

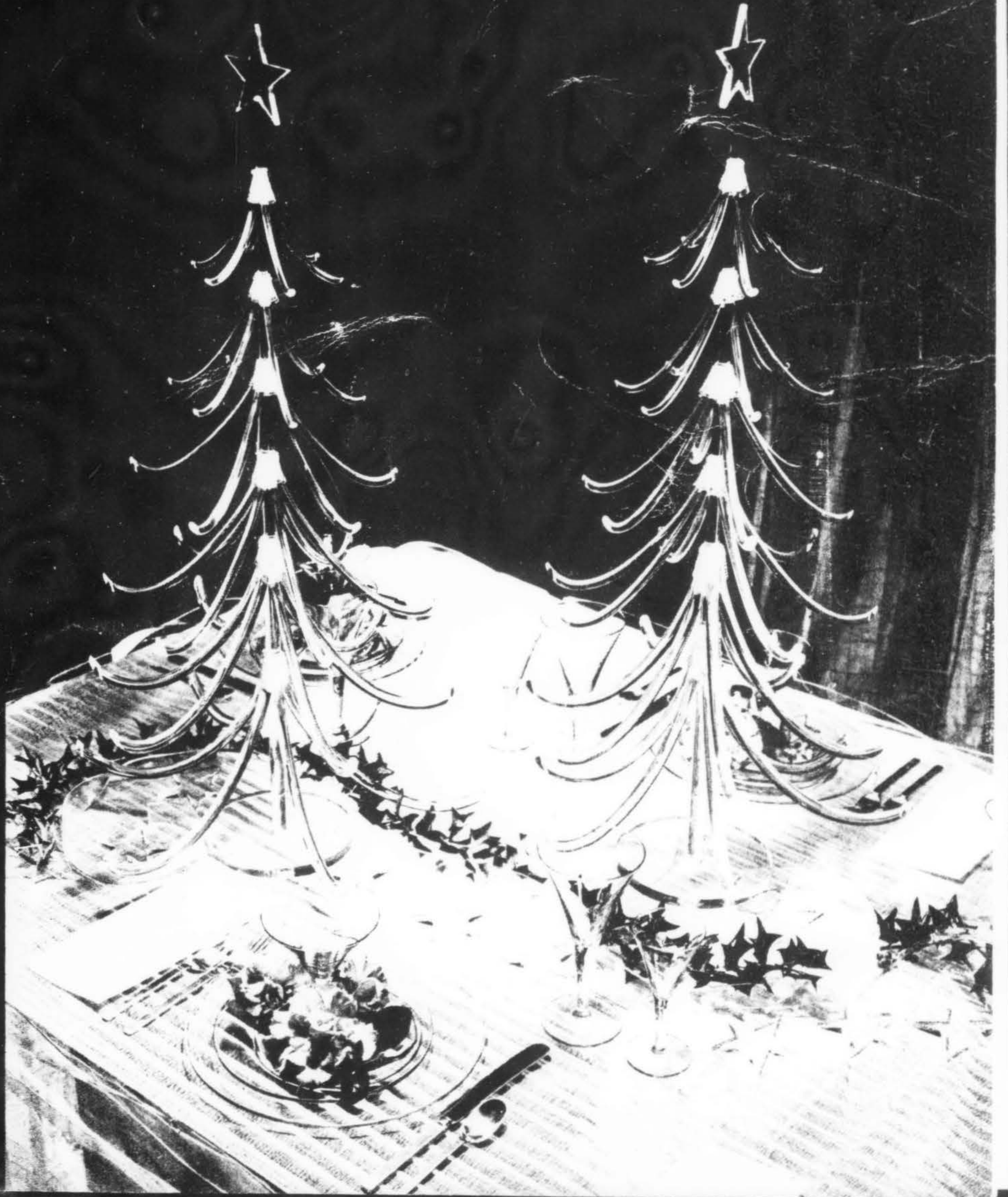
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Advertising Staff: Elmer Wynne, E. J. Gibling, Ruth Keogh.

PUBLISHER: JERE B. JOHNSON  
Secretary: H. Gelderloos

Editorial Staff: Ellen Leech, Edwin Turnbladh, Mira MacLay, Frances Duncan, Edwyn A. Hunt,  
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### THE TABLE ON THE COVER

CHRISTMAS trees made of lucite with a polished crystal-clear beauty. Shaped like regal deodars, they are three feet in height, topped by glistening stars. Modern trees that demand a modern setting. Reeded glass of a light texture supported by structural glass bricks, makes a perfect table top. A cloth of translucent tarlton, trimmed with tucking and a band of lucite covers the gleaming table, softening it and giving it a streamline effect. Chinese holly with lucite stars outline graceful ribbons of lucite, while beautiful red camellias surround the glasses, giving life and brilliance to the modern simplicity of the arrangement.

The lucite trees designed by Grace Walton were made by Dave Swedlow, Inc. The sheet of reeded glass and the structural glass blocks came from W. P. Fuller & Company. The modern silver from Porter Blanchard, the gorgeous camellias from Coolidge Rare Plant Gardens—and the photograph is by Miles Berne.



## 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 Leach.

## ANNOUNCEMENTS

**CHRISTMAS PAGEANTRY** and outdoor interests and sports mark December as different throughout California. At San Diego the Christmas Tree Lane of Balboa Park shows 100 rare Acacia Melanoxyylon trees, which border the Prado, decorated with colored lights. Santa Claus Lane at Hollywood is really a mile of Hollywood Boulevard, lined with Christmas trees and illuminated decorations, along which moves the Santa Claus float each night to December 24. At Pasadena the Yuletide decorations are sheathed in cellophane. The 36 spans of decoration on Colorado Street are composed of garlands and cellophane bells over each small light, alternating with units made of cello-glass, depicting Christmas scenes, illuminated from within. Huge cypress wreaths with special fibre garlands finished in silver complete the effect. Altadena again provides the Christmas Tree Lane, a mile of Himalayan deodar trees, illuminated with multicolored lights through the Christmas season. At St. Elizabeth's Church, Altadena, the Outdoor Crib and Nativity Tableaux is beautiful and impressive, and may be seen from December 24 to January 2. "Las Posadas," the Christmas celebration of old Mexico, may be seen at Olvera Street, Los Angeles, as well as street and individual window decorations by business firms throughout the city. Glendale features a Christmas Light Archway, the myriad of lights forming a tunnel of light through which visitors drive. Lake Arrowhead provides the annual Swiss Santa Claus Celebration at the Village Inn, December 24-25. Christmas at Yosemite has become historic and may be enjoyed in the modern or ancient manner. The Yule Log Ceremony is observed both at The Ahwahnee and at Yosemite Lodge, December 24. The Brace-bridge Dinner at The Ahwahnee, December 25, is an "Old English Dinner" as described in Washington Irving's Sketch Book, and is served true to form, with the host and guests in costume. The Nation's Christmas Tree Ceremony is held at General Grant National Park, December 25, 12:30-1:00 p.m.

**THE OUTDOOR BRIDGE TOURNAMENT** at Inglewood is held December 2 at 2:30 p.m. and attracts hundreds of players. Prizes are offered and the games are auction, contract and duplicate bridge; pinochle and five hundred. Music and entertainment intersperse the games.

**SEASON OF WINTER SPORTS** is determined by weather conditions but the tentative dates announced include: Official meeting of Ski Runners; Amateur Ice Carnival at Lake Arrowhead, December 15. Official opening of Yosemite Winter Club Ice Skating Rink, December 16; Official opening Badger Pass Ski House, Yosemite, December 17. Skating Gymkhana, Yosemite, December 23, and Novice Ski Races, Gold and Silver Ski Tests, Badger Pass, Yosemite, December 24. Children's Skating Gymkhana, Yosemite, December 25. Figure Skating exhibitions, Yosemite, December 26. Costume Ice Carnival, Yosemite, December 30.

**BUSINESS AND PROFESSIONAL WOMEN'S CLUBS**, Los Angeles District, sponsor a series of lectures. The current one is by Brother Leo; the topic is "The Color of Life," given at Thorne Hall, Occidental College, December 16.

**CORONATION of Queen of the Tournament of Roses and the Coronation Ball** is held at the Civic Auditorium, Pasadena, December 28, opening the festivities which precede the famous Tournament of Roses parade, January 1, at Pasadena. The theme of the Tournament varies each year but the motif must be worked out in floral effects and only real flowers may be used.

**INSTITUTE OF WORLD AFFAIRS** is held at the Mission Inn, Riverside, December 10-15. Dr. Rufus B. von KleinSmid, president of the University of Southern California is chancellor of the Institute, and announces preliminary topics as follows: "Historical Factors in World Affairs," "Economic Factors in World Affairs" as well as Cultural Factors, Educational and Propagandic Factors, and Collective Action in World Affairs. Educators and world affairs experts from sections of the United States are expected to participate in the series of addresses and round tables.



Enchantment for her leisure hours is the title given by J. W. Robinson to hostess gowns. The young hostess wears a suave rayon jersey with dolman sleeves, corseted waist and necklace collar. It costs \$25.00 and comes in rose, jade and sailing blue. The velvet gown is gracious and sophisticated with coin dots and a luxurious draped fullness. In zircon blue, caress blue and tearose, it sells for \$39.95.

## "THEY SHALL HAVE MUSIC"

By HENRIETTA McFARLANE

**I**F, in the music of the Christmas season, there are new overtones of peace and good will, give pause for the joyous thought that musically Los Angeles may be entering upon a new era. For the management of the Symphony Association has outlined plans for this season that, for many reasons, are worthy of the heralds' acclaim. One welcome innovation is the change of locale from the Philharmonic Auditorium to the Hollywood Pantages Theater in mid-winter for the remainder of the season's concerts. Not only is it sheer joy to look forward to concerts in a center that is conveniently located, but there is added serenity in the thought that the Pantages Theater is acoustically good and architecturally designed to insure the comfort of an audience.

This gesture toward Hollywood, too, has opened the doors to a wider audience than sometimes has been seen in the downtown concert hall. The new environment suggests a representative group in which will be hospitably blended the formal townsfolk, the inhabitants of the movie world, and the numberless casual concert patrons who owe allegiance only to good music wherever they may find it.

Another variation this season is the appointment of three guest conductors—Bruno Walter, Leopold Stokowski, and Albert Coates. Each of these musicians is endowed with vital power as a conductor, and each of them is blessed with a personality which enables him to communicate musically with his audience through the medium of an orchestra. Under such circumstances not only may an audience look forward to a fresh approach to symphonic masterpieces, but to sharing in the interpretation of such new works as may be programmed. This stimulus to musical thought is always welcomed by a constant audience, and Los Angeles will find added pleasure in the knowledge that these eminent conductors, now residents of the community, are eager to contribute their energies toward establishing here a true center of music.

Symphony audiences, too, are grateful for the easing of tension that has come with the cash and carry policy adopted by the orchestra management this year. The season has been fixed at sixteen weeks with the full blessing of the box office. To be sure, the Symphony Association still must rely upon certain of its sponsors to assume financial responsibilities, but their burdens have been so lightened as to remove somewhat the thought of largesse that has formed an undercurrent of feeling in times past. The clear cut plans of this season carry the hope that eventually the concert patrons of Los Angeles can assume the dignity of wholly supporting their own orchestra.

(Continued on Page 36)

**WORLD AFFAIRS ASSEMBLY** is held December 16 at the Vista del Arroyo Hotel, Pasadena. The reception in the lounge at 6:30, the formal dinner at 7, with the program of talks opening at 8:30.

**FOOTBALL**, a Pacific Coast Conference game, marks December 9 at the Los Angeles Coliseum, played by University of California at Los Angeles against University of Southern California.

**TUESDAY EVENING FORUM SERIES** at Pasadena Junior College announces that John C. Metcalf, American newspaper reporter who acted as special agent in charge of the Nazi-Fascists investigations for the Dies Committee, speaks on "Uncovering Un-Americanism," December 5. The first lecturer in the 1940 series will be Wilfred Husband, January 9, the topic being "The Scandinavian Experiments."

**ONEONTA CLUB** again sponsors a course of lectures at the Senior High School Auditorium, South Pasadena, and presents Dana and Ginger Lamb, who give their experiences, illustrated with films, "From San Diego to Panama in a 16-foot Canoe," December 15.

**PACIFIC GEOGRAPHIC SOCIETY**, Globe Trotter Series, is presenting the winter course of illustrated lectures at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. The current lecture is December 5, the speaker is Wilfred Husband, and his subject is Sweden.

**SPECIAL EVENTS** offered by Elmer Wilson at the Civic Auditorium, Pasadena, include a debate by United States Senator Robert M. La Follette versus Congressman Hamilton Fish, December 4.

**SOUTHWEST MUSEUM**, Highland Park, Los Angeles, provides a course of Sunday afternoon free lectures at 3 p. m., continuing through March. Lectures scheduled for the month are:

December 3, Arthur C. Barr; Trailside Adventures. Wildlife of the Mohave Desert. Illustrated with motion pictures.

December 10, Dr. Byron Cummings: The Ancient Ruins of Kinshba, Arizona. Illustrated with colored slides and pictures.

December 17, Dr. Ralph E. Netzel: Ancient Mayan Ruins of Yucatan. Illustrated with moving pictures and slides in color.

**ALEXANDER WOOLLCOTT** is heard at the Civic Auditorium, Pasadena, December 9, his subject being "The Invisible Newspaper," under the auspices of the Clinic Auxiliary of the Huntington Memorial Hospital.

**FOR THE SKIPPERS** a Christmas Regatta is announced by the Newport Harbor Yacht Club for December 30-31. Young and old may enter and enjoy the classic sport of yacht racing.

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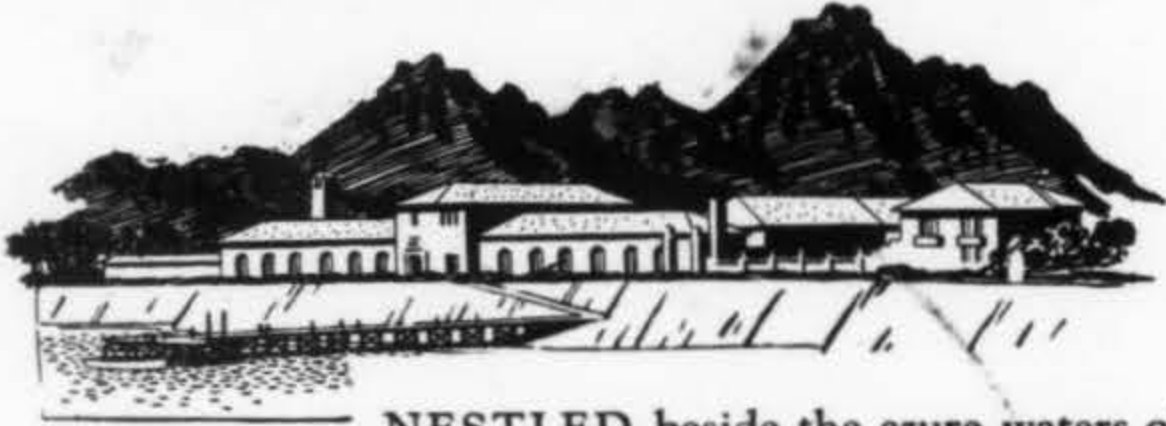
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LECTURE SERIES of the Athenaeum, 551 South Hill Avenue, on the California Institute of Technology campus, Pasadena, presents lectures on literature by members of the staff of the Huntington Library and of the California Institute. These lectures are open to the public and are held on Thursday evenings at 8:15.

PRESENTATIONS by the Clare Tree Major Children's Theater at the Shakespeare Clubhouse, Pasadena, are again sponsored by Mrs. Louis B. Triplett and offers "Under the Lilacs," by Louisa Alcott, Friday, December 29, at 2:30. A luncheon for the children in attendance precedes this Christmas week performance.

MONTEREY PENINSULA COMMUNITY CENTER holds a Doll Sale, December 2, at the House of the Four Winds, Monterey, for the benefit of the Day Nursery Building Fund.

TO BENEFIT the Welfare Fund of Carmel, Ronald Telfer gives the first of a series of play readings in December. He reads "The Fabulous Invalid."

CHARITY LEAGUE of Santa Monica holds a cocktail dansant, December 15, at the Santa Monica Beach Club, beginning at 5 o'clock. Following tradition, the new members, pledged in November, are honor guests for the pre-holiday affair. Dancing is an innovation of this season.

LAS MADRINAS charity ball, the seventh annual, is held December 8 at the Biltmore Hotel, Los Angeles. An innovation of this year is the table for daughters of Las Madrinan members who attend as representatives of the second generation of workers for the Children's hospital.

THE DOMINOS open the winter season of revels, December 8-9, at the Assistance League Playhouse, Hollywood, with a program of one-act plays, black-out and old-time minstrel show. This is one of the organizations which prove that show people take care of their own needy. Elizabeth Risdon is president; May Robson, honorary vice president; Norma Leslie, treasurer, and Fritzie Ridgeway, chairman of the board of directors.

TWO CLUBS, Town and Gown and the Art Noon Club, unite December 5 in a luncheon, program and reception, honoring Mrs. Walter Harrison Fisher and Mrs. John Wesley Harris. Program follows luncheon in the Town and Gown foyer.

INTERTRIBAL Indian ceremonies, held each fall at Gallup, New Mexico, have been photographed by Mr. and Mrs. Burton Frasher of Pomona, and are shown the afternoon of December 2 at Royce Hall Auditorium, at U. C. L. A.

ALEXANDER WOOLLCOTT gives "The Confession of a Dying Newspaper Man" in a lecture at the Savoy Theater, San Diego, December 12.

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

SPORTS which may be enjoyed at San Diego during the month include: December 1-2, basketball, U. C. L. A. vs. San Diego State, State College Gymnasium; December 3, San Diego Archery Club "Aznoe Trophy Shoot," Balboa Park; December 21-22-23, Midwinter Tennis Championships, North Park Recreation Center, Balboa Park; December 31, New Year's Regatta, San Diego Yacht Club.

WINTER RACE MEETING opens at Santa Anita Park, December 30, to run through March 9. Opening program includes California Breeders' Champion Stakes for two-year-old home-breds, one mile, added value \$10,000. Pari-mutuel.

ANNUAL RACE MEET at Las Vegas, Nev., continues through December 2-3. Pari-mutuel racing and cowboy horsemanship in this "old frontier town" celebration.

EQUESTRIAN ASSOCIATION of Monterey sponsors a season of four-period polo games starting at 1:45 p. m. each Sunday at the Del Monte Polo Grounds, and to continue to the second Sunday in April. Events in horsemanship follow the games and the public is invited to participate. At 3:15 p. m. a polo game of six periods is played.

THE PAUL POSZ series of events at the Memorial Opera House, San Francisco, presents Alexander Woollcott, who makes "The Confessions of a Dying Newspaper Man," December 17.

CLAREMONT COLLEGES sponsor an Essay Contest in connection with its John Muir Nature Enterprise. This is open to students and to the general public. The purpose is to foster interest in the study of nature; and to encourage an appreciation of beauty. Prizes are offered: first, \$100; second, \$75, and third, \$50. Conditions and other information may be obtained by writing to John Muir Nature Enterprise, Room 100, Harper Hall, Claremont, Calif. Manuscripts must be in the hands of the judges before February 1, 1940.

COMMUNITY ART CENTER at Ojai was opened and dedicated last month and the various branches are functioning in the new building, which is adequate in every sense. There are assembly rooms, a library, a well-designed theater, and a shop for the craftsmen.

RUST NURSERIES in Pasadena will hold their customary Open House for Christmas beginning December 19. Magnificent floral displays and colorful Spanish dancers and music create a delightful atmosphere.

## MUSIC

ART COMMISSION of San Francisco again presents a series of Municipal Concerts with the San Francisco Symphony Orchestra, Pierre Monteux, conductor, and guest attractions, opening Friday evening, January 12, and ending Tuesday evening, April 9. Following the opening concert, which will reintroduce Leopold Stokowski as guest conductor of the Symphony at the Civic Auditorium, six performances of the Ballet Russe de Monte Carlo will be given.



**BEHYMER ARTIST SERIES** at the Philharmonic Auditorium, Los Angeles, presents Bidu Sayao, Brazilian soprano, in concert recital, Sunday afternoon, December 3. On Thursday evening, December 7, Vladimir Horowitz, Russian pianist, is heard; and on Tuesday evening, December 12, the 20-year-old Eugene List, pianist, proves himself a master of the keyboard. The new year will bring many new and old favorites.

**EVENTS** at San Diego, music, lectures and drama at the Savoy Theater:  
December 1-2, "Taming of the Shrew," with Alfred Lunt and Lynn Fontanne.  
December 3, "Ballet Caravan."  
December 5, Los Angeles Philharmonic Orchestra.  
December 7, Concert by Anne Jamison, presented by Amphion Club.  
December 12, Lecture, Alexander Woollcott, "Confessions of a Dying Newspaperman."  
December 26, "Under the Lilacs," New York Children's Theater production, given at the Old Globe Theater, Balboa Park.

**PHILHARMONIC ORCHESTRA**, sponsored by the Southern California Symphony Association, gives the opening pair of concerts of the symphony season, November 30-December 1, with the second pair scheduled for December 14-15. These concerts are directed by Bruno Walter, who, after these concerts and an event in Santa Barbara, returns to New York to conduct a series of concerts for the N. B. C. Symphony Orchestra. The orchestra will be conducted by Albert Coates, January 11-12, and later Leopold Stokowski opens a three-pair series in the Pantages Hollywood Theater, January 25-26. Soloists announced for the symphony season are Heifetz, Kreisler, Rachmaninoff, and Hoffmann.

**THE BACH SOCIETY** of Pasadena gives the first concert of the season at the Vista del Arroyo Hotel, December 10. The program includes the new Cantata, "A Mighty Fortress Is Our God," and the Orchestra Suite in B Minor.

**CLAREMONT COLLEGES** Artist Course omits a concert in December but continues the series with Lawrence Tibbett singing January 20.

**THE ORANGE COUNTY** Concert Series presents Toscha Seidel, January 11, at Santa Ana. The April artist is Jose Iturbi.

**REDLANDS UNIVERSITY** continues the concert season, December 8, with the young pianist, Eugene List.

**ALEXANDER BORISOFF** presents his artist pupil, Alfred Broadbent, in recital at the Biltmore Music Room, Los Angeles, December 6. Theodore Saldenberg accompanies at the piano.

**CHAFFEY ALLIED ARTS** series in the new Chaffey Auditorium, Ontario, continues the programs with the San Francisco Ballet on January 11.

**SYMPHONY ORCHESTRA** of San Francisco, Pierre Monteux conducting, opens the symphony season with a pair of concerts on Friday afternoon and Saturday night, December 8-9, at the Memorial Opera House. This is the twenty-eighth season of the symphony and the fifth year with Pierre Monteux as conductor. Twelve Friday afternoon and Saturday night concert pairs are announced, the season to continue to mid-April. Soloists to appear with the orchestra include: Igor Stravinsky, guest conductor; Sergei Rachmaninoff, pianist; Jascha Heifetz, violinist; Jussi Bjoerling, tenor; Alec Templeton, pianist; Carlos Chavez, guest conductor; Walter Gieseking, pianist, and the Coolidge Quartet.

**SAN GABRIEL VALLEY OPERA COMPANY**, directed by Guido Caselotti, presents a concert program at the Shakespeare Clubhouse, Monday evening, December 4. Soloists of the opera company are heard, also the senior and junior choruses. Excerpts from the following operas are used: "Faust," "La Traviata," "Lucia di Lammermoor," "Cavalleria Rusticana," "Tannhauser," "Il Trovatore," "Samson and Delilah," "Carmen," and "I Pagliacci."

**LOS ANGELES ORATORIO SOCIETY**, with Richard Lert, conductor, and William Bergren, assistant conductor, announces a premiere performance of Eleanor Remick Warren's new work, "The Passing of King Arthur." This recently published work is for orchestra, chorus, tenor and baritone soloists. Mrs. Frances Stults Campbell, entering her eighth year as president of the society, announces that a scholarship of \$200 will be given this year for the best voice among its members.

**CIVIC ORCHESTRA** of Pasadena announces its annual contest for young artists who would like a concert appearance with the orchestra. Contests this year are for piano and wind players; flute, oboe, clarinet, bassoon, French horn and trumpet, and are held December 20 and 22, in the afternoon. Applications may be secured from the Civic Orchestra office, 323 Pacific Southwest Building, Pasadena.

**COLEMAN CHAMBER CONCERTS** are offered at the Community Playhouse, Pasadena, Sunday evenings, generally one each month. The third event of the season is given by a famous European quartet, Loewenguth from France, with a noted pianist, Esther Jonsson. The fourth concert features Raya Garbousova, great woman 'cellist.

**OPERA READING CLUB** of Hollywood, Leon Rains, director; Florence Joy Rains, accompanist, selected "Tales of Hoffmann" for the December presentation.

**ELMER WILSON** concert brings Bidu Sayao, Brazilian soprano, to the Civic Auditorium, Pasadena, the evening of December 7.

**SYMPHONY ORCHESTRA** of San Gabriel Valley, Harold H. Scott, director, presents a series of concerts during the season which opens December 8 and continues to March 1, at the Mayflower School Auditorium.

**JEFFERSON MUSIC SOCIETY** announces a concert for Saturday, December 9, at which the guest artists will be Reginald Bland, violinist, and Gustav Riherd, pianist, continuing their cycle of sonatas by Beethoven. These concerts are free to the public and are given at the Jefferson School Auditorium, Pasadena.

**UNIVERSITY OF CALIFORNIA** at Los Angeles announces a concert, December 1, by Bidu Sayao, South American soprano.

**THEATER NOTES**

**THE PLAYHOUSE** in Pasadena earned the titles Community, and later State Theater, honestly by true endeavor, and continues to present the best in dramatic entertainment. Two plays are presented each month, each running approximately two weeks, with the opening on Tuesday evenings. Matinees on Saturday only, no performance on Sunday. Gilmor Brown, production director, is also president of the National Theater Conference. Dates of production are:  
To December 9, "David Harum," with George Reis as Harum.  
December 12-23, "Young April," by Aurania Rouverol, a world premiere.  
December 25-January 6, "Cricket on the Hearth." Gilmor Brown is seen and heard as the reader. Special matinees are announced for the holidays.

**LABORATORY THEATER** is an important angle of the Community Playhouse, Pasadena, and functions this season under the direction of Jean Inness. Performances are given nightly at 8:30, Monday through Saturday, with a matinee on the final day.

**MEXICAN PLAYERS**, at their theater in Padua Hills, near Claremont, are giving the annual Christmas play, "Las Posadas," to January 6. These players present the folklore, songs and music of old Mexico in all of their productions, and in this arrangement accent the Christmas customs. In scene and story they portray the journey of the Virgin Mary into Bethlehem. The play may be seen on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

**THEATER AMERICANA** of Altadena presents "Mr. and Mrs. Phipps," a sophisticated comedy by John Hamilton, December 12-13-14, at the Altadena Recreation Center. The cast is directed by Jim Cassidy.

**CALL BOARD THEATER**, Los Angeles: Douglas Cooper announces a new play by Anne Walters, "To Be Free," opens for the Christmas holidays.

**CURRAN THEATER**, San Francisco, announces the preview of "The Red Bumble-Bee," by Robert Craig, December 4. The play is to star Leo Carrillo as Joaquin Murrietta, the dashing bandit.

**THE PLAYMAKERS THEATER** of Pasadena, at 2174 East Orange Grove Avenue, has just staged the world premiere of "His Lordship's Ghost," by Michael Brent, pen name for David M. Brown, a junior college student. Charles Dickens' "A Christmas Carol" opens December 14. The Playmakers, organized in 1934 by John R. Richardson, is literally a "backyard theater" group directed by himself, his classmates and his friends.

**STAGE LEAGUE, INC.**, a newly formed organization, announces the presentation of five plays at the Hollywood El Capitan Theater. The opening offering is "The Trickster," by Frederick Jackson, December 4. This is to be followed by "Always a Bride," by Sherrill James.

**BILTMORE THEATER**, Los Angeles, boasts the engagement of Alfred Lunt and Lynn Fontanne in their own version of "The Taming of the Shrew," December 4.

**CLARE TREE MAJOR** Children's Theater presents "Under the Lilacs," by Louisa Alcott, December 26, at the Old Globe Theater in San Diego. This unique organization with headquarters in New York is in its 16th year and gives plays written, directed and acted for children.



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### ART CALENDAR

- BEVERLY HILLS**  
**BEVERLY HILLS HOTEL:** Throughout December, paintings by Innocenzo Daraio.
- CARMEL**  
**CARMEL ART ASSOCIATION:** Exhibitions by members.
- CLAREMONT**  
**SCRIPPS COLLEGE:** Ceramics by Susi Singer.
- CORONADO**  
**GALLERIES, Hotel del Coronado:** The work of California artists.
- DEL MONTE**  
**DEL MONTE GALLERIES, Hotel del Monte:** Exhibition of western artists.
- FILLMORE**  
**ARTISTS' BARN:** To January 1, paintings by Ventura County artists group.
- HOLLYWOOD**  
**COLONIAL INN, 1966 N. Vermont Ave.:** To December 15, watercolors and oils by Ralph W. Klages.
- KANST GALLERIES, 6182 Mulholland Drive:** Oils and watercolors, including two paintings, by Hans Dahl.
- TONE PRICE GALLERY, 9045 Sunset Blvd.:** To December 8, paintings by Matthew Barnes.
- RAYMOND AND RAYMOND GALLERY, 8552 Sunset Blvd.:** Reproductions of masterpieces.
- LOS ANGELES**  
**ART COMMISSION, Room 351 and 25th floor, City Hall:** During December, an exhibit by the Business Men's Art Club of Los Angeles, of which there are about 25 members. Each is expected to exhibit a picture to include landscapes, flowers, still life.
- P. J. BACHMANN GALLERY, 6245 Wilshire Blvd.:** Drypoints and etchings by Trude Hanscom.
- BARKER-AINSLIE GALLERY, Seventh and Figueroa:** 18th Century English paintings and paintings by California artists.
- BILTMORE SALON, Biltmore Hotel:** Group showing of American art arranged for December.
- BLENTHAL GALLERY, 7857 Melrose Ave.:** Modern watercolors and oils by Zifa Blenthal.
- EBELL SALON OF ART, 4400 Wilshire Blvd.:** A one-man show throughout December by Maud Daggett, sculptor.
- FEDERAL ART PROJECT GALLERY, 2328 W. Seventh St.:** The work of WPA units.
- FOUNDATION OF WESTERN ART, 627 S. Carondelet St.:** To December 23, Seventh Annual Exhibition of California Watercolors.
- GUMP'S, Ambassador Hotel:** Exhibition by Bessie Lasky.
- HATFIELD GALLERIES, Ambassador Hotel:** 18th Century English landscapes and portraits.
- LOS ANGELES MUSEUM, Exposition Park:** To December 17, exhibition of etchings and engravings from the Chicago International; throughout December, a one-man show by Fletcher Martin; exhibition of the dance, history of dance forms as shown in paintings, drawings, prints and sculpture. To December 16, Guatemalan textiles, woven by the descendants of the Mayans on a primitive loom.
- OTIS ART INSTITUTE, 2401 Wilshire Blvd.:** Mme. Gisela Bennati, prominent coutourier of Vienna, will have charge of the course in Creative Costume Design and Construction of the Garment.
- SOUTHWEST MUSEUM, Highland Park:** Opening December 1, a group of about 100 photographic studies of Southwestern scenes and Indian life by Mrs. Dorothy P. Luckie of Pasadena a pictorial record of native life and superb scenery.
- STENDAHL GALLERIES, 3006 Wilshire Blvd.:** Exhibition by Frank Van Sloun; monotypes by Paul Lauritz; etchings by Henri de Kruif.
- WALKER GALLERIES, 8634 Sunset Blvd.:** To December 31, an exhibition of modern French paintings, including Picasso, Derain, Vlaminck and Utrillo.
- FRANCES WEBB GALLERIES, 2511 W. Seventh St.:** December 15, exhibition by J. Will Brewer's Western and Indian paintings.
- ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.:** To December 24, watercolors by James Patrick.
- OAKLAND**  
**BAY REGION ART ASSOCIATION, 14th and Clay Sts.:** Exhibition by members.
- OAKLAND ART GALLERY, Municipal Auditorium:** To December 10 fifth annual exhibition of the Bay Region Art Association.
- PASADENA**  
**JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.:** A new collection of Chinese art.
- CARMELITA GARDENS:** To December 17, an exhibition on Media sponsored by the Pasadena Art Institute.
- HUNTINGTON HOTEL GALLERIES:** The work of Frank Moore.
- SACRAMENTO**  
**CALIFORNIA STATE LIBRARY:** During December, works of the members of the Print Makers Society of California.
- SAN DIEGO**  
**FINE ARTS GALLERY, Balboa Park:** Watercolors by Millard Sheets; prints by J. W. Winkler and other Americans; 25th annual Art Guild exhibition of oils, watercolors, sculpture, graphic arts and craft work; watercolor sketches by Mrs. Vance Churchill

Babcock; Japanese prints, Asiatic arts, modern decorative arts old masters and contemporary paintings from permanent collection; examples of photography by Lens and Shutter Club. In the Photographic Arts Building, exhibition of photographs by Dr. D. J. Ruzicka of New York.

**SAN FRANCISCO**  
**PALACE OF THE LEGION OF HONOR, Lincoln Park:** Through December 11, memorial exhibition of paintings by Orrin M. Peck; through December 15, paintings of Spain by Wells M. Sawyer; through December, Italian Renaissance bronzes from the collection of Mrs. Charles A. Baldwin of Colorado Springs and Greek vases from the collections of the Museum and the University of California; opening December 29, loan exhibition of old and modern masters.

**SAN FRANCISCO ART ASSOCIATION GALLERY:** December 4-17, oils by Geneve Rixford Sargeant.

**SAN FRANCISCO MUSEUM OF ART, Civic Center:** Through December, watercolors by Juanita Vitousek; through December 10, paintings by Werner Philipp; through December 13, mural conceptualism; through December 17, 400 years of mapmaking, the collection of Alfred H. de Cries; through December 22, second annual Benefit exhibition; December 10-31, paintings from the Museum's collection; December 12-31, drawings and watercolors by Diego Rivera in the Museum's collections; December 15-31, paintings and prints by Joseph Raphael; December 15-31, paintings by William Gaw in the Museum's collections; December 20-31, Tapa, the bark cloth of the Pacific Islands, 20 from the collections of Mrs. George Pope, Mrs. Bishop and the Honolulu Academy of Fine Arts.

**SAN GABRIEL**  
**SAN GABRIEL ART GALLERY, 343 Mission Drive:** Throughout December, a group showing of oils and watercolors by contemporary California artists; in the Print Room lithographed designs for Christmas cards by Ruth Larimer Myers.

**SAN MARINO**  
**HUNTINGTON LIBRARY & ART GALLERY:** Throughout December, an English novel exhibition; the Huntington "Emblem-Books" contain hundreds of engraved plates and the "Gibbs" extra-illustrated Bible, are of value to students. Because of unusually heavy attendance, the Library advises that admission cards be secured well in advance.

**SANTA MONICA**  
**SANTA MONICA ART ASSOCIATION:** Santa Monica Art Festival to December 10, in the Egyptian Ballroom on Ocean Park Pier.

**SEATTLE**  
**SEATTLE ART MUSEUM, Volunteer Park:** Opening December 6 to January 1, an exhibition of tapestries of the 16th, 17th, 18th centuries of French and Flemish origin; facsimiles of famous Gothic tapestries; paintings of religious subjects; early religious sculpture and religious drawings by the masters; paintings by Francis Drexel Smith; paintings of the South Sea Islands by Raymond Hill; paintings by Kenneth Callahan; British engravings of the 18th century; Clarence A. Black memorial collection.

### MISCELLANY

**CONTEMPORARY ART GALLERY** in Monterey occupies two rooms on the second floor of an old building on Decatur Street, overlooking the waters of Monterey Bay. An adult show is in progress in varying mediums. The hours are 2 to 5 daily, with Peggy Cluff in charge.

**MONTEREY PENINSULA ARTISTS** have formed a group to meet at the Carmel Art Institute for individual work with a shared model. The group is a voluntary one with the dues not over \$2.00 per month, which includes light, heat, the use of the studio and the model. Among these artists are Paul Dougherty, Arthur Hill Gilbert, Armin Hansen, Gene McComas, Jean Kellogg, Agnes Dupuis, Ida Maynard Curtis, Sam Colburn, Loa Lloyd, Lee Tevis, John Grace, Florence Lockwood, Finn Frolich, Frank Andrews, Ralph Coote, George Koch, Marjory Pegram, Dick Carter and Harry Perkins.

**IN THE** San Francisco Art Association's print and drawing show at the Museum two Artists' Fund prizes were awarded; one went to Mildred Rosenthal for her "Lassen," a charcoal drawing, and one to Clay Spohn's "Landscape with Figures," a pencil drawing in the abstract idiom. Art Association purchase prizes went to Alexander Masley of Minneapolis for his "Earth Fruit," a symbolic etching, and to Mildred Pommer for "Granite Rocks," pencil. Honorable mention went to Peter Lowe's lithograph "Farm House" and B. Ullrich's lithograph "Flood Mother."

**ART LEAGUE OF THE EAST BAY** sponsored the first exhibition at Mills College last month. The exhibit consisted of the works of local as well as internationally known abstract painters, with one section devoted to explanatory material, and termed "Exhibition of Abstract Painting." Dr. Grace McCann Morley was the guest of honor at the preview.

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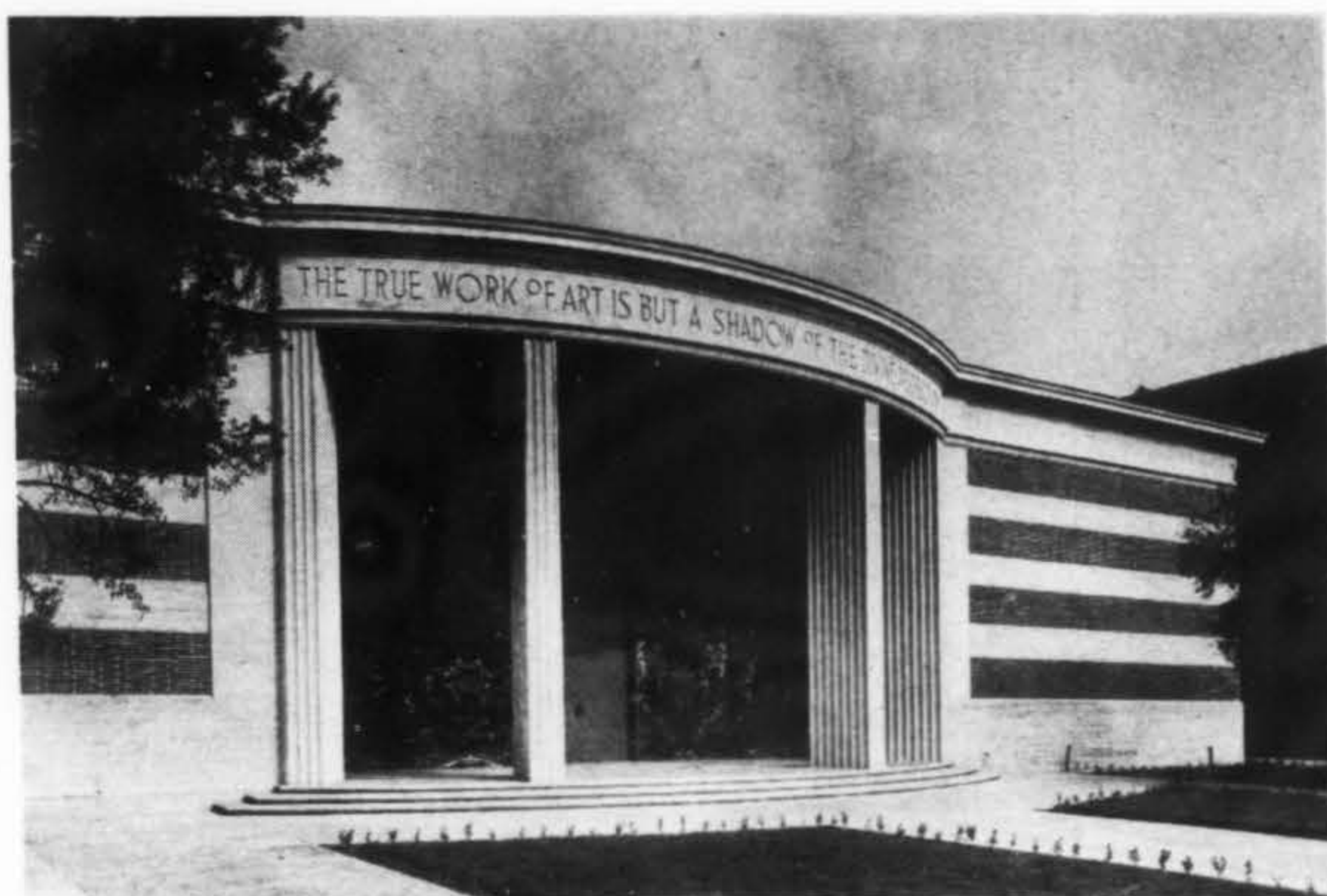
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LOS ANGELES





Photographs by W. P. Woodcock

### THE ELIZABETH HOLMES FISHER GALLERY OF ART

By PAUL ROBINSON HUNTER, A.I.A.

**M**USEUMS are the buttresses of art. They not only preserve older art and foster its study and appreciation, and display and exhibit contemporary art, but they are in themselves, through their architectural form, an object of art. And the gift to a community of a museum is the superb expression of art patronage.

On Tuesday, November 14th the new Elizabeth Holmes Fisher Gallery of Art was presented to the University of Southern California and formally opened to the public. In one of its three galleries is housed the permanent collection of the donor, consisting of twenty-eight paintings of the Dutch, English and Barbizon schools. The other two galleries are for loan and traveling exhibits, which at the opening offered the first public showing of the Percy A. Rockefeller collection of portraits of famous early Americans, and the work of contemporary California painters and miniature painters.

Among the ceremonies attending this dedication was a meeting of the Southern California Chapter of the American Institute of Architects, which afforded the members and guests an opportunity to inspect the newly completed building and to pay honor to the architect, Ralph C. Flewelling, a past president of the Chapter. The Honorable John Anson Ford in expressing the pleasure of the community in the opening of the gallery stressed the value of this museum as another bulwark against the spiritually deteriorating tendencies of our mechanized culture.

The building has many features which are of particular interest in this period of architectural transition. The contrasting bands of red brick and white concrete, the roof of Italian tile, and the detail of the columns and cornice are reminiscent of traditional styles, but the manner of construction, reinforced concrete cast in place, including even the delicate entasis of the fluted columns, is essentially modern. Contemporary in character, too, is

the treatment of the rear and side walls of the entrance porch, which are veneered in unpaneled, nicely matched blocks of beautiful light green Verde Antique marble. In the center of the rear wall is a pair of great reeded metal doors, set in a severe, simply moulded frame.

In the interior the three galleries are treated alike with dark green wainscots of terra cotta, blue green walls and ceilings, and dark cork flooring. The wall areas on which paintings are exhibited are illuminated by a continuous series of lights in the sides of the hung ceiling panel. Provisions for seating and ventilating are combined into single units.

One of the features of the museum is its proximity to the new school of Architecture and Fine Arts. Through private doors the students have direct access to the galleries, offering them the most convenient facilities for becoming familiar with the best in art. The building faces upon Exposition Park, the seat of the Los Angeles County Museum of Art.



## CALIFORNIA POETS' CORNER

### WINTER MORNING — SANTA BARBARA

By EVELYN ENGLE

This is a land I never saw before —  
All gray with mist and white with winter sun,  
With blue-green palm trees through the opal haze  
And oddly pinkish eucalyptus buds.

The gray-blue hills, each bluer than the last,  
Fold over one another to the sea;  
I think such sudden beauty cannot be —  
It is too strange — too unlike other days  
So clear and brittle bright.  
An hour of sun will spoil this wizardry —  
Tomorrow I will swear it can't have been.

### WINTER ORCHARD

By ELIZABETH-ELLEN LONG

Now in the orchard by the tallest hill  
The plaintive tree-toad's narrow voice is still.  
Lyrics of the larks have ended, every one,  
And the long, bright epic of the sun.

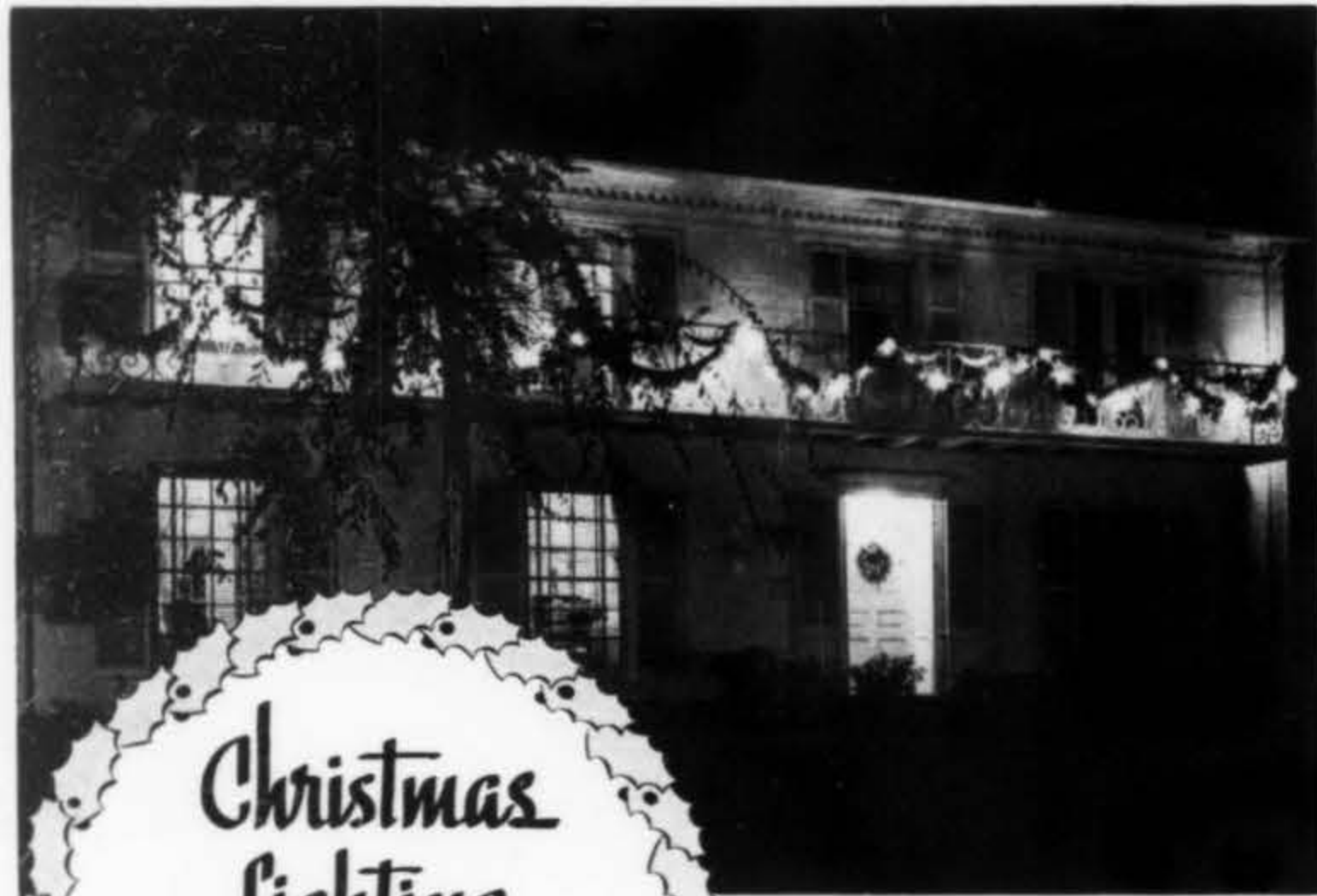
Deep in the tarnished grass along the lane  
The script of Winter traced in pointed rain  
Writes a climax to the cricket's grief  
Who thought to cherish Summer in one leaf.

### LIGHT-PLAY

By DORA HAGEMEYER

Now fall the liquid lights of afternoon,  
A golden water moving on the floor.  
The day descends to darkness all too soon  
With backward glances through the open door.  
For not one moment stands the light-play still;  
The netted shadows shape their slow design  
With ever-weaving circles wrought to fill  
The mind with maze and melody of line.  
The poetry of motion sways and sings  
Until the eyes are drowsy with delight;  
A mood of slumbrous wakefulness that brings  
A second range of vision to the sight;  
Till through the broken rays the soul discerns  
A glimpse of that pure day for which it yearns.





The lighted outdoor decorations which have become a Yuletide tradition are easier to arrange if a home is wired adequately. Weatherproof electrical outlets on the porch

or exterior of the house are a part of an adequately wired home. They are a convenient means of attaching Christmas lights.

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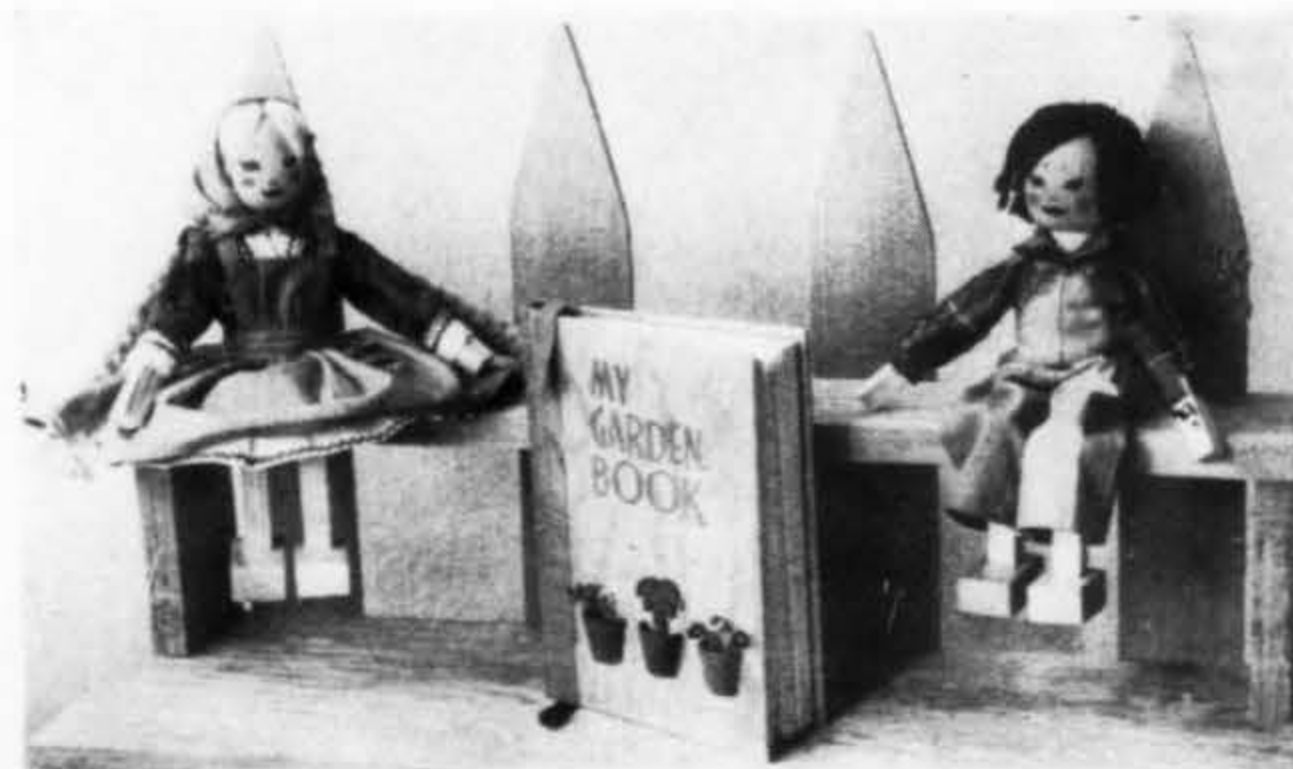
## GIFT SUGGESTIONS

By ELLEN LEECH

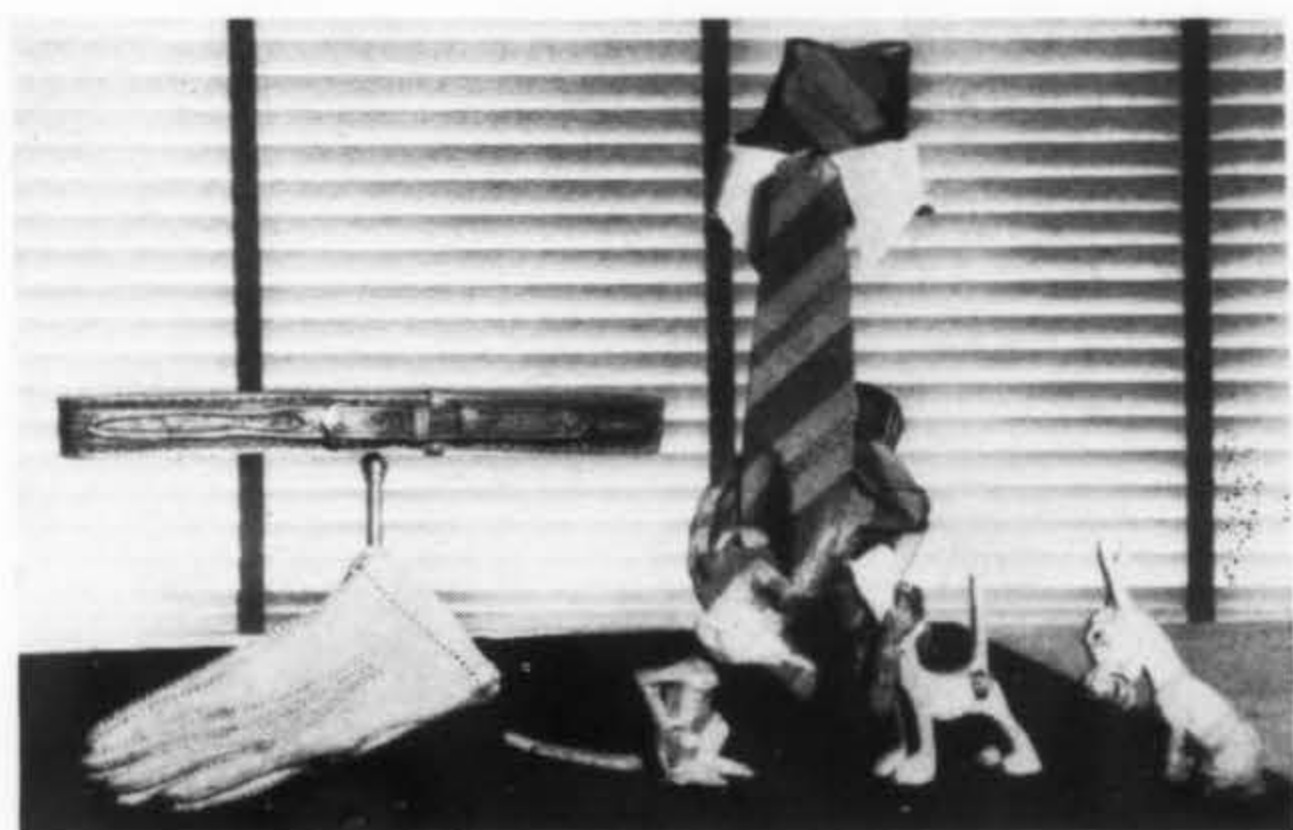
THE SMALL ones must be gifted first and at the Children's Shop at 21 West Canon Perdido, Santa Barbara, the list grows longer and the selection more varied year by year. Here are toys of every range and type, and also the daintiest garments in which the small one may welcome Santa Claus. Dolls of import and dolls made by hand in this country; toys guided by electricity and others which exercise the power of hand and mind of the youngsters. Here too, are new and novel decorations for the tree, that inevitable sign of the approach of the yule tide.

THE SELECTION of gifts becomes a pleasure when and where novelties are found, and Town and Country Shop, 9 East de la Guerra, Santa Barbara, is one—if not two—of those places. Here is shown a gift for a small girl, which is really three in one and of interest throughout the year. First there is "My Garden Book," bound in wood, which is a diary of a child who has collected a few seeds as her mother plants a garden and in it she tells how the garden grows. Accompanying the book are two dolls, Minnie and Willie, sturdily wooden, who are recipients of her experiences in garden planting. On six pages of the book are packages of seeds with illustrations of the flowers.

THE OPEN FIREPLACE is again indicative of hospitality and with the growth of its popularity in the modern home has developed another old time interest, that of weaving. The use of a hand loom is a widely spreading hobby. However, until this becomes even more universal it is well to know that there is a Kentucky Shop in the De la Guerra Studios, Santa Barbara, where the "Coverlets" hand woven by the mountain women of Kentucky, may be found. The warp and weft and vegetable dyes tell the story of another day. A group of these mountain people, under the guidance of David C. Churchill, do another type of weaving, also on hand looms, but giving the lovely soft fabrics for fall frocks, the scarfs of exceeding lightness but great warmth, and enviable blankets. The hickory baskets have followed the same pattern for untold years and range from the small key basket, in which the mistress of the Southern mansions carried the keys, to a huge affair that would hold bushels of apples. One basket is woven with a flat side in order to fit close to the horse when the rider takes his wares to market. Candy and sweetmeats also come from these mountain people and a smart gift would be one of the small baskets so packed.







There is no need to say it is difficult to find a gift for a man when the Great Wardrobe at Santa Barbara offers such a wide selection: imported Irish poplin ties, hand tailored and with a special drop-stitch lining to insure a neat knot; a belt in hand-tooled leather, the design standing up in strong relief; and the deer skin free finger glove, giving additional freeness due to the gore set in on each finger—a Daniel Hayds production. The amusing figurines in wood are carved by Edward R. Darvill of Hollywood.

THE PEASANT SHOP is practically in character in appearance as here a straw angel with a very decided brass halo smiles benignly, although so far from her native Sweden. Christmas trees of wood, properly painted in red and green, and gay with tapers come from Switzerland, and myriads of toys are here and there. You may buy a peasant costume or have one designed, and all in one of the shops which make up the De la Guerra Studios in Santa Barbara.



Perfectly fitting gloves, properly selected jewelry and an accenting flower artfully flaunts femininity. Add a black net Bolero with shining sequins in a new and unusual pattern and the ensemble is complete and in a class alone. Such gifts insure a happy Christmas to the recipient, and may be found at Trenwith's Inc., 28 State Street, Santa Barbara.

FROM the quaint Herb Farm, a part of the English countryside at Sevenoaks in Seal, Kent, come perfumes and culinary herbs for American use to Trenwith's Inc., at Santa Barbara. This seems a natural result since the head of the family came from England and established the store in California in 1870. The

"exquisitries" for bath and skin, as well as the herb secrets to bring new charm to food flavors, are very attractively packaged. A little, tidy bouquet, such as great grandma once carried, turns out to be a combination of packages of potpourri and culinary herbs, adorned with lace paper and ribbons. Bath essences, soaps, dusting powder, and especially the toilet waters carry fragrance in the very names. Such light, airy scents as thyme, marjoram and mallow contrast the tangy aroma of mint, lavender and marigold. The Pomander Ball, dating from Queen Elizabeth's time, is still popular to hang in a closet, since the dried oranges, stuffed with pungent cloves, are redolent with the sweet smell of old spice jars. These dressed in net and ribbons make an attractive gift.



THOUGHTS of Santa Anita and the races alternate with Christmas, and accessories from the Crown and Thistle, Ltd. seem exactly appropriate. The coat in an imported black and white fabric is emphasized by a red sweater and bright red shoes, known as "Scampers" and made by Joyce of Pasadena. The right sporting touch is added by the red leather fold for the racing form, which has compartments for club cards, pari-mutuel tickets, pad and pencil, and secret pocket for bills. This shop is also a part of the attractive El Paseo at Santa Barbara.

AT THE SHOP of John Bentz in Pasadena a recent shipment reveals Chinese art at its best in the production of small things. A collector's cabinet could be filled and each piece selected be perfect in material, workmanship and usage. Suggestions for the hospitality of the holiday season include betel nut jars from Siam, finished with gold tops, representing pagodas, highly carved and often set with red stones. Many of these pieces could not be duplicated but are reasonably priced.

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A CHINA table lamp that is as decorative by day as it is useful by night comes from Barker Bros, in Los Angeles and sells for \$4.95. With delicate flower decorations and tailored texture shade, this charming cream-colored lamp is smart for almost any type of room and the tilt-top is unusually practical.

COSTUME jewelry is of heirloom caliber when it comes from the Cliff Studios in Los Angeles. A bracelet, with tinkling silver balls, suggests the romance of the Orient; amber beads, again in vogue, may trace their source to Siberia or to Persia. Such pieces, once associated with dowager dignity, now insure the desired note of daring when used with a vivid sports costume.

OUR own craftsmen are replacing more than competently the imported gifts now denied us by the shipping embargo. Gleaming copper, from the Western mines, is being hand-hammered into bowls, trays and platters by a Laguna studio whose wares also are in various Los Angeles specialty shops. Consistently, they bear the reassuring label "Made in Laguna."

ELECTRICAL gadgets from J. W. Robinson Company in Los Angeles are sure to charm and efficient in their work. The Whiz-Mix not only mixes but chops and liquidizes fruits, vegetables and even ice. Equipped with a powerful motor and a non-tip chromium base, it sells for \$13.95. An excellent accompaniment is the popcorn popper that requires no stirring or shaking and permits inspection through its glass top. It sells for the modest sum of \$4.95. And on the right, the electrical servant that bakes your biscuits on the table, serving them "right from the oven"—\$10.95 in a chromium finish.

BLEACHED blond wood is no longer a novelty to the West Coast, but its use for buffet service is a welcome innovation during the social activities of the holiday season. Clyn Hall, of Coronado del Mar, have used this wood for trays, bowls, forks, spoons, cheese servers, and many other articles that make for deft service at casual supper parties. Through the bleaching process they have been able to make use of decorative designs in the wood itself, and they have further enhanced the interest in these pieces by employing lucite for handles and decorative trim.

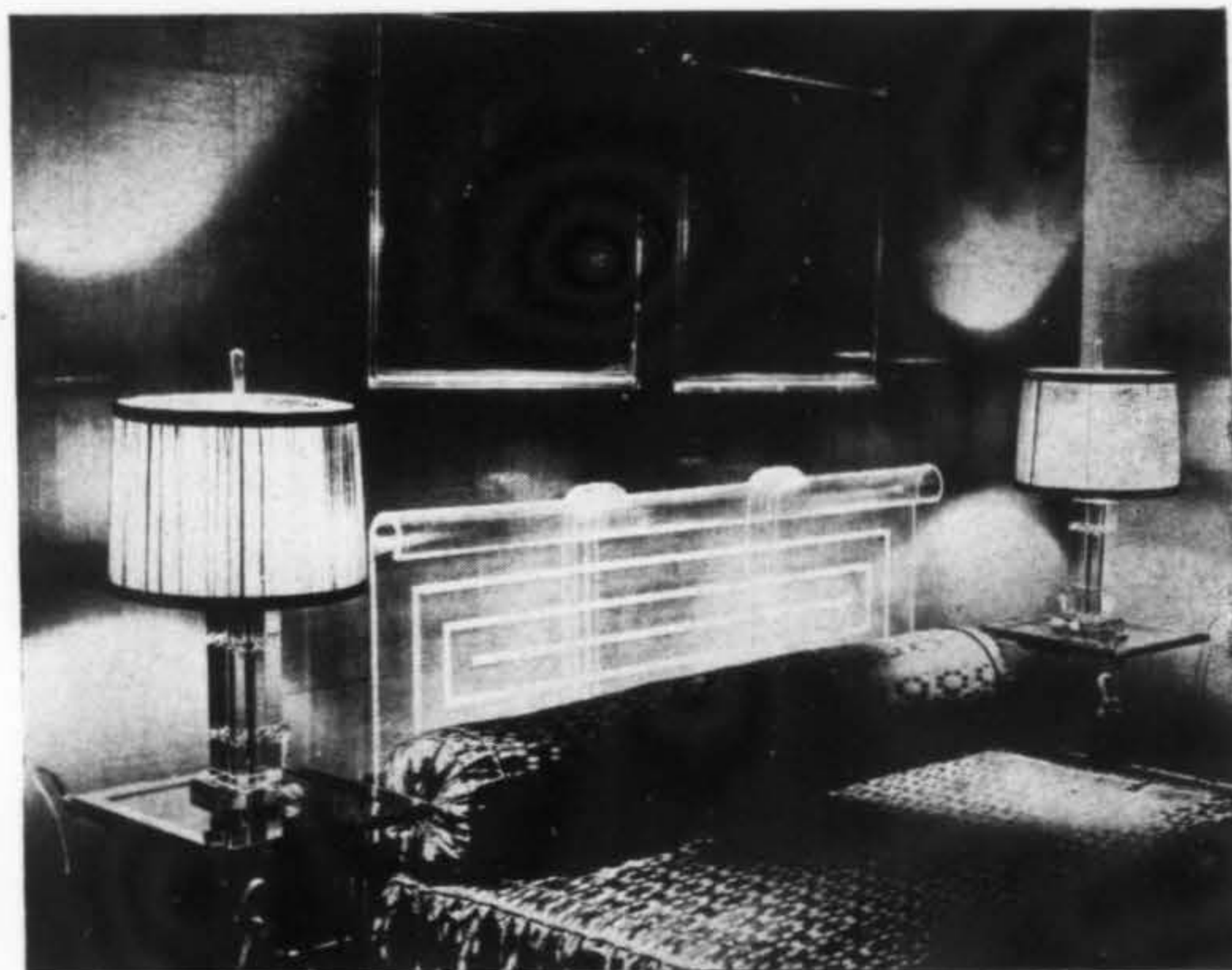
THAT BOOK SHOP of fascinating name, the Tecolote, is a delightful part of that section of Santa Barbara known as El Paseo and in this shop every kind of book may be found or ordered—provided it is a worthwhile publication. The range is wide and includes "The Lonely Dwarf," written and beautifully illustrated by a young girl of fourteen, many other new books for children, and for the adults practically everything. "A Treasury of Art Masterpieces" edited by Thomas Craven, is attracting the attention of scores of people.



CORNER CABINETS have a charm all their own and display an assortment of treasures in an interesting manner. On the lower shelf are book-ends, stamp-box and ash-tray, in green porcelain, hand-painted and done in France. The perpetual calendar is in brass and green leather, and the porcelain inkwell comes from Portugal. The Madonna, truly indicative of the season, is a Dorothy Simmons creation and forms the cover to a box of much-to-be-desired stationery. These gifts as well as an assortment of selected Christmas cards are offered by Paul F. Scott at 28 El Paseo, Santa Barbara.







In a model home decorated by Barker Bros., a dramatic use of lucite creates a room luxuriantly extravagant but infinitely modern.

**LUCITE—THE NEW PLASTIC**  
By DAVE SWEDLOW

ONE of the newest plastic mediums which is challenging the interest of both architects and interior decorators is lucite—an acrylic resin which recently has been brought to a state of commercial production. To the layman, lucite is a substance which looks like glass and carves like wood. But diligent research on the part of technicians and architects has established for this material a wide variety of structural uses. Designers of furniture and fixtures, too, find that because of the ease of fabrication it is remarkably adaptable to the tools of the work bench and the lathe.

Scientists began making exploratory inroads on the resins prior to 1900, but, as far as we can find out, Dr. Otto Rohm of Germany, published the first treatise on the commercial application of the resins about 1903. Lucite had its origin about 1926 when Du Pont was experimenting with the solidifying of gases, in the hopes of making them into solid bodies. About this time a Frenchman, named Claude, extracted ammonia from the air, and immediately Du Pont purchased the rights to this process and began to use them. In the original experimentation Du Pont found the embryo of lucite, but it was not until this solid was combined with acetylene gas that lucite was evolved, and since that time its potential uses have been undergoing constant development. One of its unusual properties is that which allows it to be heated to 200 degrees Fahrenheit in which state it becomes pliable, and to be cooled again without changing the material in any way. This process may be repeated as many times as desired without effect. At present, lucite is manufactured in three forms—solid, liquid, and powder. The solid forms are in sheets, tubes and rods. The liquid is used for the casting of unusual forms. The powder is used in molding by compression or injection.

Visually, lucite resembles crystal, but that is the extent of the physical likeness. Its weight is approximately one-half that of glass, and it does not shatter or break. It may be drilled, tapped and threaded, and it can be turned on the lathe as accurately as metal. It can be moulded into bowls or formed into curved sections, and it lends itself to the intricate carving possible with wood.

As a material for lighting fixtures, lucite found almost immediate use. This was because it is easily moulded, light in weight, shatter proof, and easily drilled for fastening. These are factors of safety, too, which have commended its use as a complete ceiling decoration. Recently first place



Scales made of lucite may be used as a decorative accessory for fruit or flowers in a modern setting. Twenty-six inches tall, they were designed by Celestine Elliot of Los Angeles.

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A flower arrangement by Ralph E. Hall is grouped around a Samoa Mother and Child. The shallow bowl, perfect for flowers, comes in ivory, turquoise and celadon. The circular plaque in nine colors. From Gladding, McBean & Company.

in a plastic competition was awarded for the use of lucite in the ceiling of the cocktail lounge in the St. Francis Hotel, in San Francisco, where the lighting effects through it are most outstanding.

The possibilities of lucite in the field of furniture design may be found in the headboard of a bed on display in a model home by Barker Brothers. Here the crystal clear plastic has been carved and the beauty heightened by illumination. Two bedside tables, included in this room, testify to the sturdy qualities of lucite, and they present, as well, the thought that casual care is all that this furniture requires.

In point of cost to the consumer, lucite is more expensive than glass, if one compares it to this material in flat surface area. For this reason, this plastic has not been used where practical application of glass will suffice, such as for table tops. But where the consumer desires the beauty of its clarity combined with graceful lines, lucite is much cheaper than glass to form and fabricate.

In the field of molding we have the powdered lucite and crystalite. Here one becomes aware of them through a myriad of new small accessories. Jewel boxes, flower bowls, ash trays, combs and brushes all have been fabricated. Even a complete dinner service has been provided for use in the modern dining room.

An adventurous aspect for the use of lucite is suggested by its possibilities in the aviation industry. Since this plastic transmits light more readily than glass, it affords greater visibility for the pilot and greater safety for transport passengers. Furthermore, the light weight of this material permits the carrying of a greater payload by the airline. Here again, the ability to form this material in two and three dimensional curves permits airplane designers to give bird-like lines with the assurance that visual parts such as windshields, cockpit enclosures and even landing lights may be readily formed.

Science, too, has a way of claiming its own reward, and the technicians have made good use of this plastic in casting from the liquid. At present, laboratory specimens are cast for preservation, for not only does the lucite protect them, but its transparency enables the objects within to be studied easily. This, of course, is a use that is limited in scope because the liquid takes from hours to several weeks before it finally sets up.

The care of lucite presents few problems. It is soluble only in such solvents as acetone, but alcohol only grazes the surface. It is classified by underwriters as fire resistant, but when finally fired will burn completely and consume itself. Because of this, lower insurance rates are possible in buildings in which it has been used.

One of the next innovations probably will be the introduction of color in lucite. Du Pont now is experimenting with the material itself in color, and some interesting results are expected.



# AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

## IN THE SMOKE OF CHRISTMAS CIGARS

CHIEF among Californians, I like the essays and letters of Robert Louis Stevenson, written at San Francisco and Monterey, where he lived through late 1879 and early 1880. But they were years fretted by poverty and marked by comparatively small literary effort. The man's years of best health and literary fruitfulness were the last four at Samoa, from 1890 to 1894. Those have just been reviewed by Richard A. Bermann in a book titled, "Home from the Sea."

In San Francisco, R. L. S. roomed at a cheap lodging house at 608 Bush street. The place was torn down before the earthquake—unmissed mostly by Stevenson. But poverty did not prejudice the man against the city, and he wrote some memorable impressions of San Francisco—"A Modern Cosmopolis." After three months of a "hell unknown to Dante—that of the penniless and dying author," Stevenson moved to Monterey, where he managed to undertake a larger amount of writing. He started a story, "The Pavilion on the Links," wrote "The Amateur Emigrant," composed an essay on Thoreau, and drew a valuable historic description of Monterey in 1880—the "old Pacific capital."

But to anyone building a home, Stevenson's essay, "The Ideal House," may be the most immediately interesting. Stevenson suggested certain books for the library—"eternal books that never weary . . . Shakespeare, Moliere, Montaigne, Lamb, Sterne . . . and immortal Boswell sole among biographers."

As well as to the home builder, the thought becomes timely to the Christmas shopper who may be at sea about selecting suitable gift books. Let the puzzled shopper turn from the confusing number of current books, with their varying and indefinite worth, to some of the classics which "never weary." In this investigation a bookseller can be of practical assistance. Such books may be found in a range of bindings and mechanical makeup, but, to paraphrase Lincoln, no book manufacturer can "add or detract" from what those men and women wrote.

Primary among biography is the "Life of Samuel Johnson," by James Boswell, whom Macaulay termed "the first of biographers." I was reminded of one line from Boswell when I discovered Reynolds' portrait of Johnson reproduced in the new ambitious "Treasury of Art Masterpieces," edited by Thomas Craven and published by Simon and Schuster. "I had rather see the portrait of a dog I know," remarked Johnson, "than all the allegorical paintings in the world."

The "Treasury of Art Masterpieces" suggests a second Christmas book idea—a collection of outstanding prose, poetry, or plays. Simon and Schuster have created a remarkable example of modern color printing. Their collection of noted paintings "from the Renaissance to the present day" is so authentically presented, from a color standpoint, that no meticulous critic could object.

When I looked at the various paintings reproduced there, I fell to some academic wonder about which of the arts—painting, sculpture, or writing—has been most successful, by any brief edge, at the presenting of character and emotion. It seemed to me an interesting subject for parlor speculation, or for a Socratic dialogue among a painter, a sculptor, and a novelist. It may have entered the discussions which took place at the London club attended by Boswell, Oliver Goldsmith, Johnson, and Joshua Reynolds.

I wondered as I contemplated the portrait of Samuel Johnson, whose every trait and eccentricity seem to have been caught by Reynolds, whether he or Boswell preserved for posterity the most complete picture of the man. It is hard to draw a line. Who, for example, has created the most vivid presentation of Abraham Lincoln—St. Gaudens, the sculptor; Carl Sandburg, the biographer; or Raymond Massey, the actor of Robert E. Sherwood's play, "Abe Lincoln in Illinois"? Which, can anyone say, is the most effective of the arts?

For the sake of after dinner discussion, let us champion the case of literature—the art of writing. Turn to England of the 18th and early 19th century when portrait painting and novel writing reached a parallel degree of popular favor and permanent merit. The English novel got started about 1740 with Samuel Richardson's "Pamela." After Richardson came Sterne, Fielding, Smollett, and Dickens. With them the era of portraiture in English writing rapidly developed, achieving a height of individuality under Dickens. Through the same period, portrait painting enjoyed great popular interest and aristocratic patronage. There were Romney, Hoppner, Raeburn, Gainsborough, Lawrence, Reynolds, and Whistler.

Oddly enough, or perhaps naturally, there evolved a likeness between the early English portraits created by a painter's brush and a novelist's pen. It was a kind of "fair maiden" type of portraiture—a school to which both Thackeray and Reynolds inclined. With a pen or a brush they preferred to paint women with bright eyes, golden hair, and schoolgirl complexions. If they did not prefer it, they did so, at any rate—perhaps to suit public taste at the time. There was a cosmetic rather than a cos-

mic touch to their art, both painters and novelists. Although Dr. Johnson declared that Hogarth "saw the manners in the face," most of the painters saw only the colors, or etiquette book manners and always dignity. Even George Eliot, in "Mr. Gilfil's Love Story," described that Lady Henrietta Cheverel "treads the lawn as if she were one of Sir Joshua Reynolds' stately ladies, who had suddenly stepped from her frame to enjoy the evening cool." Or is that satire from George Eliot—pointed at both painters and subjects of the period? Thackeray described a character, Blanche, as "fair and like a sylph. She had fair hair with green reflections in it. But she had dark eyebrows. She had long black eyelashes which veiled beautiful brown eyes . . . Her lips were of the color of faint rosebuds . . ." That is a Gainsborough as much as a Thackeray. But there is one difference. Thackeray may go on to tell how Blanche cultivates her sentiments, writes verses which she keeps in a locked volume titled, "My Tears," and is generally actuated by a complete set of sham emotions. Could a Gainsborough show that? Even while I speak for the novelist, I cannot doubt that he could. Yet, by and large, the 18th century portrait painter—or the customers—favored orthodox faces and conventional personality. Even Gainsborough protested at the uncommonly long nose of the Honorable Mrs. Graham. "Damn your nose, Madam," he exclaimed, "there's no end to it."

When I offer Dickens in evidence for writing versus painting, I feel on surer ground. I can imagine Gainsborough protesting at the entirely unsymmetrical lines of Dickens' motley characters, and I cannot believe that any painter could present them with the lifelike exactness and reality which Dickens achieved through prose. Could a painter match the picture of Seth Pecksniff . . . "a most exemplary man . . . His very throat was moral. You saw a good deal of it. You looked over a very low fence of white cravat—and there it lay, a valley between two jutting heights of collar, serene and whiskerless before you. . ."

When the Chinese philosopher said that "a picture is worth 10,000 words," he may not have meant 10,000 words of Dickens—or of a modern Chinese penman like Lin Yu-tang, whose "Moment in Peking" is now at the bookshops.

The painter furnishes a picture. The novelist requires that the spectator create it. If great art is that which most fully engrosses the imagination, which of the arts is the most effective? If it is that transfer of thought, by which artist and spectator see the same thing, the novelist, it seems to me, works the greater miracle. Anyhow, let's open the presents. . .





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## TOWN TALK

By RALPH E. HALL

NOËL . . . Noël . . . small fry are assuming cherubic expressions . . . friend wife becomes more mysterious every day . . . the man in your life has a harassed look about the eyes . . . all of which means that this is the time of the year that our budget will never survive.

Just to complicate matters more, we're going to pass on to you what we've seen while doing the boulevards . . . along Wilshire about Berendo there's a nice little shop called Correa Kerns filled to overflowing with all sorts of attractive gifts to warm the heart of that glamour gal and also a few things acceptable to the business tycoon . . . present or future.

For the gals . . . or those newlyweds with a new house . . . Williamsburg lamps with Staffordshire bases in Chinese blue and sepia with attractive shantung shades . . . imported crystal *objets d'art* . . . blue swans for ash trays or individual flower containers . . . apothecary scales in bronze to fill with fruit, flowers or seed pods and weeds . . . a clear crystal block containing a handsome table lighter . . . gamboling lambs with a glaze resembling fuzzy wool . . . every conceivable sort of boudoir frivolities.

For the boys . . . a very good assortment of tole desk lamps with sturdy bases, plain masculine shades . . . forest green with a design of laurel in dull gold . . . other desk lamps with handsome wooden bases and unusual shades . . . the best looking leather things we've seen anywhere . . . pieces executed by Laura Lee Linder in green, white, gold, brown with tooling in gold . . . all hand-work, of course . . . these things come in desk folders to conceal all kinds of important matters . . . photo folders to contain pictures of the whole family if necessary . . . good, big generous desk files . . . above all things we hate these thimble-size ash trays that women insist upon placing at our elbow so let us hint vera, vera strongly that we personally would like the Missus to see these . . . all styles and finishes . . . but *big*.

Sauntering jauntily across the boulevard we came across H. B. Crouch who has been in business since no one knows when . . . windows fairly bulging with beautiful old Sheffield, antique jewelry, china and glass . . . our Lady of the House likes antique rings in a size stone that would tire a less energetic woman so we look over a selection that contains literally thousands of just such rings and bangles . . . delicately-wrought silver settings with old-fashioned blood stones dark and mysterious . . . silver filigree necklaces, old coin chains and those so-called "charm" bracelets with old fob ornaments . . . Sheffield plate with that sheen only obtained by

(Continued on Page 34)



# THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

EVERY city of a hundred thousand or more boasts of at least one art school. New York and Chicago each enroll from two to three thousand art students. Los Angeles, in her several schools, is encouraging perhaps a thousand budding Michel Angelos. Year after year the hopeful graduates are absorbed in the great sea of humanity presumably making the world beautiful and year after year the market for art, as we understand it, seems to be shrinking more and more. Curtailment of incomes of potential buyers can be but one of the answers. The widening of the gulf between the artist and John Doe is quite likely the major one—and the widening is not done by the latter with malice aforethought.

Modern painting, by which we mean cock-eyed perspective and pathological figures, is, like so-called modern architecture, more a product of philosophy than it is poetry in line and color and for decorative purposes philosophy is, as the boys call it, a wash-out. Art in the guise of learning, profound or otherwise, is therefore no longer useful to the architect and he employs other means to achieve major and minor accents in his designs. Before the tragic days of the Big War of twenty years ago, when by comparison the world was sweet and serene, the architect made provision for the display of oils and watercolors in every room possible and a large and splendid group of artists was encouraged to produce nobly. The law of supply and demand was working beautifully without a squeak. Art understanding among the laity was growing apace, art shops and museums were seldom empty and artists who had "arrived" were paying their bills. Those were happy days.

And then the Great War came and in its wake came this new thing which pushed to the wall the old concept of beauty—but did not replace it. Because "a thing of beauty is a joy forever," it does not follow that a thing philosophical is a joy forever. Philosophy in book form is dry enough—on the wall it is impossible. And so the easel picture stressing

the cock-eyed, is on the way out and with the modern theorist will also exit the beautiful creation. But that does not mean that use will never be found for the thousands of art graduates. The desire for beauty is inherent with aborigines as well as with the most erudite. At present that desire is emaciated by starvation and concentrated art food confined in a gilt frame capsule is more than the patient will take, more than he can stomach if it is only philosophical. What is more needed is beauty in common, every-day objects, more attractive clothes, better architecture, better designed utensils, more beauty in city designs,—more beauty in the great art of living. Some day art, as it was once understood, will come back. Art marches on.

Vitruvius Junior entertains rather unconventional notions regarding professional honors, which may seem to many a bit queer. He dislikes bouquets on general principles but he is willing to concede that in certain circumstances they may have value. For instance, he feels that Fellowship in the American Institute of Architects, to have real value, should be given to the younger men who show exceptional promise of accomplishment rather than to older men as a reward for this or that. His objection to the reward theory is that the standard of measurement must vary so greatly over the entire country that one is often led to wonder why this man in Podunk was so honored and why another in Boston or Los Angeles, ever so much more skilful, was overlooked. There must be, every now and then, real heartaches born of deep disappointment among men who take such things seriously, and perhaps sometimes there may be qualms of conscience on the part of men selected for honors which, deep in their souls, they know they do not fully deserve. Such things should not be.

Years ago Vitruvius Junior enjoyed the friendship of a brilliant young senior in an Eastern college, who was elected to Phi Beta Kappa. He never wore his key and when questioned his answer was this: "I look on election to Phi Beta Kappa as an expression of confidence in me by my elders. Nothing more.

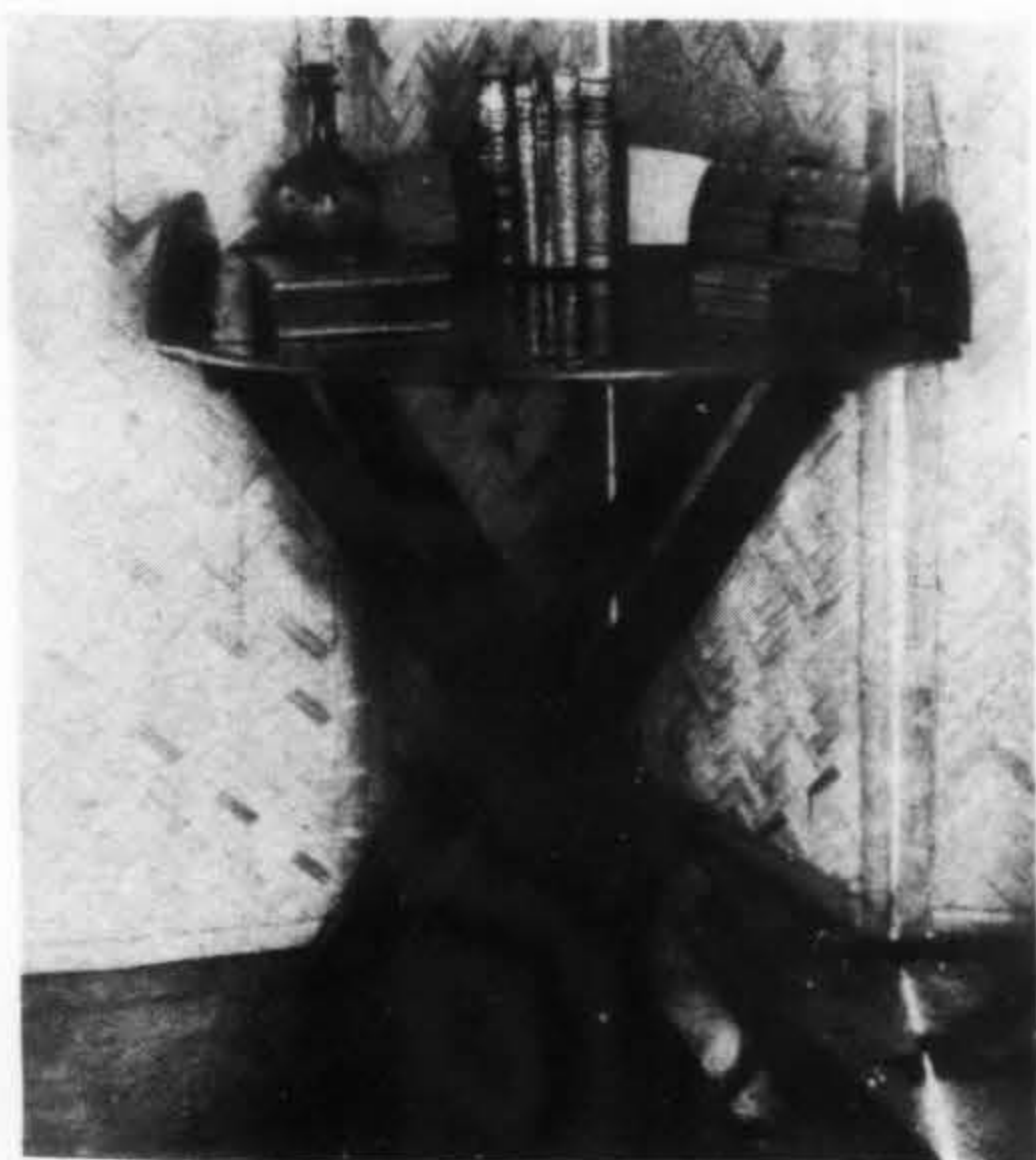
A butler's tray could tell many stories of by-gone feasts, but this one displays food for the eye and mind. At 19 East Carrillo Street, Santa Barbara, an inviting room, furnished with antiques, is where Mr. George McConnell welcomes visitors, while book-lined walls proclaim the Kit-Cat Bookshop. The tray and ruby glass bottle give only a hint of the attic antiques of this collection, while the books offered by Mrs. Edith Kelly are unending.

Silver-plated Holloware of excellent quality may be found at Bullock's in Los Angeles. Meat platters, water pitchers, vegetable dishes, relish dishes and sugar-and-creamer sets at \$5.00 each.

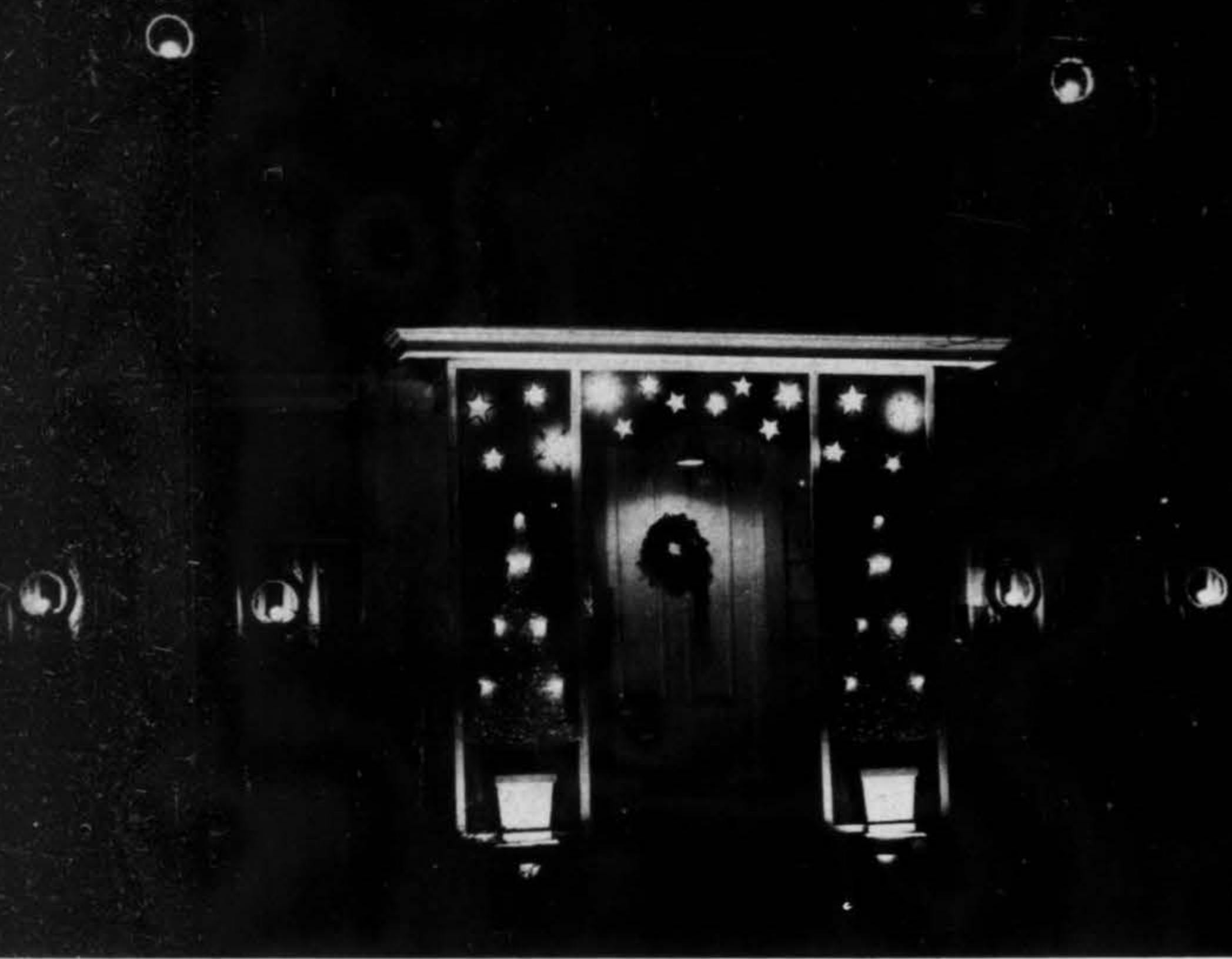
They think I have promise. If I make good on that promise when I am fifty I shall wear the key." As the testing years roll along a certain percentage of Phi Beta Kappas fall by the wayside, and the key they so proudly wear only emphasizes their failure. But the majority of them do accomplish what they set out to do.

Now Fellows of the American Institute of Architects would be selected at an older age than are the key men and the percentage of wrong guesses would certainly be considerably lower. At an average age younger than the prevailing, say between thirty and thirty-five or forty, the Fellowship would become a challenge and an incentive toward leadership more positive than it is today. In accepting Fellowship the selected young architect would give solemn promise never to fail in doing his utmost toward raising standards where they need to be raised. Conferring of that distinction on the especially gifted would almost constitute a command to so serve the community, his confreres and his clients that the status of the entire profession shall be raised through his efforts.

If our contention is correct, William Templeton Johnson, of San Diego, and Carleton Monroe Winslow, of Los Angeles, should have been made Fellows fifteen to twenty years ago. They were both then giving ample promise which might have been officially recognized. Sumner Spaulding gave such promise ten, fifteen years ago, and today no one questions his right to the distinction of Fellowship. To their credit be it said that they provided their own inspiration and required no prod. However, gentlemen, it is better late than never, and Vitruvius Junior is happy that he may offer his heartfelt congratulations and his best wishes for continued success in what it takes to be a Fellow. May you live long and prosper.











## *"Lo! What a World I Create"*

By AGNES M. BARRELL

**T**HIS year California promises to be virtually one vast Christmas card, with miles and miles of lighted trees lining public highways. Each year sees glittering lanes of lighted trees lengthen, and more outstanding municipal trees created. Last year some of the giant redwoods which have lived for two thousand years and more joined the festival and blossomed out in enormous festoons of light to celebrate the Christmas season.

Right now we have our one chance of the year to create a bright new world for ourselves, our neighbors, and every stranger who passes our way. It is our one chance to transform the every-day appearance of our homes, inside and out, into any degree of gay charm and friendliness that might express our kindly attitude toward humanity in general at this Christmas season.

And what more appropriate medium could we use for the creation of this Christmas spirit than light? It was a light that heralded the birth that we are now celebrating and have celebrated for two thousand years. Surely this year more than ever we need to wish: A Merry Christmas to All and to All a Good Light.

Everyone can add his contribution to this spirit of joyousness, whether he has a vast estate with unlimited money and materials at his command or a single room in a crowded downtown area, with a few sprigs of greenery.

Size and price are not of the essence of the Christmas spirit.

For outdoor as well as indoor Christmas lighting there are virtually no limitations to the effects that can be produced; the effect is almost entirely dependent upon the imagination and ability of the one who creates it.

In outdoor lighting, if the architectural lines and masses are kept in mind, most effective and individual results can be produced. The outlining of distinctive architectural features with lights, or lighted festoons, is a favorite method. A balcony offers numerous opportunities for effective decorating and lighting.

Landscaping too offers as varied opportunities as there are gardens. Shrubs and trees are spectacularly lovely with lights that look like multi-colored fireflies sparkling against the soft dark background. Or the plantings can be floodlighted with color to produce effects that rival those of the Arabian Nights tales.

A breathtakingly beautiful picture is made by inserting Christmas tree lights in Hydrangea flowers. When lighted, each cluster of flowers becomes a pastel symbol of fairyland.

These are effective in their growing location banked against a wall or building. However they would be equally effective within doors in a hallway, a large recessed window, or some area where a massive effect is desirable.

This year we are certain to see more trees, both indoors and out, mounted on automatic turntables so that they are continuously moving around and sparkle and glitter with a fascinating loveliness.

A favorite among the young moderns has been the tree sprayed with white or color and trimmed with decorations in the same color. By floodlighting the tree either in white or color, the effect of the color is heightened.

The vogue for strange, bizarre, or modernistic effects seems to be yielding to the traditional Christmas arrangements of real trees, real berries, holly, and mistletoe, with their conventional accompaniments of tinsel, snow, and other Christmas decorations.

Inside the house an atmosphere of warmth, hospitality, and good cheer is the ideal for which most of us strive. A wealth of decorations and materials available gives us almost unlimited means for executing our ideas. The holly wreaths, mistletoe, and pine branches and cones are perennially satisfactory because they not only create an appearance of Christmas, but contribute their woody outdoor odors for our delight.

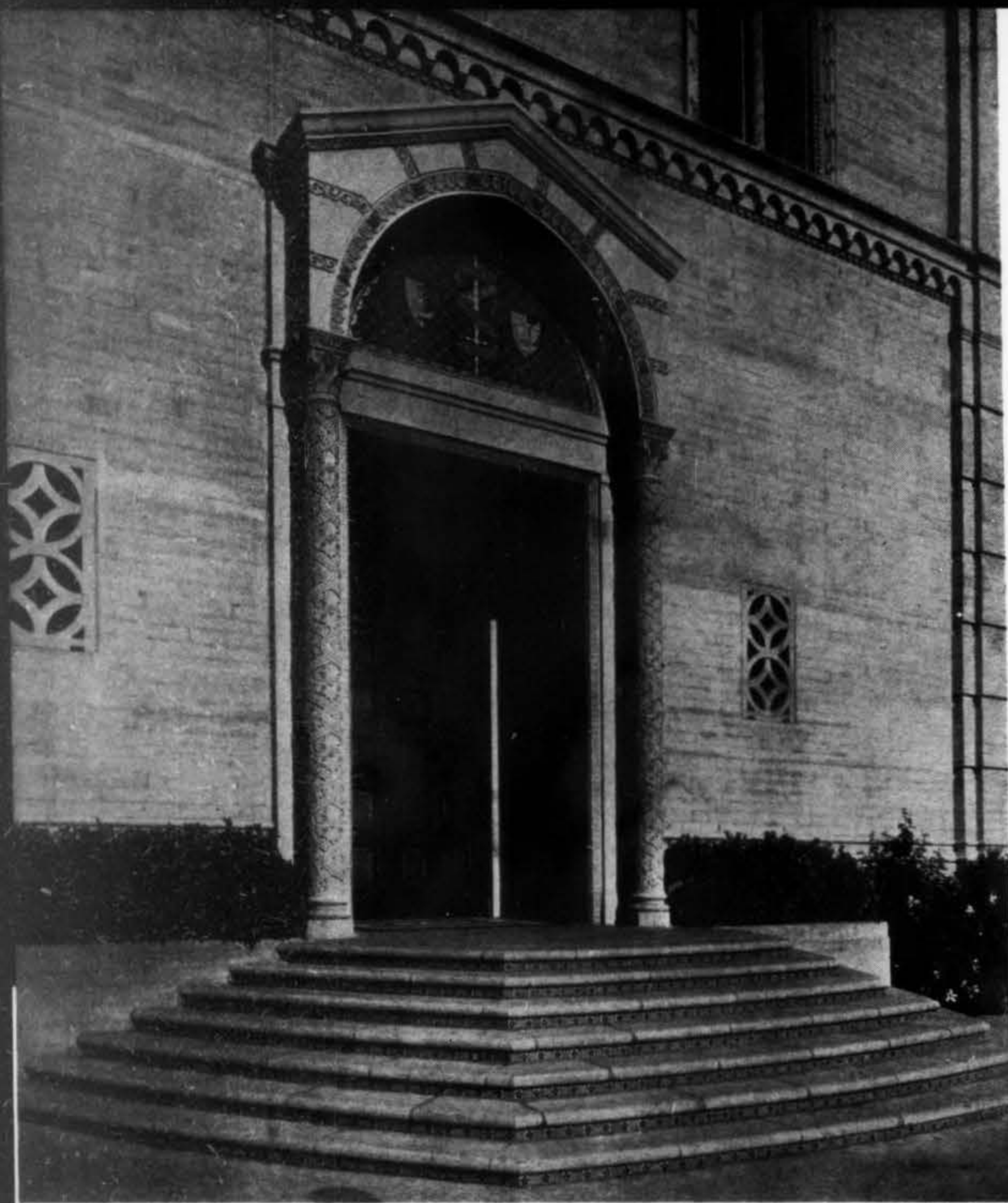
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# *Saint Paul's Church*

in Los Angeles, California

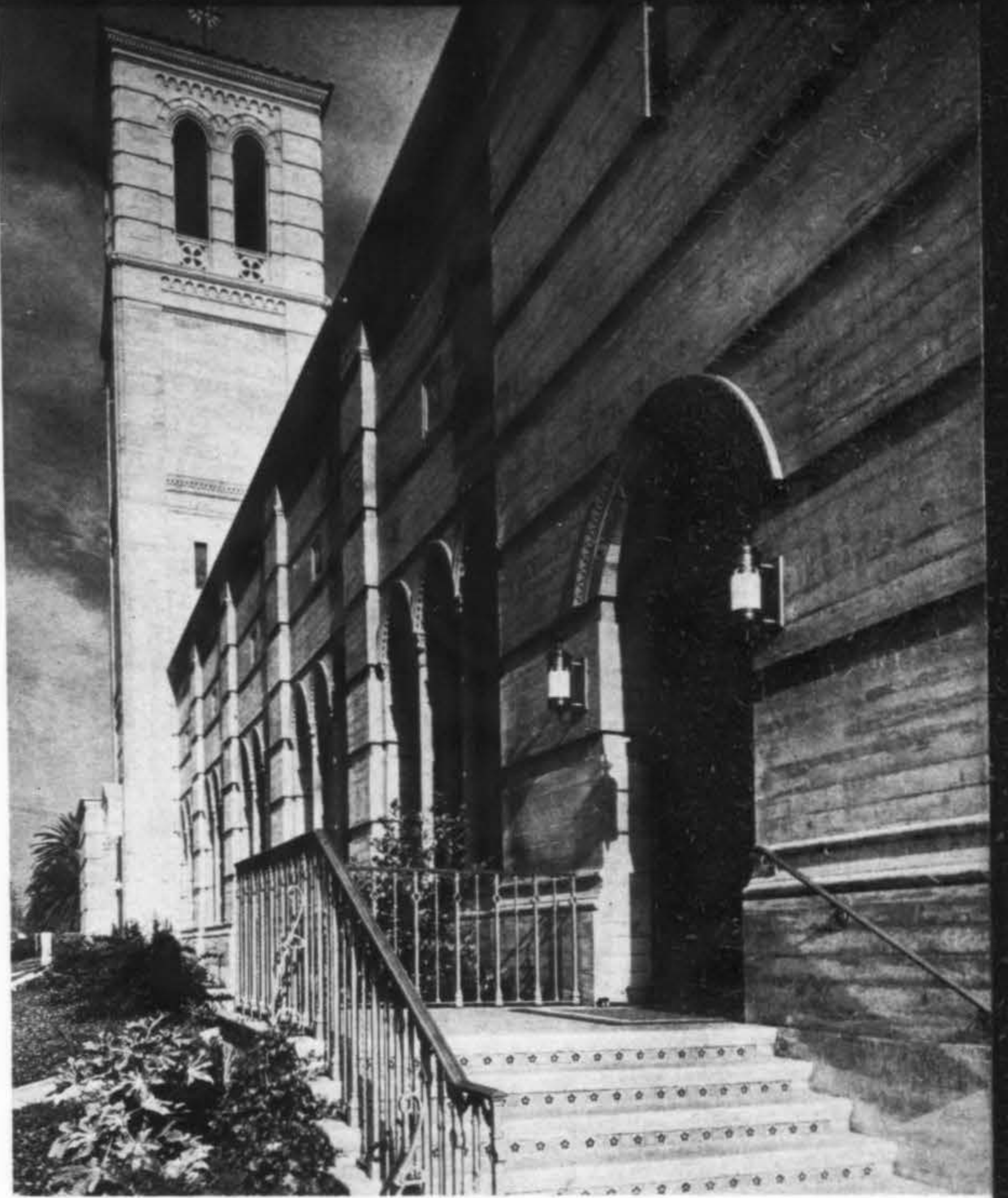
JOHN C. AUSTIN, F.A.I.A.  
Architect



Photographs by W. P. Woodcock





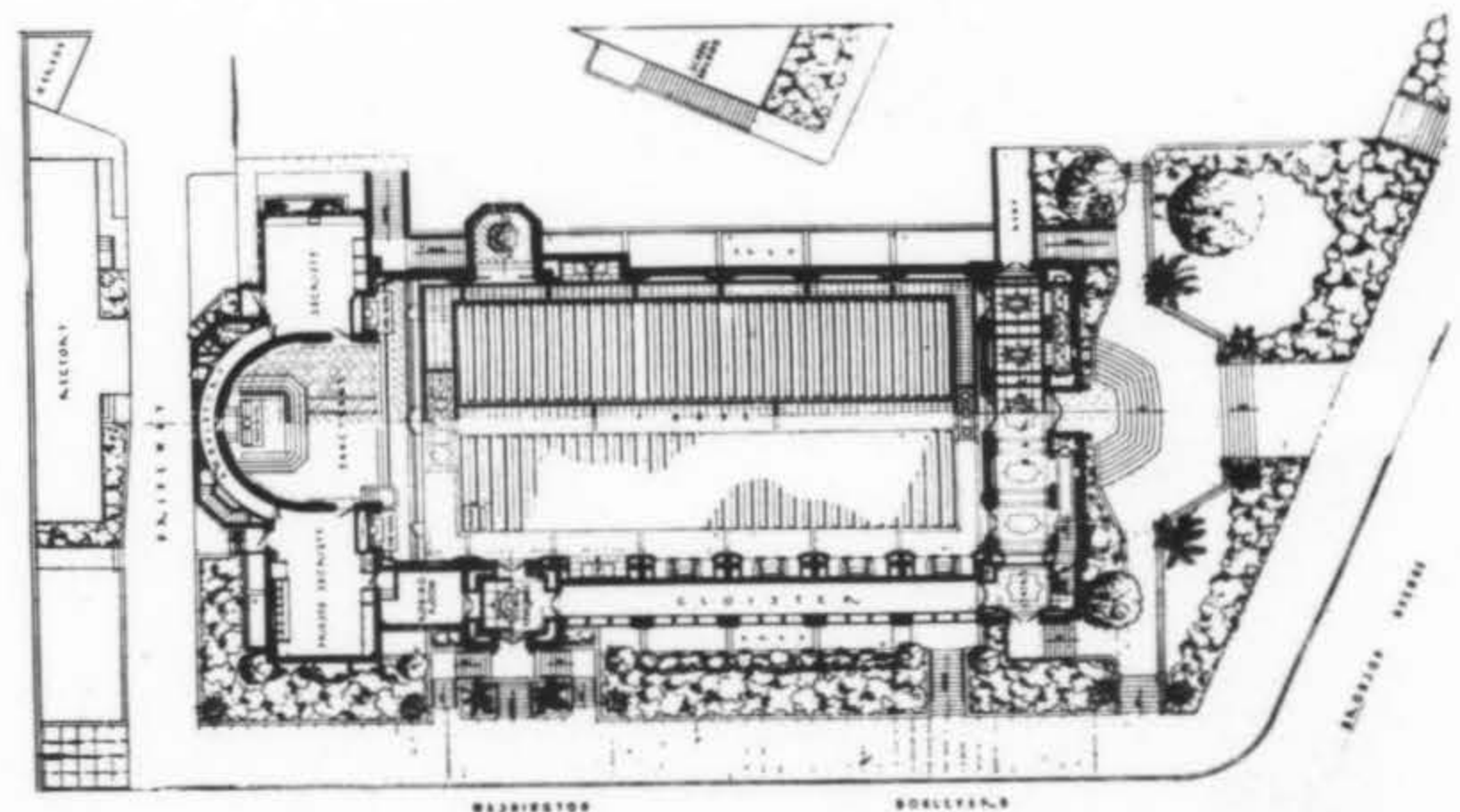
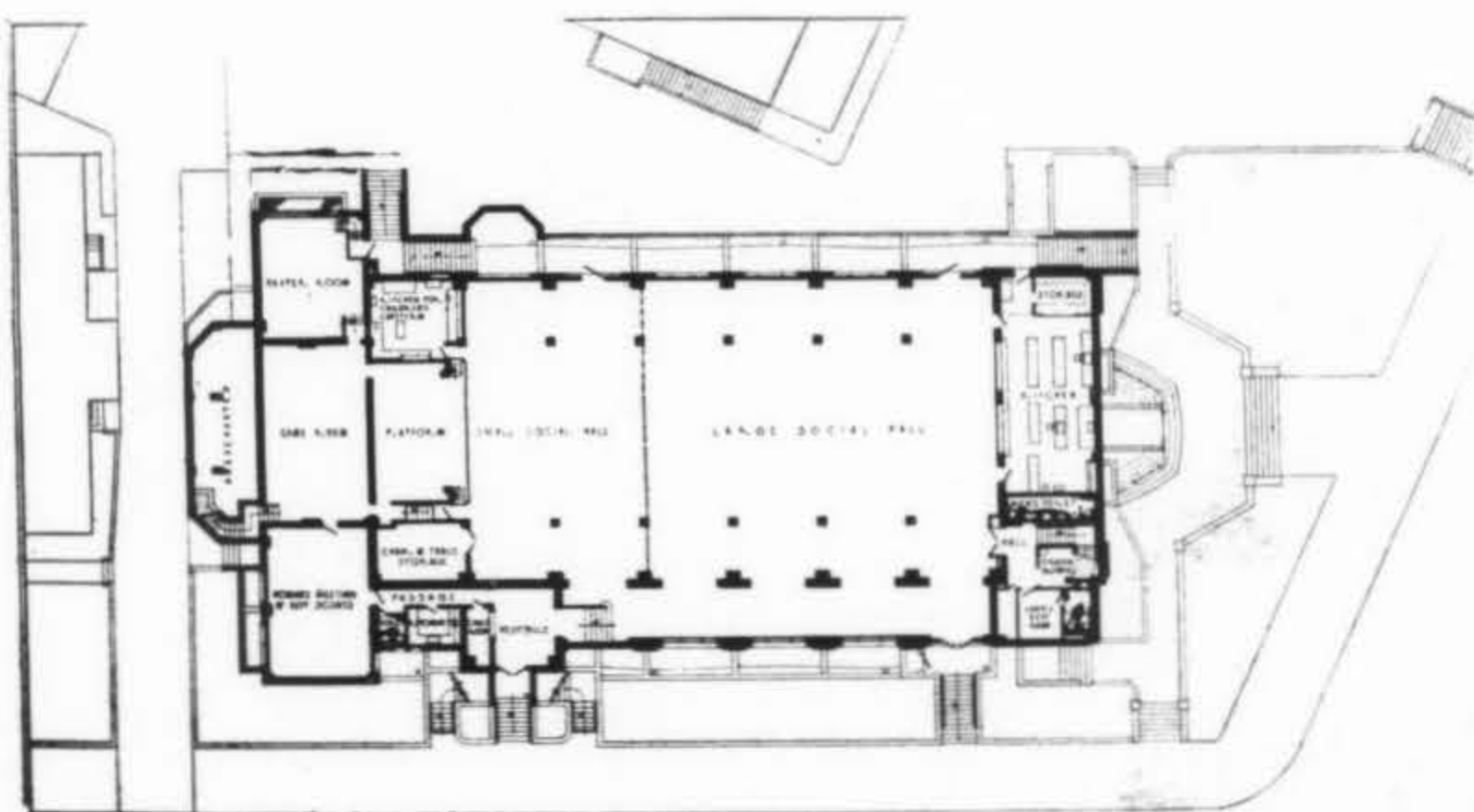


The new Church of St. Paul is interesting, as it combines a traditional style of architecture with a modern treatment of concrete. It shows a simple, straightforward method of planning that offers great opportunity for future embellishment. The reinforced concrete walls, floors and roofs are earthquake-resistant; all the moldings, belt courses and other adornments are of the same material, cast against wood forms excepting the columns, architraves of the cloisters and the columns, moldings and panels over the entrances, which are of polychrome terra-cotta and glazed tile. It is intended to fill in the rustication recesses with glazed tile to break the gray appearance of the large masses of concrete which are unpainted.

The tile roof over the concrete slab was installed in a unique way which eliminated wood sleepers and nails; this was done by brass strips being secured to the ridge and extending downward to the gutter, the strips being spaced to correspond with the spacing of the cover tiles. At intervals the tile was secured to the metal strip by means of copper wire wrapped around spurs that occur in connection

with metal strip at every horizontal course of tile. All the sloping roofs are covered with burned clay, Italian type of tiles in shades of salmon to deep reddish brown, and all tiles are set in cement mortar. The topography of the site made it possible to construct a large social hall under the church and to light it by means of windows opening into areas which also serve as entrances.

The interior of the church is dignified and inspiring. As yet little decoration has been done. The coffered ceiling and the walls immediately below are finished with a white putty coat of plaster and all the walls from the top of the wainscot to the cornice below the window sills are covered with rough textured, buff-colored, acoustical tile. The pulpit, altars and shrines are of Red Numidian marble, carved and molded and having glass mosaic inlays. The dorsal and tester are of fabric which is temporary until the finances of the church will take care of a marble Baldachino. In the sanctuary and shrines, the floors, wainscoting and steps are of marble; elsewhere they are of terrazzo.





## NEW BOOKS

### How to Take

By RAMSAY



THE modern home has more room and possibilities for the storage of books than the home of the past. The book . . . is an architectural feature as well as a decorative piece. . . . Bookshelves running to the ceiling blend in with the decorative scheme in many rooms. In apartments it is possible to use cubical shelves."

We quote from Mr. Hugh Creighton, a New York architect. For lovers of the compact, we mention a plan for basic home libraries, priced at \$1, \$10, \$100, or any sum up to \$1,000,000. This is the secret plan of Mr. M. Lincoln Schuster of the firm of Simon and Schuster.

Mr. Schuster's home stands at Sea Cliff, on the North Shore of Long Island. The home library contains 10,000 volumes and was designed by Mr. Emil Szendy of New York. In the cornerstone is a sealed vault of copper and concrete with a number of letters addressed to readers of A.D. 2137. Albert Einstein, Charles A. Beard, Theodore Dreiser and Donald Culross Peattie are some of the writers. Chemists declare that the special rag paper employed will probably last a thousand years.

The lover of fine books thinks wistfully of Mr. Schuster's special paper. Perhaps his pet volume of So-and-So, bound in Such-and-Such

has begun to turn brown and give evidence of "foxing." How shall a booklover preserve his books?

Before growing technical, we offer a word or two of everyday advice. Books should be used gently. There is a limit to what bindings will stand. Heightening baby's high chair should not involve a book. I have seen thinner volumes used to hammer sweet reasonableness into recalcitrant children. I have know dictionaries to go sailing out into the dewy darkness as cat-eradicators. Spider-mashing with a book is to be deplored; the victim invariably takes a posthumous revenge on the cover.

The wedlock of pages and cover should not be overstrained. New books should be opened gently and the pages turned and pressed down a few at a time. On rare occasions even teachers will be seen to crack the inner binding on first opening a volume. Librarians report book-holding techniques that suggest



The library of Mr. Eugene Clark is restful but not sombre, comfortable but dignified, and provides adequate space for a large number of books. Spaciousness was obtained by grouping the furniture and leaving unobstructed areas, restfulness by the use of monotones varying from soft gray-brown to the rich brown leather chairs and the black and ochre marble in the fine fireplace. Situated on the roof of a downtown building, the room opens on into a formal garden with clipped ivy beds and espaliered cotoneasters on the walls. George V. Townsend, A.I.D.

On the left, a large, comfortable chair upholstered in a cheerful floral design beside a polished mahogany table provides a restful, inviting spot to enjoy a book from the shelves behind it. A feeling of immaculate freshness pervades the room. Miriam Van Court, A.I.D.



# OR OLD BOOKS

## Care of Them

L. HARRIS



preparation for exhibitions of 'phone-book tearing.

A book's first line of defence is its cover. Mr. D. F. Bogardus, Chief Binder of the Huntington Library at San Marino, has listed cover materials in the order of their durability as follows: Vellum, Pigskin, Levant Morocco, Turkey Morocco, Niger Morocco, Calf Skin, Russia, Cowhide, Persian Morocco, Sheepskin and Buckram. But the best of leather is subject to deterioration, and to be read *con amore* a book must be handled. If cleanliness be next to godliness, truly the way of the ungodly leadeth toward the library!

Papers, in their order of durability, may be listed as follows: 1. Cotton, flax, hemp; 2. Wood cellulose (a) sulphite, (b) soda, (c) sulphate-cellulose; 3. Esparto and straw cellulose; 4. Ground wood pulp. Poor paper foredooms many a good book. Our libraries, public and private, rely upon reprintings. A reprinting, however, is likely to be on the same short-lived paper as the volume it replaces. We should demand better dress for our better dreams.

Four out of every five college graduates do not know how to turn a page correctly; fifty per cent of the fifth seldom does. It goes without saying that no paper manufactured will stand the rustling, dog's-earing and finger-licking observable everywhere. One is tempted to suggest that if teachers licked their fingers less and their little charges more, books and children would both profit.

A small boy once defined water as, "A white liquid that turns black when you put your hands in it." The same lad might have defined a page as: "A printed sheet that turns brown at the side when you touch it." But books receive strange treatment from adults.

The library of Mr. and Mrs. William Seiter overlooks the golf course in Bel-Air. Paneled walls are of bleached mahogany, curtains are plum color with blue chintz borders. The circular sofa is upholstered in plum and string colors with a mahogany table in front. The huge oval rug is of wool, hand-braided, the chairs antique Windsors. A Delft clock and blue Staffordshire tureens adorn the mantel. Hurricane candlesticks and old brass bracket oil lamps add interest to an interesting room. Harold W. Grieve, A.I.D.

Below, a corner in the library at "Peasant Acres" designed by Paul Laszlo, A.I.D., has books, a big chair, a lamp, radio, telephone, desk and a can of tobacco—all conveniently arranged for a few minutes of reading or hours of research in the foreign books that line the shelves.

When traveling, if dissatisfied with a book, Napoleon simply threw it out of the coach window. It is said that an English poet was once found, with trailing clouds of glory in his mind and buttered toast in his mouth, placidly cutting the pages of a poetry-book with a buttery knife.

Marginal notes are of variable importance. The writer treasures a used copy of *Beowulf*, carefully annotated in the class of Professor

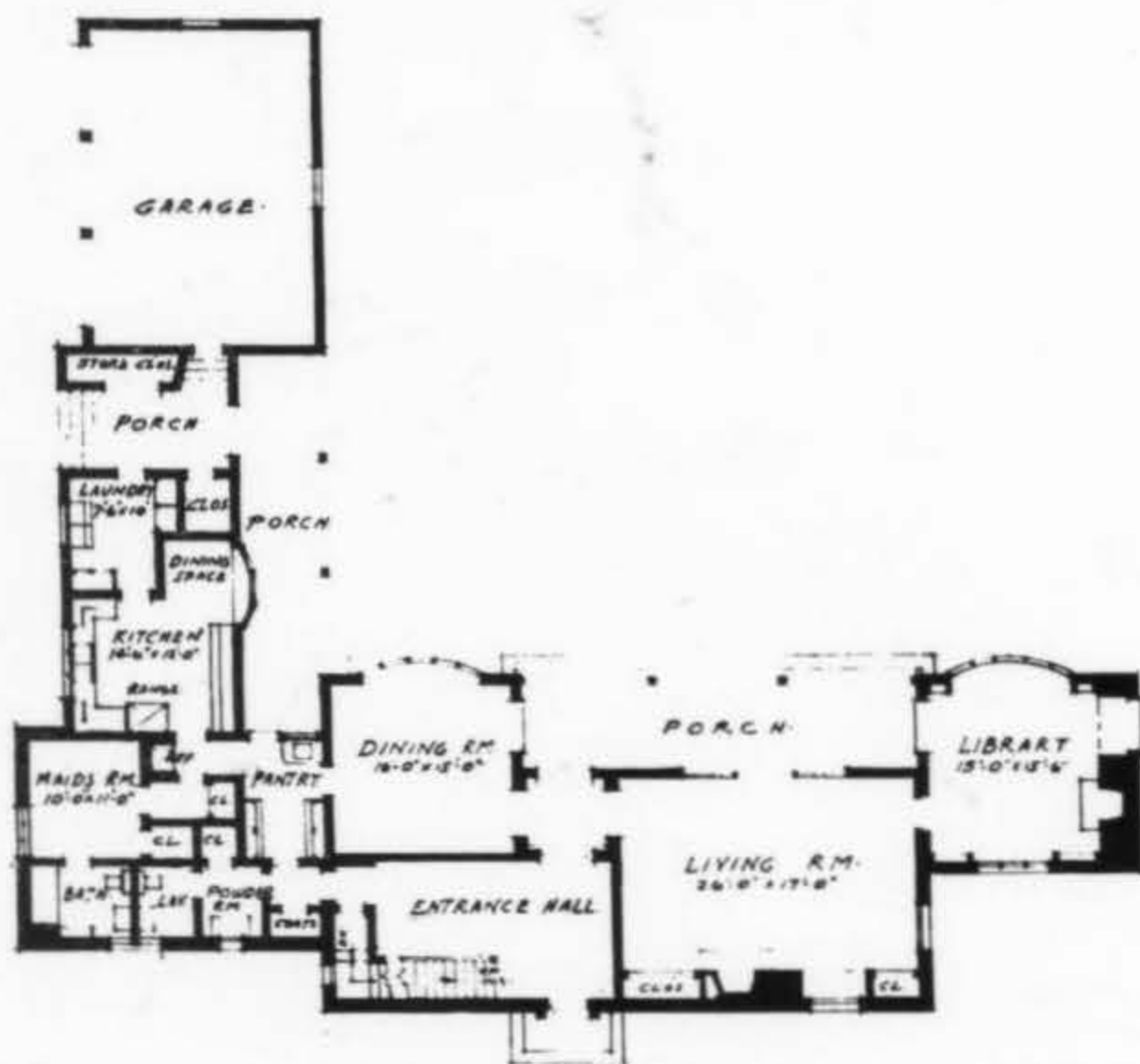
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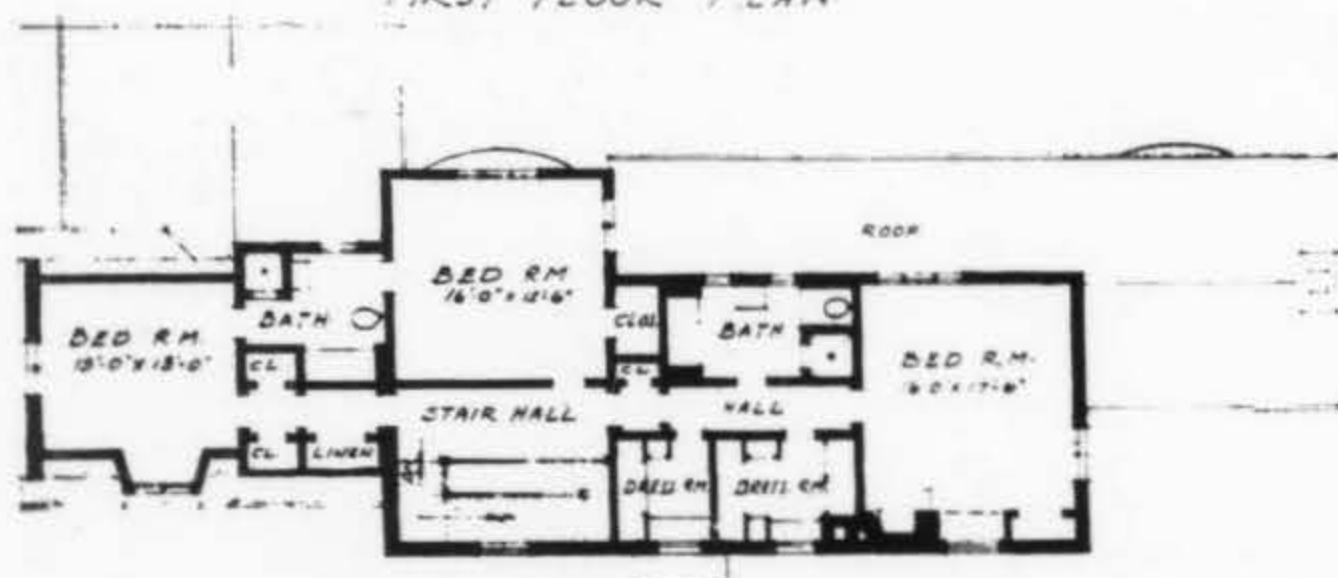




Photographs by George Haight



FIRST FLOOR PLAN



SECOND FLOOR PLAN

THE RESIDENCE OF  
 DR. AND MRS. ALVA  
 C. SURBER, JR.

Rancho Santa Anita, California

H. ROY KELLEY, A.I.A., Architect

KATHERINE BASHFORD & FRED BARLOW, A.S.L.A.

Landscape Architects

SIMANK-SEARCY, A.I.D.

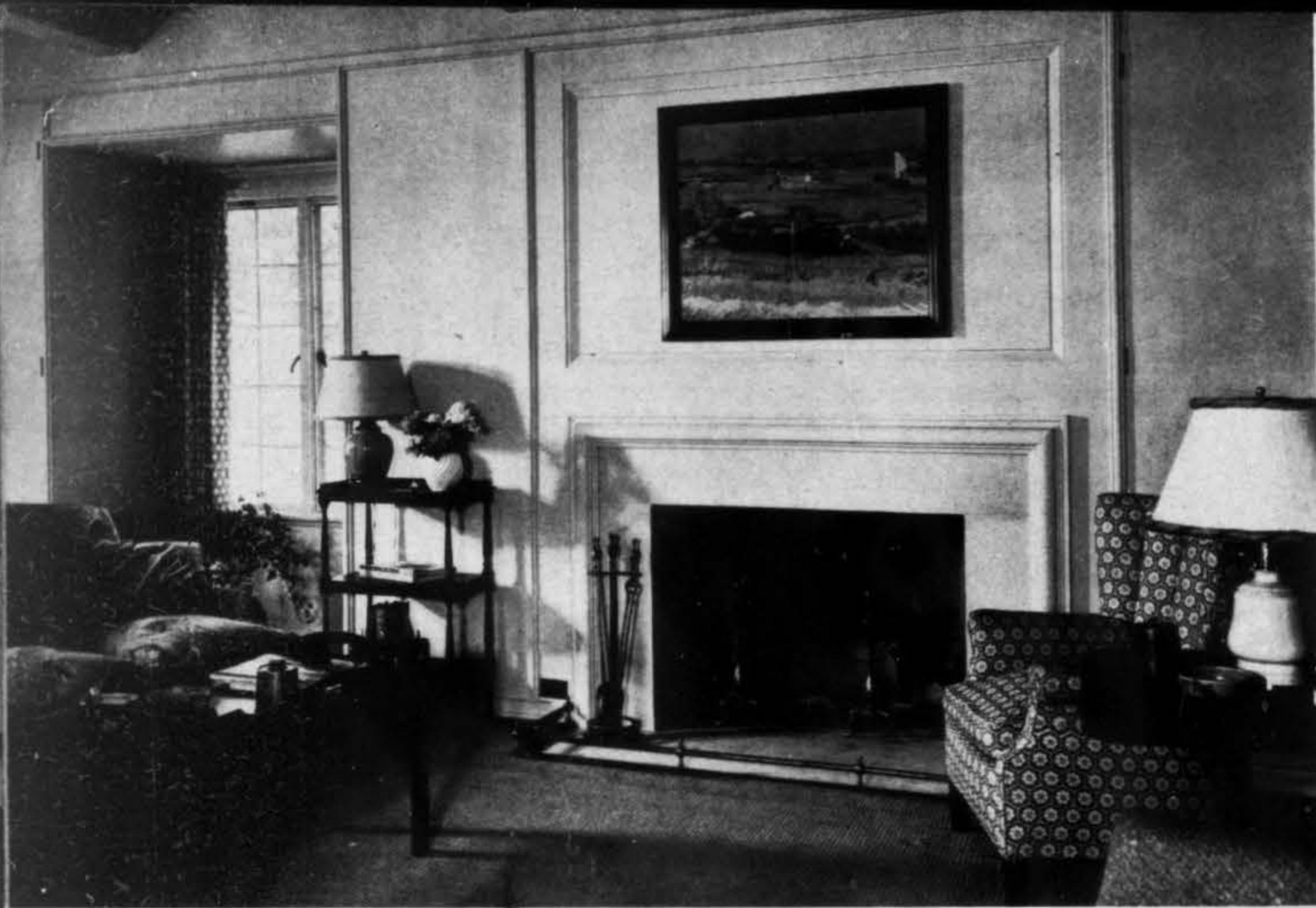
Interior Decorators



Of simple lines and pleasing details, the home of Dr. and Mrs. Surber is located in Rancho Santa Anita, where there is plenty of room to enjoy life. Spacious and comfortable, the house is built of concrete masonry painted off-white with white shutters and trim. A wall extends from the library and protects a terrace covered by a pergola which leads to an outdoor living room. Open on three sides, this glorified lounging room overlooks the pool and, with the house, make a U around a beautiful lawn. It is furnished with informal rattan furniture and at one end is the open fireplace with the steins making an attractive decoration.







As the house is situated in the country, it is furnished mostly in Early American and English country type furniture, the materials used being cottons, textures and cretonnes of brilliant colorings.

In the living room, the walls are painted an oatmeal tone, the rough textured carpet slightly deeper in color. The large sofa is covered in a hand-blocked English cretonne with a floral pattern in green-yellow, periwinkle blue and coral. The hangings and a barrel chair are covered in a small patterned hand-blocked linen of predominating coral tones. While the furniture is traditional, the treatment and colorings make the room modern, a feeling that is increased by the brilliant Van Gogh that hangs over the fireplace.

In the dining room, the walls are a lettuce green repeated in the crisp organdy glass curtains. The carpet a sapphire blue, the hangings a hand-blocked chintz with a wisteria pattern in shades of blue and green hung under a cornice of deeper green. The furniture is honey-colored pine, the chair-pads a coarse linen in blue and green. The white wire flower-pot holder brings life and color into the cool, refreshing room.

The library is modern in feeling with tans and browns and accents of lacquer. The curtains are of a pale beige wool edged in brown, the furniture of fruitwood. As the library opens off of the living room, the same colors are used only in a subdued and restful feeling.



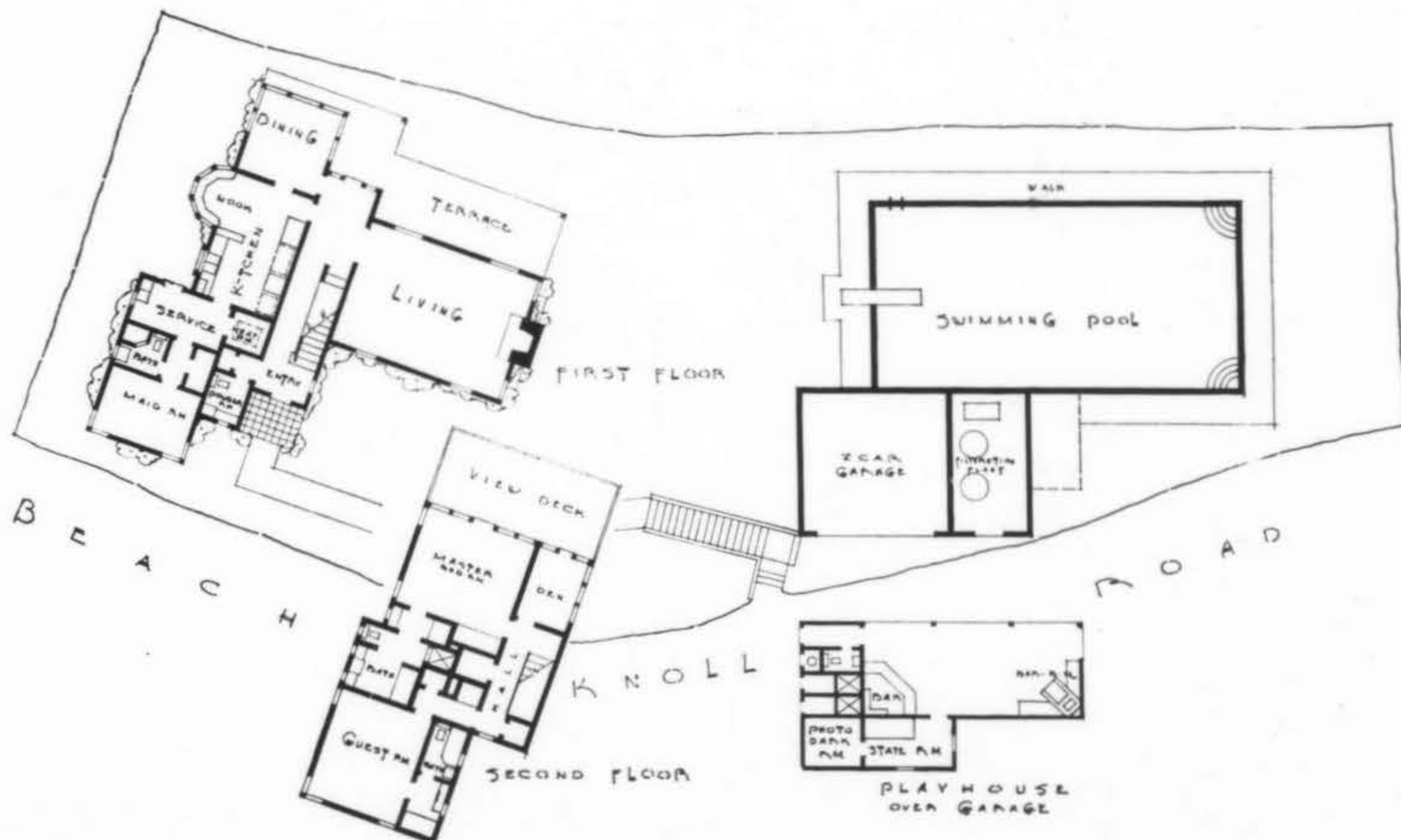


THE RESIDENCE OF MR. AND MRS. AL PEARCE

in Holmby Hills, California

EWOUT VAN DEN HOVEN, Architect

GREENE & HINKLE, Interior Decorators







In the living room of the residence of Mr. and Mrs. Al Pearce, an old English tea-caddy has been restored, and holding a potted plant occupies the place of honor on the mantel. It also supplies the color scheme of delf-blue, rose and gold for this livable, eighteenth century English type of room. The walls are painted a soft dusty rose. Antique satin hangings are a darker shade of rose with glass curtains of a very fine light rose mohair. The big sofa is upholstered in tufted blue velvet, the love-seat in gold damask. When there is a fire in the wide, generous fireplace, the room has a warmth and a cheery feeling.

In the dining room two entire walls, including the door to the kitchen, are of mirror. The rich looking draperies are of yellow satin with matching valances and silk swags of a warm brown. The furniture is English regency in beautiful, matched mahogany woods with seats of silk brocatelle in yellow and brown.





A business-like room where real work is done, Al Pearce's upstairs study-den is the birthplace of many a laugh. The walls are of grass cloth with olive green plaid draperies topped by an interesting bamboo and grass cloth valance. The big leather chair is dark green, a large walnut desk has a brown leather top. The smaller chairs are in blond wood with a rough texture upholstery tying in with the grass cloth walls.

On the right above is a view of the professional looking bar with its brass rail and array of glasses and bottles. The bar is at the end of the play room which boasts a large barbecue and a red brick floor and opens out onto the terrace and pool. The walls are of knotty pine hand waxed—and the liquor collection one of the best.

Below on the left is a corner in the master bedroom. The beds are of Sheraton design with spreads of eggshell satin trimmed in turquoise. A sectional loveseat is covered in turquoise satin, and the crystal lamps have eggshell shades trimmed with ruffles of turquoise and peach. The walls are a warm shade of peach, the draperies satin in peach, eggshell and beige hung on crystal poles.

In the guest room, the beds are of tufted burgundy satin with spreads of pale blue satin trimmed with burgundy. The provincial toile wallpaper has a soft blue background with figures in white. A blue velvet rug completely covers the floor. The curtains are of white chiffon with a valance of burgundy satin. All interiors were created by Greene and Hinkle under the supervision of Vincent Le Sage.







Photographs by Waters & Hainlin



THE RESIDENCE OF  
MR. AND MRS. EDWARD H. KRAMER, JR.

in Piedmont, California

MILLER & WARNECKE  
Architects





Built on a steep hillside with a background of beautiful trees, the front is level, with the view and sun at the living room end and rear of the house. With white walls and half timber work of redwood acid stained, the English style fits in with its northern location. A veneer of clinker bricks laid rough adds a richness of color which is topped by a heavy roof of hand-split shakes.

The terrace opens off the dining and living rooms and is on the view and sunny side of the house where a rolling expanse of lawn bordered by wide flower beds makes a restful, pleasant spot.

A study of the plan will reveal the careful planning of living rooms and service quarters on the first floor; the three bedrooms, three baths and small study which can be used as a guest room, and ample storage space on the second floor; and in the basement, a large play room with its open fireplace below the living room, laundry space, an extra toilet, and more and welcome storage space.







## SAKS FIFTH AVENUE in Beverly Hills, California

Interiors by TOM DOUGLAS

PAUL R. WILLIAMS, Architect

**S**AKS Fifth Avenue has achieved a new background for merchandising. The most marked feature of the decorative plan is a total absence of any commercial atmosphere. Although a large establishment, the effect is that of a series of small, distinguished Paris Shops.

On the first floor is the millinery salon which is Classic Empire in feeling. Heavily carpeted in pale gray, walls slightly darker, architectural details still darker, and the ceiling the deepest gray of all. Try-on tables are made of lucite with legs carved on a twisted design. Chairs and sofas are of black lacquer upholstered in raw silk, a peculiar shade of grayed yellow. Enormous old French apothecary jars of crystal are set atop tall black fluted Empire columns; black and silver urns are filled with coral flowers. A somber and classic background for the vari-colored hats displayed.

The second floor, where imported and custom dresses and furs are shown, is divided into a series of large oval rooms. The same decor is used throughout. Carpets, walls and ceilings are water gray in tone, with hangings of aquamarine and upholstery in aquamarine or pale gray yellow. Doorways are framed with lucite with pediments heavily carved to emphasize the Baroque treatment. Ornamental consoles are of tortoise shell, vases are of clear antique Venetian glass and growing plants are everywhere.

The third floor for the debutante or college girl is more frivolous. A Contemporary Victorian idea is carried out in eucalyptus green and Pompeian terra cotta. Old-fashioned Victorian seats have been modernized into small sofas. Hammered satin lambrequins drape the dressing tables and try-on chairs have elaborately tufted shield backs. Old Viennese cupids, holding large shells filled with plants, stand on Victorian pillow-topped pedestals. Large wing chairs and ottomans are elaborately tufted and draped with swags.

The fourth floor is modern with very blond woods, rough white fabrics, caracul carpets, natural leather walls and in the Little Boys' Shop, red leather furniture.

On the fifth floor, the restaurant foyer is modern Baroque with white lacquered furniture upholstered in wide emerald green and white striped satin. Some chairs are in lemon yellow, some in geranium red. The walls are deep, dark green with built-in wall sofas shaped like huge shells, tufted in white kid.





## THE DOLLS OF JANE WITHERS

By ROWE RADER



NOW that Jane Withers is almost fourteen, she finds that her collection of some 1250 dolls, many of them correctly costumed for the country they represent, is of great use in the study of geography and economics. Her parents realized this and when building a recreation pavilion for their Westwood Hills home, they included a special room for Jane's dolls.

The room has specially designed doll cases along one side which are filled with specific collections. An extensive miniature doll group is placed on shelves at the end of the room. There is a long window seat packed with dolls and animals. Her collection ranges in value from five cents to \$150 each, has just been insured for \$5,000, and contains all sizes of dolls ranging from one-fifth of an inch to life-size bears that walk and talk.

The backdrops for the special doll cases were executed by Antonio D'Elia. Jane arranged the cases which include Mexican, American Indian, Swiss Oriental, India, Dutch, All-Nations, Southern, a Western Rodeo, Hawaiian, a Premiere at Grauman's Chinese Theater, Snow White and the Seven Dwarfs, the Dionne Quintuplets at Play, Princess Elizabeth of Great Britain and several miscellaneous cases.

The American Indian case contains rare Indian dolls which have been sent to her from all parts of the world. Some of the dolls belong to the Cherokee tribe, some to the Iroquois, Navajo, Hopi, Sioux and others. The Katchina doll was given to Jane by Irvin S. Cobb when they were working on the picture "Pepper." Little "Laughing Waters" is sitting at the weaving set making her grandmother, "Cherokee Rose," a rug for her birthday. Her grandmother will be sixty-eight years old, Jane explained, which is the exact age of the Indian doll given to her by Dan Jones.

The Southern case shows a backdrop of cotton fields and a Colonial Mansion, near Atlanta, Georgia (where Jane was born). There are forty dolls in this case. All the dark dolls are working in the cotton fields and the little pickaninies are sitting on the bales of cotton singing songs. Jezebel

and Scarlett O'Hara own the plantation and William Harrison, who kneels in the foreground, has just asked Jezebel to become his wife. Aunt Carrie, Uncle Tom and little Suzanne happen to be over that day, Jane explains, and are very excited because they want Jezebel to marry William who is a fine gentleman.

The Princess Elizabeth case is her room in Buckingham Palace in London the morning after her twelfth birthday. She is playing with the puppy she received as a birthday present from her Uncle, the Duke of Windsor. Margaret Rose, her little sister who is shown standing near the wardrobe, can't decide which dress to wear today. Several children of Royal families are spending the week-end with her and are enjoying a before-breakfast chat, Jane explains, but most of them are sleepy because they stayed up later than usual.

Western Rodeo was arranged by Jane in honor of the Salinas Rodeo which she attends every year. Jane made the corral, brought in rocks and sand and placed the western dolls on horseback or on the fence as the occasion demanded.

Jane's favorite case is called Premiere. It is a replica in miniature of Grauman's Chinese Theater. You can see tourist dolls from all over the world. Hilda Hicks, just over from Sweden (extreme left foreground) was one of the first to arrive for she wanted to get a good look at the movie star dolls. They include Alice Faye (dressed as she was in "In Old Chicago"), Sonja Heinie, Charlie McCarthy, Shirley Temple, W. C. Fields and many others.

From the rag doll which Josephine Rainey gave Jane when she was three years old, named Patsy-Jo, to her rarest china dolls, and the doll-museum of her screen roles for which exact replicas in miniature of her costume and hair-dress are fashioned for dolls, Jane has one of the largest privately owned doll collections in this part of the country.





## BIG LOANS OR LITTLE LOANS

By J. B. SPEED\*

IT has been called to my attention that a great many people contemplating building their new homes are of the opinion that it is quite a difficult matter to obtain a loan for this purpose. I wish to correct this by saying that the securing of a construction loan is possibly the easiest step of all. Any supposedly difficult or technical aspects in the procedure are handled by the loan company, and they are always glad to explain them.

I know that there are many people who do not wish to go too deeply into this by purchasing a lot and going to the expense of having plans drawn and bids taken before they become informed about loan requirements, or know whether they have sufficient funds with which to complete their project. In this case I am sure any financial institution would be more than glad to talk to them and help in working out their problem.

It is true that the various loan companies have different policies, but on the whole they are very much alike, and I would say that in every instance a prospective home-owner should own a lot free and clear, and in many instances they should have some additional funds to go with the money advanced by the loan company to build the house. Information regarding these requirements and also the matter of interest rates, monthly repayment plans, original charges, etc., can always be secured by either a telephone call or a personal visit and conversation with a loan officer.

If, however, it is not a question of the amount of loan required, the proper and easiest approach to the problem is first to select the lot, have the plans drawn to meet the particular site and bids taken, and then investigate the loan. One should have with them a copy of the plans and specifications and the legal description of the lot. With this information the loan officer is able in a very short time to tell just about what his company can do, and at that time explain the exact terms and conditions of the loan, as mentioned before.

If the preliminary arrangements are satisfactory, a formal application for the loan is taken, in which is set out the legal description of the lot, and also the description, size and other salient features of the proposed dwelling. In addition to that it is necessary to have personal information regarding the applicant, such as age, occupation, income, etc. Most of these applications are very brief and only a short time is needed to fill them out. From then on there is practically nothing left for the prospective borrower to do. The application is taken by the appraisal department, who views the lot, checks the plans and makes its regular recommendation to the loan committee for its action.

When the loan is approved, the procedure for completing the loan and drawing the papers, the handling of bringing down the title with the title company, etc., is all a matter of routine and is handled by experienced people in the loan company itself, or in some outside escrow office. Of course it is necessary for the borrower to sign the trust deed and other supplementary papers, but that again is very simple. These papers can usually be signed either at the loan company or they can be sent out and taken before a notary to be signed.

One of the most important points to remember in the procedure of a construction loan is that nothing whatever is done in starting the construction of the house before the loan papers are recorded, and I quote here a list that has been set out by one of the title companies in California pertinent to this point:

- Do not commence removing or demolishing any building or buildings on the property.
- Do not start to build or demolish retaining walls, fences, etc.
- Do not install water meters on the property.
- Do not commence grading or removing any debris from the property.
- Do not have any material which is to be used in the construction of the improvements delivered to the property, or adjoining property, or placed in streets or alleys.
- Do not drill test holes for the foundation.
- Do not stake the outline of the foundations.
- Do not remove or plant any trees or shrubs.

When the loan is completed and papers recorded, the loan company so advises the borrower and the contractor may proceed with the building.

Now comes the question of the method of payment to the architect or payment of bills if the owner happens to do his own building. This procedure through experience has been reduced to a minimum and practically all chance of loss of funds has been eliminated. There are two common methods used—some institutions use both—and they are the five payment plan and the payment of bills and sub-contractors on order of the borrower.

The first, or "Five Payment Plan" is usually as follows:

- Twenty per cent when the floor joists are in place and the rough lumber is on the job.
- Twenty per cent when the roof is on and the building is ready for plaster and receipts and releases for the amount of the first payment are delivered to the loan company.
- Twenty per cent when the building is plastered and receipts and releases for the amount of the second payment are delivered to the loan company.
- Twenty per cent when the building is completed and Notice of Completion is filed and receipts and releases for the amount of the third payment are delivered to the loan company.

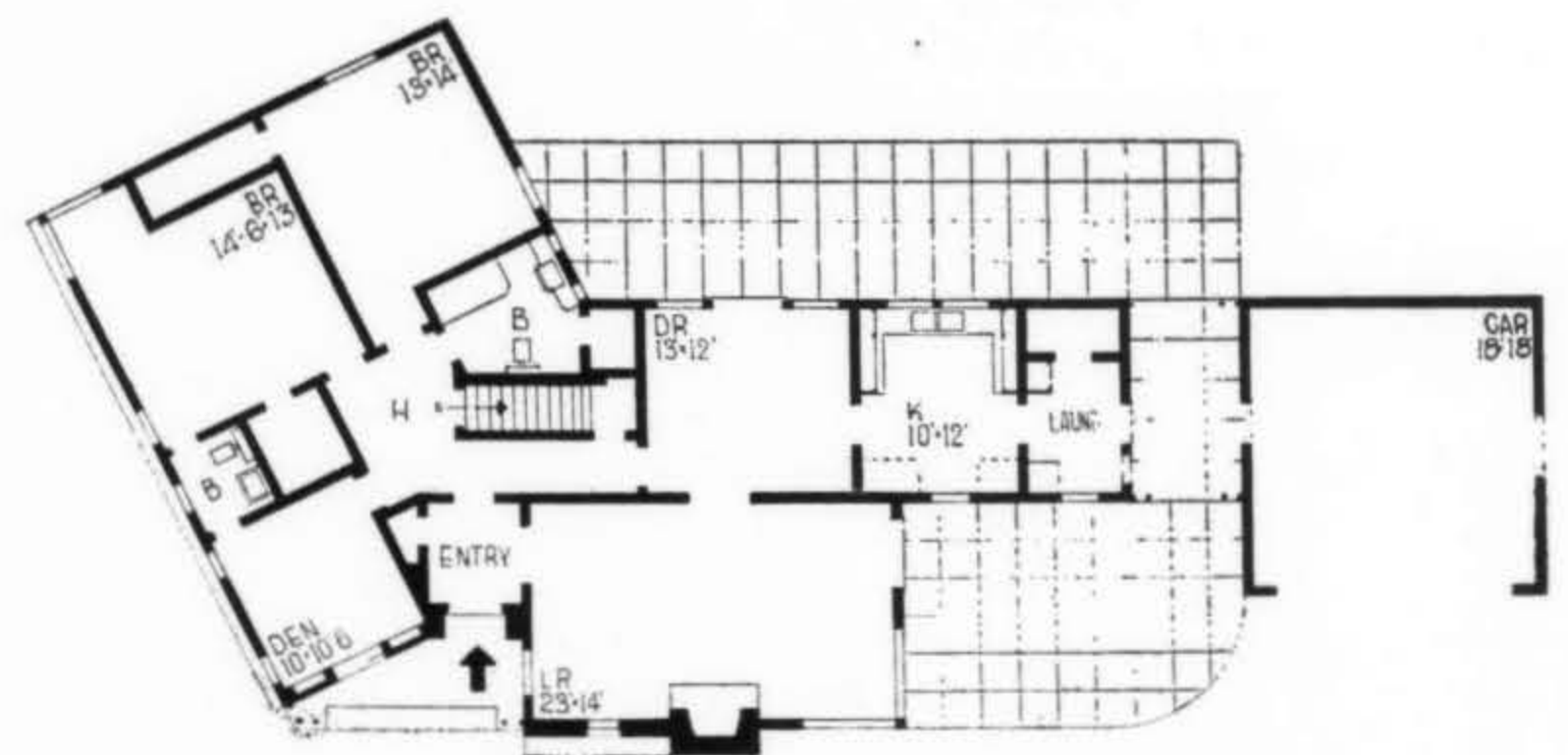


THE RESIDENCE OF  
MR. AND MRS. W. H. SCHOONMAKER

in San Marino, California

WALTER FUESLER, Architect

An attractive home for a corner lot has been designed in an open angle. A well-placed tree shades the front terrace which together with the rear terrace affords pleasant outdoor areas. The two terraces are connected by a covered passage onto which the garage opens for protection in inclement weather. Two bedrooms occupy the wing and the closet space, while a little awkward is adequate. One bath opens off of the hall and a half-bath connects one bedroom and the den which can be used as guest quarters and is a pleasant room with its built-in shelves for books.



Twenty per cent after the time has elapsed for filing mechanics' liens.

The second, or "Pay-as-you-go Plan" is as follows:

Owner to pay bills for material and labor when due, as building progresses, which have been approved by the contractor, by orders drawn on the loan company in accordance with estimate of bills furnished by contractor.

Owner to file Notice of Completion within ten days of completion and acceptance of building.

Contractor to receive full payment of contract price, less the amount of bills paid by owner thirty-five days after the filing of a valid Notice of Completion, provided no liens have been filed against the property. In no case is contractor to receive any money for his services or labor until thirty-five days after filing a valid Notice of Completion.

At the present time in California unlimited funds are available for the financing of homes to be occupied by the borrower, and I want to emphasize the fact that our lending institutions are anxious to be of service to anyone contemplating building their home and one should feel free at any time to call upon them for information and guidance.

\*Mr. Speed is manager of the loan department of the State Mutual Building and Loan Association.





THE RESIDENCE OF  
MR. AND MRS. ROY S. AIKEN

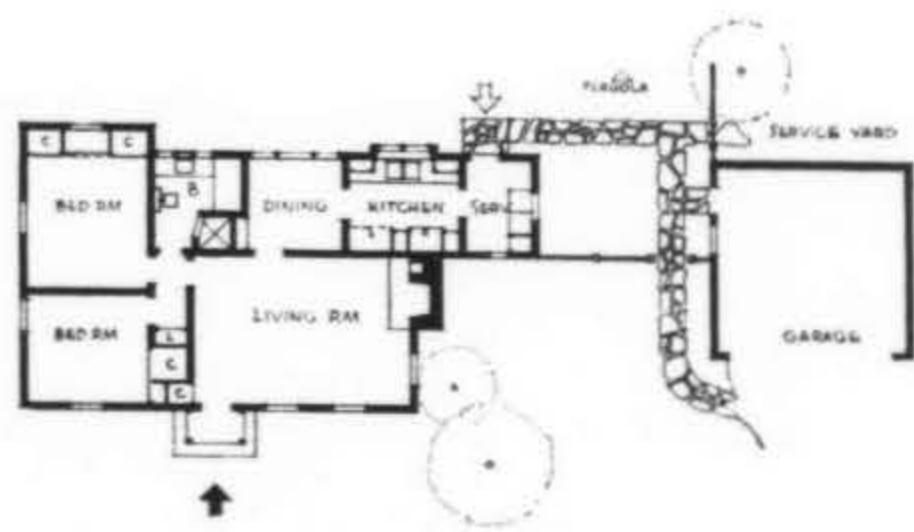
in Los Angeles, California

Designed and Built by  
MARION J. VARNER

A small house designed to fit a fifty-foot corner lot, the home of Mr. and Mrs. Aiken is Cape Cod in style and is built of redwood. The plan reveals a minimum of hall space and a maximum of closet space, two things greatly to be desired in a small home. The ceilings throughout are insulated for additional comfort, and each room has its individual electric wall heating unit.

The garage and the enclosed service yard behind it create privacy for the rear garden which will be further protected when the trees grow high.

Within, the living room is cozy and attractive with its pine paneled wall and colorful draperies. The cobbler's bench adds a note of Early American sturdiness.



F. H. Bartholomay Residence, Palm Springs  
Architect...Gerard B. Colcord, Los Angeles

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## NEW BOOKS OR OLD BOOKS

(Continued from Page 21)

Arthur Brodeur of the University of California. The average margin-annotator, however, is an intellectual exhibitionist, attitudinizing for the benefit of subsequent readers. Coleridge himself wrote fiercely moral comments in the margin of Malthus' work on Population. The unpardonable offense is, of course, to underline or annotate a borrowed book. The University of California at Berkeley recently presented an effective display of defaced volumes in the showcases, entitled "How Not to Make Your Mark."

Possibly the greatest single hazard in the life of a book is its lending. Booklovers are queer birds in this respect. Some display a bitter possessiveness; others force loans upon reluctant friends. Andrew Carnegie—may roses be to his memory!—gave us free reading, but his very gift robbed many of the rich experiences of sacrificing for, possessing, and cherishing certain beloved books. A recent popular song reflected a widespread superstition when it chanted, "A book's no good when once you have read it." Moreover, not without its still, sad music is the stock joke used to discourage book salesmen, "Buy a book? Why, I have a book!"

But to grow technical: to control deterioration of books and manuscripts one must control humidity in the air that surrounds them. Visitors to the Orient tell of mildews and fungi that do everything to a book except read it. Californians feel secure in this respect, but humidity is still a constant menace, and most of all in the sunny summer.

The relative humidity of any given air may be estimated by comparing the amount of moisture present with the greatest possible amount that can be held in suspension at the same temperature. If air at 70 degrees Fahrenheit should show a relative humidity (R. H. to the knowing) of 80 per cent, even slight heating of the air will increase its suspension capacity, thereby reducing the R. H. On the other hand, a hot summer day, with R. H. 60 per cent, may be succeeded by a chill summer night that will create R. H. 95 per cent in a few hours. Whether this is clear or not, let it be remembered that the more or less ideal conditions for the preservation of books is to maintain a constant temperature of 70 degrees, together with constant relative humidity of 50 to 55 per cent. When R. H. goes beyond 75 per cent at any temperature, the book owner may look out for molds and mildews. If R. H. drops below 40 per cent, the backs of bindings will tend to crack, and brittleness of paper will set in.

Modern library architecture provides abundance of ventilation and steel book racks. Moisture hazards are therefore less than in stuffier times, even though our papers are not to be compared with the papers of incunabula, or books printed before 1500 A. D.

Mr. Dee W. Minier, Superintendent of Maintenance at the Los Angeles Public Library, gives interesting and instructive account of a relatively recent conquest of mildew among 5,000 bound volumes of newspapers. Disquietingly enough, these mildews appeared during the summer. The volumes were wiped with a double strength solution of Mercury Bichloride in alcohol. The mildews retired but returned the following summer. Other treatments proved temporary. A good deterrent was found to be water saturated with Borax powder, either sprayed or applied with a wet cloth. A humidifying apparatus, to quote Mr. Minier's apt phrasing, "grew mildew and wisdom." It was finally decided to maintain a 55 per cent relative humidity.

For the preservation of leather bindings, many libraries have been in the habit of using private formulae, often mixed in the dark of the moon with the tongue in the proper cheek. The Martin Dennis Company, supplying materials for tanning, studied the problem for four years and finally produced a formula known as Lexol. Its action is to strengthen and preserve leather, to replace moisture and to combat mildew. At least one university has discarded its pet formulae and now uses Lexol for even its best treasures.

The Huntington Library is exemplary for its thoroughness in the care of books. Among its equipment is a vacuum chamber in which large numbers of volumes can be sealed and placed under vacuum conditions. Under such conditions the tiniest of insect eggs, as well as numerous forms of bacteria, explode, no matter where they may be located in a book. The Library's air-conditioning system maintains a constant temperature of 70 degrees, with 50 per cent relative humidity, and has been found highly satisfactory.

The problem of "foxing," the development of reddish brown patches on paper, is delicate and highly technical. Foxing may appear as the result of dampness, impurities in the paper, hygroscopic elements in the binding, or unclean hands. Various treatments are available, but the best process known to the writer is the secret chemical process invented and employed by Mr. J. D. Lauder milk of Pomona College. This process rejuvenates the paper, restores most of its original whiteness, and does not harm the print.

In recent years the care of library books has been further complicated by development of the outdoor or park library. This innovation began in Spain, and has received summer adoption by Boston, New York, Los Angeles, and other cities and towns in the United States. Now may the diligent reader "go to the ant" with his book, exposing it to the destructive ultra-violet rays of the sun and the accidental entombment of petty fauna between its pages. Readers of Edith Wharton may anticipate the occasional filling of these outdoor volumes with Xingu—or its equivalent. The Bryant Park Open-Air Reading Room in New York City reports, ambiguously perhaps, that "Burns is the park library's favorite poet."

## BOOK REVIEWS

RESIDENTIAL ARCHITECTURE IN SOUTHERN CALIFORNIA, published by the Southern California Chapter of the American Institute of Architects. \$3.00.

THIS is a collection of more than two hundred photographs of over ninety houses and gardens which should be of interest to architects and designers and a book of enormous importance to all those who are about to decide the question, "What kind of a house shall we build?" The gradual evolution of architectural styles in southern California through periods influenced by Spain, Italy, Mexico and New England. A pictorial suggestion of the architectural precedents. Pictures of California gardens, showing to what extent the landscape architect is responsible for the charm and repose of the house. The gardens are all that would be expected of southern California—semi-tropical, luxuriance in great variety. For the Easterner it must be noted that practically all of the large trees have been moved from olive orchard or countryside. It is very seldom that one is fortunate enough in southern California to have a natural foliage.

The last section of the book, "The Contemporary Developments," leads the way to the future of residential architecture in southern California. Definitely modern, colored by the preceding styles. Large open areas which use to good advantage the natural beauty of California and the work of the landscape architect. Of course, the modern interpretations are distinctive and different in southern California.

An interesting addition to your library, a record of the past, with some ideas for the future. Would make an ideal remembrance for your Eastern friend.

By HAROLD W. GRIEVE, A.I.D.

FLOWERING SHRUBS OF CALIFORNIA and Their Value to the Gardener, by Lester Rowntree. Published by Stanford University Press. \$3.00.

CHARACTERISTICALLY, Mrs. Rowntree again has written a book that presents California plants in a way most interesting and helpful. Her descriptions of the Flowering Shrubs of California are clear, intimate and precise, telling the reader where and how they grow and describing them in a personable way without being technical. Her nomenclature and observations are those of a botanist as well as a plant lover.

The garden notes, for each plant, bespeak acquaintance with and knowledge of their living habits, and include observations on hardiness that make them valuable to eastern gardeners. Characterful, entertaining and instructive, with 56 photographic illustrations, this book is a splendid contribution to the plant lore of California.

By RALPH C. CORNELL, F. A. S. L. A.

## TOWN TALK

(Continued from Page 14)

actual use over a period of many years . . . hot water buffet two-dish servers . . . salad sets . . . candelabra that would look well with the Christmas candles . . . covered dishes . . . ladles and servers . . . in fact there is such a variety that a few dollars would go a long way and one could also spend a fortune at H. B. Crouch.

Taking our hearts in our hands and leaving our Christmas Savings check behind for the present, we braved the crowds downtown to see what trinkets could be had . . . Mrs. H. has influenced the following to a great extent by strewing hints all over the place . . . Robinson's had Schiaparelli's "Shocking" perfume (or *parfum*, if you prefer) in the now well-known dressmaker's dummy bottle . . . six leather hi-ball coasters, monogram carved on each . . . tobacco humidior made of links of leather with aluminum lining . . . this at the tobacco counter . . . Saks Fifth Avenue in Beverly Hills . . . dressing case made of smooth tan saddle-hide completely equipped with every conceivable toilet article in chromium with a decent military brush, pure bristle, ebony back . . . at Bullock's . . . Volupté vanity cases with the gal's monogram emblazoned in script something like the one on her hankie . . . for that friend with the new house in the country try giving one of those inexpensive, but handsome rope rugs in a natural color . . . maple, butterfly tables for either end of the love seat . . . that camera fiend you know is always snapping you in all sorts of positions, a completely equipped kit in russet elkskin will perhaps stop him for all time . . . at J. W. Robinson, again . . . for that pipe-smoking, tweedy man is a tobacco pouch in clan tartan Botany worsted, lined with oiled silk . . . a duffel-bag in tan cloth bound in brown cowhide to carry the marster's odds 'n ends.

Don't forget that hostess at whose country place you spent the week-end . . . the postman . . . the waitress where you lunch every day . . . the telephone girl at the office . . . and your husband's secretary. It is taken for granted that everyone realizes that Christmas is for children and for children alone, we grown-ups are just butting in on things and having some fun for ourselves. With all of our chores . . . burgeoning about in the crowds . . . long-suffering budgets . . . and the chaos of the world . . . we still must provide a Christmas for the children for these delicious moppets take for granted, come what may, that Christmas comes just the same. No matter in what frame of mind we are . . . what deadly task is set before us . . . everything just fades away before the joyous cries and the misty eyes of children on Christmas morn . . . Noël! . . . Noël!



## NEW PRODUCTS AND PRACTICES

### Swing In, Swing Out

Architects and owners will be interested in a new casement window that opens out and also opens in so that both sides of the panes may be easily cleaned from the inside. Screens are on the inside. It is constructed to prevent rattles or sticking; is rain, dust and burglar proof and permits complete air circulation. Manufactured by the Double Swing Window Company, 1536 N. Main Street, Los Angeles.

### New Crane Products

Include a ductless air-conditioning unit for steam or hot water systems, called the Newport. The unit filters, warms, humidifies and distributes air; intended for winter conditioning, it may be used in summer for filtering and circulating air.

A sanitary closet for public wash-rooms called the Esquator. No physical contact being necessary, all chance of infection is eliminated. Even the flushing is foot-operated.

A vitreous china lavatory, the Oxford, is appropriate for powder rooms or other installations where use is frequent and space limited. Measuring 19"x17", it has a basin area of 14"x10½".

### A New Glass

A special light filtering, transparent glass that retards the aging of valuable documents and other articles protected by it has been developed by the Pittsburgh Plate Glass Company. Known as Hi-Test Laminated Document glass, it is composed of two outer layers of clear plate glass, while the inner layer is a high lead content plate glass that filters out harmful rays. The three layers are held together with the vinal plastic which makes them resistant to blows.

### Portable Drafting Board

Architects, draftsmen, artists, every man who makes sketches will appreciate the convenience of the Autodraft Portable Drawing Machine, manufactured by Eugene Dietzgen Company of Chicago. It provides a board, T-square, triangle, scale, protractor, and paper clamps, all in one, and is no bigger than a brief case and as easy to carry.

### Dri-bilt with Plywood

Douglas Fir Plywood Association has just issued a new booklet on Dri-bilt construction with plywood. Interior walls may be given a finish similar in quality to the finest furniture finishes. The procedure is outlined, and color suggestions supplied. Enamelled walls, plastic paints, stippled surfaces, wallpaper over plywood and finishing exterior plywood are items covered in this attractive booklet.

### Illuminated House Numbers

Sentinel electrically lighted house numbers take the guesswork out of address hunting, both night and day. Dignified and compact, the Sentinel measures only 5¼ by 8 inches, yet the numbers are easily visible at 50 to 60 feet on the darkest nights. Soft, indirect lighting throws clean-cut numerals of black bakelite into sharp relief against a white background. Weatherproof and wear-proof chromium, enamel and plated brass used in its construction insure years of lasting service. If you happen to move, you can take your Sentinel with you; its numerals are interchangeable. Installation is simple, requiring no special wiring, as the Sentinel is connected to the doorbell push-button or transformer circuit. The low voltage single-watt bulb uses about 30 cents' worth of electricity per year. Sentinel comes in three architectural styles—chrome moderne, colonial brass and old English, and is beautifully designed to make a decorative feature for any home. It is recommended by the Board of Insurance Underwriters, and is highly endorsed by municipal officials. It may be seen at leading hardware and electrical stores, or at the Lovett Sales Co., distributors, 5537 Hollywood Blvd., Los Angeles.

### Fine Wood Veneers

The combination of richly colored and grained veneers with a foundation of Masonite quarterboard has produced a new and beautiful wall material. The panels, manufactured by Marsh Wall Products, Inc. of Dover, Ohio, bring paneled walls within the range of the average home owner. The panels may also be used to modernize stores, offices, schools, etc. The panels come in thicknesses of a ¼" and less and in a variety of sizes, and include makori, quartered and rift oak, satinwood, bubinga, zebrawood, avodire, mahogany, walnut, oriental, paldao, sapeli, prima vera, tigerwood, lacewood, maple, rosewood and capomo.

### Metal Awnings

A Venetian-type awning is made entirely of sheet metal. Advantages include year-round sun protection, full visibility, ventilation and light control. Another advantage is elimination of the expense and inconvenience of installing, removing, storing, repairing and recovering as for conventional awnings. Shutters of the new Rusco awning are made of galvanized Paintgrip sheets which are bonderized to take and hold paint. All sizes and types of windows in houses, business buildings, may be fitted according to the F. C. Russell Company of Cleveland, Ohio.

## The Gift Supreme

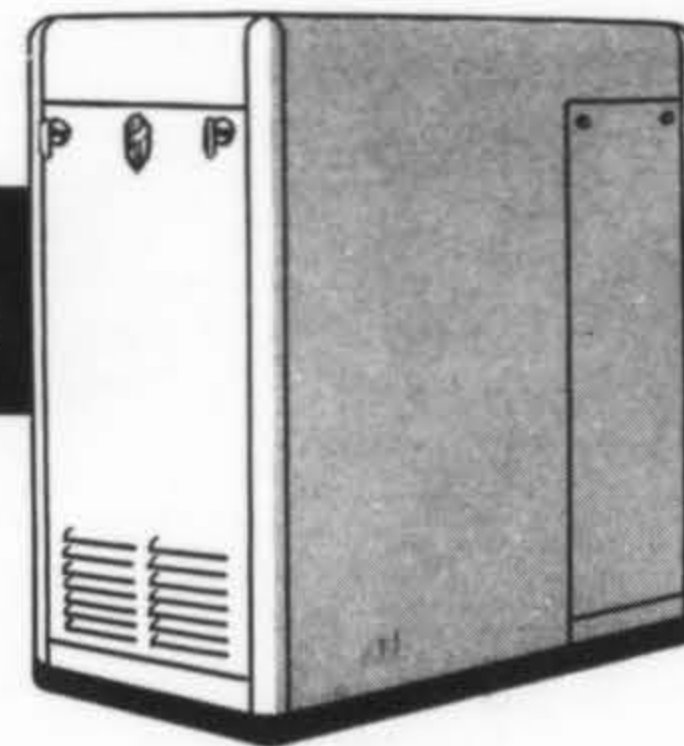
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### "THEY SHALL HAVE MUSIC"

(Continued from Page 3)

The dispassionate bystander, perhaps, should not judge too critically the status of the orchestra during recent years. Some twenty years ago symphony music was offered to southern California on a silver platter. There was no trudging about from door to door on the part of good women ringing the neighbor's bell to ask for a small donation for a worthy cause. Instead, W. A. Clark, Jr., an amateur violinist of considerable ability, decided to establish a symphony orchestra worthy of the name. At that time there was, to be sure, an orchestra—the Los Angeles Symphony—in existence, giving concerts regularly under the direction of Adolf Tandler. In vain did the dowagers of Pasadena plead with Clark not to withdraw his support from the existing musical unit. But Clark, who was a man of substance, announced that he would underwrite personally this new venture for five years. Word of the experiment spread. Musicians were not unmindful of the California climate and of the serenity that comes from an endowment, and the orchestra drew men of distinction from the leading cities of America and Europe. Spared both financial and emotional wear and tear, Los Angeles had an

excellent orchestra, and Clark had five years of congenial companionship surrounded by musicians who were happy to oblige with the works he wanted to hear. That was all he asked of them.

Meanwhile the audiences grew a trifle confused as to their exact status in this scheme of musical life. They lined up before the box office and bought their tickets, but were they, they wondered, the object of benevolent philanthropy. Did anybody care whether or not the balconies were filled?

When, at the end of the first five years, the orchestra was found to be not self supporting, Clark again announced another endowment to carry it through the next five years. Exactly the same thing happened at the end of that time, and again Clark's gesture was equally magnificent. In all he contributed three million dollars to this enterprise. When his death occurred suddenly in 1934, it was discovered that he had made no provision for his cultural offspring, but his gallant support for those fifteen years has been enough of itself to leave his critics mute.

Bereft of support, the symphony orchestra in 1934 was in danger of folding up like an old opera hat. But the Bowl season was impending, and the musicians decided to try to underwrite the summer themselves. They agreed to transfer funds from their sick benefit to finance the necessary expense, and to draw their salaries if and when some cooperative basis could be determined for that purpose. Mrs. Leiland Atherton Irish, clubwoman, who occasionally had mingled in orchestra affairs on a volunteer basis in times past was installed as general manager and has remained with the orchestra since that time. It was about this time that Otto Klemperer, whose musical craftsmanship had established his reputation in Berlin and Vienna, was brought to the Los Angeles orchestra as conductor and musical director, a post which he now holds.

Meanwhile, during these years of transition, the orchestra has maintained a firm hold on the affection of the townfolk. Especially the concerts for children have been universally popular since they were started seventeen years ago by the pioneer conductor of childrens' concerts, Walter Henry Rothwell, who then was leading the orchestra here. Now, as then, it is the custom of the juvenile audience to begin arriving shortly after eight o'clock on the Saturday mornings when these concerts are given. By ten o'clock, when the program begins, there is an overflow into the aisles and corridors. Such adults as are admitted consist of teachers with groups of students from the schools, parents, and other adults made eligible by the companionship of at least two children. On these occasions, the ushers are members of the Women's Committee of the Philharmonic who arise early to fulfill the responsibility of seating the audience and maintaining order on these festive occasions. The Women's Committee, too, has assumed a financial responsibility which enables the young ones to be charged an admission price of ten cents. This activity was

undertaken by the Women's Committee when it was formed in 1924, and never throughout the existence of these programs has there been any hint of playing down to a juvenile audience.

Another of the ventures of the Women's Committee is a series of morning salons devoted to a study of the music of forthcoming symphonies. These talks are given on the Tuesday morning preceding each concert by Harold Gelman, concert pianist, who occasionally introduces guest artists to assist in the interpretation of the music which has been programmed. When first these salons were established four years ago, they were held in the homes of various members of the Women's Committee who, from time to time, enlarge their audience with guests. This procedure still is followed; although currently there is a wave of optimism that similar lectures will be sponsored in quarters so commodious that all the music-minded may be bidden to subscribe.

Traditionally, prophets are the last to achieve honor among their own people, and it may be that Los Angeles has yet to realize fully the importance of its new position in the world of music. Yet here are to be found the homes of such composers as Arnold Schoenberg, Ernest Toch, Erich Korngold and Dimitri Tiomkin. Here too are the conductors—Klemperer, Walter, Stokowski and Coates. Heifetz and Hoffman are two artists who may be mentioned in a long list of distinguished virtuosi now in residence here. And not to be minimized for their contributions are the studios on the moving picture lots, for they have brought to this community a host of gifted musicians. With all these resources of musical wealth, the foundations of Los Angeles as a music center are being firmly laid.

### "LO! WHAT A WORLD I CREATE"

(Continued from Page 17)

Everybody should try his hand at creating a Christmas scene for the radio top or mantle or other suitable surface. Even a huge plate will do. Creating these scenes is fascinating for the creator, and some of the results are enchanting.

This is one place where material can be literally picked up from the wayside, and where price does not determine the effectiveness of the result. The only requirement is imagination. A few carefully chosen bare twigs from the garden, or bits of evergreen made into miniature trees, a few pebbles, a bit of mirror to form a pool or stream, and a lavish sprinkling of borax or other powdered material that simulates snow, and you have a Christmas setting that will delight your friends and give you the joy of creating a little "world" on a table top. For this miniature scene, suitable lighting is the key to its effectiveness. Even if the scene is mediocre when unlighted, it may be transformed into loveliness by light, and the more beautiful it is, the more light will add to its effectiveness.

A cardboard cutout background can conceal tubular electric lamps behind the cardboard or between the different planes of background, or ordinary Christmas tree strings may be used. Either the tubular or the ordinary lamps may be had in white and colors. If the light is wanted in the scene itself, it may be concealed in the "forests" or under the cellophane "ice" or wherever your fancy dictates that light would be most effective in producing the result you visualize.

Another effective decoration is a false window or a series of them cut out of cardboard or other suitable material and used inside the room. When lighted from behind, they create a lovely effect that makes an indoor or outdoor scene as you desire.

This year, let's create a brighter new world for ourselves than ever before. Let's decorate and let's light our homes because it's fun. Let's express our great thankfulness that the world we have created is beautifully ablaze with light—material light and spiritual light—light that spells happiness and security, that signals to all "Peace on Earth, Good Will toward Men."

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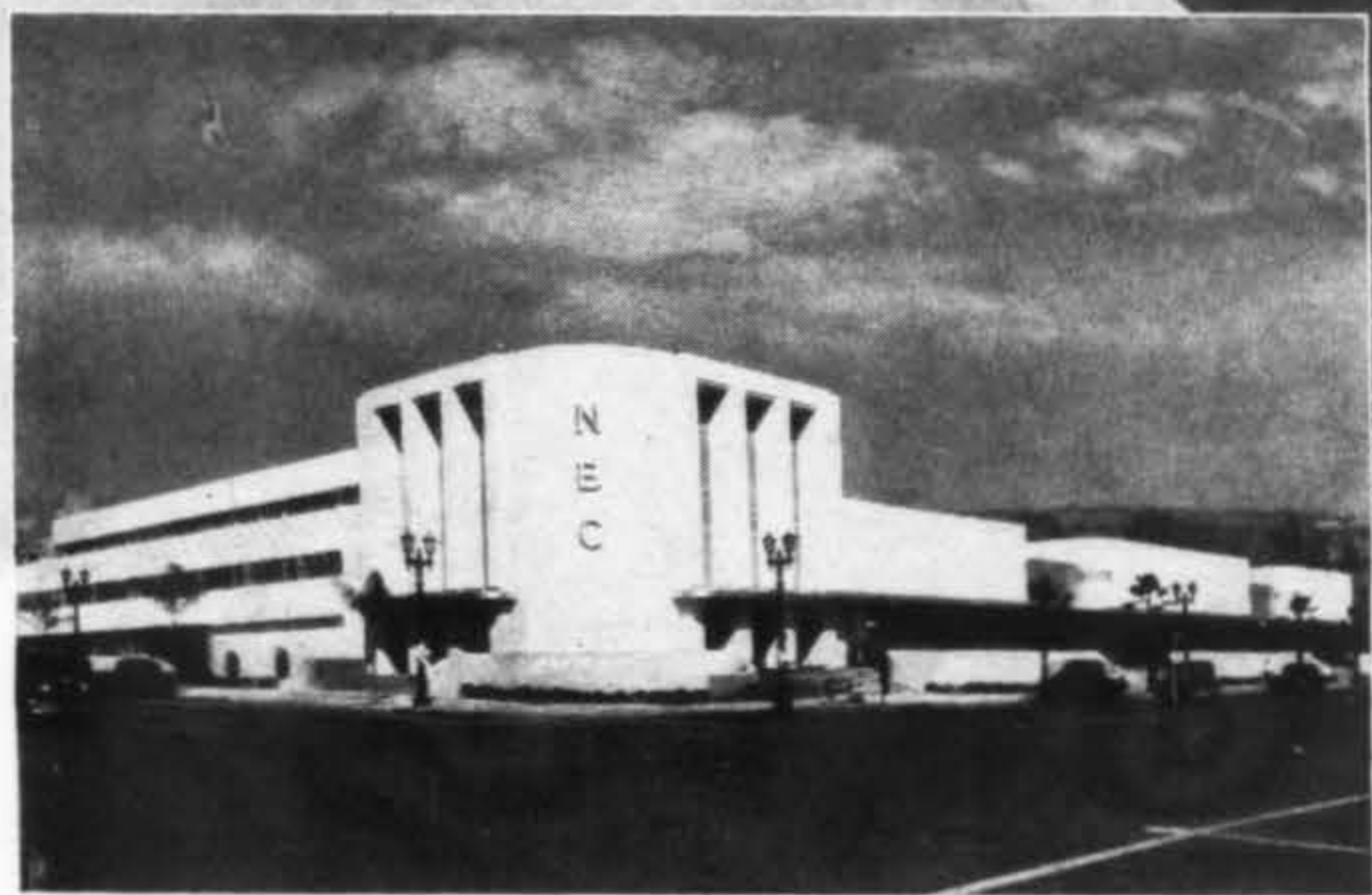
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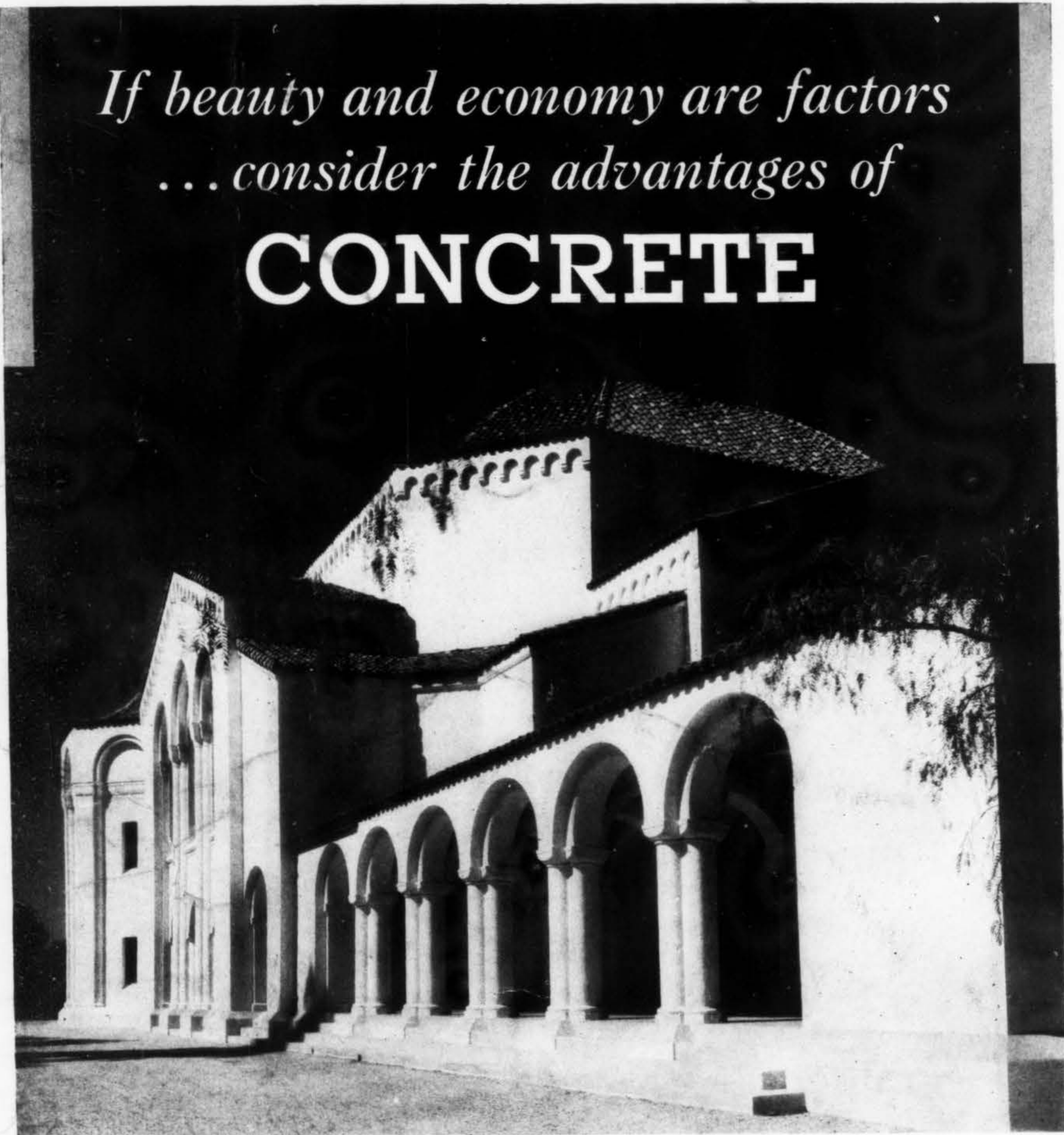
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