

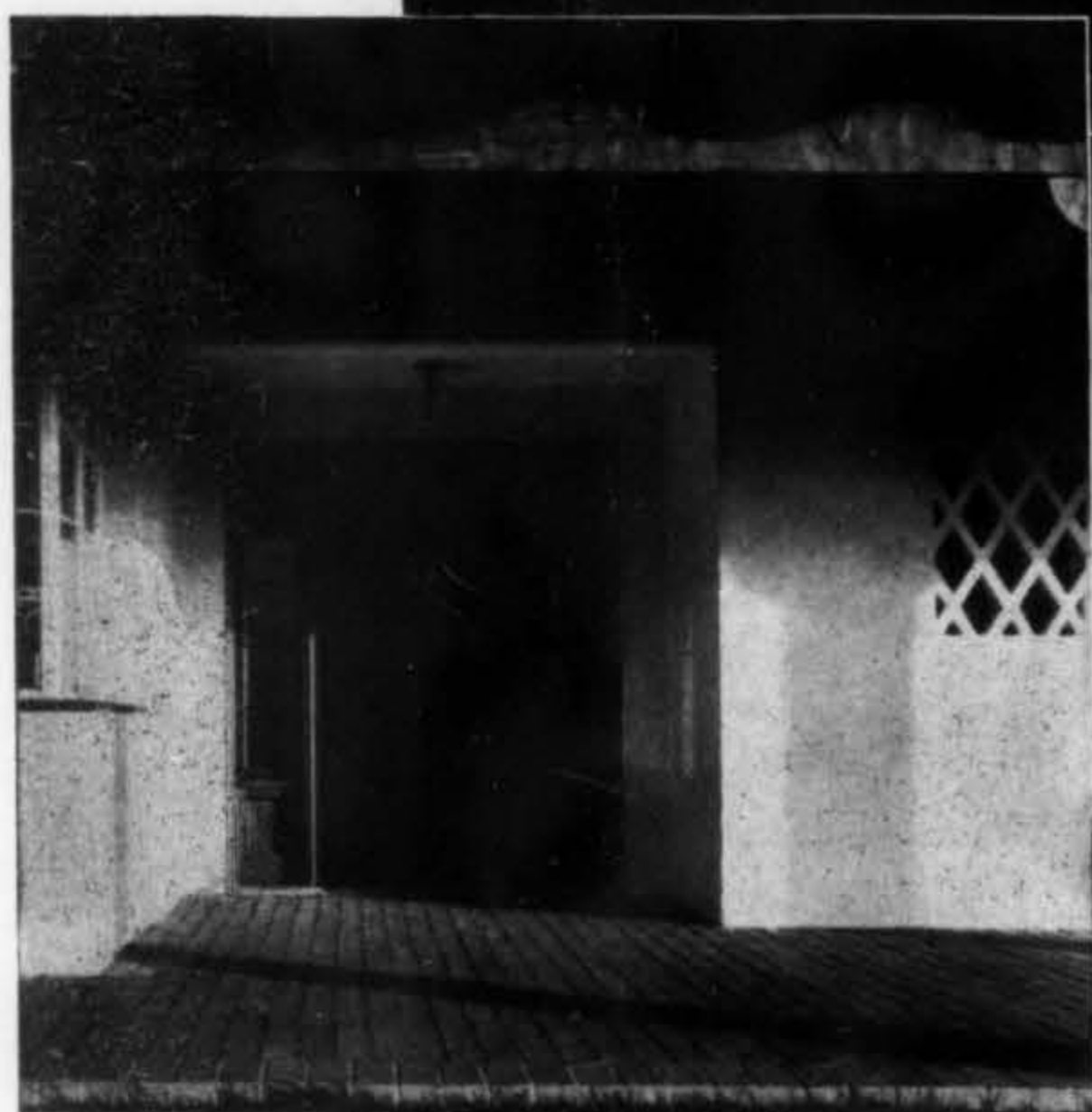
CALIFORNIA ARTS & ARCHITECTURE



NOVEMBER

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FHA ENLARGES
SMALL-HOME FINANCING PLAN

By WILLIAM O. HARRIS

AS recent as twenty-five years ago families wanting to own homes of their own deferred purchases until they had saved sufficient to make a large down payment or even the entire amount of the purchase price. As a result, home ownership by persons of small income was unusual.

Even ten years ago the required down payments often amounted to one-third of the purchase price; the deferred payments mounted so steeply and commanded such high rates of interest as to make ultimate home ownership difficult, if not impossible, for persons whose entire savings were needed for the down payment.

In the past many persons who would now be considered good credit risks never enjoyed the security, comfort, and pleasure of their own homes, and remained renters throughout their entire lifetime. But this is no longer necessary for the simplified financing plan of the Federal Housing Administration which was put into effect in September of this year provides the lower-income groups with a home-financing plan within their ability to pay. This plan makes home-ownership available to persons with incomes as little as \$900 to \$1500 annually. It will enable such families to build or have built for them soundly constructed houses in areas that do not fully meet the requirements of other phases of the FHA program, particularly where building codes and neighborhood and zone restrictions, as well as land planning requirements, are less exacting. Its greatest use will probably be found in the smaller cities and towns and in those places where land values are relatively low.

Following is an outline of the plan as it stands today:

The maximum amount of loan which the FHA may insure under this Title I plan, as it is legally called, is \$2,500, and the period for repayment may be for as long as fifteen years.

The borrower must be the record owner of the land upon which the house is to be built, or hold the land under a lease having a term of at least thirty years to run from the date of the note, except in the case of lease from the United States Government which must be for an irrevocable term of at least six months beyond the maturity of the loan.

The borrower must establish to the satisfaction of the insured institution that, in addition to the Title I loan, he will have an investment in the property, when completed, of an amount equivalent to five per cent, or more, of the appraised value of the completed property, as determined by the lending institution. Such investment may be in cash, in the land, or in an equity in such land.

The proceeds of this type of loan must be expended exclusively in erecting a new dwelling structure that should be ready for occupancy when completed.

Security for the loan shall be in the form of a duly recorded, acceptable, first lien upon the ownership or leasehold interest in the land and buildings.

Plans and specifications, while not required in as complete detail as under Title II, must be sufficiently complete to permit the lending institution to make its appraisal from them. These, together with the "Certificate of Conformity" giving such pertinent information as is necessary to determine eligibility, should accompany the borrower's application.

The insured institution must appraise the property covered by the loan, including the land and proposed structures, and will certify such appraised value to the FHA. For this service the insured institution may charge \$10 in addition to other permitted charges for title, recording, and insurance.

A fee of \$10 is required by the Federal Housing Administration which must accompany each Certificate of Conformity to cover the cost of examination by the FHA. In the event the transaction is dis-

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approved by the Federal Housing Administration this fee will be refunded to the borrower.

Let's take a hypothetical case and see how it works. We will assume for easy figuring that the house to be built will cost \$2,000 and the lot is valued at \$400. This means that one must have an equity of at least \$120 in the lot or that much cash to put into it before the FHA can insure the loan to construct the house. It must be remembered that the \$2,000 must be expended only in the construction of the house; none of the proceeds of this loan may be used for the payment on the balance of the amount due on the lot or for other purposes.

The \$2,000 loan which the Federal Housing Administration insures becomes a first mortgage, or other acceptable first lien against the property, and repayment may be arranged for at the rate of approximately \$8.36 for each \$1,000 of loan, or in this case about \$17. These payments include payment to principal and interest. They do not include taxes, assessments and insurance as under the Title II plan.

The payments as quoted in this article are on a fifteen-year basis; if one should want to pay the loan off in a shorter period the payments would be correspondingly higher.

THE CALENDAR

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

ANNOUNCEMENTS

CLAREMONT COLLEGES announce a lecture series at Bridges Auditorium, Claremont. The current event is the Personal Opinion of Vincent Sheean, foreign correspondent and author, given November 14.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College offers the following programs: Paula LeCler, International News correspondent, speaks November 7 on "Nazi Germany and Her Neighbors," followed on November 14 by Senator Gerald P. Nye of North Dakota, speaking on "Preparedness for Peace." Malbone Graham of the University of California at Los Angeles discusses "The Problem of Neutrality for the United States" November 21, and James T. Williams, Jr., former editor-in-chief of The Boston Transcript, is heard November 28 on "The Challenge of the Pacific's Naval Defense and the Future of the Philippines."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Series, presents the winter course of illustrated lectures at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. At Pasadena, November 16, Edward Tomlinson, authority on South America, brings his lecture with pictures on "The Other America."

ONEONTA CLUB sponsors a course of lectures at the Senior High School Auditorium, South Pasadena, which offers Paula LeCler, International News commentator, November 16.

UNDER Special Events, sponsored by Elmer Wilson at the Civic Auditorium, Pasadena, are a lecture by Lin Yu-tang, "My Country and My People," November 17; a debate, United States Senator Robert M. LaFollette versus Congressman Hamilton Fish, December 4.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, offers a course of Sunday afternoon free lectures at 3 p.m., opening November 4 and continuing each Sunday through March. Lectures include talks on the American Indian, Southwestern and California subjects.

CLINIC AUXILIARY of the Huntington Memorial Hospital presents Alexander Woollcott in "The Invisible Newspaper," Saturday night, December 9, at the Civic Auditorium, Pasadena. Mr. Woollcott did a special series for the British Broadcasting Corporation in England this summer.

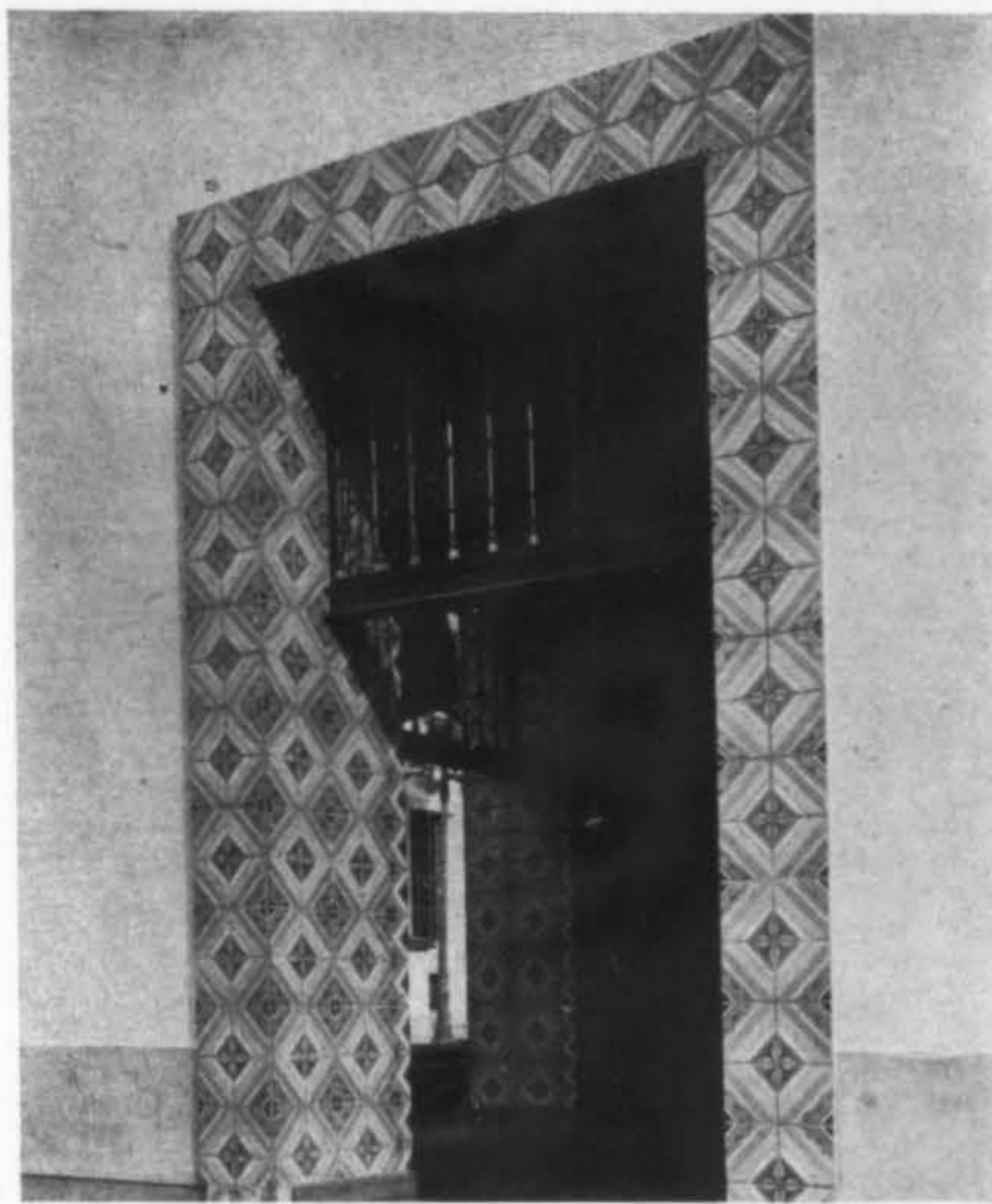
WORLD AFFAIRS ASSEMBLY is held November 18 at the Vista del Arroyo Hotel, Pasadena. Reception in the lounge, 6:30 p.m.; formal dinner, 7 p.m.; program of talks, 8:30 p.m.

UNIVERSITY OF CALIFORNIA, Extension Division, provides programs: on November 7, "Polynesia, A Tale of Tahiti," filmed by Herbert Knapp, story of an American couple's dream vacation; November 21, "Indians of the Southwest" presents color picture of Gallup, N. M., inter-tribal Indian ceremonies. Both at Royce Hall Auditorium, U.C.L.A. campus.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, Los Angeles District, sponsors a series of lectures at the Embassy. Gerald Wendt is heard, November 21 at 8 p.m., discussing "Science Challenges Society." On December 16 Brother Leo speaks at Thorne Hall, Occidental College; his topic is "The Color of Life."

CARMEL FORUM opens the season with a talk by Louis Adamic at Sunset Auditorium, November 9. The Forum holds a joint meeting with the Carmel Parent-Teacher Association, November 17, this being a Town Hall meeting, presenting both sides of the question, "Should the United States Assist in Effecting World Peace and in Guaranteeing It in Europe and in the World?" Speakers are Dr. Phillip W. Buck of Stanford University and Dr. Lawrence Reno of the University of California.

JUNIOR LEAGUE of San Francisco gives a Toy Ball, December 19, at the Fairmont Hotel for their charities. The affair is a supper dance and floor show in which the members of the League dance and sing. Each guest brings a toy for a child, the women for girls, the men, boys. These to be distributed through the Community Chest and various charity agencies.



Tiles of authentic Spanish designs and Spanish colors are used in a modern way on an entrance in the Union Depot in Los Angeles. Courtesy of Gladding, McBean & Company.

CERAMIC ART IN RELATION TO ARCHITECTURE

By RALPH HALL

CERAMICS in any form, no matter what its age or purpose, always holds a great fascination for layman and collector alike. This is indubitably because the story of its first discovery lies buried in the distant past.

There are many stories regarding the way in which the ceramic art was first discovered. One of these is that perhaps more than 50,000 years ago some stone-age ancestor found that clay, the moist earth of the river bank when heated in the camp fire for a considerable period became a hard, durable substance, also that when he plastered his crude hut of boughs with this same material the sun dried it and made his home waterproof.

It is difficult to say just when burned clay made its first appearance in relation to architecture but from the first attempt to make his shelter waterproof by plastering it with mud to the manufacture of sun-dried brick, man made advances toward a ceramic architecture.

In the Tigris-Euphrates valley sun-dried bricks were faced with burned enamel bricks which although being thicker than tiles as we think of them, were comparable because of the fact that they were a decorative veneer. The ancient Assyrians in the great palace of Sargon at Khorsabad faced their ponderously thick walls with burned bricks relieved by vertical reeded designs while the archivolt and soffits of the entrance arches were veneered with blue, white and yellow tiles.

The ancient Persians also, in adapting the models left them by the Babylonian-Assyrian peoples, made excellent use of enameled bricks. A magnificent series of mural panels in low relief and enamel from the palaces of Susa are now in the ceramic collection of the Louvre, the most celebrated being the famous Lions Frieze.

We also find considerable use of burned clay in the early Greek architecture. On the Island of Crete have been found evidences of an extremely interesting type of ceramic art. Beautiful modeled jars used for the storage of oil and grain, and a variety of large urns and tubs have been uncovered. The gradual evolution from the primitive to a fine climax about the fifth century B. C. after which a gradual decadence set in, produced some of the finest examples of decorative terra cotta urns to be found.

While the Greeks made little use of sun dried or burned bricks, they used burned clay for portions of their structures which were chiefly exposed to the elements. They employed burned clay pipes for water conduits and drains, terra cotta tiles for paving and roofing, and they developed ornamental forms of ceramic revetments for cornices including antifexes and acroteria. The body of these objects was porous and elastic clay with a fine slip applied to the face to receive the incised or painted ornament. By this

(Continued on Page 34)

PERFORMANCES by the Claire Tree Major Children's Theater are sponsored by Mrs. Louis B. Triplett again this season at the Shakespeare Clubhouse, Pasadena. The dates and plays are: November 20 at 4 p.m., "Rip Van Winkle"; December 29 at 2:30 p.m., "Under the Lilacs," by Louisa Alcott; the last play of the series will be "Aladdin and His Wonderful Lamp," February 5.

HORTON DANCE GROUP, led by Lester Horton, is presented at the Philharmonic Auditorium, Los Angeles, November 3.

LORITA BAKER VALLEY (Mrs. Jack Valley) discusses world events and reviews new books at Del Monte; Huntington Hotel, Pasadena; Beverly-Wilshire, Hollywood; Wilshire Ebell Theater, Los Angeles, and Hotel Fairmont, San Francisco.

ARMISTICE DAY, November 11, is observed by national defense units in southern California in various ways. In Los Angeles the Army and Navy Ball is revived at the Biltmore after being allowed to lapse for several seasons. At Huntington Beach the annual Orange County Armistice Day Celebration is held, November 11 and 12. Brawley celebrates at Plaza Park; and Dinuba sponsors a rodeo, November 11-12.

HEMET announces the "Utility Turkey Show," November 23-26, which includes horse shows, parades, home economic exhibits, musical programs, contests and mounted games.

SEA SCOUT RENDEZVOUS, November 24-26, Newport Harbor. Cantonment of 100 Sea Scouts from five western states. There are land and water drills, life-saving drills, contests of skill in beaching boats, rigging life lines, and signaling. Sea Scout is the marine equivalent of Boy Scout.

ELECTRICAL SHOW, the seventh annual, may be seen at the Federal Housing Building, Balboa Park, San Diego, November 28-December 3. Demonstration of electrical science, show of electrical equipment, entertainment and prizes. In conjunction is the Christmas Tree Lane, Balboa Park, shown through December.

ALL NATIONS FESTIVAL is held at the House of Hospitality, Balboa Park, in San Diego, November 4, and introduces music, songs and dances of different nations.

SOUTHERN CALIFORNIA FALL FLOWER SHOW at the Fannie E. Morrison Horticultural Center, Brookside Park, Pasadena, November 2, 3, 4, 5.

THANKSGIVING ROSE SHOW is presented at Balboa Park, the site of San Diego's two expositions, November 25, 26.

JUNIOR LEAGUE of Los Angeles again offers the Tuesday salon teas during the winter season. November 21 is the date of the first tea in the Bel-Air home of Mrs. Alphonzo E. Bell. Theodore Dreiser is the guest speaker. The Junior League Convalescent Home benefits by these functions.

FOUNDERS' TEA, an annual event at the Pasadena Home for the Aged, is held November 8 at the Home. Pasadenans, members of the senior and junior boards of the Home, sponsor the tea. Founded through the generosity of the late Mr. and Mrs. William A. Scripps, their daughter and son-in-law, Mr. and Mrs. Frederick William Kellogg, are interested in the institution and its welfare.

MEMBERS of the East Bay Children's Theater Association announce the winter season of plays at the Women's City Club Theater, Oakland. In addition to offerings by local groups there are two presentations by a New York company, called Junior Programmes, Inc. The season opens Saturday, November 11, with "The Princess and the Swineherd," a narrative ballet based on the Hans Christian Anderson legend. This is followed on February 3 by a group of Everett Glass playlets, "The Little Red Hen," "The Owl and the Pussy Cat," "The Friendly Bee" and "Hallowe'en," presented by a group of University of California students under the direction of Edwin Duerr. March 2, Piedmont High School will present Millis Caverly's "The Mystery of Goodacre Farm," and on March 30 the opera "Bumble Prince" is offered. Fremont High School students, under the direction of Beatrice Burnett, produce Josephine Peabody's "Pied Piper of Hamelin."

LAS MADRINAS announce the seventh annual Charity Ball at the Biltmore Hotel, Los Angeles, December 8. Proceeds from the function will go to the Convalescent Home of the Children's Hospital.

NAVY BALL is held at the Fairmont Hotel, San Francisco, November 10.

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OCCIDENTAL COLLEGE PLAYERS present "The Crime at Blossoms," by Mordaunt Shairp, in Thorne Hall, November 9. The play is a satire on the morbid interest of thrill-seekers at the scene of a crime.

COLLEGE WOMEN'S CLUB, sophomore section, of Pasadena, hold the current meeting November 28 when Mrs. Pottinger of the Pottinger Gallery on Green Street speaks to them of art collections, prints and etchings.

PAUL POSZ announces productions for the winter season at the Memorial Opera House, in San Francisco, including six lectures, a dancer, and a singer, as follows: Vincent Sheehan, correspondent and author, "Personal Opinions," November 10; Dr. Lin Yutang, "The Importance of Living," November 13; Alexander Woollcott, "The Confessions of a Dying Newspaperman," December 17; Alfred Duff Cooper, former First Lord of the British Admiralty, "The Survival of Liberty in the World We Live In," February 4, and Mlle. Eve Curie, "The Magic of Radium," March 4. Mrs. Eleanor Roosevelt speaks April 4 in addition to the above. Jeannette MacDonald makes her first concert appearance in San Francisco, April 19. Agna Enters, the well-known dancer, appears Sunday afternoon, March 24, at the Curran Theater.

DOROTHY CRAWFORD, famous monologist, is heard in Carmel at Sunset Auditorium, the evening of November 19 under the auspices of the Polish Relief Commission, of which Mrs. Vernon Kellogg is local director.

DOROTHY LIEBES, director of Decorative Arts for the Golden Gate International Exposition at San Francisco, is the speaker at the general meeting of the Carmel Woman's Club, November 6.

EQUESTRIAN ASSOCIATION of Monterey County has been formed with the purpose of bringing polo and equestrian events into a class within the reach of everyone. Henry Porter Russell is chairman, Lester Stirling of Salinas, vice chairman, and associates are Mrs. Muriel Vanderbilt Phelps, Major C. H. Gerhard and Eric Tyrrell-Martin. The polo season is open at the Del Monte Polo Grounds and a four-period polo game starts at 1:45 p. m. each Sunday, continuing to the second Sunday in April. The game is followed by various events connected with horses and the public is invited to participate. At 3:15 p. m. a polo game of six periods is played.

ARGENTINITA brings her Spanish Ensemble in the old and new dance numbers for which they are known to the Philharmonic Auditorium, Los Angeles, Thursday evening, November 23.

NINE O'CLOCK PLAYERS continue the fall production of "The Vinegar Tree," by Paul Osburn, through November 4 at the Assistance League Playhouse, Hollywood. The leads are played by Natalie Tatum and Mrs. John Byers. The men in the cast are volunteers from the professional stage who contribute their services. Coffee is served during intermissions.

MUSIC

OPERA SEASON at Los Angeles opens Monday evening, November 6, at the Shrine Auditorium. In "Rigoletto," the opening performance, Lawrence Tibbett, Lily Pons, Frederick Jagel, and Norman Cordon are heard. "Die Walkure," November 7, features Kirsten Flagstad, Lauritz Melchior, Kathryn Meisle, Julius Huehn, and Norman Cordon. Marjorie Lawrence makes her Los Angeles opera debut in the role of Brunnhilde. "Otello" is given November 9 and has Giovanni Martinelli in the title role, Elisabeth Reithberg as Desdemona, and Lawrence Tibbett as Iago. "Tristan and Isolde," November 10, brings again Lauritz Melchior and Kirsten Flagstad in the title roles. "Manon" is the closing opera of the season, November 11, and offers Tito Schipa, Richard Bonelli, Norman Cordon, Andre Ferrier and George Cehanovsky. Bidu Sayao, Brazilian soprano, makes her local debut in the title role. The season is presented by the San Francisco Opera Association, under the general direction of Gaetano Merola.

AT PASADENA the San Francisco Opera Company, directed by Gaetano Merola, presents "Barber of Seville" at the Civic Auditorium, under management of Elmer Wilson, November 8. The principal roles are sung by Lily Pons, Nino Martini, Richard Bonelli, Salvatore Baccaloni, Norman Cordon, and Ludovico Oliviero.

CARMEL MUSIC SOCIETY announces the programs for the Winter Series:

November 22, Ballet Caravan, under the direction of Lincoln Kirstein.
January 13, San Francisco Trio of violin, cello and piano, appears with Lawrence Strauss, tenor.

February 24, Robert Virovai, young violinist.
April 6, Myra Hess, pianist.

All events are presented at the Sunset Auditorium, Carmel.

SAN JOSE CONCERT SERIES, under the Denny-Watrous management, presents Lily Pons, Friday evening, November 3. Ary Van Leeuwen plays the flute obligatos for Miss Pons.

CLAREMONT COLLEGES ARTIST COURSE presents the ninth season of concerts at Mabel Shaw Bridges Music Auditorium, at Claremont, the current event being the appearance of Argentinita and her Spanish Ensemble, November 20. The ensemble includes Pilar Lopez, sister of Argentinita, and a male dancing partner, Antonio Triana, assisted by Carlos Montoya, concert guitarist, and Bogelio Machado, pianist.

ELMER WILSON CONCERT COURSE, Pasadena, continues with the presentation of Favero and Jagel, November 13; Argentinita and her Spanish Ensemble, November 21; Bidu Sayao, South American soprano, December 7; Bartlett and Robertson, duopianists, January 22; Robert Virovai, violinist, February 20; Lotte Lehmann, soprano, March 12; and John Charles Thomas, baritone, April 4.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, president of the Music Association sponsoring the events, are offered at the Community Playhouse, Pasadena, on Sunday evenings, usually one each month. The second concert of the season is given by the Brodetsky Chamber Music Ensemble, an organization of 29 string players. Another famous European quartet, the Loewenguth from France, with a noted pianist, Esther Jonsson, will be heard in the third event. Raya Garbousova, great woman cellist, appears in the fourth concert; and the Barrere Little Symphony, Georges Barrere, flutist, and thirteen artist players, will give the concluding concert in April.

BEHYMER ARTIST SERIES, at the Philharmonic Auditorium, Los Angeles, lists nineteen stellar events for the season. Three noted singers — Bidu Sayao, South American soprano; Lina Pagliughi, soprano, and Donald Dickson, baritone, are making their local concert debut, as well as Robert Virovai, young violinist. Other well-known names on the list are Kirsten Flagstad, Helen Jepson, Marian Anderson, John Charles Thomas, Lawrence Tibbett, and Jan Kiepura. Among the instrumentalists are Artur Rubinstein, Iturbi, Josef Hofmann, and the duo-pianists, Bartlett and Robertson. The dance attractions include Argentinita and her Ensemble of Spanish dancers, the Jooss Ballet, and the Ballet Russe. The annual visit of the San Carlo Opera Company is scheduled for March.

THE ELLIS CLUB celebrated its fiftieth anniversary last year, and will give a series of concerts this season affiliated with the Orpheus Club. The first event is presented on Thursday evening, November 30, at the Philharmonic Auditorium, Los Angeles. Charlotte Boerner, soprano, appears as soloist. Ben Edwards is the new conductor.

PRO MUSICA, Los Angeles Chapter, announces a concert of contemporaries living in southern California, Sunday evening, November 12, at the Woman's Athletic Club, Los Angeles. The composers are Arnold Schoenberg (Verklaerte Nacht), Ernest Toch (Piano Quintet) and Joseph Achron (Five Piano Pieces). Performers are the Kaufman Quartet, Ernest Toch, and Lillian Steuber, pianist.

HOMER SIMMONS, pianist-composer, announces a series of recitals at Los Angeles devoted to the works of Johann Sebastian Bach, opening Monday evening, November 6, 13, 20, 27, and December 4, 11. "Adventures in Bach" is the title of the group of recitals.

SUMMER FESTIVAL GUILD of Santa Barbara announces a Thanksgiving Festival and Ball for Wednesday evening, November 22, at the National Guard Armory. The artists of the concert are Rubinoff and his violin, and Jacques Fray and Mario Braggiotti, duopianists, whose program, especially arranged for the evening, includes a Bach fugue, a Gershwin rhapsody, a Debussy nocturne and a Duke Ellington blues number. In addition to his appearance at the concert Rubinoff will conduct the orchestra for several dance numbers.

LOBERO THEATER FOUNDATION at Santa Barbara is inaugurating "An Hour of Music" for Sunday evenings. The opening event is November 5, when Roderick White, Phillip Abbas and Lloyd Browning are heard.

CIVIC ORCHESTRA of Pasadena, Richard Lert, conductor, opens the twelfth season of free concerts at the Civic Auditorium, November 4, at 8:15 p. m. The program will include a piano concerto by Marion Ralston, composer, with Roxana Byers at the piano. Other numbers will be Flotow's overture to "Stradella," the last movement of Brahms' First Symphony, the first and last movements of Beethoven's Sixth Symphony, and the Bridal Procession from Wagner's "Lohengrin."

EUGENE LIST, American pianist, will be heard in recital Tuesday evening, December 12, at the Philharmonic Auditorium, in Los Angeles.

BIDU SAYAO, the soprano of South America, is heard in recital at a Sunday matinee, December 3, at the Philharmonic Auditorium, Los Angeles.

KIRSTEN FLAGSTAD is heard at the Philharmonic Auditorium, Los Angeles, Friday evening, November 17, under the Behymer management.



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SAN FRANCISCO



An arrangement by Douglas Donaldson for the recent weed show held at the Amymay Studios in Pasadena, where he uses the statuette of St. Francis, the bird-feeder.

ANNUAL BACH FESTIVAL at the First Congregational Church, Los Angeles, is presented Saturday and Sunday, November 18-19. Notable programs have been prepared by Arthur Leslie Jacobs, in which Marcel Dupre, Olga Steeb, Clemence Gifford, the Brodetsky Ensemble and "Cathedral Choir" participate.

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION announces the probability of opening the season of the Philharmonic Orchestra, November 30-December 1, with a second pair of concerts, December 14-15. Both concerts to be conducted by Bruno Walter. Mrs. Leland Atherton Irish is executive vice president and secretary of the association.

PALOS VERDES SYMPHONY ORCHESTRA is now a part of the life of the Palos Verdes Estates, and rehearsals are held every Monday evening at Malaga Cove Auditorium. The conductor is Maestro Joseph Pastro, violinist. Among the early co-founders are Mrs. Harold Lee Snow, Mrs. Alan Kingman and Henry Wiethase.

ELIZABETH DAVIS, soprano, presents a Jenny Lind concert in the Music Hall of the Woman's Club of Hollywood, November 5. Richard Tetley-Kardos accompanies, and Henry Korn, baritone, and Beverly Reister, flutist, assist. Miss Davis appears in a Jenny Lind costume.

ST. LOUIS SYMPHONY announces a prize contest for a new symphonic work by an American composer. The prize is \$1000 and the winning composition will be played at the celebration of the St. Louis Orchestra's 60th anniversary, at one of the final pairs, conducted by Vladimir Golschmann. Manuscripts must be submitted not later than February 1, 1940.

RIVERSIDE OPERA COMPANY, under the general direction of Marcella Craft, announces a season of opera of eighteen performances, including Workshop evenings. Barton Bachman is music director and first conductor. The Riverside Board of Education cooperates financially. The presentation of "Il Tabarro," by Puccini, with Balfe's one-act "Sleeping Queen" and "Tiefland" is anticipated with interest.

OPERA READING CLUB of Hollywood presents Mozart's "Magic Flute" at El Capitan Theater, Hollywood, November 6. The opera reading is sung in costume and the soloists are Alice Mock, Dorothy Sayles, Robert Kidder and Tudor Williams. A chorus from the junior study section of the club, under the direction of Leon Rains, is heard.

CAULDRON SINGERS of Pasadena are now under the direction of Dr. Frederick Vance Evans. Judge Roy Verbeck Rhodes was obliged to resign owing to his duties as judge of the Superior Court. Rehearsals for the midwinter concert are under way.

THEATER NOTES

THE PLAYHOUSE, in Pasadena, now in the twenty-second year of successful production, has good bookings for the winter season. Two plays are presented each month, each running approximately two weeks, with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmor Brown is supervising director, and Charles Prickett is business manager. Dates of production are:
To November 11, "Our Town," by Thornton Wilder.
November 14-25, "Kiss the Boys Good-bye," by Clare Boothe.

MEXICAN PLAYERS, functioning in a well-appointed theater in the Padua Hills near Claremont, re-create the lives of their neighbors and ancestors in Old Mexico. Presenting the quaint customs of the Queretaro region of north central Mexico, "Angelita," a comedy continues through November 25. The play is given in Spanish but the action is arranged to make it thoroughly understandable to an English-speaking audience. The play is given on Wednesday, Thursday, Friday and Saturday evenings, and Wednesday and Saturday matinees.

COMMUNITY PLAYERS of Palo Alto, one of the best community dramatic organizations of the State, continue a schedule of productions throughout the year, both on the main stage and in the Workshop.

LITTLE THEATER OF THE VERDUGOS, under the direction of Harrison Ford, is a vital organization, offering worthwhile productions.

ASSISTANCE LEAGUE PLAYHOUSE, Hollywood, schedules "Pardon My Back" for November 29-30, under the direction of Harold Helvenston of the Hinsdell Theater.

WILSHIRE EBELL, Los Angeles, announces "Teacup Tempest," by Jean Marley, opening November 13; a delightful and whimsical story of a gallant old lady. Later in the season, December 12-13, the Catholic Theater Guild, under the direction of Charles Costello, will present "Shadow and Substance," by Paul Vincent Carroll, a legend of the decay of faith in Ireland.

TROUPERS OF THE GOLD COAST, a Carmel organization under the Denny-Watrous management, present Ibsen's "A Doll's House" at the First Theater of Monterey, November 10, 11, 12. Noel Sullivan and Connie Bell carry the leading roles.

THE MCGAWS, Emma Knox and Baldwin McGaw, continue their play readings at the Filmarte Theater, Carmel, with "Robert's Wife," by St. John Ervine, November 17. Sponsored by Miss Laura Dierssen.

VALLEY COMMUNITY THEATER at Sherman Oaks announces the opening date as November 6, at 4402 Van Nuys Boulevard. The Van Nuys Woman's Club takes over the theater November 9 for a benefit performance of the first play, "Hardship Preferred."

COMMUNITY PLAYERS of Santa Ana, under the direction of Gladys Simpson Shafer, are in the twentieth season of production, having opened the fall season late last month with "The Night of January 16th."

WAYFARERS, in their intimate little theater at 1749 Clay Street, San Francisco, are reviving "Dr. Jekyll and Mr. Hyde" for six performances only, the final two being November 3 and 4.

CURRAN THEATER, San Francisco, announces "The Taming of the Shrew," with Alfred Lunt and Lynn Fontanne, opening November 13, in their own version of the play. The engagement is for two weeks, with matinees on Wednesdays and Saturdays.

BILTMORE THEATER, Los Angeles, secures the Lunt-Fontanne combination in their version of William Shakespeare's "The Taming of the Shrew," to open December 4. Advance reports announce the presentation as a harlequinade, a giddy night in the theater.

STATE LEAGUE, INC., a recent organization of southern California, announces the winter stage season opens at El Capitan Theater, Hollywood, Monday, December 4, with "The Trickster," by Frederick Jackson.



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ART CALENDAR

BEVERLY HILLS
BEVERLY HILLS HOTEL: General exhibitions changed every other month.

CARMEL
CARMEL ART ASSOCIATION: The work of members.

CLAREMONT
SCRIPPS COLLEGE: Ceramic sculpture by Susi Singer; exhibition by S. MacDonald Wright.

CORONADO
GALLERIES, Hotel del Coronado. Paintings by California artists.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: Exhibits by western artists.

FILLMORE
ARTISTS' BARN: To November 19, oil portraits by Frank Morley Fletcher and watercolor sketches by Lawrence Hinckley.

GLENDALE
TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Throughout November, oils by Eugene Dunlop of South Pasadena; flowers by Muriel Montgomery of Glendale.

HOLLYWOOD
ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To November 18, floral paintings by Manette.

COLONIAL INN, 1966 North Vermont Ave.: November 15 to December 15, watercolors and oils by Ralph W. Klages of flowers and the desert.

CONTEMPO GALLERIES, 9107 Sunset Blvd.: Opening November 10, special showing of lithographs by Jean Veber, including early caricatures of the World War; nudes by Franklin Kermet Gibe, done in silver point sketches, a new technique in pencil work; woodcarving by Mr. Gibe.

HOLLYWOOD RIVIERA GALLERIES, Hollywood Beach Club between Redondo and Palos Verdes:

KANST GALLERIES, 6182 Mulholland Drive: Oils by Marius Hubert Robert, watercolors by Van Vreeland and Charles L. A. Smith, two Norwegian scenes by Hans Dahl.

TONE PRICE GALLERY, 9045 Sunset Blvd.: To December 8, exhibition of oil paintings by Matthew Barnes.

PRINT ROOMS, 1748 North Sycamore: To November 11, engravings by William Blake.

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"Sisters," by Burt Proctor, who has just completed an exhibition in Los Angeles at the Frances Webb Gallery and whose work is exhibited during November in the art gallery of Stanford University.

RAYMOND & RAYMOND GALLERY, 8652 Sunset Blvd.: Facsimile reproductions of watercolors and sketches of old masters from the Albertina collection.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Continuing one-man show by Clyde Scott.

LOS ANGELES
ART COMMISSION, Room 351 and 25th floor, City Hall: Throughout November, an exhibit of a group of Los Angeles artists, including Marion Churchill Raulston, Doris Boyd Carter, Ruth Larimer Myers and Barbara Larimer. Work of other members of the Young Conservatives will also be exhibited.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: 18th century English paintings and the work of California artists.

BILTMORE SALON, Biltmore Hotel: During November, the work of Frank Tenney Johnson.

BOLTON & DE SHISHNAREFF, 449 South La Cienega: Fifteen pictures by Beldy, made out of bits of silk and appliqued in a manner that is extremely interesting and different.

BLENTHAL GALLERY, 7857 Melrose Ave.: Modern watercolors and oils of still life by Zita Blenthal throughout November and December.

CHOUINARD ART INSTITUTE, 741 South Grand View: Paintings and figure drawings by Carl Beetz through November 24.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout November, four one-man shows: oils by Anne Lee Stacey; aquarelles by Marion Cavanagh Wachtel; sculptures by Roger Noble Burnham; miniatures by Martha Wheeler Baxter.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: Exhibit of the models unit, including models of sculptures, murals, mosaics and the proposed changes of the Los Angeles Civic Center.

FLOWER FAIR, 9049 Sunset Blvd.: Artists will be personally presented on definite dates, their work being on exhibition for a longer period. November 12, the influence of Early American and Victorian in Interior Decoration and Flower Arrangement, for use during Thanksgiving holidays; December 3, Glen Lukens, exhibiting functional ceramics for home decoration.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: November 6 to December 23, Seventh Annual California Watercolor Exhibition.

HATFIELD GALLERIES, Ambassador Hotel: To November 23, miniatures by Gladys Gordon. Regular exhibition of Old Master group of 18th century English landscapes and portraits.

LOS ANGELES MUSEUM, Exposition Park: October 12 to November 19, 19th Annual Show of the California Water Color Society; opening November 11, an exhibit of etchings and engravings from the Chicago International; throughout November, a one-man show by Ralph Holmes; November 10 to December 10, children's work by pupils of Mme. Galka E. Scheyer.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: Sculptures and drawings by Leon d'Usseau.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Alexander Brook conducts classes in figure and portrait painting for advanced students and professionals.

SOUTHWEST MUSEUM, Highland Park: Exhibitions of southwestern scenes and Indian subjects; winter lecture season opens November 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To November 14, an ecclesiastical art exhibit, representing the work of artists of all denominations, arranged by Mrs. W. Bertrand Stevens.

TENNANT GALLERIES, 8536 Sunset Blvd.: Exhibit of the collection of the estate of Harry Holloway, including oil paintings and 18th century English collected over a period of some thirty years.

U. C. L. A. CAMPUS GALLERY: Specially arranged architectural exhibition.

U. S. C. CAMPUS GALLERY: Specially arranged exhibition opening the new Fisher Art Gallery.

FRANCES WEBB GALLERIES, 2511 West 7th St.: Group showing. Oil paintings by Van D. Copeland through November.

ZEITLIN'S BOOK SHOP, 624 South Carondelet St.: Watercolors by Dan Lutz.

MILLS COLLEGE
MILLS COLLEGE ART GALLERY: To November 29, exhibition of Abstract Art with original paintings by Picasso, Leger, Kandinski, Klee, Feininger and Albers.

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OAKLAND
BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Watercolors, drawings and prints.

PASADENA
JOHN C. BENTZ GALLERIES, 27 South El Molino Ave.: Prints, fan paintings, carvings in jade and ivory.

HUNTINGTON HOTEL GALLERIES: Portraits and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Throughout November, original celluloids from Walt Disney's productions; colored lithographs by Elsie Henderson; portrait sculpture by Kosalma van Patten; etchings.

SAN DIEGO
FINE ARTS GALLERY, Balboa Park: Throughout November, exhibition of work by the W. P. A. Art Project, including demonstrations of art technique and processes; watercolors by Millard Sheets; oils, watercolors and sculptures by the San Diego Art Guild; permanent exhibition of Old Masters, including contemporary American, Spanish, and French paintings; opening of new Oriental Room.

SAN FRANCISCO
CALIFORNIA STATE LIBRARY: Throughout November, prints by three Kansas City artists, Hubert E. Deines, Fred Geary and L. S. Makimson.

DE YOUNG MUSEUM, Golden Gate Park: Photographs of the Southwest by Josef Muench; Chinoiserie Porcelain and Textiles from the collection of Elinor Merrell; Spanish Peruvian furniture; Romantic Cities of California, pencil drawings by Edward H. Suydam.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening November 6, Italian Renaissance bronzes from the collection of Mrs. Charles A. Baldwin of Colorado Springs; opening November 11, Spanish paintings by Wells M. Sawyer; opening November 13, memorial exhibition of paintings by Orrin M. Peck; exhibition of Greek vases from the permanent collection of the museum and the collection of the University of California.

SAN FRANCISCO ART ASSOCIATION GALLERY: To November 5, oils by Ruth A. Armer; November 6-19, oils by Miles Holmes; opening November 20, watercolors, etchings and drawings by Esther Meyer.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through November 5, Fifth International Etchers and Engravers Circuit exhibition; through November 7, selections from the Emanuel Walter collection; through November 13, sculpture in limited editions; through November 19, San Francisco Art Association Annual exhibition of drawings and prints, and California ceramics; through November 20, children's murals; November 3 to December 3, Fourteenth Annual Exhibition of the San Francisco Society of Women Artists; November 8 to December 7, mural conceptualism; November 5-19, thirteen watercolorists; November 15 to December 7, watercolors by Juanita Vitousek; November 19 to December 10, second annual benefit exhibition; November 21 to December 10, paintings by Geneve Rixford Sargent.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 Mission Drive: Throughout November, a one-man show of the oil paintings of Sam Hyde Harris. In the Print Room, lithographs and pencil portraits by Marian Merrihew.

SANTA BARBARA
FAULKNER MEMORIAL GALLERY, Public Library: Through November 26, twenty-five oil paintings by B. J. O. Nordfeldt and twenty-four watercolors by Millard Sheets.

MISCELLANY
RARE PAINTINGS of one of the outstanding private collections in California, that of Mrs. Walter Harrison Fisher, will be turned over to the University of Southern California in dedicatory ceremonies when the new Elizabeth Holmes Fisher Gallery is opened on November 14. An exhibit has been arranged of the noted Percy A. Rockefeller private collection of American historical portraits, shown for the first time on the Pacific Coast. Other features will include the work of members of the California Art Club and miniatures by the California Society of Miniature Painters.

THE MURAL CONCEPTUALISTS, a group working in modern materials and in close relation to modern architecture, hold their second show at the San Francisco Museum of Art, opening November 7. The group includes abstractionists of San Francisco and the Bay region and the show of last year was marked by the ingenuity and skill with which new materials were used in new ways. Florence Allston Swift and Mrs. Beckford Young were the principals in collecting the material for this show.

GRACE SANDRA WALTON, noted for her beautiful tables, has planned a series of lectures on table decorations and flower arrangements for entertaining, starting November 7 at her studio, 1359 N. Detroit Street, Hollywood.

SANITY IN ART

By EDWYN A. HUNT

CONSERVATIVE artists of San Francisco have found it difficult during the last few years to enter one of their pictures in any of the local art shows. A few of the men and women whose work is partly modern and partly old style, or to put it more succinctly, those whose work borders on the unrealistic side of painting, and who belong to the San Francisco Art Association, have been able to show.

But in the main the painters who paint for beauty's sake because they love nature, love flowers, and try to express that love in a normal fashion, through vision that is strong and sensible, have found all avenues of expression closed to them in the city, except for a showing once in a while at small private galleries. This sort of exclusion has been going on for some years, and the result has been that we have not been able to see fine pictures in San Francisco. We have three marvelous public galleries, but all that those galleries have been willing to show are the so-called moderns. The curators of those public galleries, which the taxpayers of San Francisco support, have seemed unable to open their doors to the normal folks who like to paint.

I find it difficult to speak with restraint about the control of our galleries in San Francisco because the city is an unusually tolerant, kindly one, with a spirit of fair play that is unique in America. We may have our strikes, but they are carried on with a sort of sporting spirit that is marvelous. The whole city may get tied up in a knot, but somehow the mess is settled. Not only are the unions strong in the city, but associations of business men are also very strong. Strangers find it hard to break through the crust of closely knit affiliations. Every one belongs to some association or other, and within the confines of that shelter, carries on his work with freedom and a certain degree of security and regulation, which he has had a part in shaping.

One of the groups is called the San Francisco Art Association, and through some political manipulation, appointment to the city Art Commission, they have secured control of the local public galleries, and appointed the juries for shows. They determined the policy of art in the city, and when they took over the San Francisco Art Museum, appointed Dr. Grace McCann Morley as curator. The lady is unusually competent in the routine matter of show organization and gallery staffing, but has an unhappy leaning toward the modern phase of things in art.

We believe in America that people have a right to think and speak as they please, and I feel that the lady in question has a perfectly good reason for her opinions. But what strikes me as absolutely unfair and un-American is the complete exclusion of all art from her public gallery that does not conform to her conception of good art. In other words, pictures that can be called representative, or realistic, or even purely decorative subjects taken from a realistic base are never allowed to be shown. This association has a jury supposed to consist of conservative, liberal and radical members, but these three phases of opinion can only be construed as one would speak of socialists. That is, the degree of art radicalism has nothing to do with art in its proper aspect. The work shown must be at least left center to get a chance by the juries.

I personally believe that much of this modern art movement is due to the insincerity and business acumen of various people who can only earn a living by exploiting the bizarre and unusual. Human beings want novel things to look at, and exhibitionists, who are unable to paint a decent picture, try their hand at abstractions and monstrous distortions of real objects, until there has come to be a cult of so-called modernism. In reality we should have all kinds of art, whether we like it or

not, and those who want to do pure organizations of nothingness should be allowed to do so. I think we all agree that neurasthenics and slightly insane people should have a certain amount of freedom. It keeps them happy, but I am getting very much fed-up on art shows that pretend to a serious purpose in painting that are palpably poor in color, lacking in drawing, primitive in conception, and destitute of composition. And I dislike having people who cannot paint try to tell me the meaning of a picture which cannot possibly have any meaning deeper than the psychological reactions of a moron.

For thirty years I have studied to understand modern art, but when a great exposition like our San Francisco Exposition chooses for its first prize an abstraction called "The Yellow Cloth" by Braque, and expects me to accept all the silly explanations that are couched in learned terms, I rebel. Dr. Morley wrote about the three dimensional quality of the picture, and how the artist had chosen two vanishing points, and how the table or whatever it was floated in mid-air. It is an absolute insult to our intelligence, and I think it is time to call their bluff. As decoration such a picture might have a place in a modern room, but to try and draw far-reaching conclusions about it is a little strong.

Can you imagine a sane jury of today accepting such a picture for show, and refusing a marine by Ritschel, one of the greatest marine painters that ever lived?

Which brings me to the real purpose of this article. Mrs. Josephine Hancock Logan, art patron of Chicago for many years, finally rose up in her wrath against such high-handed imbecility and started a wonderful movement called "Sanity in Art." She has written a book by that name which you can obtain at the book stores, and I wish you would read it. I would like to meet Mrs. Logan and tell her how well she has written.

Recently an art show was hung by sane artists in the Legion of Honor Palace in San Francisco, under her inspiration. It was a wonderful show, considering the awful stuff we have been getting.

(Continued on Page 36)



CALIFORNIA POETS' CORNER

THE TEXTURE OF HOPE

TO A DESERT MOON (NAVAJO INDIAN)

By ELIZABETH-ELLEN LONG

I have seen the silversmith
Shaping into loveliness
Clean metal from the distant hills.
I have seen the one bright eye of his forge
Watchful along the night,
And marked the place
Where the shadow of its breathing
Drifted across the stars,
But never in these hills, or any,
Shall I behold the Hand
Which wrought your beauty in the dark.

ON INHABITING A CANYON

By EVELYN ENGLE

Up this canyon that is Broadway,
Between these skyscraper walls,
My eyes and throat burning from carbon monoxide,
I am looking for something —
I am not quite sure what.

I cannot find it in the black and chromium windows
Set with diamonds on deep midnight velvet,
Nor on the torso gowned with a suave copy from
Lelong;

Not in the faces of this crowd —
Staring straight ahead with sightless unseeing eyes.

It must be higher than these canyon sides —
Higher but not as high as a cathedral spire;
It may be the oblong of blue sky.

AWARENESS

By RENA SHEFFIELD

I have not heard the music of the spheres
Or flaring comets as they pass,
But I have known the song of katydids
And learned earth's sorrow at the roots of grass.

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BROADWAY • HILL • SEVENTH



Read Tonky, an expedition on the back of a donkey, expressed the childish wonder of exploring youth with the characteristic discernment of the artist, Susi Singer. From the Amymay Studios, in Pasadena.

CERAMICS

By AMYMAY

"RIGHT here in California is the center for ceramic work," Ernest Batchelder said, upon meeting Susi Singer for the first time. "It is not at all unlikely that you can find here the very clay you used in Austria. Of course, present world conditions may make this impossible but I use English clay as well as some from other countries and everything you need for your work you'll find right here." And really, as one looks around at the work of various other potters one can readily agree with this statement for there are many enthusiastic workers in this craft, the oldest in the world.

Mr. Batchelder's own work evidences a thorough understanding of his medium. His bowls are strong and well formed; so hard that one need not worry about any dampness coming through when they are used for flowers. He recognizes the fact that in California people like to use their pottery for flower arrangement and his bowls are made to function. The work of William Manker has equally simple lines and one can learn to recognize his stronger colors, particularly his grayed rose, plum, and blue-violet. Glen Lukens' work is individual, too, and in his own way he develops beautiful form and texture, the things having the feel of the potter's hand and the glazes reminding one of old Chinese. Interested people soon learn to appreciate the work of these individual craftsmen and others, among them Winfield Pottery, La Mirada, and the Natzler's.

Other ceramic artists turn their attention to amusing animals and little figures that are delightful and fun to use in flower composition. Jean Manley comes to thought first, perhaps, because of her naive, humorous creations. We saw her lean, lanky, and ingenious Pied Piper placed on a smooth rock and surrounded by grasses and young ranunculus buds which gave amazingly the fairy atmosphere the likable rascal should have had.

Don Littlepage is beginning to develop an interesting style, and there are many others whose work is being recognized. Truly this is a center for workers as well as for materials with which to work.

Of course, our first interest is in Susi Singer because we have known her things for years and because her work has continued during all this time to hold our enthusiasm. We have found it true that the longer you live with one of her ceramics the more you enjoy it and the more you see in it. What the work expresses comes from within it so that you do not see it all the first time; it is real and it continues to hold you. Her work is really sculpture and that it is appreciated abroad is evidenced by the fact that she has won firsts in Vienna, Brussels, London and Paris.

Beginning as she did under Professor Josef Hoffman in Vienna, she had a good foundation upon which to build and so her own style has developed freely. One thing Hoffman particularly stressed is that an artist should have a very definite knowledge of different creative mediums and that every object he would make must be a natural expression of that medium, showing forth its possibilities but recognizing its limitations. For example, any one working in clay must use that clay understandingly and not try to use it as one would use metal or wood or stone.

You are very conscious of this as you look at Susi Singer's different figurines, for example, the Sailor, Greta, and Young Bacchus. Some subjects she will consider as being inappropriate for the medium of clay. She thinks they are too intense—without a sense of lightness, and feels that the plastic quality of clay adapts it more to less serious subjects. Consider the simple way she makes the arms and legs of children; apparently a bit of clay rolled first between the hands.

There is a freedom, a playfulness, an unfettered quality about all of her ceramics and one has the feeling it is what a child would do and enjoy doing. For this reason many teachers have found that it helps them to allow their students to play with clay and shows them how that play may result in the creation of little figures and animals with real feeling and art quality.

Naturally, we have touched upon only a few of our potters whose work is outstanding. There are many others who are doing both bowls and figures, different, usable, charming. With all this interesting supply of ceramics at our doors, Californians are using them more and more, both as simple decoration or in arrangements. Bowls and plates besides being useful on our tables, function well when used with flowers, and figurines often add much to a composition. There is no other art we use so much.

"Christmas Shoppers," two delightful pottery figures by Jean Manley, whose work is exclusive with Jane Belew in Los Angeles.



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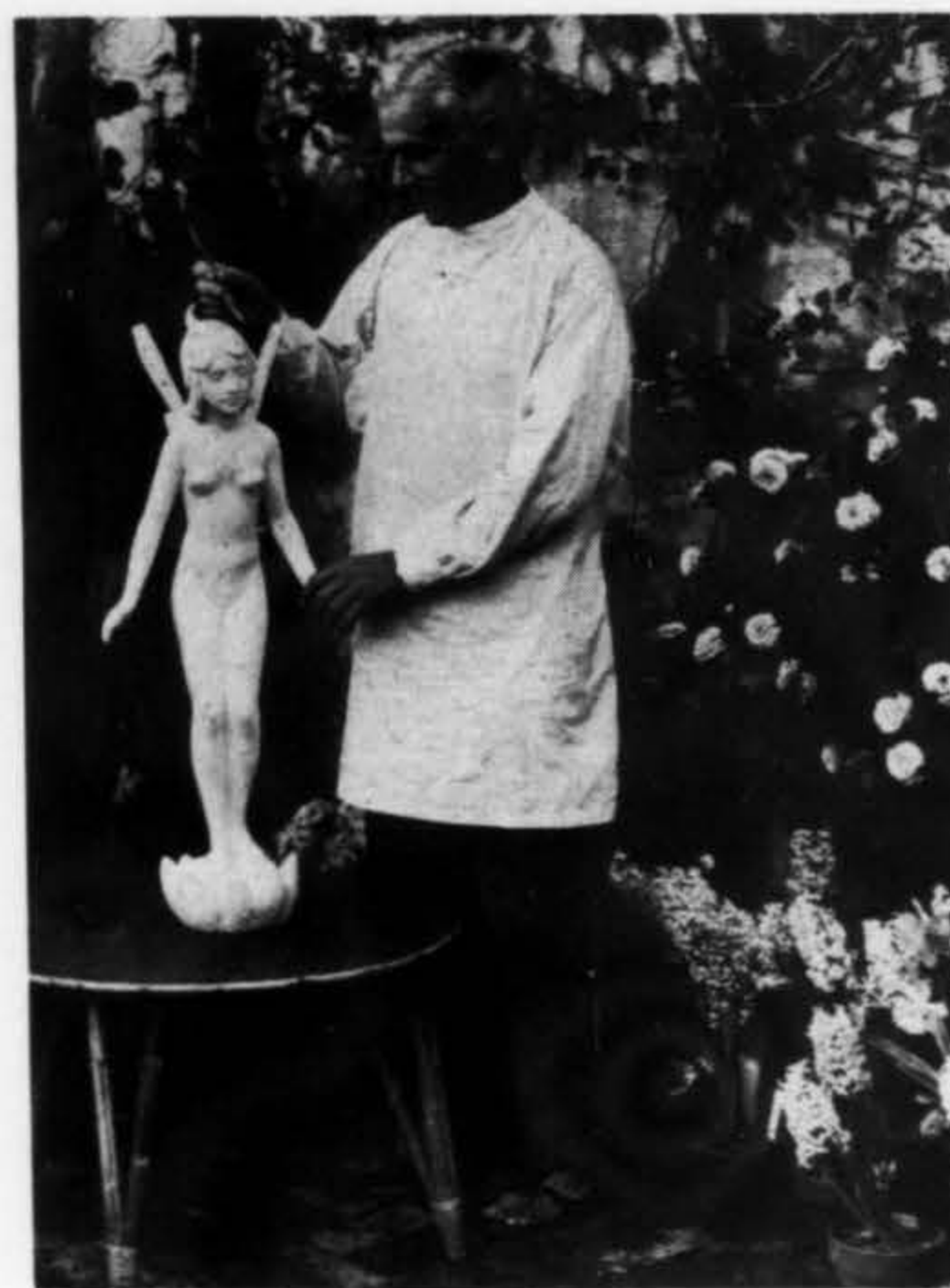
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Gleb Derujinsky, the Russian sculptor, puts the finishing touch on a water nymph.

ORNAMENTS FOR THE GARDEN

By FRANCES DUNCAN

THE more intimate the garden, the more it invites to adornment. Just as in a room, pictures, a vase of beautiful design, or curios are added which have for oneself some particular association and interest and which make the room more definitely one's own; so with a garden.

In what Sir Francis Bacon calls a "princely garden," there is ornament on a grand, a magnificent scale—but the reason is the same; for the personal human things, the objects of art done in another medium for which the garden is a lovely setting, these give a definite touch of personality, whether the personality be that of Louis XIV or of one's next door neighbor.

To this matter of garden ornament, the patio and the walled garden are particularly tempting. When faced with a blank wall there is always the suggestion to make even the branch-structure decorative, as seen against it. This is one of the charms of dwarf fruit trees, grown espalier fashion, for even when leaves are gone, the branches make an interesting pattern. In espaliers the favorite forms are the Double V, the U-form, and the cordon. In the last, the main stem of the fruit tree is vertical, and the branches, which approximate regular spacing, are trained to grow horizontally. Espaliers are not only interesting to look at, amusing to train, but in a small garden they conserve space delightfully, for several fruit trees may be grown where actually there seems space for none. Plum, apricot, cherry, apple and pear trees are grown in this fashion; even grape-vines are trained as cordons. The evergreen pear is charming trained against a wall. Beside the dwarf fruit trees, many shrubs lend themselves to this treatment. *Camellia sasanqua*, the single-flowered, slightly fragrant type, which is more amenable to training than the stiff-branched *Camellia japonica*, is lovely grown espalier. Among the pyracanthas, *P. yunnanensis*, *P. formosana*, and the familiar *P. angustifolia*, may be trained on a wall. The *Hibiscus Agnes Gault* may be seen, its branches trained in a fan-shape against the south wall of a house in Los Angeles where it reaches almost to the roof, and when in bloom makes a marvelous wall decoration. There are certain fuchsias and begonias, which are very beautiful, on a north wall.

Beside such decorative use of branch-structure, trellises well placed and of good design are in themselves an adornment and give form and definiteness to vines that are lovely in flower and more careless in growth.

The wrought-iron bracket and the gay flowering potted plants it holds make an instant decoration. There is the graceful line of the bracket; the color of the glazed pottery and the flowering plant, which when its beauty is past may easily be replaced. Flanking a window-box, on either side of a doorway or of a garden bench are a few of the places where the brackets may be seen to advantage.

Among the wall decorations brought in for special adornment or for their blooming time, none is lovelier than the cascade chrysanthemums. Sometimes the pots are placed on a cross-beam of the pergola, sometimes set on the top of a high wall, for the dense trailing branches, loaded with flowers, are often five feet long. The colors are bronze, dark red, rose-color,

yellow, old gold, or amber, and the tapestry they make is gorgeous and unforgettable. The blooming lasts about six weeks.

The garden seat, built into the wall, is often a charming feature. Any little recess is inviting as a place for a garden seat. Instead of distressing oneself as to what to plant under a tree, one finds that a comfortable garden bench is the best solution. For comfort in the garden, a place where one may sit and enjoy it, just how these blessings may be obtained are well worth careful consideration. And the solution may add beauty as well as convenience.

The tool-house, the lath-house, as well as the garden arbor, may be definite additions to the beauty of the garden if well designed and well placed. A bit of lattice-work with a climbing rose grown on it may change the simple necessity of a drying yard into a definite garden adornment.

A charming garden in the outskirts of the city is separated from the prosaic chicken yard by a tall lattice fence on which are trained beautiful climbing roses. The arched gateway which terminates a garden path opens into the chicken yard by a lattice gate. Such a division would be practical and attractive to separate a service yard or a children's play yard.

As to plants which are used as ornaments—the clipped bay trees, the clipped pyramidal evergreens which have always been used to set off doorways, to grace a terrace, or at any of the various strategic points in a garden, the Californian has a wide range. In the pyramidal trees which are planted out in the ground, he must remember that they grow, and may grow completely out of bounds; that the branches of an Italian cypress will lose their vertical precision if the tree is given too much water. Eugénias can be clipped into almost any form desired. Japanese box stands the California climate better than English box. Also, for plants shaped like the conventional bay tree, we have, beside *Laurus nobilis*, many alternates. Beside Eugénia there is *Raphiolepis*, which has a charming pinkish-white flower, rather fragrant, while the evergreen foliage keeps the form. Fuchsias may be had grown in tree form, and they are lovely, with the pendant blossoms in violets and crimsons; pelargoniums are grown occasionally in tree form; and of course there are the tree-roses. Pottery may be of delightful use in the garden; some of it is beautiful in line and form and the color gives a gay note. Pottery in the garden is no new thing; it is used in Chinese gardens which are centuries old, and was used in the gardens of Pompeii.

When water is introduced there is another temptation to adornment. The wall fountain may be very beautiful. Certainly it is more interesting when the water spouts from a lion's mouth or from a dolphin's than from a faucet. The pool with a jet which throws a spray like a miniature fountain is not difficult to arrange. It makes a small raised pool very colorful and makes a place for a figure. Some charming sculpture has been made for just such positions.

The lovely little figure of a water nymph, done by the Russian sculptor, Gleb Derujinsky, was made for an informal pool, where it stood poised against the green background of deep foliage. Sculpture of any sort needs an appropriate setting and a green recess in a hedge, the end of a path, a sheltered corner where a pool is half concealed, make a charming place for a figure that fits a garden. One of the loveliest for this use is a replica of Louis Saint-Gaudens' "Piping Pan," a gay and joyous child's figure which stands in a Cornish, New Hampshire, garden in the midst of flowers and seems far happier and more appropriate there than its duplicate in the Metropolitan Museum. Lead figures, used frequently in the gardens two hundred years ago, are now often found in very attractive forms. Although the material seems repellent, yet in a garden the lead has an effect of warmth and softness.

Much in use in gardens two hundred years ago and now beginning to be revived are the "vegetable sculptures." Best known today are figures of birds and animals, but formerly even ambitious groups were done. "Adam and Eve" and the "Flight of Joseph into Egypt" appeared in variegated holly, yellow box, myrtle, cypress, laurel and rosemary. The gardener's trick here is first to model the form of wire. This is done over the growing plant as it stands in the ground or in a pot; within this all the shoots should be confined. Once the form is filled up with vegetation, the gardener has only to clip the protruding shoots. In the groups, which so amused the older gardeners, a plant of a different colored foliage represented a different figure. It would, by the way, be hard to find a shrub more amenable to this sort of diversion than the small-leaved Eugénia—if one wanted a figure of some height—or for a smaller one, *Myrtus communis*.

Always of interest in a garden is the sundial. There are vertical dials, which may be set into a south wall, but the usual form is the dial mounted on a pedestal which in itself gives opportunity for design. Frequently the sundial is set in the center, at the intersection of paths, or it is the focal point for encircling flower beds. There is a certain haunting charm to the sundial. It is an inheritance from age-old gardens, yet the bronze gnomon points the hours today as it did centuries ago; it suggests also the curious mingling which the garden has of the transient and the imperishable, which is one of its fascinations. The sundial, like the pool, has a peculiar charm for children; never will they forget either.

And then there is lighting which, today, is done with great cleverness and subtlety. Instead of the glare of an unprotected light-bulb, there is illumination from bronze moon-flowers, half concealed rays from swaying cat-tails on the margin of a pool. There is almost an effect of moonlight to be had if Cytherea is off duty. The garden by night is full of poetry and allure. In fact, the whole realm of garden ornament is an enchanting field where one may set his fancy free.



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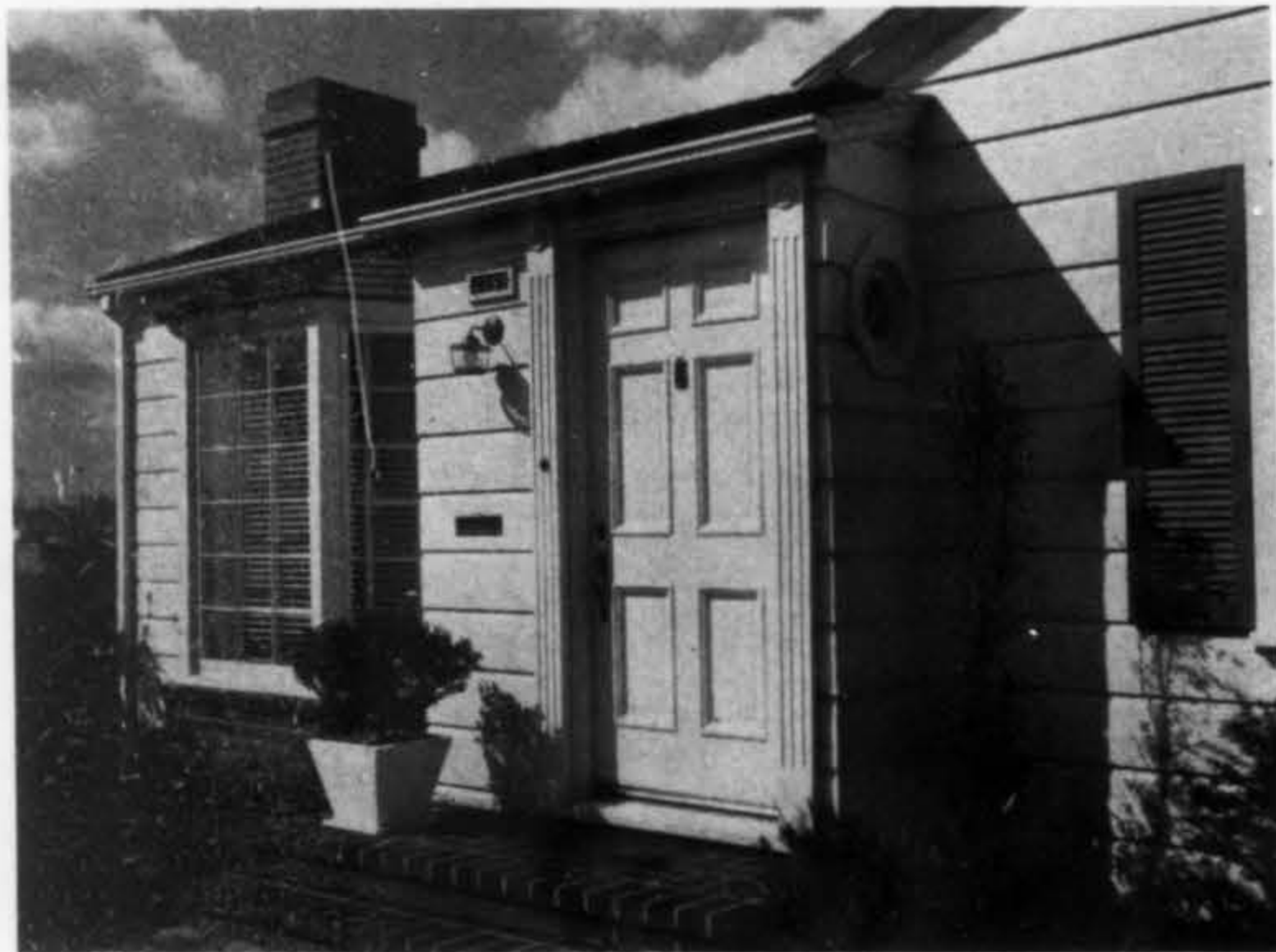
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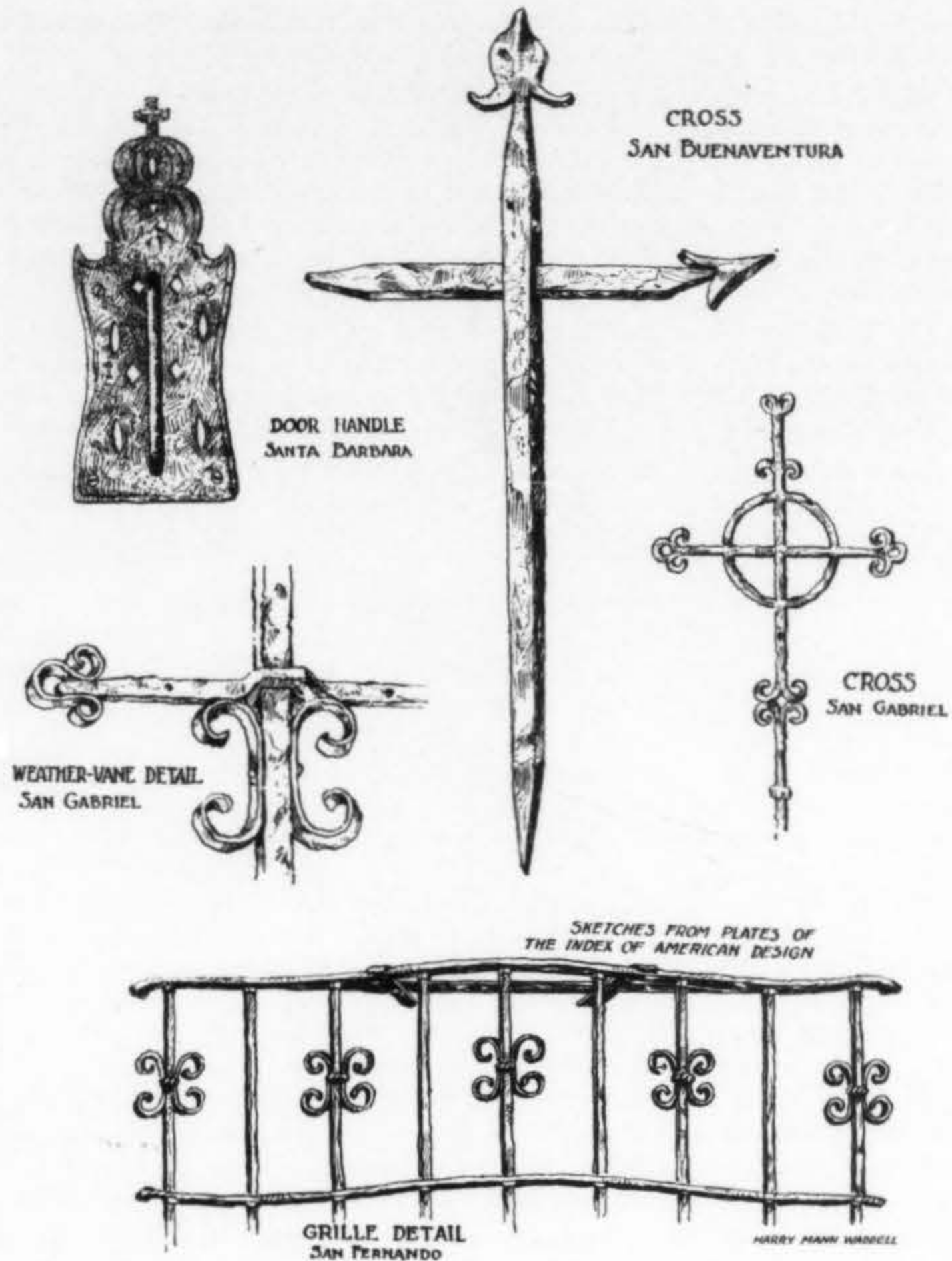
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WROUGHT IRON

By C. C. KENNEDY

THE first iron used in early California was employed almost entirely for ecclesiastical purposes, confined to crosses and grilles both on and in churches. Iron crosses, sometimes found on the wayside, often in the nature of a boundary mark, were more rare. Early grilles, for the most part, were mere treatment of plain surfaces unbroken by ornament, and still the very technique of the iron workers makes these surfaces interesting. A technique that employed simple beating of the iron which gave the effect of an all over pattern. Deeper accents by the hammer were added to break any monotony.

Aside from the designs made for use in the missions, it is possible that the Indians and early Spaniards used some sort of a crudely wrought metal that may have been iron, for weapons and domestic utensils, but since few examples have survived records had to be made from the iron found in the missions.

For the most part the process of hammering was simple. Forging the iron was done in an open hearth fire. The iron was easily wrought when hot and it could be hammered and bent when cold. Tempering it in cold water rendered it slightly harder, while hammering, drawing and other such processes made it both harder and more elastic.

The first blacksmiths and craftsmen were almost entirely imported from Mexico, and it was this group of artisans that practiced and taught the art of hammer and anvil.

The wrought iron of the mission period is important for the very purposes it served. It was never used merely for an effect. It is iron with a sincere function, often played with and moulded into character. Even as it developed into a rich treatment of decoration, it served some purpose since the grilles were used as screens and were not merely bolted to blank walls. When the grilles contained ornament, quatre-foils and scrolls at San Fernando, they were an integral part of the grille itself.

As wrought iron developed into greater usage it became more decorative. Much of this fine decoration was beaten out by hand, as spindles, weather-vanes, finials, bits and spurs. The bits and spurs were often covered with rich treatment of silver, heavily inlaid or overlaid on the wrought iron. This heavy silver treatment on wrought iron provided for deeper accents into the design.

Research on early wrought iron work of California mission days by the Federal Art Project points out the medium as one of the earliest crafts developed esthetically in California.



COLLECTING BARBER MUGS
By ISABEL CURRIE LANE

AMERICA is becoming hobby-minded. The small boy pins his collection of advertising buttons on his "beanie" and jauntily wears it to the envy of his pals. His pockets bulge with "aggies." From there he proceeds to coin cards and trades his dimes for pennies, hopefully searching for certain date marks or other distinguishing points to fill his cards. Next he takes on the stamp fever, and then he has really started something. What with albums and price lists, catalogues and hinges, microscopes and detectors, to say nothing of the stamps themselves, his pocket money flies. No wonder he decides on a *Saturday Evening Post* route with *Country Gentleman* on the side. No hobby contributes more to the education of a boy. History and geography become fun. There is an end to "What shall I do?" There is always plenty to do with and for a stamp collection. Even movie money goes into a three-cornered Cape of Good Hope. It's a hobby to stay by one too, a comfort in sickness and old age.

Once the collecting habit is established there is no telling what the next hobby will be—old oak furniture, perhaps, or early American wallpaper, antique locks and keys, or barber mugs—and what a lot of charm there is in a collection of old barber mugs! Years ago, before the days of sophisticated living, with modern bathrooms, correctly placed lighting facilities and gleaming tile accessories, many a man patronized the barber shop every day on his way downtown to the office. There on a shelf sat his own barber mug with his name on it, and many times his occupation was used as the theme of decoration. His hobbies also were noted and portrayed in glowing color on his mug.

In the mugs illustrated we find Capt. George Morton owned as fine a ship as ever steamed out of any port—or maybe he was the captain of a Great Lakes steamer. Emil Uhl was the lad who delivered the casks of foaming ale to the side entrance; George Mahon did a fine job of plumbing in those days when a bath tub stood on its own four feet. Mr. Bruchae was the town butcher and the Ferdinand on this cup looks as if he really would fight. Many mugs had the American flag as a central motif with the customer's name in red, white and blue or in letters of gold. Often times the occupation was woven into the theme and the name was placed on the reverse side.

Trotting horses were favorite subjects and no doubt many of the owners of the mugs were also possessors of high steppers which they harnessed to the light racing "bike" and entered in the gentlemen's trotting races at the county fair of that day. Many men of that era were enthusiastic devotees of trotting racing and the horses painted in life-like coloring on the shaving mugs they used every morning no doubt brought joy to their sporting souls.

Sailboats set off into the sunset and canoes wind their way along tree-shadowed streams, showing the owners were outdoor men. The rod and reel also had its place on the barber mug. One of the unusual mugs which brings a smile to everyone who sees it, has as decoration a complete circle of the different types of hats the well-dressed men of that day wore, from a silk topper, "Christy stiff" fedora and boater to a double-peaked cap of sporting design in gun club check.

These mugs were made in France, Germany, Austria, and in England and America. Some few are marked. They are all of sturdy construction with well-placed handles. The decoration is over glaze on a very dense paste and the colors of the decoration are clear and strong, with bands and lettering in black or in gold. There is nothing delicate about them, either in design or decoration. They have a charm, however, and when planted or merely used as a bit of gay color add a definite interest to a casual room. There is something quaint and refreshing about them in this day of streamlined sophistication.

Occasionally one comes across a really *de luxe* mug such as the one found
(Continued on Page 32)

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SANDCARVING GLASS... A MODERN CRAFT

By ROWE RADER

HISTORICAL indeed is the ancient art of glass-making. Equally significant is the craft of decorating the surface of cold glass by either engraving, cutting, etching or sandcarving methods. All are mechanical processes for producing designs by abrading the surface of the glass but as the quality of glass increases so does the craftsman's skill until today in California is located one of the world's foremost factories for sandcarving crystal.

Sandcarving is placed on clear glass blanks of as fine a crystal as it is possible to obtain. Over the glass blank is placed a sand-resistant masking material. The next step in the operation is placing the design on the glass. Each line of the pattern is cut through the masking with a stencil-cutting knife.

The glass is now ready for sanding. A very special sand, driven at a high speed by compressed air, is applied until the desired depth of the design is achieved. The portions which are to have the deepest carving are exposed first by removing sections of the masking.

In the case of floral designs it is necessary to sandcarve one step at a time, ranging from the deepest carving to the lightest shading. Each of these steps is done entirely by hand and in many cases it takes a great deal of time to finish a single article.

Perhaps the inspiration for modern sandcarving may be found in such phenomena as the Garden of the Gods which was created by Mother Nature's craftsmanship. In each case the principle is the same. The time element differs, however, since Mother Nature took centuries of blowing sand against rock to form her famous patterns and modern sandcarving is achieved in a comparatively short time. By the same token Nature offers ideal subjects for sandcarving. Leaves, exotic flowers, fruits, grasses, in addition to conventional designs of all kinds. One forty-foot glass panel of unusual beauty displays graceful sycamores so delicately carved with life-like leaves that the trees might easily be growing in a nearby canyon.

Glass engraving was first accomplished by gem-engravers' tools, later by drawing with small copper wheels fed with a mixture of fine emery and oil. An early Assyrian glass vase in the British Museum has a lion engraved on the side and a line of cuneiform characters beside the name, "Sargon," King of Assyria in 722 B. C. Later engraving was used extensively for crests or heraldry on glass.

Cutting is accomplished by pressing the glass against the edge of wheels or disks of hard metal revolving on horizontal spindles. Polishing is done by wooden wheels fed by pumice or brushes fed with putty powder.

Some of the Roman artificers in glass no doubt migrated to Constantinople during the Middle Ages for there now is a chalice in St. Marks in Venice which was taken by Crusaders in 1204. It was cut with a wheel in circles and cones, is of greenish color and has many bubbles. There is an outline of

(Continued on Page 33)

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

AS A colossus Los Angeles is still rather young. She might have profited by the mistakes of other super-cities but in her almost sudden, adolescent like increase in stature there was no time for serious contemplation of possible future attractiveness, nor for caution in street design, nor for acquiring in advance a number of things which a well dressed, adult city should wear. "A million or bust" seems to have been the only slogan of the twenties. Quantity was the goal more than quality. Water supply and harbor facilities as well as a number of other problems were admirably planned and executed and we are proud of them and ready at all times to give full praise. But, after all, the "abundant life" does require more than a splendid harbor, a good traffic solution, a satisfactory sewage system, adequate water and night light. And now that the insufficiency is becoming daily more apparent thoughtful citizens wonder whether considerable sections in our metropolitan area are not already threatened with blight.

Some months ago Vitruvius Junior had occasion to visit several of the colossi east of the Mississippi. Traveling mainly by air, he was obliged to pass through their down-at-the-heel districts, in as much as air ports must lie in the outskirts, and he had a foretaste of what will be our problem not so far off. Miles and miles of treeless streets lined with shabby, almost dilapidated buildings crowded shoulder to shoulder were distressing enough to pass through; the habitat of countless fellow citizens. Square miles on square miles of similar crowding seen from aloft made him yearn for a solution. These districts were not bad enough to be termed slums and would therefore never receive attention from government except for taxation. But they so utterly fail as a counter to the grime of industrial areas and to the dullness of shopping streets that one could not but sense the weariness and conviction of defeat on the part of those condemned, by force of circumstance, to live there. What will our small homes, crowded in like manner, look like fifty years hence? Will our cheaply built California structures stand up as well as those eastern unattractive brick buildings have done? The probability is that they will not. And is not the crowding permitted everywhere in Los Angeles, except when restricted by deed, a sure invitation to blight?

Most of the dwellers in these near slums of the great cities rely entirely on public transportation facilities to get about. They cannot often escape into the country. The few who do own automobiles cannot afford the gasoline and other costs of weekly outings. For them the comforts of life, such as they are, must be found entirely in most uninspiring surroundings, made doubly unattractive by the contrasts they see at neighboring movie theaters.

Kindly Mother Nature no doubt dulls their native perceptions and they accept without complaint what cannot be altered. There is at least the movie. But that does not remove the problem.

Here and there a suggestion of a partial solution was indicated. Wherever a small park was maintained, wherever a few trees provided fresh color, wherever a flower box was hung under a window, life seemed to promise a bit more than mere eating and sleeping. A little touch of nature, a chance to sit under a tree, a bit of green lawn to contrast the ever present gray pavement, a simple playground for the youngsters is so little to stand between mere animal existence and the requirements of the soul. Millions are to be spent for transportation. There is no more pressing need but should we not consider for a moment the objectives for which most urban travel is undertaken? Is it really worth while traveling so much merely to keep body and soul together? Is there no better promise for the millions thirty, fifty years hence?

It seems to follow that we should now acquire small parks sufficient in number and in size, as well as play grounds, each properly distributed in the districts where most needed, anticipating their use by future generations. Griffith Park is splendid and now ample in size, but for the great majority, even today, is just too far away. A trip to Europe is as likely as a day in Griffith Park.

San Fernando Valley will one day be crowded. So far no provision is made or planned for neighborhood recreation there when that day comes. Other parts of Los Angeles will be more crowded than they are today. This city will be the New York of the Pacific in another hundred years. Lands are still available at comparatively low costs. Shall we let those future generations buy what they will require at treble the present cost, or shall we make an effort to read the writing on the wall and do something about it?

If you have ever read Malvina Hoffman's *Heads and Tales* and you happen to be

A lovely, old, Italian marble mantel has because of modern progress found its way to America. It came from one of the many beautiful old chateaux on the outskirts of Paris that has been dismantled to make room for 1939 bomb-proof shelters. From Colonial Shops in Los Angeles.

within 500 miles of Chicago, manage somehow to visit the Field Museum and see the splendid collection of bronzes which she fashioned. They are so exquisitely done, so thoroughly masterly that you will never forget them or her very interesting book regarding them. Some ninety odd in number, they are most effectively exhibited in a room by themselves, each given its due prominence and there is no crowding. Seldom has Vitruvius Junior been more thrilled.

The Field Museum is a treasure house of rare interest. With the Art Institute not far away and the planetarium and aquarium nearby Chicago provides as completely as any city the means for adult study and intellectual and emotional enjoyment. Chicago is a wonderful city and along her lake front a beautiful one; her bridges over the river, which is turned to flow inland away from the lake, and her many splendid buildings on Michigan Boulevard fascinate; her parkways thrill. It is all inspiring, the outgrowth of her leaders' magnificent, indomitable spirit expressed in their still effective fifty-year old slogan "I Will." Chicago is a masterful city and will find a way, somehow, to replace with beauty and wholesomeness much which is now distressingly dismal and down-in-the-heel behind her glorious lake front.

Such vision and such determination equally sustained through many years will eventually make Los Angeles what her geographical position demands of her. In Robert Louis Stevenson's words, "we are at the commencement of the beginning." Watch us for the next fifty years.





Whoever heard of a window in a fireplace? But this one in the home of Mr. and Mrs. Welton Becket seems particularly appropriate and adds to the charm of the stone farmhouse fireplace with the old settee on one side and a fireside chair with a cobbler's bench for a coffee table between. Simank-Searcy, A.I.D.

In the bedroom by Carroll Sagar, A.I.D., a Louis XV mantel of rose aurora marble sets the color motif for the room. The sculptured rug is rose and complemented by a fireside grouping in French ivory enamel, the chair covered in aquamarine ribbon damask. The mantel group is completed with a French regency clock and a directoire trumeau in ivory and gold.

Fireplaces

By MELVILLE L. WILLIAMS, A.I.D.

FROM its earliest beginnings, mankind has gathered 'round a fire. In the open its light gave warmth and courage and protection from marauding beasts. The smoky interiors of prehistoric caves today give proof that when man sought the added protection of walls and a roof he took the fire with him for solace and comfort and to cook his food.

The earliest houses were built around that fire which was kindled in the center of its one room and the smoke found its way through a hole in the roof above.

To trace the development of the fireplace to the present day is a fascinating one. It is a very orderly development. Growing steadily smaller as comforts of the home grew greater, it changed from the most important thing in the room to an adjunct but nevertheless an important one. From originally supplying heat, light and cooking facilities for the primitive home all rolled into one, it took its rightful place as an integral part of the expanding house of many rooms. With greater refinement of scale and proportion, the fireplace dwindled from a huge roaring cavern to the beautifully proportioned opening with which we are familiar today.

We are all acquainted with the large fireplaces found in Colonial America in pre-revolutionary times which not only accommodated the fire and the family cooking but supplied seats also, so that the family and their guests might sit within its confines too.

With the development of other means of heating, the fireplace was used unfortunately to lesser extent and it went through the sad

Above in the lounge of Mr. George Cukor, the fireplace is of copper and pewter with copper, crystal and pewter hardware. The copper cornice conceals indirect lights which reflect against a smoke-blue ceiling. The walls are covered with steer hides, and the couch, designed to fit the oval wall, is upholstered in a rough textured beige with turquoise pillows. Birdseye maple chairs upholstered in beige leather flank the tortoise shell table. William Haines, A.I.D.

An entire wall of glass in the dining room will reflect the guests and present a sparkling fire with all its warmth and intimate charm. The room is finished in shades of blue with dark mahogany furniture. Miriam Van Court, A.I.D.

A recreation room has a large fireplace in whitewashed brick with a copper hood. The sofa is covered in a herringbone of poppy red with cream linen pillows bound in poppy; the lounge chairs are in a poppy and white tweed. John Luccarini, A.I.D.





In the ranch house of Mr. and Mrs. Henry Blanke, an unusual fireplace is low and elliptical in shape. The paneled wall and built-in cases create an effective background. Paul Laszlo, A.I.D.

A fireplace that is pleasing in its simplicity and careful detail was designed by Edgar Bissantz, A.I.A., for Mr. and Mrs. Dana Jones. The mantel is of hand-carved lauan with a facing and hearth of travertine marble.

In the home of Mr. and Mrs. Robert Campbell, designed by Harwell Harris, the fireplace is striking in its modern effect. The hood is of a warm pink color against pinkish white walls, with a flagstone hearth running all the way across. The cabinets are of natural, waxed oak with indirect lighting above.



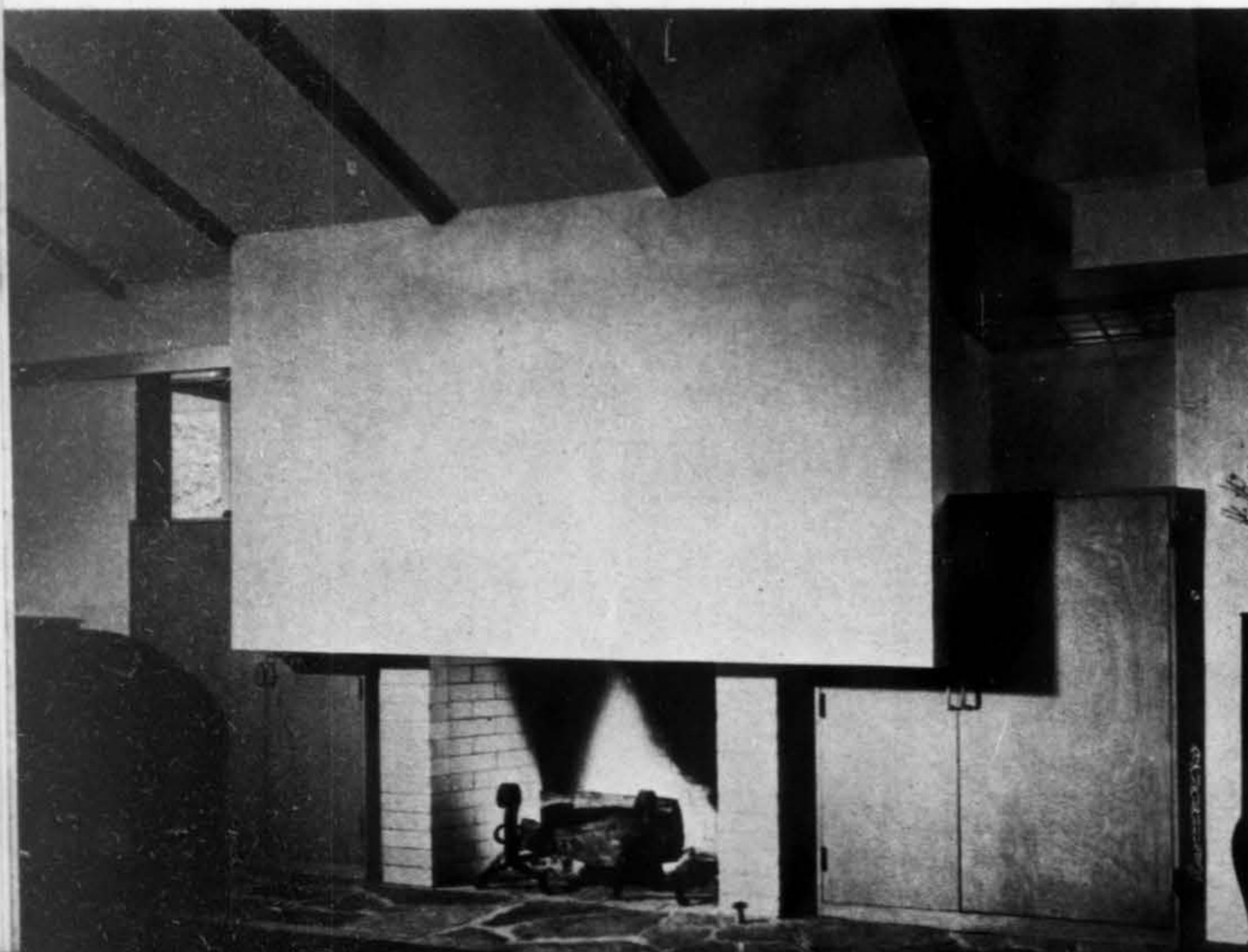
period of the false fireplace when a mantel was built without opening or an old one sealed over and in place of the glowing fire one found instead a stove with its gleaming isinglass window and its pipes connected with the chimney. Shame on the man who first decided to brick over the old openings and install modern inventions. We are all too well acquainted with the modern descendants of this false fireplace. There are enough of them all about us and I am sorry to say some are even being built today.

A very encouraging fact is that our most modernly minded functional architects are including the fireplace as a rightful part of modern living. No triumph of science, no expression of inventive genius will ever replace the warm, friendly glow of the fire.

Many people feel that the fireplace is in the luxury class, though the planning of the most modest house today usually includes at least one. And that one is logically placed in the living room. The center of the family life, the nucleus of entertainment in the house, it is the one room that must contain one. But do you ever think of the charm of dining before an open fire. The beautiful quiet dignity of the dining room: fine food, wine, silver, glass, linen and china and a crackling fire on the hearth.

A morning room is a more cheerful place through the aid of fire, and a library of course is truly not a library without the reflected glow of a fire upon its books and its soft easy

(Continued on Page 36)



A ROOM
IN THE RESIDENCE OF
MR. AND MRS. MILTON KRIM

in Bel Air, California

ALLEN G. SIPLE, Architect
EDMUND FERNALD, Interior Decorator



Photographs by Stuart O'Brien.

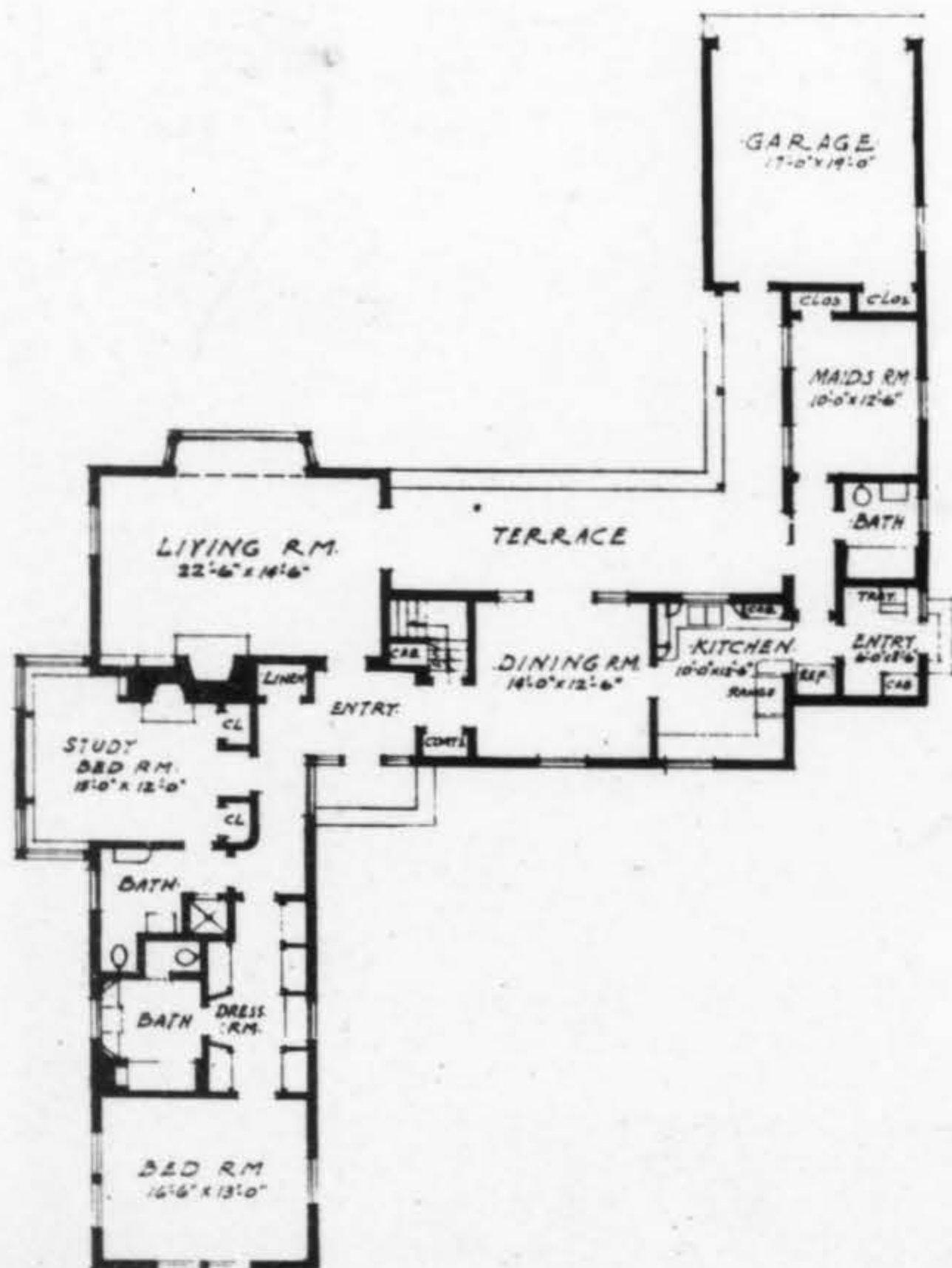


A tall corner fireplace is built of hollow tile—up and off of the floor with an interesting and unusual hand-carved mantel with two hand-carved heads supporting it. Quaint, fat, little Toby jars sit on top. To the left, paneled doors swing open into the breakfast room and reveal an equally quaint arrangement for a bar. The little sink is lined with imported tiles and the hand-pump always brings a smile.

The walls are paneled halfway up and painted an eggshell color. The tile floor is a deep sienna, the ceiling a lighter shade of sienna. The furniture is provincial and simple in keeping with the character of the room.



Photographs by George Haight



THE RESIDENCE OF
MR. AND MRS. W. HUBERT TAPPAN

Santa Anita Oaks, California

H. ROY KELLEY, Architect

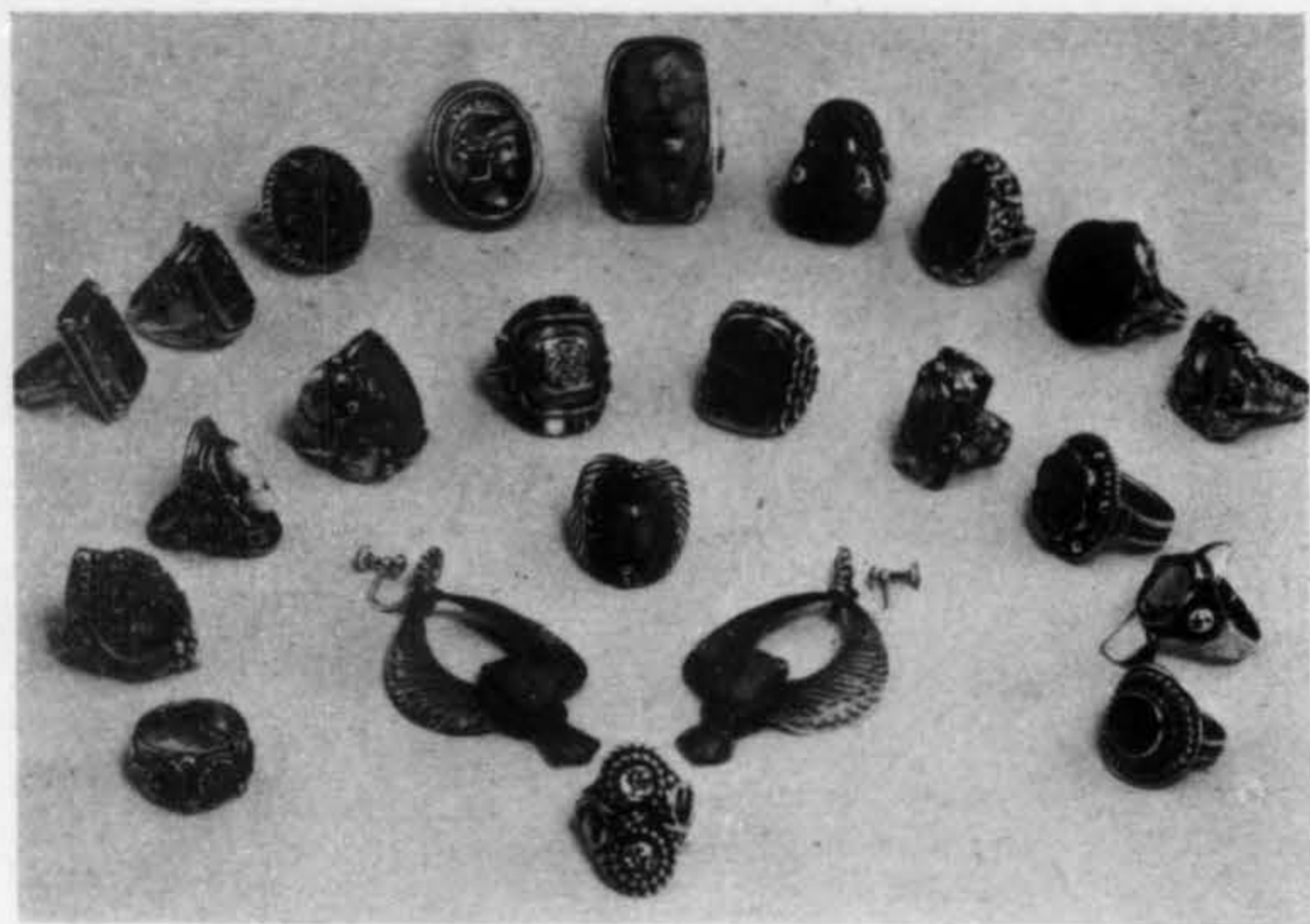
MERRILD WINNANS, Landscape Architect

Built among the beautiful oak trees at Santa Anita, the home of Mr. and Mrs. Tappan is built in a double L. In the front a low wall defines the square where flowers and shrubs are planted. In the rear, the terrace and a broad inviting lawn create a pleasant outdoor living space, the terrace extending to the garage and providing an entry.

The house is of stucco and wood siding with metal casements and roof of wood shakes. The walls are painted an oyster white with white trim and the roof stained a dark brown.

In the living room, which is a nice size but hardly large, a feeling of openness is created by the large bay window with its large panes overlooking the lawn and gardens. The full draperies follow the bay and hang from a neat built-in box. The den with its fireplace and double closets has two large corner windows with shelves for books in between. Plywood paneling on the rest of the wall space increases the air of studious warmth.





THE SEMI-PRECIOUS GEMS OF CALIFORNIA

By HENRIETTA McFARLANE

A group of rings and ear-rings designed and executed by Doris Cliff of Los Angeles.

ACCUSTOMED to the radiance of changing color in the sky, the mountains and the desert, Californians have accepted almost casually the fact that the earth beneath them contains an equally varied brilliance in its minerals, some of which are gems worthy of a connoisseur's collection. Although it was a search for gold which drew the explorer to El Dorado, the mining engineer who followed has uncovered a wealth of gems and established elsewhere for them a reputation that has been almost overlooked at the source of their origin. Craftsmen in the cities of the East and in Europe have long drawn upon the gem mines of the West for some of the finest of the semi-precious stones to be fashioned into rings, necklaces, bracelets and brooches. However, in Los Angeles, at least one lapidary, Doris Cliff, is turning her skill to the fashioning of native California gems into jewelry of modern design.

In searching for minerals of gem value, the expert is reconciled to the fact that only 4 per cent of mineral species known to science are suitable for the fashioning of gems. For the gem is distinguished from lesser minerals because it contains brilliance of color, a degree of transparency which permits the color quality to be developed by cutting and polishing, and sufficient hardness to withstand the wear for which a treasured article of jewelry is destined. Given these characteristics, the life of a gem is infinite. The gold or silver which provides the mounting may be melted and remoulded again and again, but the gem itself never loses its identity.

Gemologists everywhere concur in the opinion that the finest gem tourmalines in the world are to be found in the mines of San Diego County. Nearly seventy years ago a group of Indian children playing in the rocks came upon the first of the richly-colored rose-red and green stones. Mining scouts, then working in behalf of a distinguished jeweler

in the East, quickly determined the value of this discovery and for more than sixty years these mines produced gems for the markets of Russia, Spain, and Germany. Gem tourmaline, too, was found in the San Jacinto Mountains of Riverside County, and today the handsomest of these stones appear in the shops of Bond Street and Fifth Avenue.

Craftsmen and gemologists alike disparage the phrase "semi-precious" stones, on the theory that all gems are precious. And while the layman defers to the expert in his scientific analysis of stones, there is almost universal disregard for the expert's passion for gem nomenclature. Topaz usually is spoken of as a semi-precious stone, and it is probably the most popular of all the lovely gems in this category. Its hardness is exceeded by only four other gem minerals, and because it takes a beautiful polish, its appropriateness in all forms of jewelry is unquestioned. Usually topaz connotes a gem of wine color, such as those found in the mines of Brazil, but this stone disproves the fallacy that each gem is limited to a single color. In California, near Ramona, topaz has been found of a beautiful aquamarine color. In the Aguana Mountains the topaz are a light green, and a noteworthy bluish topaz is produced near Oak Grove, in San Diego County. Because the quality and beauty of these gems are highly regarded by mineralogists, the California topaz is prized above all others by devotees of this semi-precious stone.

Probably the most distinguished gem native to California is the kunzite, found some thirty-five years ago on Pala Chief Mountain, in San Diego County. It is of lilac or wisteria pink in color and it was named in honor of Dr. George Kunz, who first called attention to its possibilities as a gem stone. Here crystals yielding perfect stones up to two hundred carats have been found. Although it is essentially an American gem, subsequently kunzite was found in fine gem crystals in Madagascar.

However, because of its rarity it remains among the most costly of the fine native jewels.

California, too, can claim the most recent of gem discoveries. It is the benitoite, which takes its name from the San Benito River where it was found in 1907. It ranges from a colorless stone to deep blue, and resembles more than any other gem the sapphires found in Ceylon. But again the scarcity of this mineral in the only place where it has been found thus far has kept it from being the widely known or popular gem its beauty deserves.

The garnet, repeatedly brought to American attention in the charming examples of Bohemian peasant jewelry, is one of the common minerals of California, and all varieties occur here, including the gem variety. Oddly enough, it is found in neighborly proximity to tourmaline in the mining districts of San Diego and Riverside Counties. Some particularly fine examples of native garnet have been found at Hemet where, according to legend, the Indians once used the hard little gems for bullets, believing too that the glowing red color would aid them in afflicting a more deadly wound. Because the garnet is abundant, it is the least costly of the semi-precious stones, yet its beauty and adaptability in ornamental jewelry have made a place for it in even the most modest jewel boxes of the world.

Throughout the history of Western gems, the Indian has appeared too often as a representative California craftsman. In the guise of trader, he entered modern society to barter beads of turquoise matrix and bracelets of hammered silver for the more convenient dollars of the oncoming tourist. Today he is represented at the trading post of many a crossroads where his wares still have a definite interest for the student of California history. However, scientific research has disclosed that California turquoise, which was his stock in trade,

(Continued on Page 35)

INTERIORS
IN THE RESIDENCE OF
MR. AND MRS. JOHN CLOCK

Long Beach, California

KIRTLAND CUTTER, F.A.I.A.
Architect

ELEANORE KING, A.I.D.
Interior Decorator

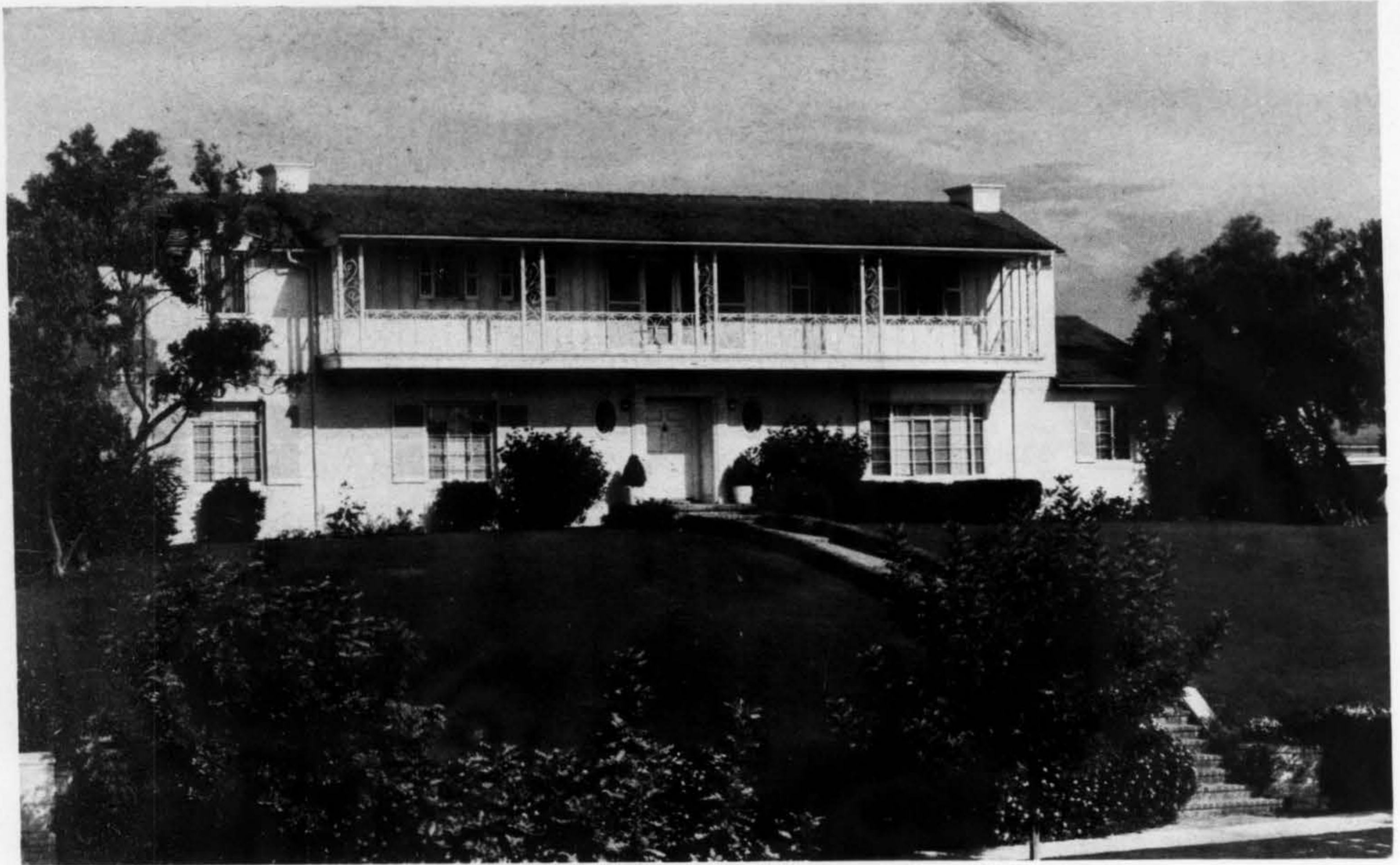
Photographs by Eaton

The living room in this spacious home is paneled and painted an off-white. The hangings are of glazed chintz with a design of flowers in many subtle colors. At night, an English casement cloth is drawn in place of the much-used Venetian blinds. The floor covering is light beige, the loveseat upholstered in a striped cloth of putty and amaranth. A large sofa is covered in a soft green and a bridge set in one of the bay windows is finished in a dull green woven fabric.

Louvered doors lead into the dining room, where again the architectural detail is simple but dignified. The walls are papered in a small design of dogwood blossoms. The furniture is dark mahogany, the rug light beige and the draperies in this room are a soft textured yellow.

In the master bedroom, a bay window overlooks the golf course. The curtains in the bay are soft and ruffled, the draperies are of chintz with bunches of old-fashioned flowers on an ivory ground with a binding of old blue.

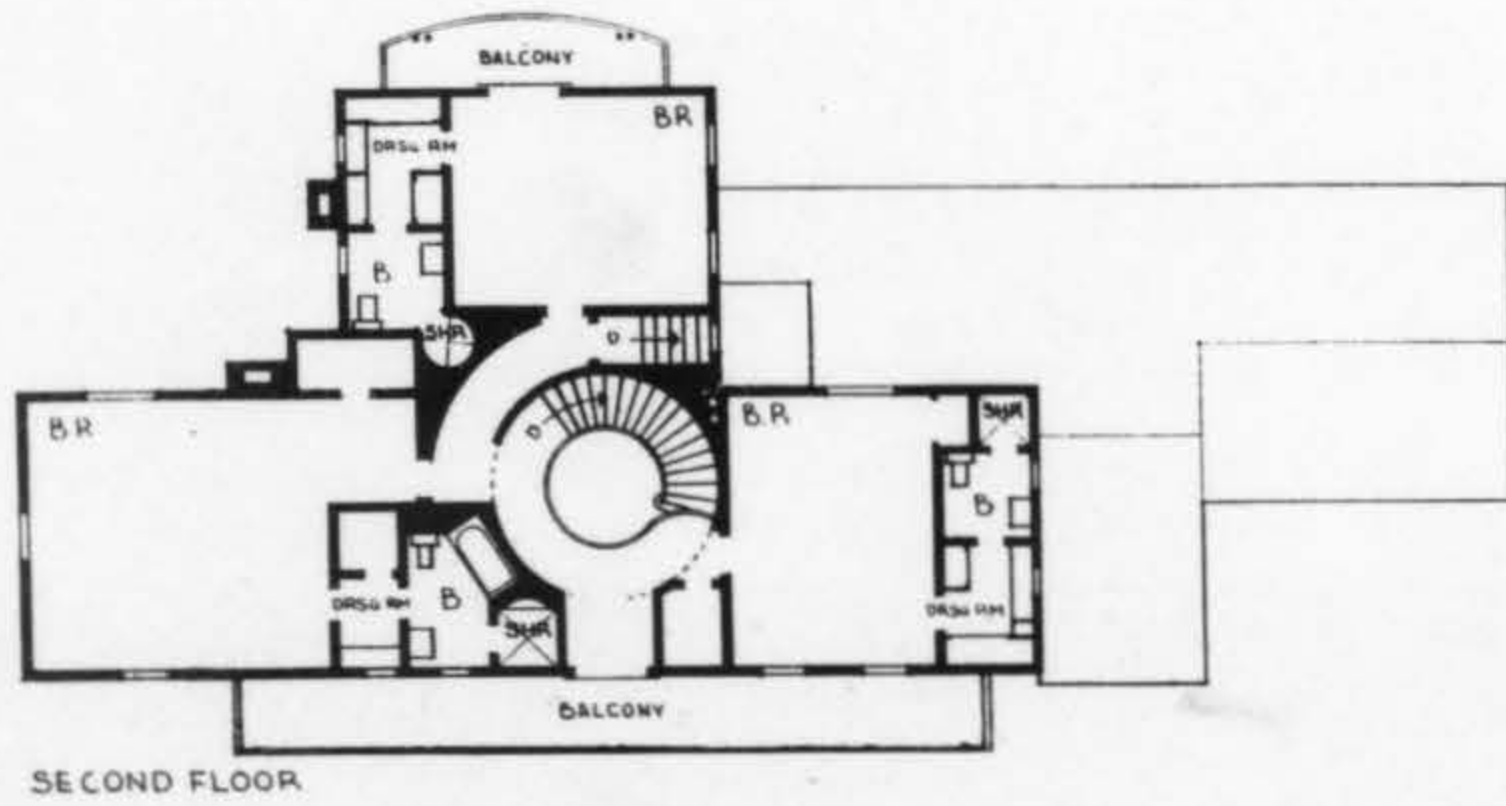




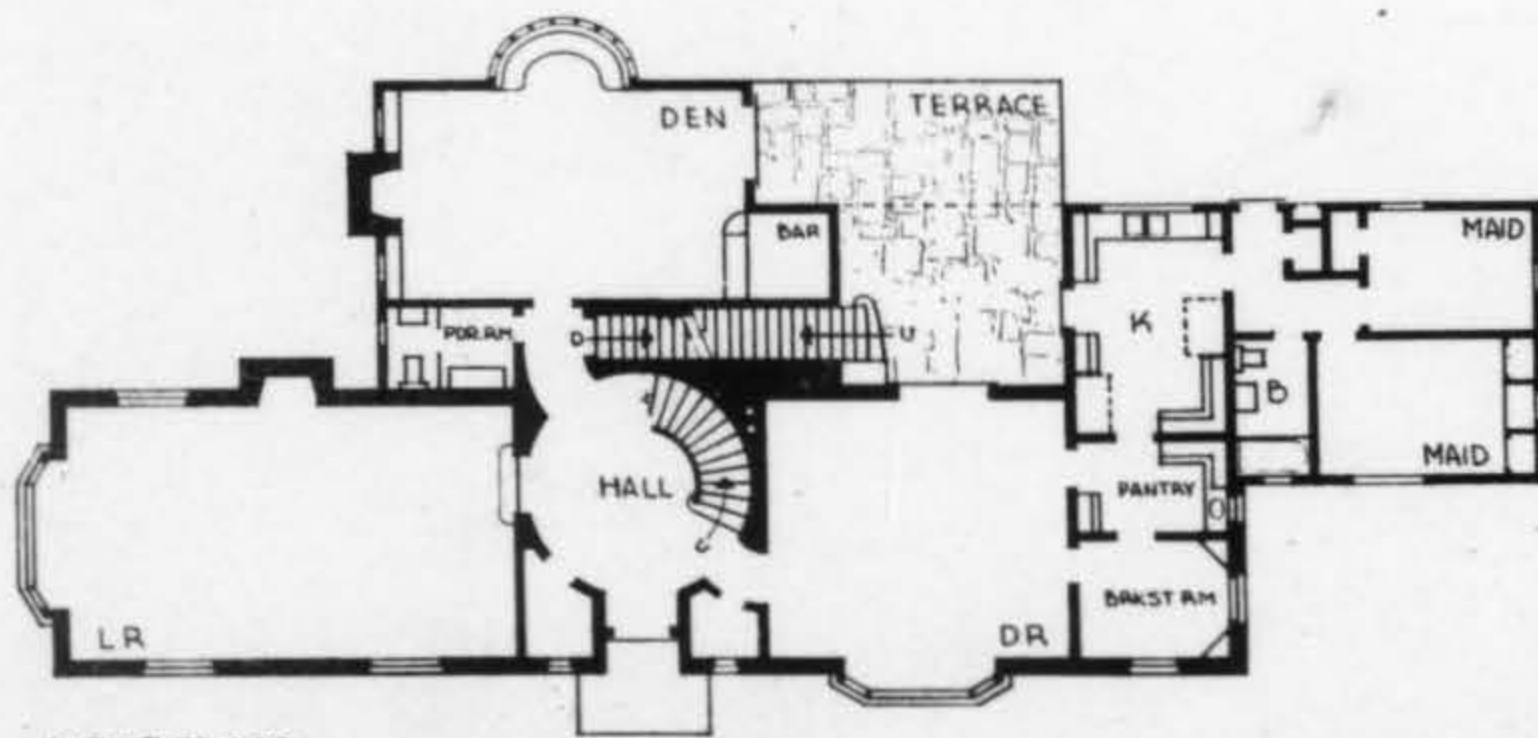
THE RESIDENCE OF
MR. AND MRS. J. A. MALONE

in Holmby Hills, California

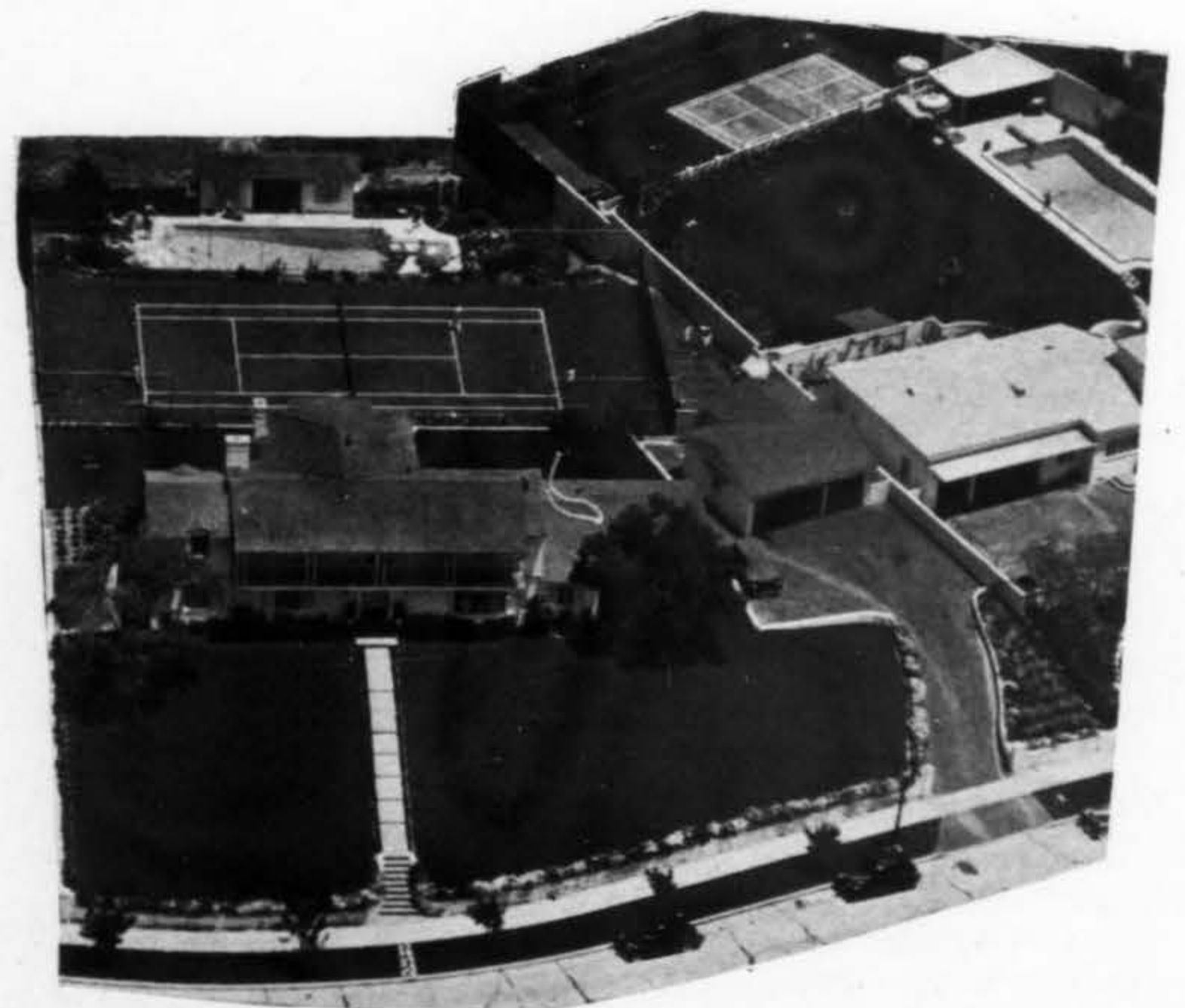
WALTER FUESLER, Architect
Interiors by BARKER BROS.



SECOND FLOOR



FIRST FLOOR

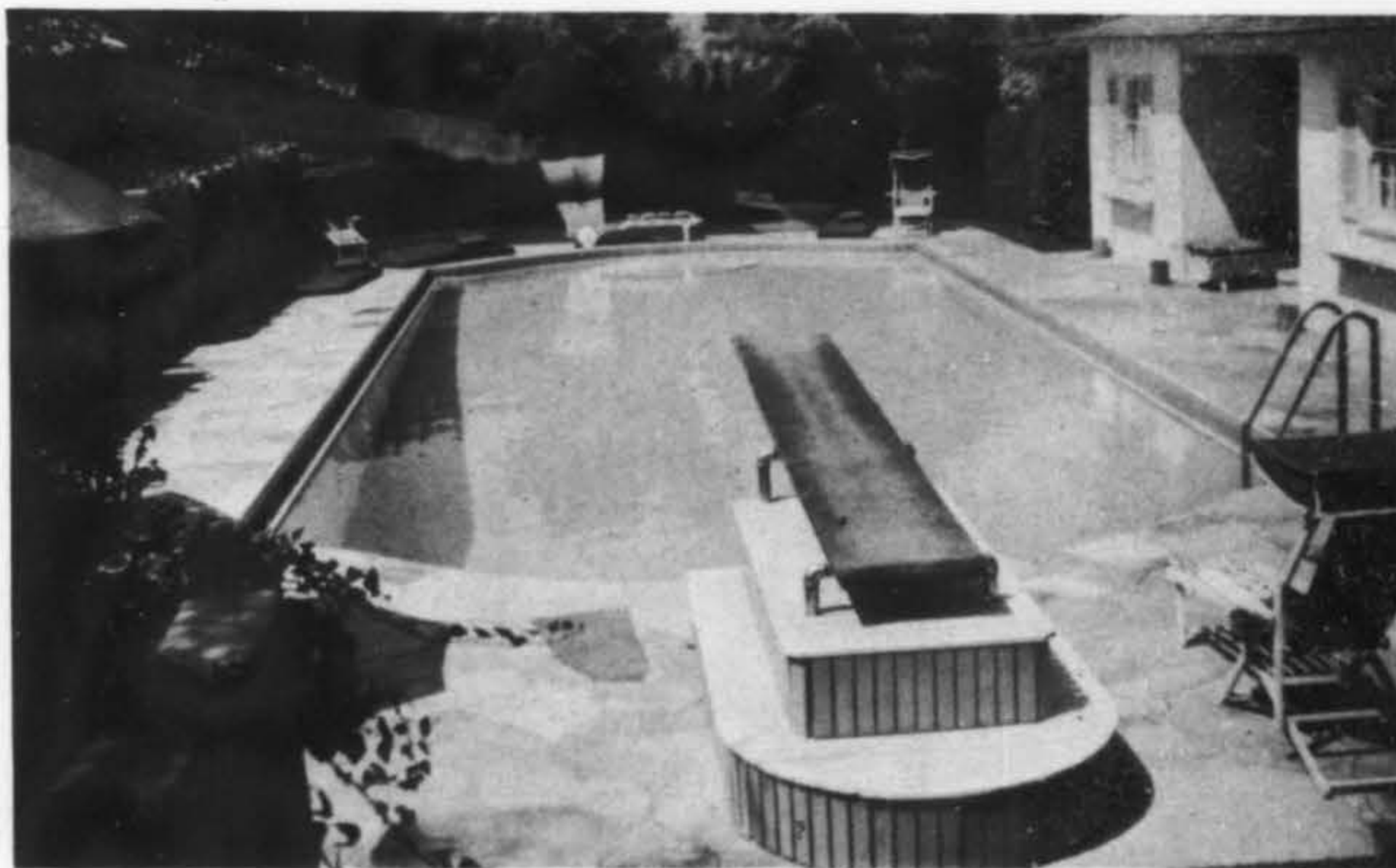


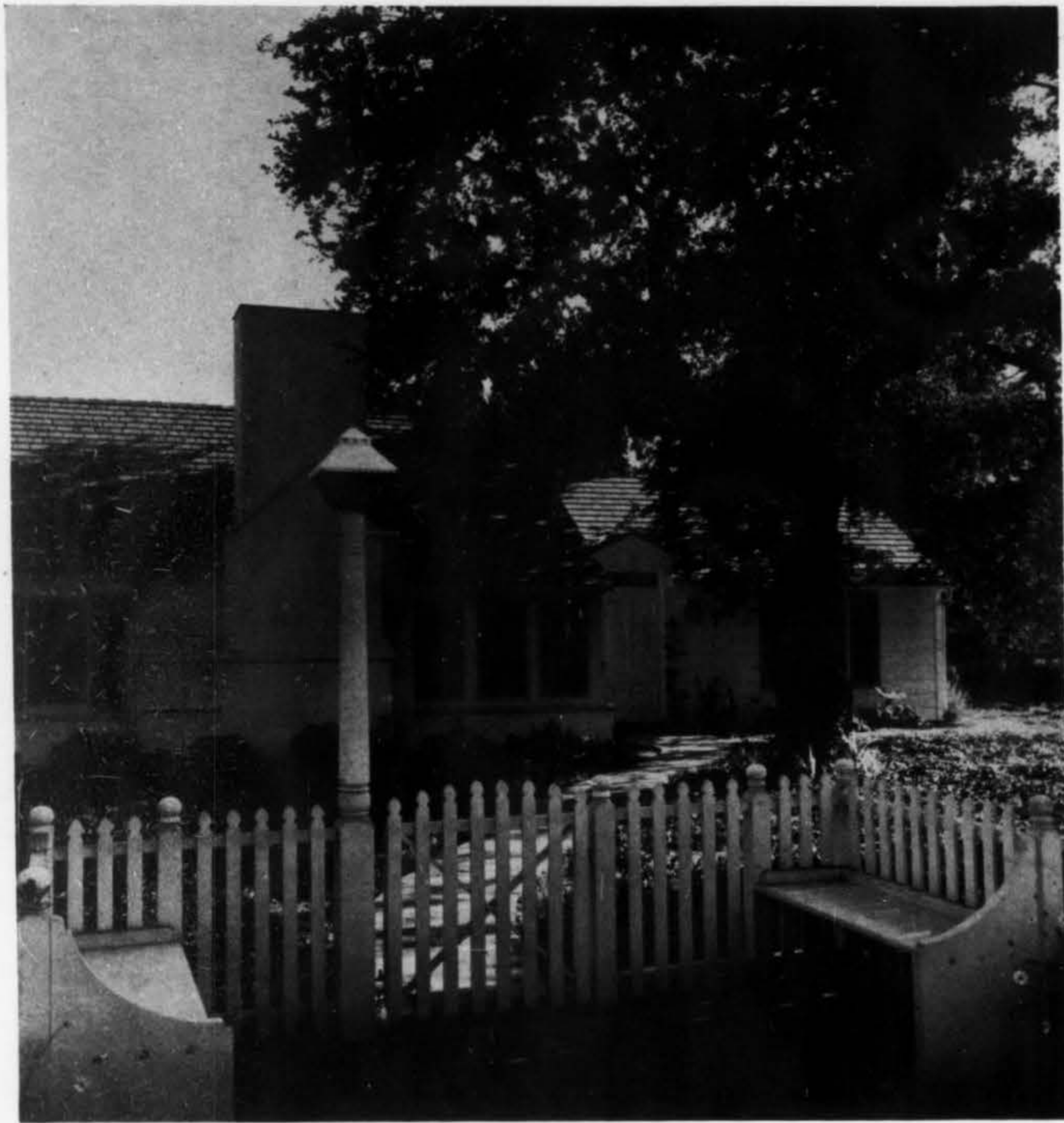


Situated in the rolling country of Holmby Hills, the residence of Mr. and Mrs. Malone is modified Monterey, a style that is always pleasing and will always have its adherents. Constructed of a combination of brick veneer, wood siding and plaster, it is painted an off-white with trim the same.

The airplane view shows the well-planned layout. The house and garage with its motor court are on one level with a concealed service yard behind the garage. The tennis court occupies the center, and beyond and below is a very sumptuous swimming pool and bath house. The adjacent property belongs to a well-known individual, Mr. Joe Penner.

The floor plan is spacious with a large circular hallway, an imposing living room and a good-sized dining room, a view of which is shown above. The den, however, is the real living room of the house with its fireplace and built-in bookshelves, its circular window overlooking the tennis court and the adjoining bar. This room opens onto the terrace, part of which is covered and which can also be reached direct from the kitchen, making outdoor entertaining pleasant and convenient. Upstairs are three large bedrooms, each with a dressing room and bath.

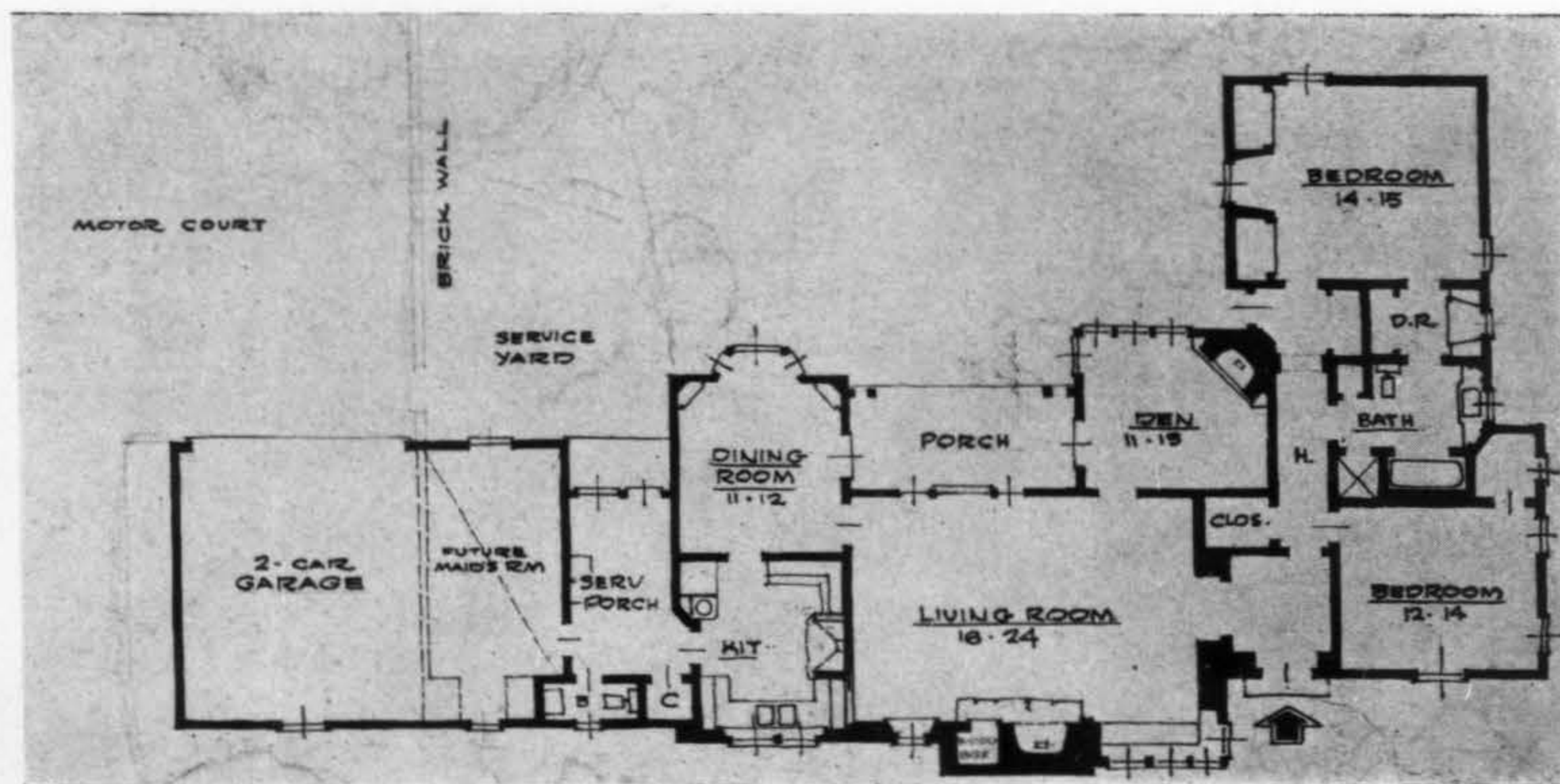




Photographs by Stuart O'Brien

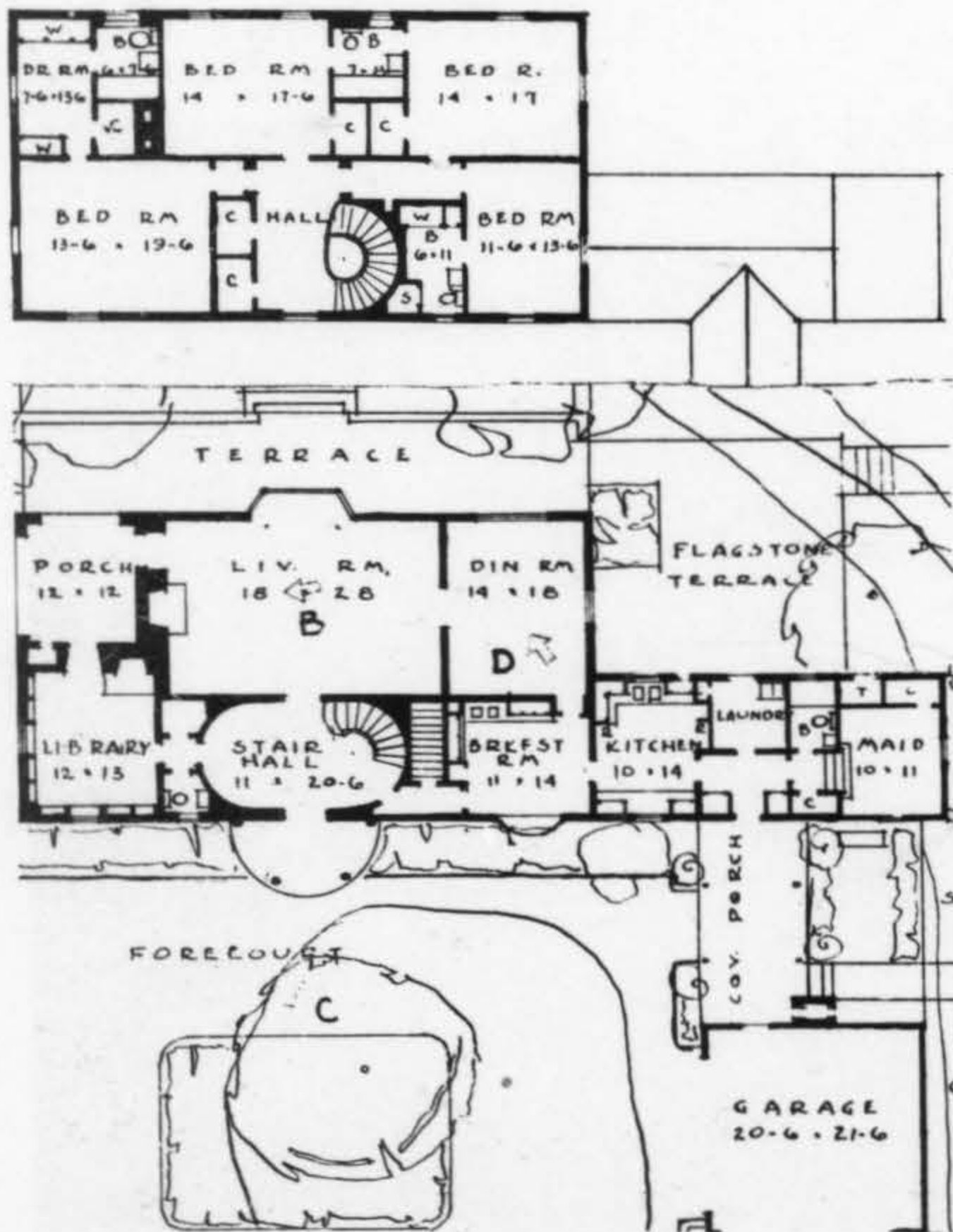
THE RESIDENCE OF MR. AND MRS. PAUL ELMQUIST
in Arcadia, California

ALLEN G. SIPLE, ARCHITECT





Twin seats outside a white picket fence are placed at the end of a long avenue of palm trees and a tall lamp-post lights the entrance gate. Colonial in detail, the exterior is of redwood siding and brick veneer painted white. The chimney is fat and solid looking, with a wood box on one side. The corner window of the living room has on the outside a brick water table that is practical as well as interesting, while inside the window seat is comfortable and attractive with its frilled curtains and bright cyclamen in pots. The fireplace with its Colonial mantel is well proportioned and simple and the wood box is hidden on the right behind the wainscoting.



THE RESIDENCE OF
DR. AND MRS. VOYLE JAMES
in North Hollywood, California

GEORGIUS Y. CANNON, Architect
JOSEPH CANNELL, A. I. D., Interior Decorator
LUCIA EDWARDS, Landscape Architect

A small acreage estate, the property is cut by two swales, the house being built on one of the knolls. The driveway opens into a large forecourt flanked by the dignified entrance, the covered porch and service entry, and the garage, leaving the balance of the property for outdoor living and playing.

The living room opens onto the terrace and lawn, while outside of the dining room at a lower level is a large flagstone terrace from which a walk leads to the badminton court and swimming pool. The contours of the property are accented by walls providing interesting walks with sunken gardens and small inviting pools.

The exterior of the house is white stucco with white pine trim and blinds painted white and a roof of dark brown shingles. Steel windows and doors are painted white.



In the living room the fireplace is generous in size, dignified but simple in detail, with a marble facing of Violet de Brignolles. The draperies are an old English glazed chintz with a pattern in gray, rose and violet on a yellow background. The carpet is a soft gray-green, the furniture dark mahogany.

In the library one wall is paneled, one wall is white brick, and the other two walls are lined with books. The corner fireplace is neat and cheerful. French doors open onto the covered porch, where a book may be enjoyed in peaceful solitude.



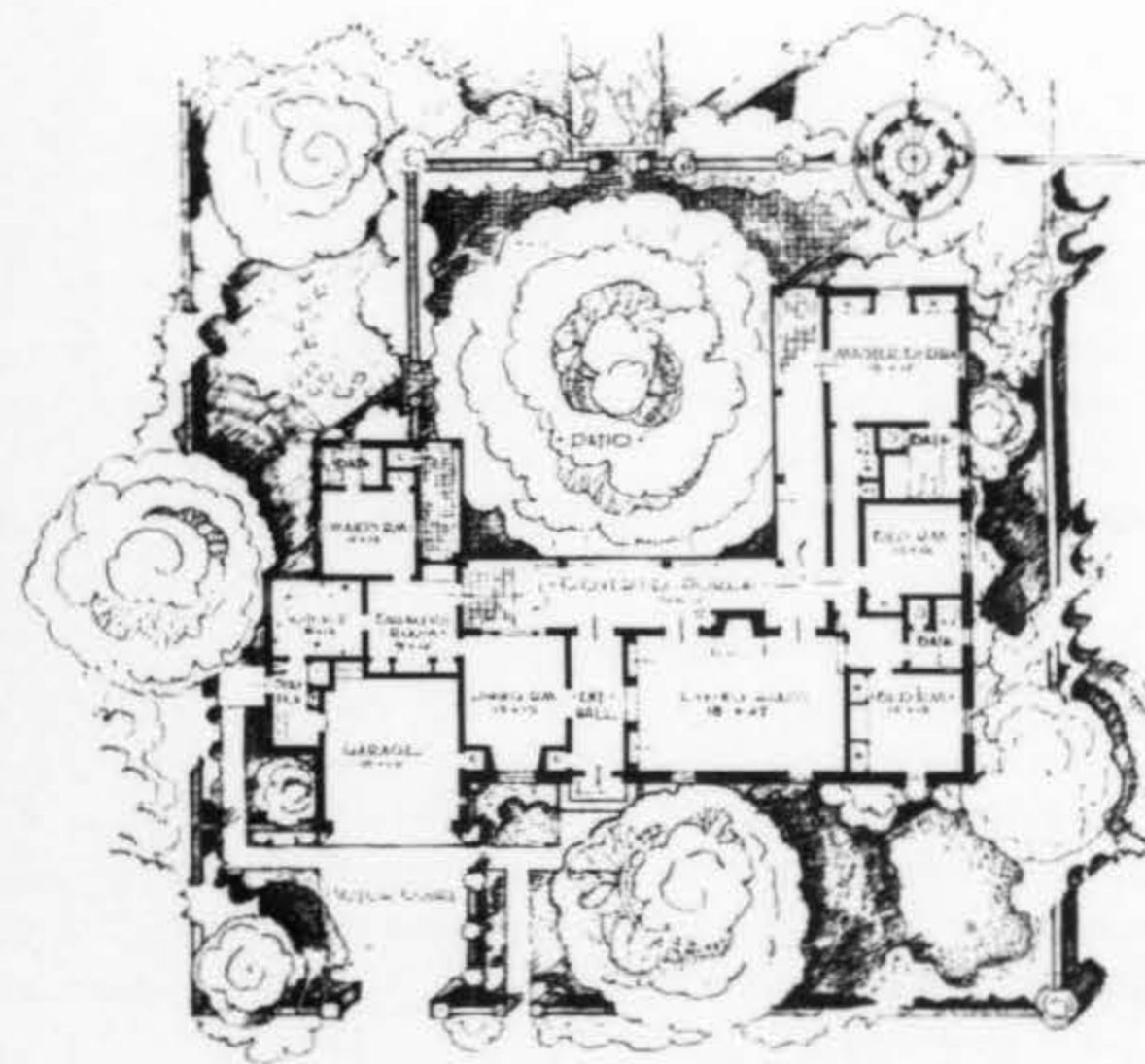


Photographs by Clyde Stoughton

Situated in a former walnut grove, the house is built in a U around a beautiful old walnut tree. With long, low lines and a heavy tile roof, it has the color and charm of the Mexican farmhouse with hand-made wrought iron fixtures and decorative tiles. A glimpse through the motor gate reveals the protected entry with its heavy doors and potted plants. The patio as in its Spanish predecessors is the central room of the house, easily accessible and ideal for outdoor living and dining. The Mexican simplicities, however, are aided by modern conveniences, as the house is completely equipped with gas. Warmolators provide quick automatic heat, the storage heater abundant hot water; the refrigerator and range are gas and the frijoles and tortillas delicious.

THE RESIDENCE OF
MR. AND MRS. WALTER BRENNAN
in North Hollywood, California

BREO FREEMAN, Architect



THE OWNER SPECIFIES

By PLATTE OVERTON

On the right the new circulator type heaters are low in cost and economical in fuel consumption. When properly applied, they provide a world of heating comfort. Below is an example of the proper application of comfort heating. This is considered an ideal method for location of registers—low and beneath windows where heat can reach the coldest spots immediately and warm the air before it has a chance to reach the occupants.



MORE than ever before fixed ideas are being met when an architect or builder is confronted by a prospective home builder or buyer. There must be tiled showers for the baths—monel metal for the kitchen—a new note in chimes for the front door—and so on right down the line. And, the architect or contractor will, perhaps a little fearfully, mention heating. Well, what about heating? The answer will invariably be one of two possibilities. First—and the more sensible of the two, will be, “Why, of course we want complete air conditioning!” The other could be something like this: “I hadn’t given it a thought, but of course we only want something to take the chill off—something inexpensive.”

And upon these statements—so far removed from one another—present-day manufacturers of heating devices must base their efforts to produce equipment that will more than meet the specifications of these home owners.

A review of products of recent months shows us that the job of production of devices for heating has been well done. There are streamlined, decorative, many-colored units of almost every description to choose from.

But when once the subject of heating is broached, it is found that the selection of a unit is not the only thing to consider. It must also be decided just what that unit is capable of producing in the way of heating comfort—whether it is adequate for the individual needs of the owner and his family.

One thing all home owners feel in common is a desire to be comfortable and to be made so by a heating system that will so function that they are unaware of its existence. It is possible, of course, to be comfortable in a room with a temperature of 68° and uncomfortable in a room with a temperature of 72°, the difference being in how the heating is applied. The actual application requires not only engineering knowledge, but a vast experience and a careful study of the conditions to be met in the proper and adequate heating of each room.

Suffice to say that the problem is more than just dumping, pumping, or injecting enough heat into a room to overcome the calculated heat loss for an assumed difference between the inside and out-of-doors.

It should be assumed that adequate and comfortable heating has become a question of good manners and that the home owner, being resentful of criticism of his hospitality, should shrink from the possibility of cooking, freezing or dehydrating his family and friends. The discerning home builder must thoroughly investigate comfort heating before proceeding and by all means he must not leave his problem to the incompetent.

He should go directly to experts who are only too willing to give advice without obligation.

A large percentage of those planning to build homes have lived long enough in California to know that there’s little consolation in the boasts of climate fiends—that it never gets “really” cold here. It has been learned that 35° to 40° outside temperature in California may actually cause more misery than a possible 20° below zero in Chicago, where buildings are constructed and heated to withstand this extreme temperature drop. Heating is necessary to comfort when it is more than 5° lower out-of-doors than room temperature inside.

Skimping and cheating on heat is all too common in our present-day home planning. Too frequently is the home owner confronted with the necessity for dragging out sweaters and footstools to try to allay the sufferings experienced in an inadequately heated home. And all because he chose to specify that the heating device must be installed for a stated sum without regard to the requirements of his home.

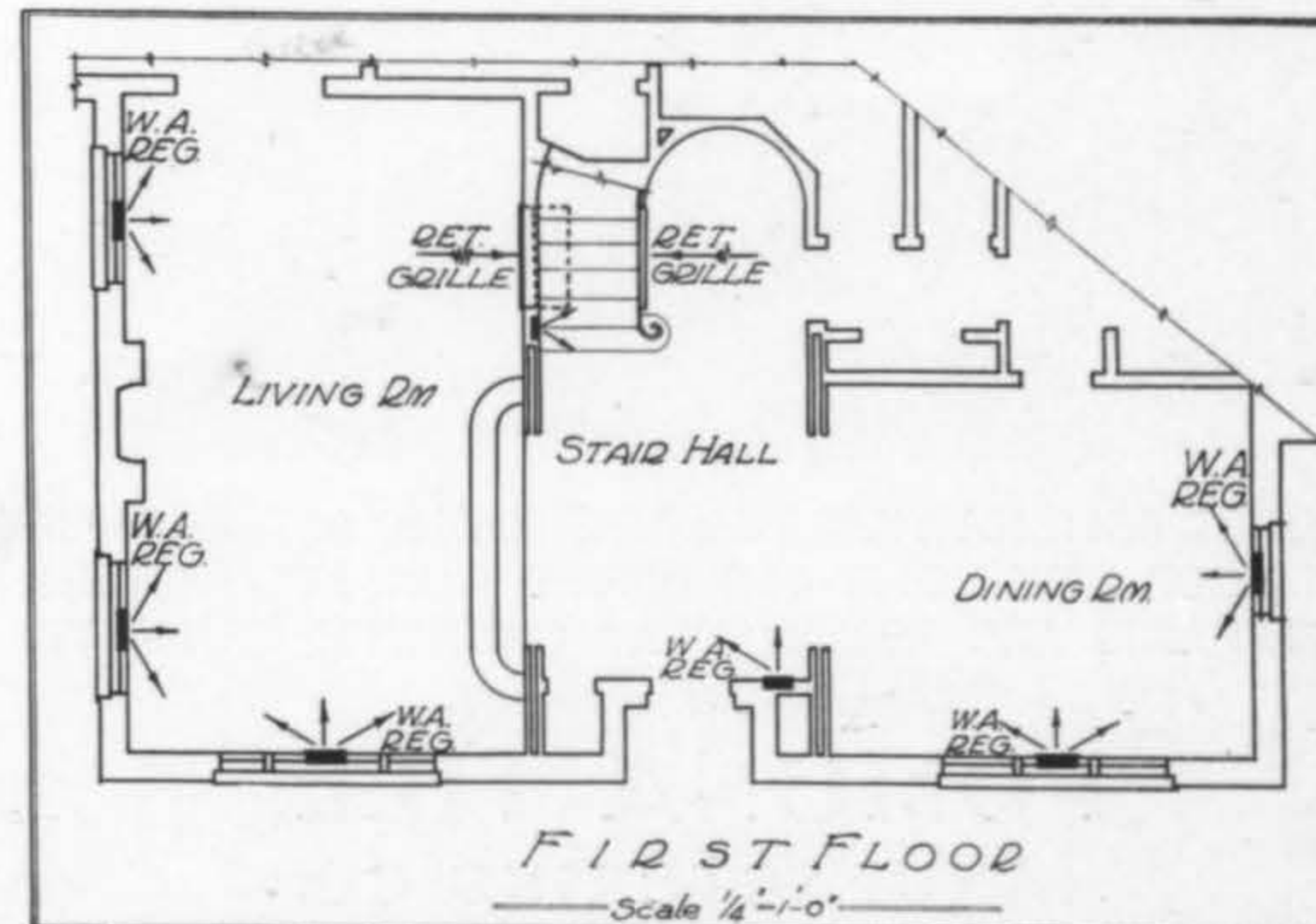
Until home builders realize that they must spend 5 per cent to 7 per cent of the cost of their home for “good manners” in heating, and leave the design and application of this heating to capable and reliable heating contractors, California will be known as a land of sweaters and “bad manners” in comfort heating.

Even more important is this in the low cost or moderately priced home. The small home requires more careful study to provide adequate heating than the large one. This is because the smaller home has a higher ratio of glass and wall areas to the floor space and most all of the room areas are required constantly for living space. Another requisite is that the heating unit be small, as space is at a premium. The unit must also be quiet and free from vibration as the owner must necessarily live and sleep near it. Room areas are not usually large and air movement must be reduced to a minimum. Infiltration (cold outside air leaking in) must be warmed at its source, and at once—and not left to be warmed by the bodies of the occupants of the room.

A home is a home only to the extent that one is comfortable in it. Winter comfort is no longer a luxury, but a necessity.

Home owners hesitate not at all to pay \$250 for a refrigerator, \$150 to \$175 for a kitchen range, and perhaps \$1000 for a good tile roof over their heads. Surely a home so equipped is worthy of more than open flame space heaters or a thirty-dollar “hole in the floor.”

The home owner who specifies adequate comfort heating for his new home assures complete happiness in that home, to say nothing of building into it added resale value.





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Whether building or remodeling, your best assurance of correct heating is to specify and insist upon Fraser.

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in Glendale, California

WINCHTON L. RISLEY, A.I.A., Architect

TOMMY TOMSON, A.S.L.A., Landscape Architect

Situated on a peculiarly shaped lot, the layout has been arranged both for convenience and for privacy. The small entry opens into the living room where casement windows are well spaced, making possible an informal and attractive room. A door leads out to the protected patio which can also be reached from the breakfast room, where a corner window gives a pleasant outlook on both sides. The dining room is also of a good size and again casement windows add to the pleasant feeling. The kitchen, small and efficiently compact, is adjacent to the garage and laundry. Upstairs are one large bedroom and two smaller rooms with well-planned closet spaces and bedrooms.



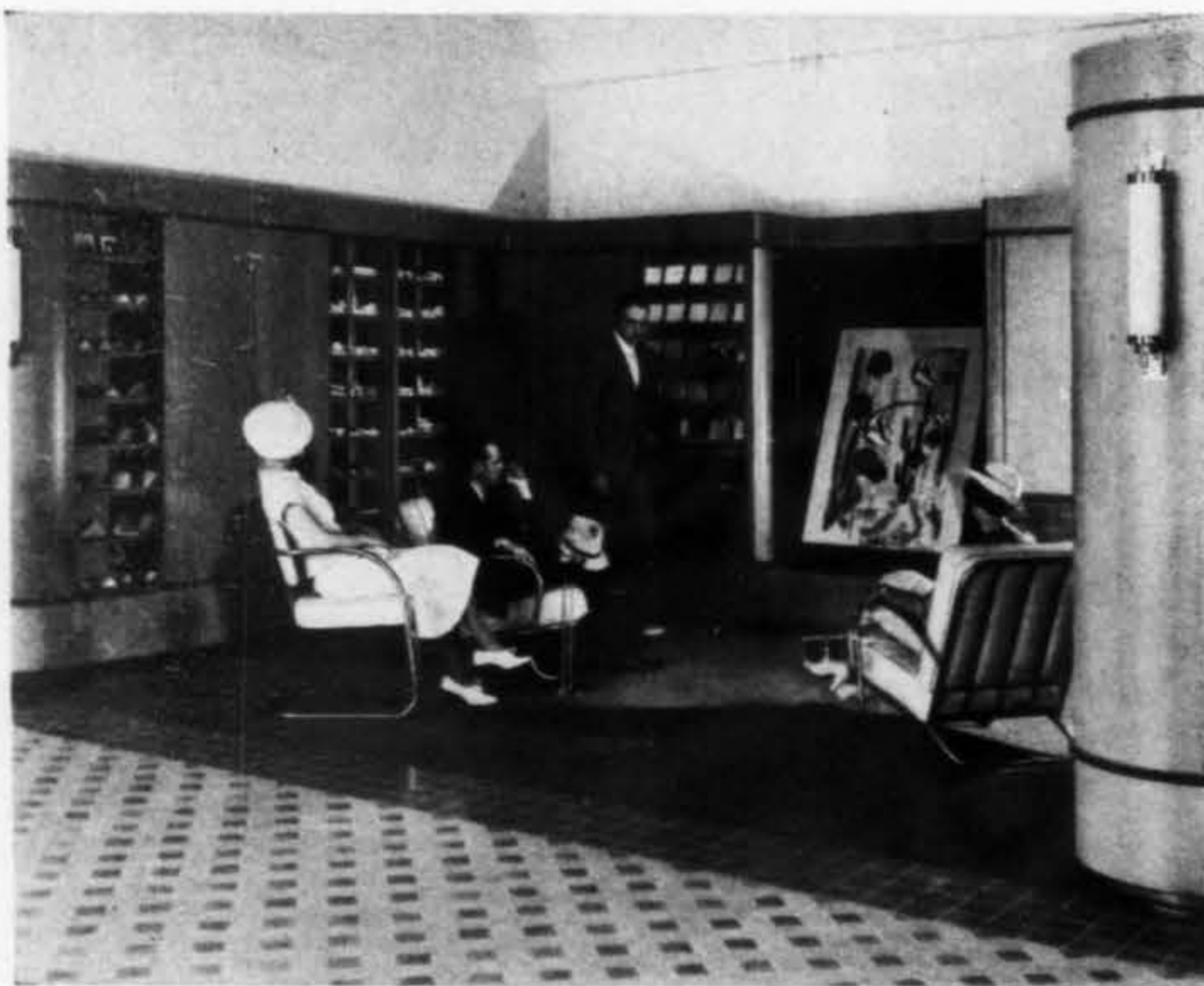
COLLECTING BARBER MUGS

(Continued from Page 13)

recently by a new collector. It was made at the Royal Meissen factory and on it is portrayed an extremely elegant young man of the period of mauve satin breeches and waistcoat in plum embroidered in light blue. Holding the razor in a gesture rather menacing is the *valet de chambre*, about to proceed with the shaving of the well-drawn face of the young dandy. The delicate, high-bred youth has an expression of boredom quite as if he were about to be put through an unpleasant ordeal. It is interesting to speculate as to the original ownership of this mug as undoubtedly it was made as a special order since the Meissen factory did not turn out many such articles.

Most of the barber mugs date from about 1860 and a few bear date marks. They are not yet antiques but they are getting along in years. The mustache cup may come back but the electric razor has definitely put the barber mug in the hobby class.

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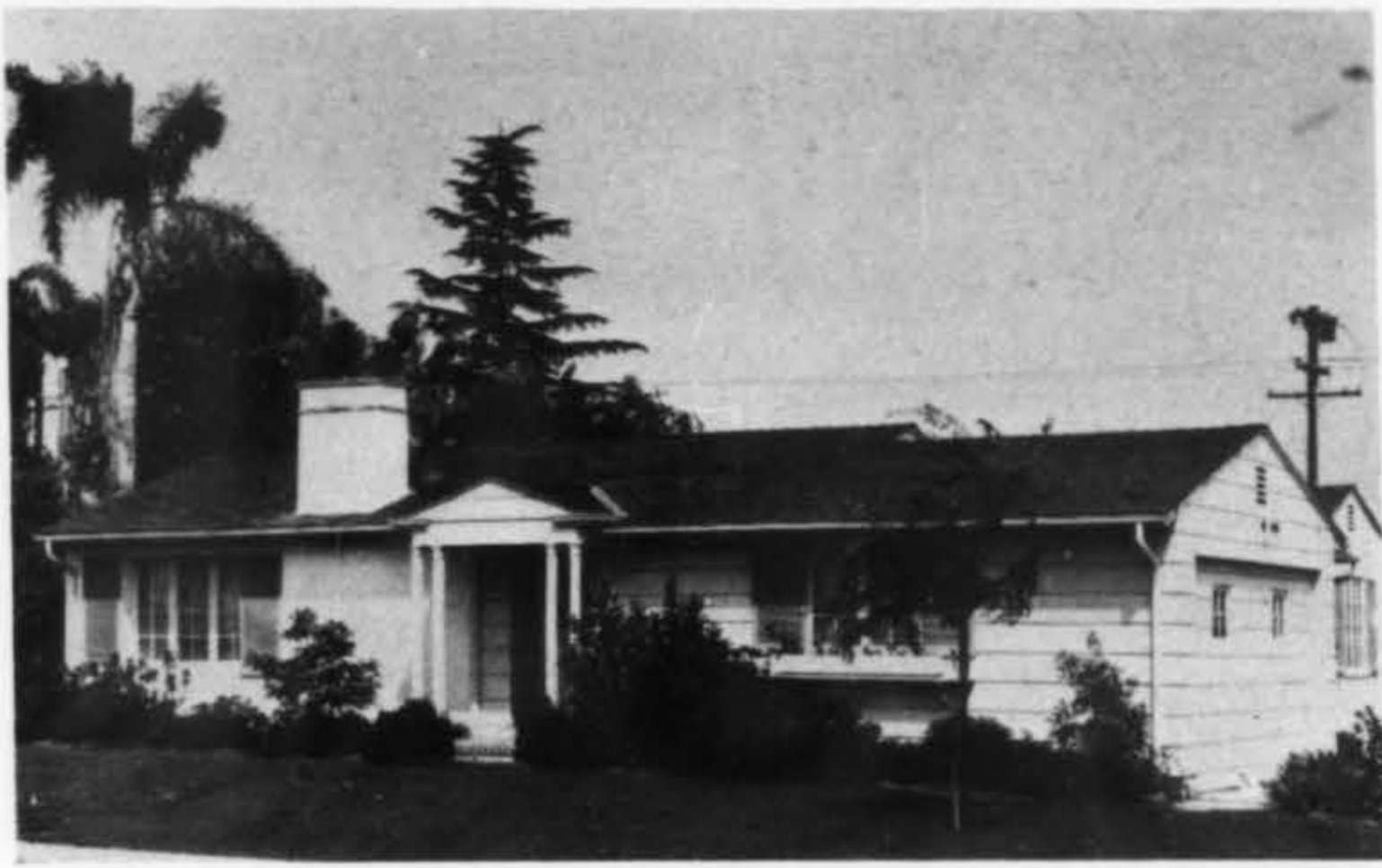
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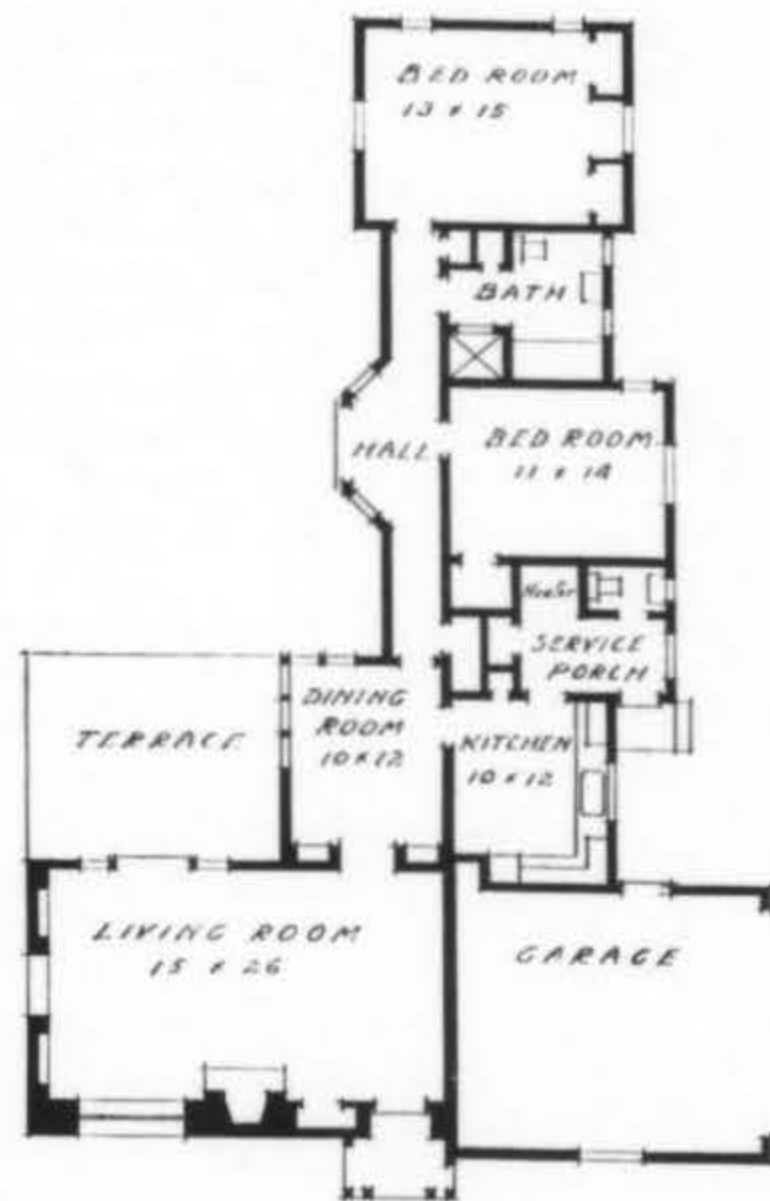


THE RESIDENCE OF
MR. AND MRS. J. W. GERMOND
in Pasadena, California

KENNETH A. GORDON, Architect

A home designed for comfort and convenience, the exterior is redwood siding and plaster, both painted a light cream color. The low-pitched shingled roof has been left to weather in natural tones. Attractive features of the house are the cupboards and corner window in the dining room, the large bay in the hall, and the fireplace wall of the living room which is paneled in clear white pine.

The garage and service yard are on the right, leaving the north side of the house protected and private. The living room and bedroom wing both open out to a delightfully intimate garden.



SANDCARVING GLASS . . . A MODERN CRAFT

(Continued from Page 14)

a leopard's figure while the rest of the surface has been laboriously cut away. Venetian glass, while used for scent bottles, decanters and drinking glasses in the form of ships, birds, lions and whales, was too thin for good cutting in many cases.

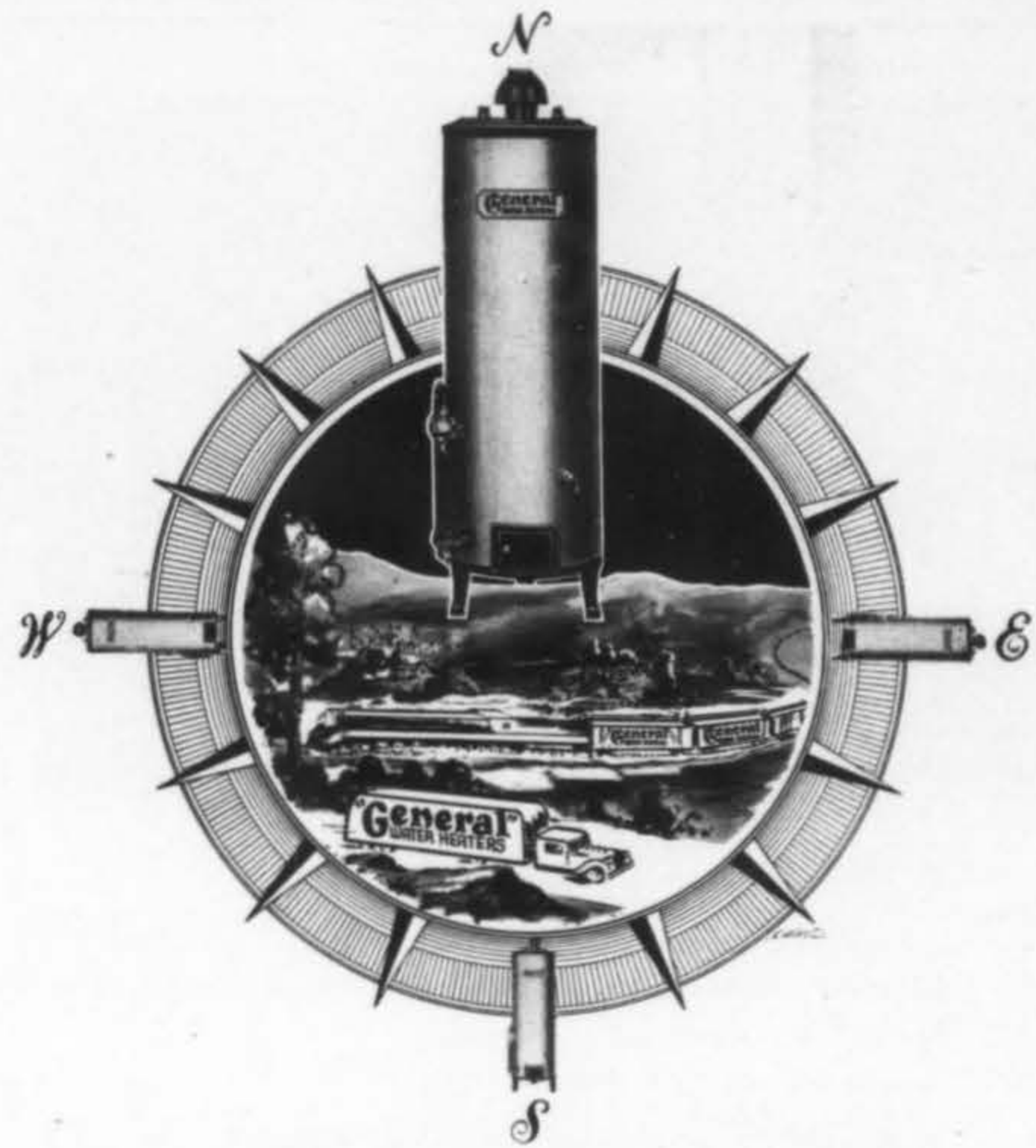
German glass factories during the Roman period were established close to Cologne near water power for glass cutting purposes. The invention of Bohemian glass made of refined potash, lime and sand gave great impetus to glass cutting, for which it was well adapted, being thick and colorless.

Flint glass in its present form was introduced in England about 1730 and is the most brilliant and colorless of all glasses. The term is now understood to mean a glass composed of the silicates of potash and lead. From 1780 to 1810 the finest cut glass anywhere was made in England.

Etching glass is achieved by chemical action of hydrofluoric acid. The glass is dipped in a protective resinous paint. When dry, the pattern is scratched with a sharp point and the glass is then exposed to the acid for the desired length of time.

Many art critics are of the opinion that softer, more delicately traced designs are more suited to glass material than the deep prismatic cutting which produces brilliant surfaces.

Of the four methods of glass decoration mentioned, sandcarving is the last one to be developed extensively. Constant care is imperative in order that the same high standard of design and craftsmanship in sandcarving be maintained.



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An open work panel six feet deep in jade green tile forming a frieze of delicate design across a building. Of hand-made terra cotta, much the same methods were used as were used hundreds of years ago. Courtesy of Gladding, McBean & Company.

CERAMIC ART IN RELATION TO ARCHITECTURE

(Continued from Page 3)

means the ceramic veneer on the upper portions of Greek architecture received a full measure of color.

The excellence of these Greek terra cottas was advanced by the Etruscans in central Italy and to the orders of architecture was added the Etruscan arcuated system of construction which gave rise to the vault and dome and which eventually made possible the architectural triumphs at Rome of the Imperial Period. While we think of Roman architecture as one of stone and marble, these materials were generally only a thin veneer over walls of burned brick or crude rubble concrete. As a result the fine beginnings of a ceramic architecture died out and the development of tiles as a wall decoration was left to succeeding races.

With the establishment of the Mohammedan faith in the seventh century, a revival of ceramic art took place. The earliest work of the Saracens, who were the Arabic followers of Mohammed, is little known, but their religion which held idolatrous the use of a human or animal form in religious architecture, led to a marvelously magnified use of geometrical patterns in color, a type of decoration well adapted to ceramic materials. As a people, the Saracens were not great builders, but rather great decorators. It is popularly thought that the Arabs of that day were barbarians, but with a brilliance second only to the Greeks and from a different angle they took up a systematic development of positive knowledge which the Greeks had begun. In mathematics they became famous; the Arabic numerals, the use of decimal notation and algebra are prominent among their contributions. They developed spherical trigonometry and invented the sine, tangent and co-tangent. In physics they invented the pendulum and studied its laws. They did distinguished work in optics; advanced astronomy and made substantial developments in astronomical instruments. They studied physiology and hygiene; understood the use of anesthetics and developed a materia medica, similar to our own. While western Europe was still resorting to magic and trusting in miracles, the Saracens had a real science of medicine.

Likewise in chemistry they discovered many new substances, such as, alcohol, potash, nitrate of silver, nitric and sulphuric acid. In manufactures, they led the world of their day, working in gold, silver, copper, bronze, iron and steel. And so on with leathers, paper, the secrets of dyeing, the making of sugar from cane, scientific farming, development of irrigation and in many other things they showed a natural leadership. It is not surprising that they were to be foremost in the development of a new and characteristic ceramic art.

Saracenic art influenced the art of each succeeding period reaching Persia between the eleventh and seventeenth centuries and was evidenced in the beautiful lustre ware, cobalt blues, purple, copper green or turquoise with the designs bordered in brownish black produced with oxides of iron and manganese. Along with the development of this art in Persia, the Saracens developed a similar art along slightly different lines in Syria, Turkey and Egypt. Perhaps the finest example of Saracenic architecture in Syria is the Dome of the Rock in Jerusalem. It is estimated that there are some 45,000 individual tiles on this structure, much of which, during the past four hundred years, has undergone numerous repairs.

It would be easily possible to go on at great length regarding the history of ceramics as related to architecture but suffice it to say that, modified by these and other less manifest influences, the ceramic art has followed a definite course of development from one civilization to the next as an accessory to conquest, rebuilding and the growth of appreciation. Artists and scientists through all the ages and all the nations have added to it the fruits of their genius, and the craft has gathered utility, variety and beauty; it has won favor with prince and priest, and adorns palace and temple alike.

The foregoing facts along with records of peoples' culture, customs and languages could only have been discovered through evidence present today and so we are extremely grateful to ancient man, who, wishing his handiwork to endure, used a ceramic material.

THE SEMI-PRECIOUS GEMS
OF CALIFORNIA

(Continued from Page 22)

can be found in sufficiently good quality to attract the attention of the more sophisticated modern craftsmen. The bluish-green color, which constitutes the only gem qualification of this stone, is due to copper present in its composition. Since it can be combined beautifully and delicately with either silver or gold, the lapidaries of California are making use of the best examples of the gem turquoise which is found in San Bernardino County.

The California bloodstone is another native mineral that long has been used in jewelry for men. It is a dark green chalcedony spotted with red jasper, and although it is not a rare gem, its composition is such that it enables the craftsman to use it to especially good advantage in signet rings and seals. Another favorite mineral of the lapidary is the blue lapis lazuli found near Upland, in San Bernardino County, which is used for vases, mosaics, and ornamental work.

Of the recognized precious stones, California produces diamonds in the gold region of the central and northern counties and along the western base of the Sierra Nevada. In all, between four and five hundred stones have been found, a few of them two carats in weight. However, the deposits are neither numerous nor large enough to justify commercial production. Disaster, too, awaited the gemologists who sought opals in California, for while one or two handsome fire opals were found in Sonoma County, the valuable opal mines of the West lie in Utah and Nevada. And Nevada, too, can claim the deposit of emeralds, the only other precious stone of great value found in the western part of this country.

Gemologists, who share with their fellow scientists a passion for accuracy, have been as ready to disprove the value of certain native minerals as to exult in their discovery of good gem mines. At one time Californians entertained the belief that there were moonstones sprinkled over the beaches of Catalina Island. Tests proved that the thought was more esthetic than accurate, and that these were not moonstones at all, but mottled stones of jasper and onyx which have no more intrinsic value than the chalcedony pebbles on the beach at Redondo or the fragments of carnelian at Lake Tahoe.

When selecting native gems for jewelry, the craftsman offers one bit of sound advice to the amateur collector. It is that the quality of the gem under consideration should be vouched for by a recognized gemologist. These experts usually are members of the American Gemological Society, and at least one representative of this group will be found in almost every reputable jewelry establishment. In judging stones, as in judging the works of old masters, the enthusiasm of the amateur should be substantiated by the findings of the microscope.

The California craftsman is in a happy position with regard to the selection of gold and silver to complete the manufacture of native jewelry. Gold is found in every county in this state, and it is produced in two-thirds of them. Silver mines are plentiful, too, and to the amazement of the novice, the prices of sheet gold and sheet silver, used in jewelry, do not vary greatly regardless of the economic state of currency in a confused world.

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No matter what language they speak, people everywhere want the universal servant, electricity, available when and where they want it in their homes. The architect who sees and supplies this demand is the architect whose name will be repeated everywhere by enthusiastic clients.

Be sure the wiring for the homes you plan is adequate and arranged for greatest convenience.

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SANITY IN ART

(Continued from Page 7)

Just to see landscapes that tried to give a real artist's impression of nature. It was thrilling to see beauty again on canvas.

Not to prolong this article too long I would like to make a proposition to the San Francisco Art Association. I will select one hundred pictures and Dr. Morley can select one hundred pictures, and we will have a joint show in the Legion of Honor Palace to which we will invite the public. I suggest that we charge twenty-five cents apiece and place the fund to be used partly for prizes and partly to go to the winner of the contest. The contest as to which show was the most liked would be decided by popular vote of the people. Dr. Morley could have the money for the Art Association, if she won, and if I won I would give the money to the Sanity in Art group in San Francisco.

If this contest cannot be staged then I suggest in the future that the art galleries of San Francisco do the right thing by the artists of this great city and give *all* the artists a chance to show their works. I personally feel that the cold-blooded freeze-out which the radicals have been pulling in San Francisco these last few years smacks too much of those blessed dictators. I thank you.



A dramatic Baroque fireplace that becomes the focal point of a sophisticated, luxurious living room designed by Elsie de Wolfe for Grosfeld House.

FIREPLACES

(Continued from Page 18)

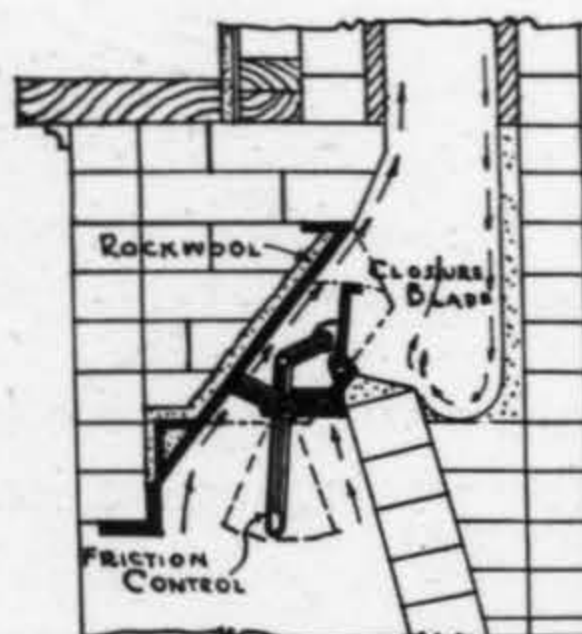
leather chairs. Do you know the delight of waking on a brisk, cool morning and enjoying the sparkle of a fresh new fire burning on the hearth or the really great luxury of the perfect dressing room with the tantalizing warmth of fire in front of which to dress? There is hardly a room actively used in living that does not benefit by the addition of a fireplace. Nor does it have to be a large one. A huge roaring fire is a great thing about which to gather but a more comforting thing than a small fire briskly burning I have never found.

Decoratively speaking, the fireplace usually becomes the *pièce de résistance* of a room. It is naturally the focal point about which the room revolves in use and arrangement and provides

an opportunity to impart great architectural distinction and beauty to a room. The architectural treatment may be extremely simple but beauty of line and proportion often accomplishes more than elaborate detail. Unfortunately, the obverse is also true. How often one sees a badly proportioned, badly designed and inappropriately chosen mantel.

The period in which you have found inspiration for your home has its contribution to make regarding your fireplace design. Each well-defined period has its distinctive fireplace. From early styles on down through the seventeenth and eighteenth centuries in England and France especially, where mantels of exquisite beauty were designed, down to and through the Victorian era, there is a clearly defined style to receive your attention and consideration. The more ornate beauty of a fine Georgian mantel, the clear classic beauty of an Adam design, the richly flowing rhythm of a Louis XV mantel, the chaste exquisite charm of the Directoire—all these and many more are available for study and inspiration. Woods painted soft whites in contrast to colored walls or some slight subtle variation of the wall color, or bleached and mellowed. All wood or combined with metals, pewter inlay or with plaques of Wedgewood or some fine satiny modern alloy. Marbles with their infinite varieties of veinings and endless colorings. All these from which to choose and too their complementary facings and hearths of marble, brick, slate stone and metal.

Place your problem in the hands of a good architect or decorator and he will lead you in the right path. For whether it is a new home you are building or the remodeling of an old one, nothing can give it quite the gracious, beautiful distinction of well-chosen fireplaces, nor you the wonderful satisfaction of a home that is made to be loved and lived in.



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