its form and engravings, the chief charm may be said to be the color of its "tarnishes." One of the most breath-taking Shang vessels I've ever seen has about a dozen layers of patina which has partly peeled in spots, revealing a shiny metallic surface where it has peeled. The engravings are repeated in each layer of patina, but on the original surface, after twenty-five hundred years of existence, the engravings are as sharp as the spring on a wrist watch!

Bronzes are still being uncovered in China, and these bronzes, mostly of the Shang dynasty, are making their way to Europe and America. A few command fabulous prices, as much as a quarter of a million dollars for a single caldron. As to artistry and technique, Herrle Glessner Creel claimed that they have had few equals and no superior in all the world before or since their own days: "The casting of these bronzes, in the most difficult and intricate forms, causes connoisseurs to gasp; for the most expert craftsmen living today cannot better it with all the resources of modern science at their command."

Two Chinese jars over one hundred years old stand on bisque colored pedestals. The figures are painted in subdued colors against a gray white bisque background. From J. W. Robinson Company in Los Angeles.



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In the Sunshine House on Treasure Island at the San Francisco Exposition, the kitchen which is all-gas has two novel features: the automatic time clock to control the "certified performance" gas range is installed on the wall, separate from the range itself, giving more convenience; and the sliding wall panels between the kitchen and dining room convert the tiled work surface into a buffet or dining counter. In this well-planned kitchen, the food moves logically from storage space to the gas refrigerator to the sink to the gas range. Sunshine House is equipped with gas for heating and water-heating as well.

Frigidaire Electric Heater

Meeting a definite demand for a table top electric water heater with two heating elements, Frigidaire Division, General Motors Sales Corporation, announces the addition of a heater of this type to its present electric water heater line.

As with the Frigidaire single heating element table top model, the new water heater will have a thirty-gallon galvanized tank of copper-bearing steel electrically welded. A white Dulux finished steel cabinet encloses the galvanized tank, with a stainless porcelain top providing additional work space when the heater is installed in the kitchen. The base is recessed to provide ample toe room. Heating units are of the immersion type for rapid transmission of heat directly into the water, and water temperature is automatically controlled with immersion type hydraulic thermostats of double pole construction with silver contacts of the quick, durable make and break type.

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Complete information on aklo heat-absorbing glare-reducing glass is available in pamphlet form from Libbey-Owens-Ford Glass Co. Aklo, which transmits a high percentage of sunlight while absorbing a proportionate share of solar heat, has the special property of low co-efficient of expansion, which protects it from thermal shock in sudden changes of temperature. Aklo is expected to find increasingly wide use in industrial and commercial buildings, schools and hospitals.

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Architects will be interested in a new edging machine which applies a slim strip of white cellulose tape to the edges of blueprints and working drawings, thereby helping to keep them in good condition. The tape is sealed instantly without water or heat and is not subject to shrinking, curling or buckling. Sheets edged with this special tape can be filed

without danger of sticking together. "Scotch-edged" drawings have been put through blueprinting machines up to 350 times without the tape showing any signs of deterioration. The Scotch Edger and Scotch Edging tapes are products of the Minnesota Mining & Manufacturing Co., Minneapolis.

The Inside of Water Heaters

Architects and contractors may get the inside story on the manufacture of fine high grade water heaters through the interesting and highly educational film, "Turn on the Heat," just released by the General Water Heater Corporation of Burbank, California, and which R. H. Hinckley, sales manager, announces will be shown in the Pacific Coast area and east as far as Ohio in the north and the Atlantic Coast in the south.

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The ace cameraman who shot the scenes was none other than Joe Martinelli, who just completed the location shots on "Stagecoach." Directing was Gunther von Fritsch, former director of "March of Time" and the famous Pete Smith "Shorts." Principals were Ed Cassidy, Don Brody and Rush Hughes. Mr. Hughes also handled the narration on the plant sequences. M. Hawley Mertz, account executive of the Crippen-Crosby, Inc., advertising agency, supervised the making of the film, which was produced by Ben Hersch and his assistant, W. Karri Davies of the General Film Company, producing unit for Universal Pictures. Information regarding this educational film may be obtained from the General Water Heater Corporation, Burbank, California.



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A Taoist Immortal, an exquisite 18th century ivory carving from the studios of John C. Bentz in Pasadena.

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Mr. Chingwah Lee is editor and publisher of the *Chinese Digest*, a monthly magazine in English devoted to the dissemination of articles on the literature, philosophy, art and drama of China; is manager of the Chinese Trade and Travel Bureau which annually takes an average of fifty thousand sightseers through San Francisco's Chinatown; and is owner of one of the finest collections of Chinese objects of art in California. At present he is organizing a China Cultural Society to stimulate interest in the study, utilization and enjoyment of Chinese art and culture.

Mr. William Ament is the head of the English department at Scripps College at Claremont, Calif. He has recently returned from a year at Yenching University in China.

Mr. Jerome D. Lauder milk is research associate in geochemistry at Pomona College, Claremont, California. He is well known as a contributor to *Life* magazine as well as to various scientific journals, European and American. He has himself made many of the instruments named in this article.

Mr. Hugh Evans has been prominent in the development of Los Angeles. He was for many years a prominent subdivider. His private gardens in Santa Monica have been an attraction to lovers of flowers for many years. It was this fact that led him to go into the nursery business. He has taken many trips into the Pacific Islands and has himself imported many new species of plants into this country.

Sylvester Davis is the *nom de plume* of a Hollywood writer who wishes to remain unknown.

Honorable Wu is well known on the American stage. At the present time he is working in pictures. Before going into motion picture work he spent many years on the vaudeville stage. He toured the United States and Europe with his own show, which was billed as "The Honorable Mr. Wu." Mr. Wu assisted James Zee-Min Lee in the organization of the Chinese Drama League which was organized for the purpose of producing "The Yellow Jacket," a play which was put on with an all-Chinese cast for the benefit of Chinese Civilian Relief.

Mr. Raymond Cannon, motion picture author and director, is the public relations director of China City in Los Angeles. In his article on Chinese interiors, Mr. Cannon writes, not as an expert, but as an observer of things Chinese.

Mr. Roland Got has worked in several motion pictures, "Good Earth," "Night Hawk," "Extortion," "Rainbow Pass," and in several plays, among them "The Yellow Jacket."

Mr. Marshal Ho'o is the president of the Federation of Chinese Clubs in Los Angeles.

Mrs. Grace Norman-Wilcox is an authority on Oriental subjects and at present is engaged in writing a book on Chinese pewter. An article entitled "Thanks to the Chinese" was published in the March 1938 issue of CALIFORNIA ARTS & ARCHITECTURE.

Mr. S. MacDonald Wright, state director of the Southern California Art Project, formerly the Federal Art Project, is almost equally well known as a painter, a writer, and a teacher. As a young man he and Morgan Russell startled the artistic world with the Synchronist Movement, which they started in Paris just before the war.

Speaking Chinese and Japanese, as well as several European languages, Mr. Wright's knowledge of Oriental art is most profound. It has influenced his work to a great extent. His paintings, noted for their marvelous draftsmanship, rhythmic composition and rich luminous color, are to be seen in the leading galleries of Paris, London, New York and Milan.

Mr. Wright is well known as a writer, and has on occasion produced plays. He has taught and lectured in Paris, New York, Chicago, San Francisco and Los Angeles.

Mr. Tyrus Wong, who painted the cover for this

issue of the magazine, is one of the finest artists on the Pacific Coast. He has exhibited at the Chicago Fair and at the New York Fair. His drawings have been published in *Asia* magazine. He won the 1936 annual award of the Foundation of Western Art in Los Angeles. The Honolulu Museum of Fine Arts owns one of his etchings.

Mr. Chee Chin S. Cheung Lee is a San Francisco artist. He was graduated from the California School of Fine Art in San Francisco. His paintings have been shown at the San Francisco Museum of Modern Art, the Foundation of Western Art in Los Angeles, and many other places.

Mr. Keye Luke is one of those versatile people who abound in Hollywood, at once actor and artist. In addition to being a successful free lance commercial artist his fine art work has been exhibited at the Ebell Club, the Assistance League and the Foundation of Western Art, all in Los Angeles. His work has also been shown in Seattle and San Francisco. Two of his paintings are to be found in the private collection of Mr. L. M. Joslyn in Bel Air, California.

Mr. Gilbert Leung is a graduate of the School of Architecture at the University of Southern California. He has exhibited at the San Diego Museum of Fine Art. He won the sculpture prize at the Los Angeles County Fair in 1936.

Mr. Jade Fon has exhibited in the San Diego Museum, the Los Angeles Museum, the Santa Fe Museum and Palace of the Legion of Honor in San Francisco. He was in the Theodore Modra Memorial Show in 1938. He is a member of the California Watercolor Society and of the Santa Cruz Fine Arts Society. His pictures are to be found in the private collection of Dr. Ginsberg, the Hatfield Galleries, Glen Lukens, and the University of Arizona.

His prizes include Second Prize for Watercolors, Museum of Science and Art, Flagstaff, Arizona, 1936; Honorable Mention, Los Angeles County Fair, 1936; First Prize, Tucson Fine Arts Society Show, 1936; First Prize for Watercolors, Santa Cruz, 1936; First Award, Laguna Beach Summer Show, 1937; First Award, Tucson Fine Arts Society Show, 1938; Purchase Prize, Beverly Hills High School, 1938.

Mr. Dong Kingman was born in Oakland. He went to China and attended school in Hongkong many years. It was while there that he discovered and developed his talent for watercolor painting, working under a native art teacher who had studied in Paris. Later Mr. Kingman studied for a short time at Lignan University in Canton.

He won the first prize in the San Francisco Art Association's second annual exhibition held at the Museum of Art. He has exhibited in the Palace of the Legion of Honor in San Francisco, the deYoung Museum, the San Francisco Museum of Art, the San Francisco Art Center, and the art gallery of the University of California at Berkeley. An exhibition of Mr. Kingman's own work was held January 16, 1938, at the Oakland Art Gallery.

Mr. Milton Quon, who did the lettering on the cover, is trained primarily in commercial art and design. He has designed for Bullock's, Ice Follies, Sardi's, Eastern Columbia Outfitting, Allied Artists, Inc., the Los Angeles *Examiner*, and Buchanan & Company. He won the Latham Foundation International Poster Contest in 1939.

Mr. Quon studied at Chouinard Art Institute, after graduating from the Los Angeles Junior College. He has exhibited at the Los Angeles Museum.

Mr. George Chan has been educated in both China and the United States. He attended Canton University for five years and the Otis Art Institute for four years. He is a teacher of the Chinese language at the Chinese Congregational Church in Los Angeles. He maintained a studio in Los Angeles which unfortunately was recently destroyed by fire. At present, work of his is being exhibited at the San Francisco Fair.

