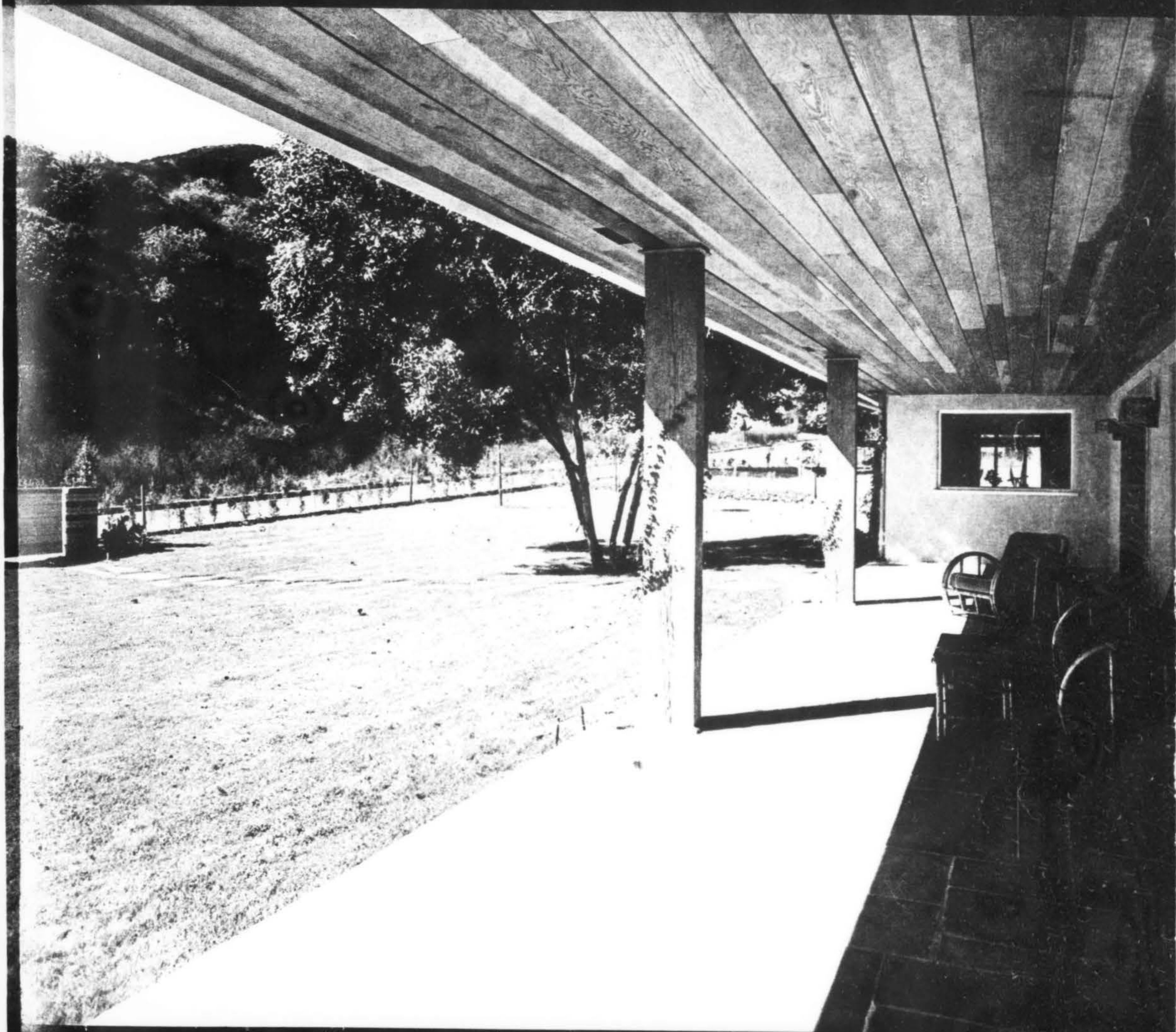


CALIFORNIA ARTS & ARCHITECTURE



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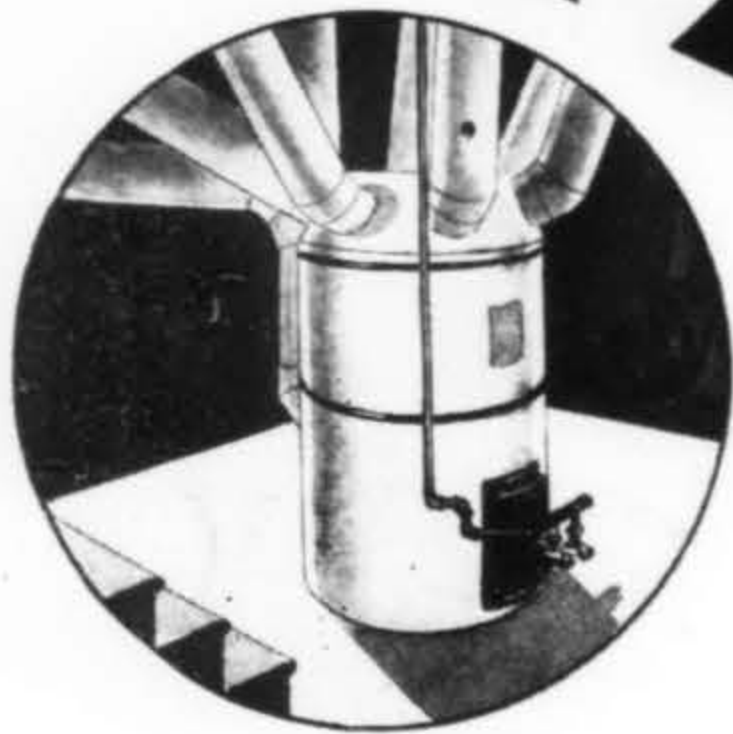
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TWELVE thousand census takers have been in the field since January 2, calling on all industries and trades throughout the United States for the sixteenth decennial census. These first 12,000 will be followed with an additional 120,000 enumerators who will collect the balance of the information to go into this year's census, which will embody seven major compilations—the most extensive ever undertaken.

The census of construction activities will be conducted as part of the census of business, and will record the sales of all wholesalers and retailers, including those of distributors of building materials and lumber, and all service businesses.

The other six major compilations will be the census of manufactures; the census of population; a census of housing, covering 35,000,000 dwellings, which will be taken for the first time this year in conjunction with the population census; the census of agriculture; drainage and irrigation; mines and quarries.

As the construction census has not been taken for four years, all those interested in the developments of this industry will want the facts and figures it will make available. This census will record the activities of this industry last year, in each state and in each of the larger cities. It will summarize the reports of all general contractors and more than 25 different kinds of special trade contractors. It will include in its coverage all firms engaged in construction for profit. One classification will include those who did a business last year amounting to less than \$25,000. This inquiry will cover three kinds of builders—those who work on speculation, building houses for sale; investment builders, who build for rent; and occasional builders, who are not engaged in the industry continuously, and whose interest in this business is secondary.

The tabulations for those who did business amounting to more than \$25,000 will include heavy construction, such as water-power developments, dams, bridges, sewers, viaducts, tunnels, subways and foundations; for light construction—residential and other buildings in this class; and for highway work. One and two-family houses and other residential buildings will be given a separate listing from buildings "other than residential." Under each of these heads, new construction and additions will be listed separately from repairs and maintenance. Private work will be differentiated from public construction projects.

Itemized data will be presented on the cost, delivered on the job, of all materials furnished by contractors—brick, cement, steel and other materials—as well as equipment furnished and installed by contractors, such as plumbing, heating and electrical apparatus. Also the sales value of all materials, equipment and merchandise sold, but not used or installed by contractors, will be shown.

The trend of employment and pay rolls in the industry will be reflected by a tabulation of employment totals for each month in the year.

All these data will provide the industry, as well as producers and distributors of construction equipment and materials, with a general picture of the developments and trends of construction activities last year—information which can be used as a basis in determining future trends.

In addition to the information set forth in the construction census, there will be many items in the other censuses being compiled which will be of interest to those engaged in this and allied industries. The housing census, for example, will reveal the characteristics of the nation's 35,000,000 dwelling units—their condition, age and need of major repairs, whether or not they are of wood construction, their market value and mortgage status, the amount of over-crowding within them, and the extent of modernization the older units have undergone. The population census will throw new light on suburban developments. By recording the address of each person in 1939 and five years ago,

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Editorial Staff: Ellen Leech, Edwin Turnblad, Mira MacLay, Frances Duncan, Edwyn A. Hunt, J. M. Asher, Henrietta McFarlane.

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it will measure whether or not there is a tendency of people, during recent years, to make their homes in the suburbs. The census of agriculture will show the value of all buildings on the farms, and the expenditures in 1939 for building materials, including lumber, roofing, hardware, cement, paint and fencing materials.

Since the value of the information being compiled will depend very largely upon its timeliness, the cooperation and quick response of those giving the answers to the questions asked is of the utmost importance to them as well as to the Census Bureau. It is their census, and they themselves can make possible its complete success by filling out as promptly as possible the census questionnaires. With their full cooperation, it is anticipated that the work of collecting the information for industry

and business will be completed by the end of May, and at least the basic information may be published by late summer or early fall.

The same law which requires reporting to the Census Bureau protects those questioned against disclosure of individual returns. All questionnaires used in taking the census bear the following printed assurance:

"Your report is required by Act of Congress. This Act makes it unlawful for the Bureau to disclose any facts, including names and identity, from your census reports. Only sworn census employees will see your statement. Data collected will be used solely for preparing statistical information concerning the nation's population, resources and business activities. Your census reports cannot be used for purposes of taxation, regulation or investigation."

THE CALENDAR

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

ANNOUNCEMENTS

THE TOURNAMENT OF ROSES at Pasadena opens the New Year celebrations with its sixty floats, made entirely of flowers, coming from many sections of southern California, from San Jose, and Santa Clara County and from San Francisco.

LECTURE COURSE, sponsored at San Francisco by Paul Posz, continues February 4, with Alfred Duff Cooper, former First Lord of the British Admiralty "The Survival of Liberty in the World We Live In." The lectures are given at the War Memorial Opera House.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College presents Wilfred husband, January 9, as the first speaker of the 1940 series. His subject is "The Scandinavian Experiments". Richard Neustadt, regional director of the Social Security Board in San Francisco, speaks on "Social Security", January 16, and on January 23 there is a symposium on "Socialized Medicine." January 30, Melville Dozier, executive director of the Los Angeles County Housing Administration, "Federal State and Community Housing".

ONEONTA CLUB of South Pasadena sponsors the course of lectures at the Senior High School Auditorium and presents Harrison Forman, known as the modern Marco Polo, an authority on Tibet, speaks on the "Far East Aflame," January 18, illustrating his talk with pictures. Mr. Forman was technical director of the motion picture "Lost Horizon."

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

LORITA BAKER VALLELY (Mrs. Jack Vallely) reviews new books and discusses world events in her concise, individual manner during the winter season at Del Monte, Huntington Hotel, Pasadena; Beverly Wilshire Hollywood; Wilshire Ebell Theater, Los Angeles; and the Fairmont Hotel, San Francisco. Mrs. Vallely conducts a series of eight book reviews, the third Saturday of each month at Bullock's, Broadway, Hill and Seventh, Los Angeles.

WORLD AFFAIRS ASSEMBLIES form an interesting part of the winter season at the Vista Del Arroyo Hotel, Pasadena. The current event is held January 20, with the dinner at 7:00, following the reception in the lounge, and with the program of talks beginning at 8:30.

SOUTHWEST MUSEUM Highland Park, Los Angeles, provides a course of Sunday afternoon free lectures at 3 p.m., continuing through March.

PRODUCTIONS by the Clare Tree Major Children's Theater at the Shakespeare Clubhouse, Pasadena, are again sponsored by Mrs. Louis B. Triplett and provides "Aladdin and His Wonderful Lamp," Monday, February 5, at 4 p.m. This is the final event of the group of plays. The Players come from the Chappaqua, New York, where the rehearsals and other preparations for the season's presentations take place each year. Six companies gather to rehearse every August for the winter productions given in various parts of the country.

EVENING CRAFT CLASSES are held at the Department of Recreation headquarters, 717 North Lake Avenue, Pasadena, Mondays and Thursdays, and twelve branches are included in the handicrafts program. The list embodies jewelry, leather tooling and leather carving, copper tooling and reed weaving, block printing and wood carving, book binding and loom weaving. There is no charge for this course.

SPRING MARKER SEASON is held from January 15 to February 3. The style shows open with a series of three-day showing, featuring apparel and related lines at the Alexandria and Biltmore Hotels, Los Angeles, beginning January 15. The Los Angeles Furniture Mart is held January 29 to February 3. The California Gift and Art Show is held at the Biltmore Hotel, January 28-31.

JUNIOR AUXILIARY of the Jewish Home for the Aged hold the annual charity ball, February 11, at the Biltmore Hotel, Los Angeles.



A HUMORIST PAYS TRIBUTE

By TED COOK

THE dance form is rapidly gaining a large and understanding audience in America. Rapid strides have been made and Myra Kinch is in the front rank of this movement. I have been eagerly watching the work of Myra Kinch and her associates for several years and I am convinced that she is destined for widespread recognition as an important artist. She had an amazing natural talent. She has been excellently trained, and now she is developing a rounded out group of sincere dancers. She is a very intelligent person, and will, I feel, make important contributions to the dance. She is a superb director and a great dancer in her own right. Her music is arranged and played in superb taste by Manuel Galea. She has given proper attention to color and design in the costuming of her presentations. Her serious numbers have a lovely poetic quality. But I believe Myra Kinch will finally be remembered as a great comic—I do not believe there is a dancer living who can quite match her in certain light satirical touch, and I am familiar with the very comic Trudi Schoop and her excellent supporting dancers, and with the very sophisticated, highly polished presentations of Agna Enters.

Although Kinch has danced in Europe, she is essentially an American, and a West Coast American. I would like to feel that the West Coast can recognize a great artist when she emerges from our soil. The dance form takes good audience as well as good dancing, good music, good costuming and skilful, imaginative choreography to attain high perfection. I would like to feel that Kinch can work out her destiny before West Coast audiences. I hope that educational institutions will be alert to present Kinch to students. Modern dancing needs to be better understood—important potential artists deserve to be seen. This is necessary in the evolution of our culture. And, aside from all this, Myra Kinch and her dancers present grand entertainment deft comment, and clear beauty.

Beginning the second week in January the Music and Art Department of the Los Angeles Public Library is sponsoring a joint exhibition of original costume designs by Robert Tyler Lee and a series of dance photographs showing the realization of the designs in production by the Myra Kinch Dance Company. The dances and ballets for which the designs were created and the photographs taken will be presented in concert Sunday evening, January 11, at the Pasadena Community Theater.



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BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, Los Angeles District Federation close the season of lectures, January 17, when Mary Ellen Chase speaks at the Embassy on "Larger Life in Books."

AMERICAN HUMANE SOCIETY, Pasadena Branch, announces the opening of the photographic contest, open to amateurs, and closing June 15, 1940. The prizes amount to \$110 the theme of the contest is "Pictures That Tell a Story", and the main objective is to emphasize the slogan, "Hunt with a camera instead of a gun". Pictures should show children at play or work with animals; animal pictures, showing their care and amusements. Either wild or domestic animals may be photographed but in each case indication must be made of how they are being cared for and protected. Details may be secured by addressing the American Humane Association, 135 Washington Avenue, Albany, N. Y.

LOS ANGELES COUNTY Federation of Women's Clubs holds the fifth regional round table, January 5, at Gardena, with the Wednesday Progressive Club as the hostess group. Mrs. Harry Willits, county president, presides. January 8, the Institutions and Philanthropy Departments, hold a forum at the Children's Home Finding Society, going later to the Minnie Barton Training Home and to the Orthopedic Hospital. January 9, the Horticultural and Beautification section meets for a morning session at the Glendora Woman's clubhouse.

EBELL CLUB, Los Angeles, officially opens season January 8, when Mrs. A. Bartlett Gruber, who speaks on "A New World in the Arctic". Later programs include the review given by Lorita Baker Vallely, January 15, followed by a tea honoring the Ebell Juniors; the musical program given, January 22, by Evelyn MacNevin, dramatic contralto; Richard Hageman and a lecture on "The Voice of the New Turkey" by Selma Ekrem, January 29. The assembly dinner of the month is held, January 18, with Salem Bader speaking on his experiences with Lawrence of Arabia whom he served as a boy spy. Speakers for later programs are David Seabury, Maj. George Fielding Eliot, Hugh Gibson, Bhicoo Battivala, Julien Bryan, Pierre Paassen, Channing Pollock, Jacques Cartier and Mrs. Hiram Cole Houghton. The main event of the month is the president's luncheon, with Mrs. William C. Warrington, president, presenting Dr. Frank J. Jones. The subject is "Propaganda Analysis."

WOMEN'S UNIVERSITY CLUB of Los Angeles opens the programs of the year January 3, continuing the study of agricultural conditions in California under the chairmanship of Mrs. Charles Austin. Mrs. A. M. Marsh speaks on "Grapes Without Wrath", and Mrs. Kate Felmer tells her experiences as a teacher in a nursery school attended by the children of migrants.

CALIFORNIA WOMEN OF THE GOLDEN WEST of Los Angeles meet January 5 to hear the first of a series of book, and world affairs talks. Mrs. Walter Egan Toole, former president of the Westwood Hills Woman's Club, speaks.

NATIONAL COUNCIL OF JEWISH WOMEN, Los Angeles section, hear Phyllis Bottome, novelist and lecturer, January 3, discuss "Courage and Responsibility".

NORTH HOLLYWOOD WOMEN'S CLUB Literature Section, announces Ruth Cornell Fuller will review "We Did Not Ask for Utopia," a new book dealing with problems of Russia, January 5. Gregory Gollubeg, translator of the Russian poet, Pushkin, is a guest of the occasion.

FEDERATION OF WOMEN'S CLUBS, Los Angeles District, features a birthday party on the program for the January 17, Presidents' Council at Santa Monica. This is a benefit event and proceeds are used for headquarters expenses. The program theme is "The Evolution of a Clubwoman". The International Relations Department is sponsoring a contest and inviting members to write on "Methods of Developing a Better Understanding Between Women of North and South America". Child Welfare and Youth Co-operation Department meets January 25 to hear Mrs. Elizabeth Buckley discuss "Juvenile Problems as I See Them".

JUNIOR LEAGUE of Los Angeles continues the fifth season of Tuesday Salon Teas, and on January 16 at the tea at the home of Mrs. Ira Clifton Copley the speaker is Dr. A. Th. Polyzoides. Later, on March 19 Mildred Titcomb Rains and Madelaine Forthmann offer a piano concert at the home of Mrs. Harold Lloyd. Reservations for the salons may be made through the Junior League Convalescent Home.



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EVENTS, music, lectures and the theater at San Diego:

January 6, Lecture by Lorita Baker Valley, Casa de Manana, La Jolla.

January 5-6, Concert by Southern California Little Orchestra, Savoy Theater, San Diego.

January 8, Lecture by Lorita Baker Valley, House of Hospitality Balboa Park, San Diego.

January 8-9, "I Married an Angel," Savoy Theater, San Diego.

January 16, Concert by Los Angeles Philharmonic Orchestra, Savoy Theater, San Diego.

January 18, Harold Kreutzberg, Dancer, Savoy Theater.

January 29, Concert by Artur Schnabel, Pianist, Savoy Theater.

February 5, St. Olaf Choir, Savoy Theater.
February 6, "Aladdin and His Lamp," New York Children's Theater production, Globe Theater, Balboa Park.

UNIVERSITY OF CALIFORNIA, Extension Division Royce Hall Auditorium, 8 p.m., announces lectures and motion pictures: January 9, "Sierra Nevada," colored motion picture (Hollywood Forum Picture Award) January 30, "Ski America First," Sidney D. Schurcliff, winter sports authority. The Children's programs are provided Saturday afternoons, 2:30-3:30, January 20, the motion picture program includes "Silvery Moon", "Down on the Farm", "Children of Holland", Jungle Jazz.

MYRA KINCH and her dance company are seen in new presentations at the Community Playhouse, Pasadena January 14.

LOS ANGELES PUBLIC LIBRARY, in the department of music and art, opening January 9, holds a joint exhibition of dance costume designs by Robert Tyler Lee, and a series of dance photographs of Myra Kinch and her Dance Company, illustrating through production photographs the realization of the designs exhibited.

MARGUERITE HARRISON gives a season of monthly talks at Casitas del Arroyo, Pasadena. The current date is January 24. Later dates are February 28, March 27, April 24, and May 22.

POLO SEASON at Fleischmann Field Santa Barbara, opened with a preview game, December 31. The program includes games for both men and women, also tournaments. A women's team will be chosen for the Pacific Coast tournament. Especial event of the season is the Pacific Coast High Goal championship tournament, opening February 11.

BUSINESS GIRLS CONFERENCE of Southern California holds a conclave, January 6-7, with sessions in the Civic Auditorium, Pasadena. A luncheon is held, January 6, at the Pasadena Athletic Club.

LOS ANGELES TURF CLUB continues the sixth winter race meet through March 9. Pari-mutuel prevails. Three charity days have been added to the Santa Anita racing season, making a total of 44 days. The extra days are Wednesday January 3, for Los Angeles County Community Chest; Tuesday, January 30, for Infantile Paralysis fund; Wednesday, February 14, for Allied Charities.

ANNUAL WINTER SPORTS CARNIVAL and Snow Queen Contest for the City of Sacramento is held January 6 at the Memorial Auditorium. Ski clubs of central and northern California are represented at this event.

CARLA AND FERNANDO unusual and creative Spanish and Mexican dancers, are presented at Philharmonic Auditorium, Los Angeles, Wednesday evening, January 24, by the Inter-American Music Festival Committee of the National Federation of Music Clubs. Grace Widney Mabee is general chairman of the Festival, which is to be held in Los Angeles in June, 1941 as a part of the biennial meeting of the Federation. She announces this event as the first of occasional programs to be offered by her committee to create a fund to bring the world's greatest artists here for the Festival.

AT BIG BEAR LAKE the 14th annual winter Snow Sports Carnival marks January 27-28. Weather permitting southern California ski championships and a huge skating party combine in the event. Miss Sally Weston has been proclaimed snow queen.

IN THE DONNER SUMMIT region skiers are visiting the new ski lodge in the Sugar Bowl, operated by Hannes Scholl and built by the Sugar Bowl Corporation. An added feature is the new chair type ski lift, which goes 3000 feet to the top of Crow's Nest mountain. From the top of the upski the Crest run may be taken, which goes approximately north from Crow's Nest and terminates at Soda Springs, on the shores of Lake Van Norden. Soda Springs Hotel has been remodeled. There is a new Coffee Shop at the foot of the upski on Beacon Hill, and many improvements have been made on the 1200-foot J-bar upski, including a permanent rope tow leading up to it. Over the summit from this area on the shores of the lake, the Donner Lake Resort is now open to winter sport fans.

AT YOSEMITE the Winter Club Ice Rink and Badger Pass Ski House opened in December, and with increasing snows sport addicts are arriving, making advance reservations advisable. All-year highway open, no controls.

AT ARROWHEAD, Ski school and Keller Peak Ski House open January 1. Parking facilities doubled at Snow Valley, between Arrowhead and Big Bear Lake. Invitational Ski Jump Meet, February 2-3, at Lake Arrowhead, also exhibition jumping. Championship Ski Races, February 9-10.

YOSEMITE WINTER CLUB Invitational Ski Meet February 3-4 downhill and slalom.

DESERT CAVALCADE, a border city frolic, is held at Calexico, February 1-7, when this U.S. port of entry on the Mexican border celebrates and emphasizes the historical background of that area from 1774 when the trail was first blazed by Juan Bautista de Anza, through the settlement of the Imperial Valley and the development of irrigation, which has made the natural desert land the nation's "winter garden". The event will stress the achievements of Boulder Dam an All-American Canal.

FLOWER SHOP at Rust's Nursery, 352 East Glenarm Street, Pasadena, is being operated by Henry Siebrecht III and specializes in flower arrangements for all occasions, especially wedding decorations.

LOBERO THEATER FOUNDATION announces the appointment of Mrs. Rena MacDonald Askin as resident manager of the Lobero Theater, with the booking of musical attractions as the main objective.

BALLET GROUP of Santa Barbara, under the direction of Helen Prokloff Geist, are seen in two new ballets at El Encanto Hotel, Saturday evening, January 6. There will be interpretive and character dancing, with stress on two Russian ballets, based on gypsy folklore and very colorfully costumed.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the twenty-eighth season with a series of twelve concert pairs to April 19-20 at the Memorial Opera House. The winter season of symphonies consists of pairs of Friday afternoon and Saturday night (repeat) concerts. Pianists listed as guest soloists are Sergei Rachmaninoff Alec Templeton, and Walter Geiseking. Jascha Heifetz is the only violinist announced, and the single vocalist is Jussi Bjoerling, Swedish tenor. The final concert features the Coolidge Quartet.

OTHER ENGAGEMENTS of the San Francisco Symphony Orchestra include four Young People's Concerts with Ernest Schelling conducting; five presentations by the Art Commission on its Municipal Concert Series, and six in accompaniment of the Ballet Russe de Monte Carlo. Also one concert at Oakland, one at Stanford University, a Marin Music Chest appearance, and the usual Symphony radio broadcasts.

PHILHARMONIC ORCHESTRA of Los Angeles, sponsored by the Southern California Symphony Association, announces the January 11-12 pair of concerts, conducted by Albert Coates, has Jascha Heifetz violin virtuoso, as soloist, and is the final pair to be given at the Philharmonic Auditorium. The symphony pair of January 25-26, under the direction of Leopold Stokowski, is presented at the Pantages Hollywood Theater.

YOUNG PEOPLE'S CONCERTS, by the Philharmonic Orchestra of Los Angeles, open Saturday morning, January 6, under the direction of Albert Coates, at the Philharmonic Auditorium. This series is sponsored by the Women's Committee of the orchestra. In addition to concerts in Pantages Hollywood Theater January 20, February 3, and March 2 and 16, as part of the series, others will be heard at Polytechnic High School Auditorium, February 16, and at Roosevelt High School, March 15.

INTER-AMERICAN Music Festival Committee of the National Federation of Music Clubs sponsors the dance program of Carla and Fernando, Wednesday evening, January 24, at the Philharmonic Auditorium, Los Angeles. Grace Widney Mabee is general chairman of the festival to be held in Los Angeles in June, 1941 as a part of the biennial meeting of the federation, and this event is the first of the programs to be offered by her committee to create a fund with which to bring great artists to California for the festival.

SAN FRANCISCO STRING QUARTET is heard in concert at the auditorium of the San Jose State College, the night of January 15, through arrangements completed by Elizabeth Sprague Coolidge. Naoum Blinder, first violin; Eugene Heyes, second violin; Ferenc Molnar, viola, and William Dehe, violoncello, constitute the personnel of the quartet.

ART COMMISSION of San Francisco again presents a series of Municipal Concerts with the San Francisco Symphony Orchestra Pierre Monteux, conductor, and guest attractions, beginning Friday evening, January 12, and closing Tuesday evening, April 9. Following the opening concert, Leopold Stokowski guest conductor, at the Civic Auditorium, six performances of the Ballet Russe de Monte Carlo will be given. The Ballet offers five evening performances, January 30-31, February 1-2-3, and a Saturday matinee, February 3. The program provides several familiar ballets and six never seen at San Francisco before.

CITY OF PASADENA maintains an evening music series at the public library. The departments of Fine Arts and Californiana sponsor an hour of free music each month, directed by Patricia O. Dutcher.

CHAFFEY ALLIED ARTS SERIES, presented in the new Chaffey Auditorium, Ontario, offers the San Francisco Opera Ballet, January 11. On February 1 the New York stage production, "What a Life," is given.

CLAREMONT COLLEGES ARTIST COURSE is sponsored by the associated colleges and the concerts are given at the Mabel Shaw Bridges Music Auditorium, Claremont. Lawrence Tibbett, baritone, is heard January 20. The Westminster Chorus, under the direction of its noted leader, John Finley Williamson, of the Westminster Choir College at Princeton, New Jersey. This choral ensemble is composed of forty men and women who sing from memory and as an a cappella choir is notable.

ELMER WILSON CONCERT SERIES at the Civic Auditorium, Pasadena continues with Bartlett and Robertson, duo-pianists, on the night of January 22. Ethel Bartlett and Rae Robertson were well known as individual pianists before they decided to make a two-piano team and become a sensation.

THE BEHYMER COURSE at the Philharmonic Auditorium, Los Angeles, offers Jan Kie-pura, January 9; Lawrence Tibbett, January 16; Lina Pagliughi, January 30; Artur Rubenstein, February 1, and Helen Jepson, February 6.

MORNING MUSICALES are presented by the Penstemur Trio, Casita del Arroyo, 177 South Arroyo Boulevard, Pasadena. The trio is composed of Lillian Steuber, pianist; Alexander Murray, violinist, and Michel Penha, cellist. This is the first season these artists have appeared as an ensemble, but they have been playing together for four years. Dates of the next musicales are January 16, and February 6.

OPERA READING CLUB of Hollywood provides a January program of excerpts from the Gilbert and Sullivan operas, under the direction of Leon Rains with Florence Joy Rains as accompanist.

THE ORANGE COUNTY CONCERT SERIES presents Toscha Seidel, January 11, at Santa Ana. In April Jose Iturbi is heard in recital.

COLEMAN CHAMBER CONCERTS are given at the Community Playhouse, Pasadena, Sunday evenings, usually one each month.

RIVERSIDE OPERA ASSOCIATION, under the general direction of Marcella Craft, and conducted by Barton Bachmann, is a powerful community asset in San Gabriel Valley, where its influence has spread.

OCCIDENTAL COLLEGE presents the Mer-embulum Junior Orchestra Sunday afternoon, January 21.

BACH SOCIETY of Pasadena, Michel Penha, conductor, opened the fourth season of concerts at the Vista del Arroyo Hotel, last month.

SERIES of music lectures, one on the history and philosophy of music, the other on the evolution of musical technique and form, are given during January, February and March at California Institute of Technology at Pasadena. The lectures are given Monday afternoons and Wednesday evenings by Gilles Guilbert at the Athenaeum.

COMMUNITY DANCE of Pasadena, held at the Civic Auditorium Friday and Saturday nights of each week announces the engagement of the orchestra of Alvino Rey and the four King Sisters, January 12-13. On January 19-20 Jimmie Grier and his orchestra return to delight the dancers.

CIVIC ORCHESTRA of Pasadena, under the direction of Richard Lert, presents the current symphony concert, January 27, at the Civic Auditorium.

HOLLYWOOD MARIONETTE THEATER in a repertory of ballet, music hall features and circus interludes is seen at the Playhouse, Pasadena, two Sunday afternoons and evenings, January 28 and February 11. The entire production is designed, executed and manipulated by Gordon Graves and Joseph Finley two young men of Hollywood.

BOY CHOIR of Pasadena, directed by John Henry Lyons, presents "The Mikado" at the John A. Sexson Auditorium, Pasadena Junior College, January 26-27.

TITO SCHIPA, tenor, is heard at the Lobero Theater, Santa Barbara January 11. Ruth Hurst, soprano, is the assisting artist.

COOPERATIVE CONCERT ASSOCIATION of Santa Maria, Sydney Peck, president, announces the concert appearance of Me-czyslaw Munz, Polish pianist, in the second of a series of three concerts arranged by the Association, January 12, at the High School auditorium.

CENTRAL LIBRARY, Los Angeles, announces three dance demonstrations in January: Anne Douglas and Germaine Ballou open the series, January 3, with the "Oriental Dance"; Myra Kinch gives a lecture-demonstration of "The Modern Dance," January 17, and Nico Charisse presents "The Ballet," January 31.

THEATER NOTES

THE PLAYHOUSE in Pasadena is officially and rightfully known as the Community and also the State Theater titles conferred by the people and by the State. 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. Gilmore Brown is production director. Dates and plays are:

To January 6, "Cricket on the Hearth." January 9-20, "She Loves Me Not," by Howard Lindsay.

LABORATORY THEATER is an integral part of the Community Playhouse, Pasadena, and presents new plays varied by old favorites under the direction of Jean Inness. Performances are given nightly, Monday through Saturday, with matinees on the final day.

MEXICAN PLAYERS, at their theater in Padua Hills near Claremont, announce "Las Canacuas," a comedy of musical Michoacan, opens Wednesday, January 3, to run through Saturday, February 10. All productions by this group include legends, songs and dances of some province or state of Mexico and this play introduces the famed welcoming ceremony of the Tarascan Indians of Michoacan, one of Old Mexico's novel customs. The play is given on Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

COMMUNITY PLAYERS of Riverside continue a successful season under the direction of Leland Wilcox, in his second year with the Players. The productions are scheduled for contrasts, Thornton Wilder's "Our Town" in December is followed by the gay-nineties travesty, "The Fireman's Flame," opening February 7 for a week's run.

GATEWAY PLAYERS, Los Angeles, under the direction of Francis Hickson announces a new number in the Bee Humphries "Wily Webster" series, in "The Diplomat" opening January 2 for an extended run.

BELASCO THEATER, Los Angeles, announces a reopening, January 15, when the Somerset Maugham comedy, "Too Many Husbands," may be seen. Performance under the personal supervision of Max Reinhardt. Producer, Lloyd D. Mitchell.

BILTMORE THEATER, Los Angeles, presents Katharine Cornell in "No Time for Comedy" with Francis Lederer as the co-star, opening Monday, January 15, for a two weeks' engagement.

CIVIC AUDITORIUM, Pasadena, offers "I Married an Angel," with Dennis King, Vivienne Segal and Karen van Ryn in the leading roles, January 11.

DRAMA SECTION of the Community Art Center of the Ojai Valley opened the theater with a production of "Night Must Fall" late in December. Paul McGuire, a graduate of the School of the Theater at Pasadena, is the director and plans to give six plays during the year.

CALLBOARD THEATER, Hollywood presents "To Be Free," a comedy drama, by Mrs. Anne Walters, January 5.

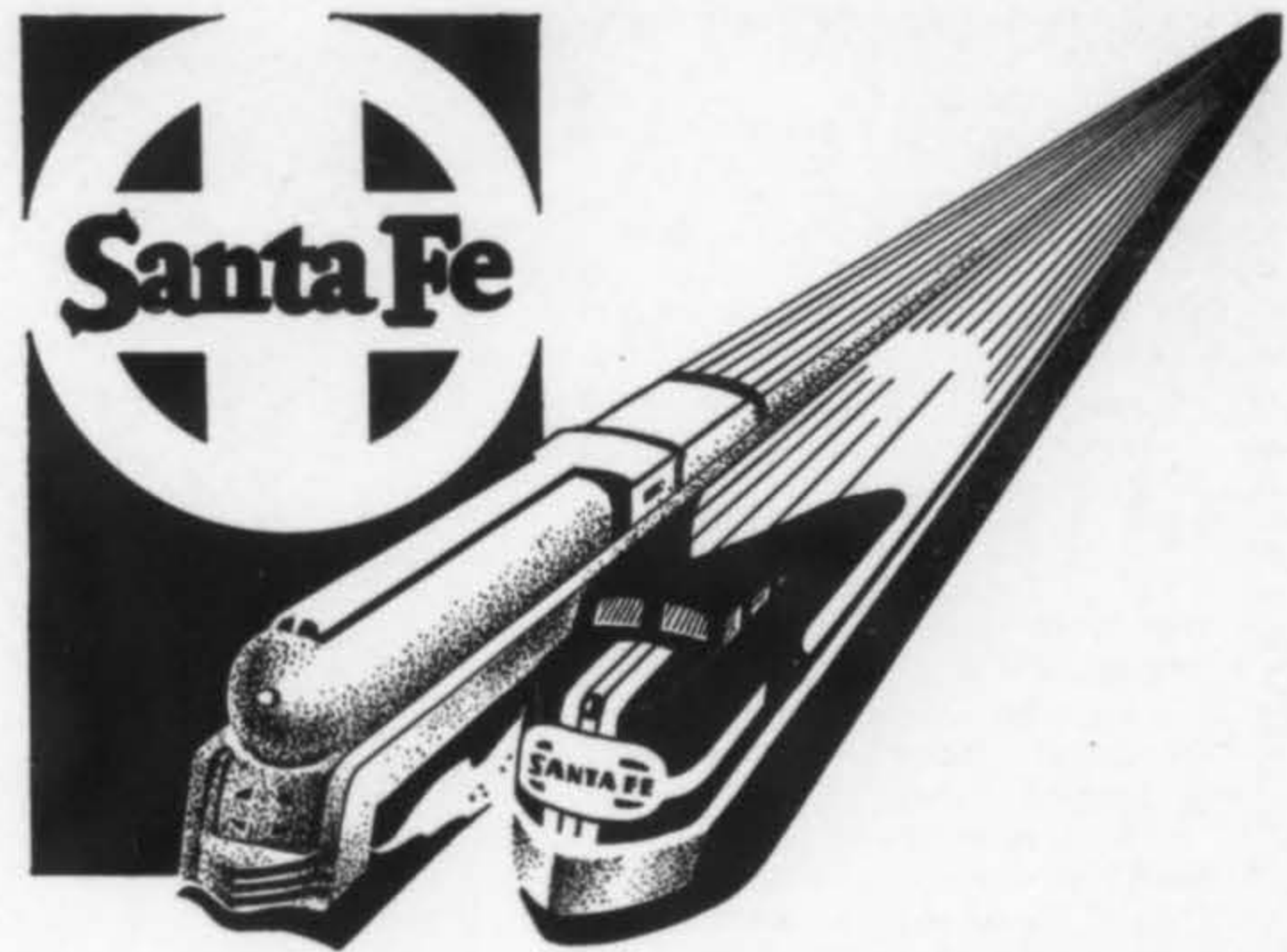
PLAYBOX, Pasadena, has scheduled "Day After Tomorrow," a philosophic comedy, by Mrs. Anne Walters, for January 25. At the Laboratory Theater, Pasadena another play by Mrs. Anne Walters will open February 12. This is "Proud Heritage," a drama of pioneer American backgrounds.

AT THE LOBERO THEATER Santa Barbara, Dan W. Sattler directs the Community Theater Group and provides a Spring series: "Of Thee I Sing," February 1-2-3; "The Petrified Forest," March 14-15-16, and "Dinner at Eight," April 18-19-20.

FOX ARLINGTON THEATER, Santa Barbara, includes the musical comedy "I Married an Angel," in the drama series, January 12.

OPENING January 1st for a two weeks run at the Curran Theater in San Francisco, Katharine Cornell with Francis Lederer in "No Time for Comedy."

EARL CARROLL personally directed his "Vanities" which opened at the Geary Theater in San Francisco, December 25.



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ART CALENDAR

BERKELEY
AN ARTIST'S PLACE, 2193 Bancroft Way: A group showing by the founders.

BEVERLY HILLS
BEVERLY HILLS HOTEL: Paintings by local artists.

CARMEL
CARMEL ART ASSOCIATION: The work of members.

CLAREMONT
SCRIPPS COLLEGE: Exhibition arranged by the faculty and Art Department.

CORONADO
GALLERIES, Hotel del Coronado: Exhibitions by Western artists.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: Work of the California artists in varying media.

FILLMORE
ARTISTS' BARN: January 7 to February 4, oil paintings by Robert Clunie; sculpture by Eugenia Everett.

GARDENA
GARDENA HIGH SCHOOL: Permanent collection.

GLENDALE
TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Throughout January, oils by Burt Proctor.

HOLLYWOOD
CALIFORNIA ART CLUB, 1645 N. Vermont Ave.: Exhibition by members.

CONTEMPO GALLERIES, 9107 Sunset Blvd.: Lithographs, the work of the moderns.

HOLLYWOOD RIVIERA GALLERIES, Hollywood Beach Club between Redondo and Palos Verdes: Paintings by local artists.

KANST GALLERIES, 6182 Mulholland Drive: Oils and watercolors.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craft in metal effective design in jewelry.

PRINT ROOMS, 1748 N. Sycamore: Etchings and engravings.

PAYMOND AND RAYMOND GALLERY, 8552 Sunset Blvd.: Reproductions of masterpieces.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY, Coast Blvd. at Cliff Dr.: Exhibition of paintings by Rex Brandt and Burt Proctor.

LONG BEACH
ART ASSOCIATION, Villa Riviera: Exhibition by members of the Association.

LOS ANGELES
ART COMMISSION, Room 351 and 25th floor, City Hall: During January exhibition of sculpture, oil paintings, etc., by the Otis Art Institute of Los Angeles.

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

BILTMORE SALON, Biltmore Hotel: Throughout January, paintings by Jessie Arms Botke.

BUILDING MATERIAL EXHIBIT, Architects Building, Fifth and Figueroa: Private collection of old Chinese decorative tiles, January 22 to February 12.

CHOUINARD ART INSTITUTE, 741 South Grand View: Students and faculty show work.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout January, paintings by William Wendt and Nell Walker Warner, sculpture by Henry Lion, miniatures by Beryl Ireland.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: January 3-24, seventh annual "Trends in California."

HATFIELD GALLERIES, Ambassador Hotel: English landscapes and portraits.

LOS ANGELES MUSEUM, Exposition Park: Throughout January, 23rd International Salon of Photography, sponsored by the Camera Pictorialists of Los Angeles; exhibition of the work of Thomas Craig, January 13 to February 28, the development of Impressionism.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibit by the Riverside Art Association in Lecture Room of the Central Library, 12:00 noon to 4:30 p.m., Mondays through Friday.

SOUTHWEST MUSEUM, Highland Park: Oil paintings depicting Indian life on the plains, pioneer life, oil sketches done on the Ogallala Sioux reservation, and original book illustrations by Clarence Ellsworth. Gallery is open from 1:00 to 5:00, every day except Monday.



"Sketch at Versailles," by Raoul Dufy. One of a group of signed, limited prints from the comprehensive collection at Raymond and Raymond in Hollywood. This process of reproduction known as Pucchoir gives so close an approximation to the original painting that many have been mistaken for original works. This style of print has become a collector's item and several published in the past few years have advanced considerably in value.

WALKER GALLERIES, 8634 Sunset Blvd.: Beginning January 4 to continue for two weeks, portraits, landscapes and still life in oil by Marion Olds and Irma Attridge.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: January 1-15, oils and sculpture by Metz.

MILLS COLLEGE
MILLS COLLEGE ART GALLERY, To January 7, facsimiles of French drawings.

OAKLAND
OAKLAND ART GALLERY, Municipal Auditorium: Watercolors of modern racing yachts by Paul A. Schmitt and Alexander Nepote, January 4 to January 31. Last receiving date for entries to annual exhibition of oil paintings from March 3-31 is February 24.

PALOS VERDES
ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: Work of members of the Association.

PASADENA
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese art, including prints, fan paintings, jade and ivory carvings.

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

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore, landscapes and portraits.

POTTINGER GALLERY, 977 E. Green St.: Prints and etchings.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Showing a part of the Everett collection.

POMONA
POMONA COLLEGE, Rembrandt Hall: Invited artists.

RIVERSIDE
RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Local artists; changed monthly.

SACRAMENTO
CALIFORNIA STATE LIBRARY: Throughout January, works of the members of the California Society of Etchers.

E. B. CROCKER ART GALLERY: Shows by invited artists.

SAN DIEGO
FINE ARTS GALLERY, Balboa Park: Paintings by Jean de Botton, of France. (Theme of The Coronation of King George VI, and other subjects.) "The Lady in Blue." Special installation of the portrait of Queen Henrietta Maria, by Sir Anthony Van Dyck (through January 14 only). Original prints, British school. Selected photographs, Lens and Shutter Club Annual. American paintings: permanent collection. Spanish paintings: permanent collection. Gallery hours, week-days, 9:00 a.m. to 4:30 p.m. daily. Sundays, noon to 5:30 p.m.

SAN FRANCISCO
ACADEMY OF ADVERTISING ART, 215 Kearny St.: To January 31, scholarship exhibit of the work of students; drawings and paintings by the faculty.

DE YOUNG MUSEUM, Golden Gate Park: Opening December 20, 19th century toys; samplers and embroidered pieces from the collections of Alexander Barta and the Museum. Through January a part of the "Seven Centuries of Painting" exhibition. In dividing the exhibition, the De Young group illustrates the contrasts, the divergences, the disappearances and recurrences of tendencies and ideas across the centuries.

GUMP'S, 250 Post St.: Oriental art and paintings by European artists.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Contemporary craft work and painting.

PALACE OF THE LEGION OF HONOR, Lincoln Park: "Seven Centuries of Painting." Fully 100 of these 250 paintings are classified as old masters dating as far back as the 14th century. Forty masterpieces of European painting were brought from the New York World's Fair, while some of the old masters were appropriated from the exhibit on Treasure Island.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through January 5, drawings and watercolors by Diego Rivera; through January 10, paintings and prints by William Gaw and Joseph Raphael; January 18 through February 5, contemporary art from Bay Region collections, demonstration of educational and study exhibitions, selections from Museum's collections, and development of five years; throughout January, Tapa—the bark cloth of Polynesia—from the collection of Mrs. George Pope.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 Mission Dr.: During January an exhibition of watercolors by the Aquarelle Painters. These painters have organized to create greater interest in watercolor painting by a series of monthly exhibitions and lectures. In the Print Room a group of original war drawings painted by Arthur Beaumont.

SAN MARINO
HUNTINGTON LIBRARY & ART GALLERY: The library arranges a new exhibition of old manuscripts each month, while the art gallery continues the showing of portraits and landscapes by the masters.

SANTA BARBARA
ART & FRAME LITTLE GALLERY: A collection of watercolors by Evelyn Dalliba.

FAULKNER MEMORIAL GALLERY, Public Library: Oils and watercolors by invited artists.

SANTA MONICA
SANTA MONICA ART ASSOCIATION: The work of members.

SEATTLE
SEATTLE ART MUSEUM, Volunteer Park: Opening January 10, paintings of Spain by Wells M. Sawyer; temperas and watercolors by Ramos Martinez; drawings by Diego Rivera; watercolors of Hawaii by Juanita Vitousek; photographs of Mexico by Fritz Henle; paintings by George Yphantis; an exhibition of facsimiles of Spanish masters; reproductions of European artists from Cezanne to Derain.

STANFORD UNIVERSITY
STANFORD ART GALLERY: Exhibition arranged by Art Department.

STOCKTON
HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection and showing by invited artists.

MISCELLANY

WINIFRED WALKER, F. L. S., well-known flower painter of England and artist for the Royal Horticultural Society, is visiting Santa Barbara and using one of the cottages at El Encanto Hotel as a home and studio. Mrs. Walker with her daughter, Fairfax was a passenger on the S. S. Athenia, and while eventually reaching the United States, all of her notes, paintings and wardrobe were lost. Her work of the last two years has been research and painting in the reproduction of flowers and plants mentioned in Shakespeare's plays. One set of these paintings has been ordered for America and will be delivered and shown as soon as duplicates can be made. Winifred Walker has exhibited at the Royal Academy and Paris Salon, as well as at the Royal Oil Institute of Watercolors, and the Royal Institute of Artists.

ALFRED JAMES DEWEY continues his first western showing of oils and watercolors, etchings and sketches at the Old Adobe Studio, Sierra Madre. Mr. Dewey not only conducted his show but designed and made working scale models of floats for the Rose Tournament for Sierra Madre, Monrovia and Arcadia.

THE WILLITTS J. HOLE art collection is now on exhibition at U. C. L. A. Library. The famed collection of paintings was assembled by the late Willitts J. Hole, pioneer resident of Los Angeles, given to the University, and opened January 7.

LELAND CURTIS is with the United States Antarctic Expedition in Antarctica as official artist. Best known for his paintings of the High Sierra crags, snow-fields and glaciers, he will have two years in which to reproduce the white land of the south pole.

LOS ANGELES MUSEUM announces new hours. Beginning January 4, the Museum is open every Sunday from 1 p. m. to 9 p. m., while the Monday hours are 1 to 4:30 p. m.

SUSI SINGER, artist of Austria, whose ceramic sculpture is known throughout the country will teach an open Saturday class in ceramic sculpture at Scripps College during the winter season. The Susi Singer statuettes may be seen at the Amymay Studio, Pasadena.

LYLA HARCOFF shows her conception of the prodigality of the State's resources in her painting entitled The California Cornucopia, which she is exhibiting at El Encanto Hotel, Santa Barbara. In this the artist depicts the unsurpassed supply of fruit, contrasting the citrus with the deciduous to build up a wealth of color, the grapes adding grace of line and the sheaf of calla lilies giving a touch of the modern.

HUNTINGTON LIBRARY and Art Gallery announces an unusually heavy attendance and advises that admission cards be secured well in advance. The Library offers an English novel exhibition throughout the month. The Huntington collection of "Emblem-Books," containing hundreds of engraved plates, and the unique "Gibbs" extra-illustrated Bible are of value to students. This Bible is a huge copy, expanded into 60 folio volumes by the insertion of 30,000 illustrations; some of these being original engravings by Durer, Schongauer, Weirix and other celebrated artists of the Renaissance.

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WHAT IS YOUR OPINION?

I WISH to express my gratitude for your fine article entitled "Sanity in Art" in your November issue. We, in San Francisco, feel very keenly the so-called art that we have had to submit to. Again, many thanks.

B. NORRIS.

A FRIEND of mine showed me your magazine of November and I enjoyed reading an article by Mr. Hunt called "Sanity in Art."

I am collecting paintings for the last twenty years and I agree with Mr. Hunt that the paintings shown in our museums today are nothing but "trash." Let us have more articles like that and send it to the art directors of our museums and I am sure some good might come out of it.

Please put me down for a year's subscription.
S. SAUNDERS.

SINCE my arrival here a few months ago from New York City, I have looked forward with interest each month to the CALIFORNIA ARTS & ARCHITECTURE.

I was very much surprised to see in the November issue an article by Mr. Hunt called "Sanity in Art" which seemed to me to contain nothing of critical or constructive value. I feel that if CALIFORNIA ARTS & ARCHITECTURE is to continue to maintain its high artistic standard, that it can ill afford to permit the personal grievance of a disgruntled artist against a director of a museum to creep into its pages...

Incidentally, one hears everywhere in the important art centers of the East of the excellent work done by Dr. Grace Morley in San Francisco. We feel that San Francisco is indeed fortunate. I have visited San Francisco three times in two years and the first thing I did on each visit was to hasten to the Civic Center to see their exhibitions. I was rewarded each time...

MARGARET JAMES.

MAY I call attention to errors of fact and errors of knowledge in your November number in the article on "Sanity in Art" by Edwyn A. Hunt. Your periodical has maintained in general during the years I have known it and followed with interest its work, an excellent standard of intelligence and open-mindedness on the various phases of art development and expression in California. You have indeed performed excellent service for California by calling attention to notable achievement in art here, especially in the field of architecture and interior decoration, and all of us who are proud of California's accomplishments are in your debt... For these reasons, and especially because I hold very dear the reputation of California's art and Californians' appreciation of art, I feel that such an article based on misinformation, prejudice and ignorance should not pass unnoticed. And I assure you I should react exactly in this fashion even if my own name had not been cited—also in connection with inaccuracies. You are too serious and worthy a publication to tolerate association with the "lunatic fringe" in the field of art. Poor Mrs. Logan and her Sanity in Art movement are the standing joke of informed art circles—liberal and conservative alike—throughout the country. The name of the group in its utter silliness gives the cause away as the last resort of the incompetent, disappointed and out-moded artists who have drawn into their orbit a certain number of the more able and unreflecting conservative group who are striking out blindly against the new forces they do not understand. There is no great need of worrying about the "Sanists," however, for their work condemns them to the exact level they deserve.

As to the errors: The Art Association has no control of art in San Francisco, has no connection with the Art Commission, is only one of many art groups; this Museum is a non-profit corporation,

supported by private funds and conducted for the benefit of the public. It is quite independent of the San Francisco Art Association, though it was founded by the Art Association after the Exposition of 1915 as the first Museum exclusively for art in San Francisco. By courtesy it gives exhibition space to the Art Association Annuals, and to artist members' one-man shows. These annuals are juried by persons, usually artists of considerable experience and reputation, elected by artist members of the Art Association. As happens with juries, the emphasis is sometimes on the conservative, sometimes on the more progressive side, but always in my experience the juries make a tremendous effort to be absolutely impartial and do their thankless job, stressing only quality as they conscientiously see it.

The Museum is devoted to contemporary art and its background and sources, for the field of the arts of the past are fully covered by the two other art museums in the city. An extensive educational program is carried on, based on history of art and study of techniques past and present. No parti-pris exists for one aspect of contemporary art or one contemporary movement as against the others. All have equal chance; the only basis for selection for showing is adequate quality within the limits of the particular style concerned. Thus such painters as Russell Cowles, Ernest Fiene, B. J. O. Nordfeldt, William Gaw, Maurice Sterne, to mention a few in the so-called "conservative" or representational camp, rate a showing because their work attains professional quality standards, just as the work of Klee, Kandinsky, Burliuk, and others of the non-representational group achieve equally high standards within the limitations they set themselves. We are as open-minded to one group as to the other and even tend to be somewhat more exacting in regard to the latter group simply because, as the newer form, it must prove itself and must not depend simply on novelty.

Another error of fact: About two-thirds of the exhibitions here have the conservative character of realistic or representational art the "Sanitists" themselves proclaim—but we show conservative material of quality only. The other one-third of exhibitions tend to be of the "progressive" type. This is about the proportion in which the two tendencies exist today and we aim to reflect the art of our time. Large historic exhibitions, like the Cubist and Abstract Exhibition of two years ago, or the Surrealist exhibition, permit San Francisco public and artists alike to keep in touch with what is being talked of in the world of art. Both are at liberty to learn or not, as they choose, but they at least have the opportunity. To the incompetent conservatives who never could qualify for showing in a museum of professional standards, it undoubtedly appears, in spite of statistics, that the odds favor the so-called "moderns," for so much creative ability naturally gravitates to the new art expressions and all public attention, even if uncomprehending, is fixed upon them. Fortunately, art is a growing, vital thing and its very vigor of experiment today is the best indication that despite discouragement it is still a significant and developing force among us.

Judgment of new art expressions is the most difficult thing in the world, for there are no props of tradition to lean upon. None of us is infallible, but experience, a profound scholarship of art of the past, constant seeing of the best material in all styles and constant checking of the universal formal and technical art qualities in the unfamiliar expressions against known standards makes comparative accuracy possible.

Incidentally, artists in the newer expressions find much less public understanding and support than the conservatives and there would be no point in their doing this type of work unless they believed in it. Similarly, there is no special gain and much disadvantage for museum directors, like myself,

CALIFORNIA POETS' CORNER

BUILDERS

By RAMSAY L. HARRIS

We build on what was builded long ago
By visionless necessity: we frame
Our palace of the spirit to the same
Rude-patterned huts whose dwellers could not know
A planet girdled, deserts made to grow,
Wings to outsoar the eagle's airy claim,
The viewless leap of lightning's fettered flame
Bear song and speech across Antarctic snow.

On Egypt's sand, by drought-eneebled Nile,
Slaves plied their burning limbs beneath the lash
To shelter Cheops' dust.—The ravished pile
Gives to the windy waste its granite ash.
Dull slaves unwhipped, we do as once they did,
Blind builders of a Greater Pyramid!

WOLF SONG

By RENA SHEFFIELD

My song is the wolf's song,
The song of hunger,
Of bitter moons
And frozen snow.
My song is the pack's song.
How far is heard its howling?
Who but the wind can know.

MAN'S DESTINY

By COLETTE M. BURNS

Up, up circles and soars
The wide-winged bird, where no gale roars.
Freed of midnight hood; the chain
Of silver, watch it climb and strain
Toward unguessed pinnacles of light.
A call that's soundless, checks the flight,
(When it speeds across the chasms where
The shadows cascade) and balanced on air,—
The bird on lazying pinions glides.
It rests upon the recessed sides
Of mountains for a time. Later,
Later, an eager spindrift of greater
Wings are spent in further seeking.
A feather-bearing shaft, while streaking
The heights, goes plummeting on rock,
On ice-covered peaks, with most of the flock,
But spiralling upward, one bird; one!
Wins to the kernels of the sun.

who permit progressive work to be shown and only the satisfaction of knowing that we are giving the new as nearly fair a break as we can. Error of fact also—the Exposition did not select prizes from its art show, but took the pains to import eminent and experienced jurors—all, curiously enough, inclined toward the conservative side. But, of course, the Braque... represents a completely accepted and easily understood semi-abstract that ceased to be news in informed art circles ten years ago.

Finally, errors about me—for many of the other misstatements I must needs overlook for lack of time and space: The Art Association did not appoint me, nor am I in any way responsible to it; as a specialist in the 17th century French art and art of the Romantic period, I could hardly have "an unhappy leaning toward the modern phase of art," though years of highly specialized study here and abroad in two of the most exigent and traditional periods of art have definitely committed me to standards of quality in judging art of all periods. To the art scholar, art of the Old Master and progressive art of today are all part of the same great tradition and such specious arguments as the Sanitists cite are not pertinent...

GRACE L. MCCANN MORLEY,
Director, San Francisco Museum of Art.

(Continued on Page 33)



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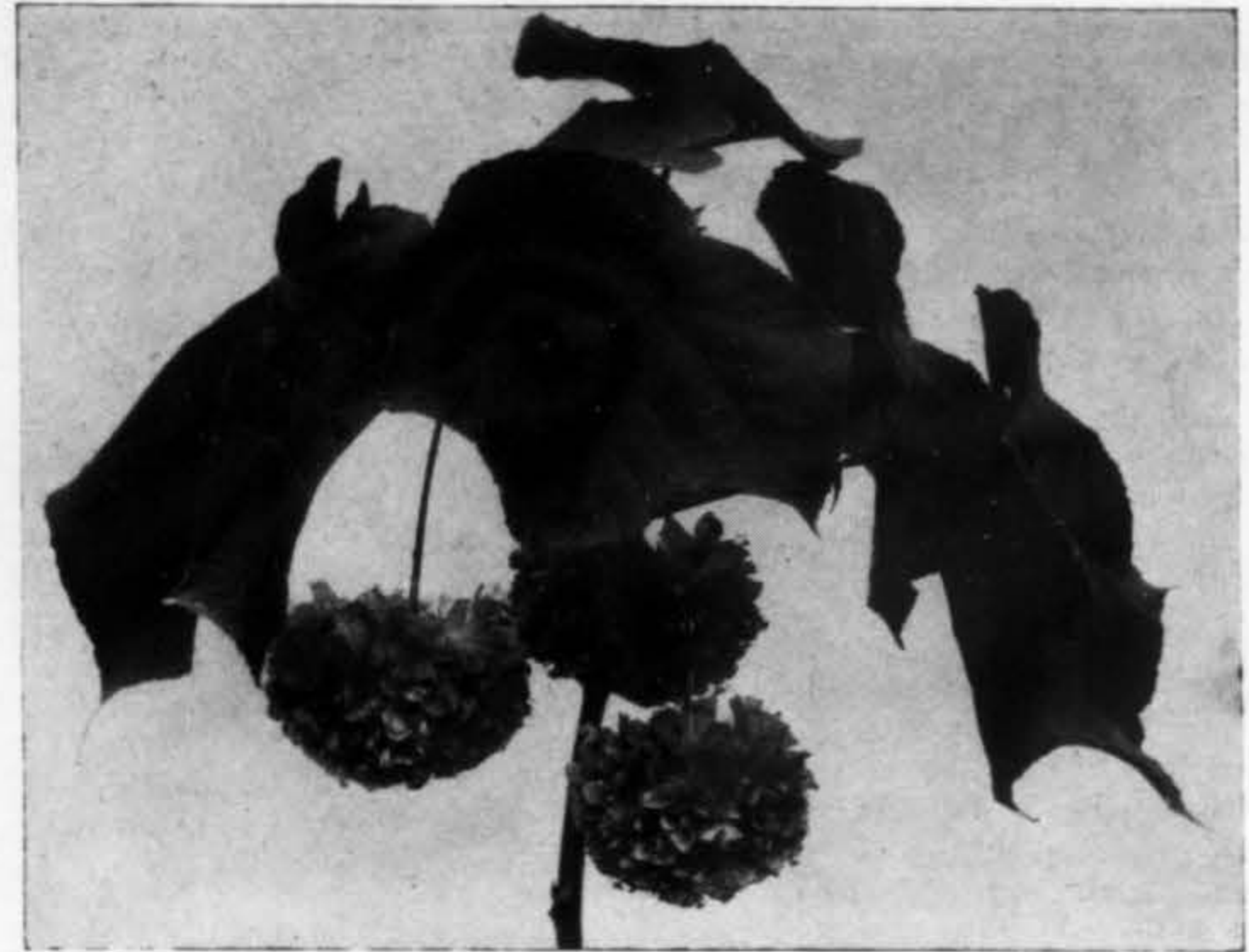
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Dombeya Wallachi, a huge tall growing shrub with large pink clusters of pendant flowers resembling snowballs. From Paul J. Howard in Los Angeles.

FOR WINTER BLOSSOMING

By FRANCES DUNCAN

NOTHING so charms the Californian as to be able to take the Eastern visitor out into his garden or his patio and let him see shrubs abloom, trees in bloom, flower beds in gay color. In fact, the goddess Flora is still reigning supremely, and paying not the slightest attention to the calendar. And this is mid-winter.

Also to the home-loving Californian it is a real pleasure to have a winter garden, to be able to go to his garden flower arrangements. And in the dull days that come even to California, it is a joy to find gaiety and color in the garden.

First among the shrubs for winter blooming are the camellias with their shining, dark-green foliage which seems to have no interest at all for insects; with their brilliant and very beautiful flowers, borne in profusion—pure white, delicate pink, as in pink perfection, brilliant scarlet as in Da Kagura and Rainy Sun. A single camellia is a flower of distinction. For table decoration the flowers have a soft brilliance, and in the garden the camellia gives a touch of finished beauty to the simplest grounds. The camellia is also kind enough to grow on the north side of a house, in shade or part shade, and its chief demands are good drainage, plenty of leaf-mold in the soil and to be let alone as to pruning and cultivation.

Sasanqua camellias, the single and more informal type, are successfully grown as espaliers. These are slightly fragrant. Cassia splendida, a newcomer from South America, thrives extremely well in California, grows in any soil, prefers sunshine. It is an evergreen, spreading, well-branched shrub and a blaze of golden splendor when it blooms in December, heavily hung with great panicles of yellow flowers.

Crotalaria agatifolia, the "humming-bird flower" from East Africa, is very delicate in effect with its lacy, pinnate foliage of clear green and the green-and-gold flowers which suggest canary-birds hanging on the branches.

Mahernia verticillata, "honeybell," is also golden in its effect. A low-growing little shrub, it grows about a foot high and in winter is a very gay ground cover with its yellow, very fragrant flowers.

Reinwardtia tetragynum, Golden Flax, makes a charming golden note in the winter garden. It is a spreading shrub, growing either in sun or shade, its slender branches are strung along with the wide-open flowers of daffodil yellow set off by smooth green foliage. It is a note of color under trees and is not particular as to soil. Reinwardtia trigynum, from India, is a more definite shrub, with dwarf flowers of a deeper gold than the preceding, and also blooming in winter.

Acacia podalyriaefolia is classed as a tree but is shrub-like in form and strikingly effective in its golden flowers borne in January.

Ceratostigma Wilmottiana, a lovely shrub in the winter garden is this "Chinese Plumbago." The leaves are small as the leaves of Azalea amoena and it is densely foliated. The small clustered flowers are of a gentian-blue. Occasionally it blooms profusely, but is almost always in bloom. It's a shrub of which one never tires and it grows easily in any soil.

Erica melanthera rosea, and many other ericas, rose-color, white, deep rose and scarlet, are very effective. They require acid soil.

Diosma, "Breath of Heaven," a dense, rounded shrub, with feathery evergreen foliage, is starred all over with tiny white flowers. Easily grown and very dependable, say the gardeners.

Dombeya natalensis, from South Africa, is also very effective in winter with its pure-white clustered flowers which fairly cover the bush.

Philadelphua sempervirens, by far the best Philadelphus or Mock Orange (old fashioned Syringa) for California is this climbing Philadelphus from China. The foliage is evergreen, the flowers are cream-color, very fragrant, borne on long stems. It is a charming thing.

Beaumontia grandiflora, Easter Lily vine is a splendid sight when covered with white flowers borne in great clusters and very like the Easter Lily from which it takes its name. The vine is a rapid climber and evergreen. Coming from Nepal, India, it was naturally rated as tender but in the exceptional cold of a few years ago it showed astonishing resistance and endurance. Barring a brief rest in the autumn, *Beaumontia* is kind enough to bloom practically all the time.

Jasminum grandiflorum, Spanish Jasmine, a vine with delicate foliage and fragrant white-clustered flowers, blooms well into the winter.

Gelsemium sempervirens, Carolina jessamine, an old favorite in the South, is a dainty twining vine, climbs to no great height, but its faintly fragrant, golden clustered small trumpets covering the vine most of the winter and clear green foliage make it delightful for planting near the house.

Bignonia venusta. For a wall or for a pergola top this winter-blooming bignonia is a joy. It is completely covered with trumpet-shaped flowers of deep flame-gold, flings itself along the top of a wall and gives the effect of heaped sunlight on a house-roof or pergola.

Bougainvillea Mrs. Pretorius, "Golden Lake" bougainvillea, is rapidly becoming very popular. Its bronze-gold flowers are golden in the sunlight, and the vine blooms almost incessantly, only taking time off in the spring for a little rest.

Bougainvillea lateritia, in color one of the most attractive bougainvilleas; flowers, or rather bracts, are a soft, brick-red and appear profusely in autumn and winter.

Tecoma capensis, Cape honeysuckle. A vine of varied repertoire. It can climb high into trees, will cover any unsightly bank with a loose growth, and may be clipped easily into shrub form. The evergreen foliage, suggestive of the maiden-hair fern and the small, bright scarlet trumpets, borne in winter and off and on during the year are very effective.

Thunbergia grandiflora, Blue Trumpet Vine. A charming vine for a sheltered situation, part-shade preferred. The leaves are heart-shaped and the wide-open flowers which cover the vine are as blue as those of the Ipomea "Heavenly Blue" and appear in autumn and winter.

Very lovely effects may be obtained with the color aloft of the flowering vines, while close to the wall the earliest bulbs come into bloom—narcissi, freesias, the scillas and the chionodoxas, the blue babianas from South Africa.

Annuals in the garden are, to a great extent, a matter of timing. Sweet peas planted in August will bloom before Christmas; stocks sown in April will bloom all winter; so with pansies, ageratum and many other flowers grown as annuals. But that is another story.

It is not so much summer glory as it is springtime radiance that gardeners achieve in the California winter garden. As a 16th century garden enthusiast wrote, we "fetch the year about from sun to sun and rock the tedious year as in a delightful dream."

Beaumontia grandiflora, the Easter lily vine, growing on the estate of Mr. A. Langenberger in Bel Air. From Evans & Reeves in Westwood.



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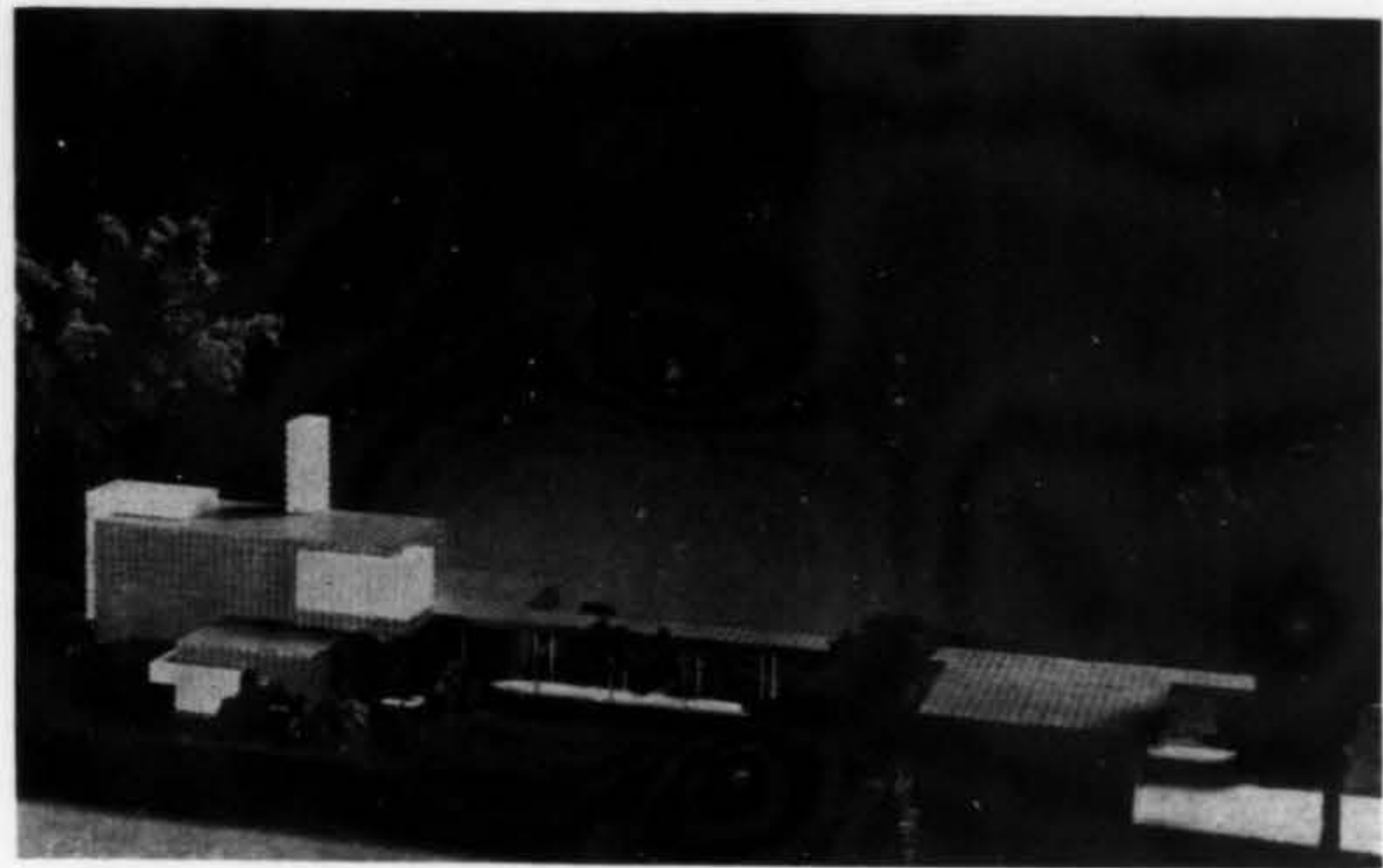
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THE HOUSE OF PLASTIC BLOCKS

HOMES of the not too far distant future are designed for some revolutionary and logical changes, according to predictions made by Alden B. Dow, a Michigan architect, who has already gained nation-wide recognition for his modern functionally designed homes. Mr. Dow envisions houses constructed almost entirely of plastic materials as a development of the near future. There will be no cracked walls in the homes constructed of these plastic materials because surfaces will be broken up into small units and sealed together with an elastic material, thereby allowing the natural movement of the building frame.

These small units will be of geometric form, combinations of which will form the design of the building. That is, dimensions will be in terms of units rather than feet and inches. Doors will be so many units high and wide, windows will be merely transparent units, while ventilators, radiators, light fixtures, radios and other accessories will be available in sizes interchangeable with these units. It will be easy to add to these new buildings because one system of construction will apply throughout. An addition will merely require so many standard unit frames and the necessary units to cover it and line it.

Other advantages claimed for these plastic materials include their good insulation against heat and electricity. Houses built of them promise to be cooler in summer and warmer in winter. In addition, they will constitute an extremely low fire hazard, and be resistant to most acids. The plastic blocks will need no seasoning, they are completely waterproof, cannot warp or lose their shape.

The difficulties of molding large pieces suitable for use in this field have, until recently, hindered extensive application in this direction. However, a new plastic block, designed by Mr. Dow, overcomes this difficulty by taking advantage of it. Working on the theory that a small construction unit has even more advantages than a large one, he created a block one foot square, a size that is easily molded. Such a block gives the architect a smaller unit with which to work and thus opens up for him a greater number of possibilities in the treatment of construction problems than he would have in working with larger units of other materials. It is excellently suited for all types of building but is especially well adapted to the creation of homes of functional design.

In building with these blocks, both an exterior and an interior wall is made with an air space between. The crevices between the blocks are sealed with caulking after all have been mounted on the framework.

Many additional advantages are also claimed for these plastics as building materials. Besides opening up new possibilities in design that can be achieved with the small unit, plastic blocks are light and easy to handle, ship and mount. Transparent panes taking the place of glass for windows would admit just as much light and in addition be unbreakable. In cases where it is desirable to supply light without visibility from the outside, the translucent material would be used and wherever it is necessary to shut off all light, opaque blocks could be used. Where desired, walls and roof may be translucent, filtering out the hot infra red rays and allowing the purifying ultra violet to enter; or where it is desired, allow the infra red rays to pass. A further development of this same idea will be a plastic which will change these filtering properties with changes in temperature. That is, on cool days heat-producing infra red rays will pass through them, while on warm days it will be reflected.

The translucent blocks offer real possibilities both for homes and office

(Continued on Page 32)



"The Briers," scene of Jefferson Davis' marriage, will be opened during annual pilgrimages to Natchez this spring.

INSTEAD OF EUROPE

By HARRY SANDERS, JR.

SINCE your Mediterranean cruise or visit to Paris in the spring must be postponed to a remote date in the future—not too distant a date we all hope—perhaps the spring of 1940 is destined to find you joining the greatest wave of internal travel since that over-worked phrase "See America First" was coined. Travel agencies are predicting record numbers of late winter and early spring travelers within this country, and for the first time we Americans are realizing that many parts of our country boast old civilizations, landmarks and customs—not as old as Europe's, to be sure, but of equal interest and importance.

But whether you be a Pacific Coaster planning a leisurely trip East or a snow-bound Easterner anticipating a sun-kissed holiday in California, surely you will find parts of the Deep South on your itinerary going or coming. For springtime in the South (from February to May) finds lathstrings hanging loose to welcome the pilgrims all—lovers of gardens, the romantic, the colorful and the antique.

You will want to take part in that gayest of all carnivals, Mardi Gras (February 6), when all New Orleans masks and dances and sings and parades to perpetuate a custom started by its early Latin settlers. And near New Orleans lackadaisical bayous and avenues of moss covered oaks will lead you to the River Teche and the country of Jean LaFitte the Pirate and of Longfellow's Evangeline. The Bellingrath gardens of Mobile, Alabama, and the Middleton gardens, Charleston, South Carolina, both renowned for their magnificent displays of azaleas, should be at their height during March and April. Rockefeller's restored Williamsburg, Virginia, awaits you at any time, and on your way to see Washington's cherry blossoms, you will be welcomed as a pilgrim to the ante-bellum mansions and gardens of Virginia. Besides, you will include still another era of American history when you visit San Antonio, Texas, to see the Alamo; a three year program of restoration and improvement makes it more than ever the greatest landmark in the Southwest. And undoubtedly your itinerary will include the annual pilgrimages to that quaint stronghold of antiquity—Natchez, Mississippi (March 2 to 23 and March 24 to April 7).

In Natchez, where there is a culture and civilization far older than that depicted in "Gone With the Wind," some fifty homes and their treasures of furniture, paintings, libraries, silver and china are opened to pilgrims during two annual festivals. Hostesses dressed in the hoop skirts of their ancestors will receive you in their Colonial homes, and you will attend "The Bal Poudre," "The Ball of a Thousand Candles," negro spirituals and show boat performances. And these homes—which range from the low ceilinged abode of the Spanish Don of 1790 to the many columned mansion of the affluent planter of 1830—are rich in tales historical and legendary; for in Natchez's everyday life of the past one finds the names of La Salle, Bienville, Lafayette, Henry Clay, Andrew Jackson, John J. Audubon, Aaron Burr and his Madeline, Jefferson Davis, Jennie Lind, Ulysses S. Grant, Zachary Taylor and many other colorful figures.

And so, instead of the Riviera, Natchez estates and the Deep South await you this spring.

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Because of his interest in crafts, Frank J. McCoy hung the Christmas tree in the lounge at El Encanto Hotel in Santa Barbara with the work of the artisans of the community. There were ceramic angels, wooden peasant figures, señoritas and caballeros, all adding to the festive spirit.

THE TREND OF CRAFTS

By ELLEN LEECH

IT was not to be supposed that with authors, playwrights, painters and sculptors showing the trend of the times in all their works that the craftsmen would lag behind, nor did they. The potters, wood carvers, workers in metal of all kinds evince a vital interest in the world about them. A potter's conception of an "Okie" may differ from that of John Steinbeck but it will catch the attention and emphasize the point. The Hill-Billies may not stem from "Tobacco Road" but they are having their day as against the cavaliers with sweeping capes and the dainty ladies in ruffled skirts of yards and yards of real lace encrusted in china.

Humans are said to like guide posts to every phase of life, so we may accept the art of the craftsmen to that end. A group of artists in Santa Barbara exemplify the point. A worker in ceramics, Ruth Johnson, takes the life of the West, cow men during an evening on the trail. There is the camp fire, one man mixing flapjacks, another strumming his guitar, while a third looks down from his horse, apparently discussing cattle news.

Another worker in clay, Walter Klages, depicts present-day ideas on his tile, where Ferdinand delights in his flowers, instead of the fighting bull and the Toreador of old. And a flower pot from him may illustrate a poem or an incident of family history. A wood carver, Erma Hoback, gives us the Palomino, a horse of California lineage, every muscle weaving under the rich coat by virtue of the art of the carver. She also reminds us of the trotter and his sulky, a feature at every County Fair. Another carver of wood, Cyril Broad, is a young architect with a hobby. He takes the national emblem, the eagle, to express his message on well-planned book-ends, and he does his job so well that the instinctive response is a quickening of the American spirit. The peasants of Europe, the older people who are seeking refuge in a land of hope, are reproduced by a young craftsman in the very light wood used in plane construction, and using the most ordinary coloring matter. There is something doubly appealing in the short, squat figures and their desire for a life with the soil. Their maker has put a real knowledge of the problem into his work.

A worker in silver, Ruth Doolittle, finds the new pleasure in costume jewelry an incentive to work out combinations of geometrical design with flowers and fruits, using semi-precious stones. A maker of baskets, T. A. Dundas, repeats the old English trug basket in many sizes, to hold the gargantuan cones for the winter fires, or small enough to accommodate an arrangement of fruits or flowers. Two leather workers, John Conrad and Louis Ortego, find their rawhide

(Continued on Page 32)

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

A POPULAR and somewhat naive belief credits art with the power to reflect the life and conditions of its time with mirror-like accuracy. Were that power even partially subject to proof art would have a real meaning and value to people little favored with esthetic sensibilities. It would also be of inestimable value to research students in several branches of learning and it would serve as a pleasant and simple medium for making the study of history palatable to school children;—no dates, no battles and no generals to remember. But the assumption is by no means correct. A most casual exploration in the contiguous fields of art and history will promptly demonstrate that, in the main, the correspondence between art and life is not at all constant and that they may even be at considerable variance with one another.

For purposes of illustration, superficial to be sure, let us consider the great revolutions in art and the major revolutions in the affairs of men and see how they coincide. Perhaps the greatest revolution in the social life of peoples, during all the centuries of which we have record, is the passing from Paganism to Christianity. It was by no means an accident nor a sudden convulsion. It was a gradual but positive and profound readjustment in men's attitude toward the spiritual life as against the material, a readjustment in the most fundamental concepts of human relationships that permeated all society, surging up from the lowliest ranks against bitter opposition until its final triumph. If the mirror theory were correct, art should have said something about it. But during all the centuries of this change, the art of the Roman Empire showed no trace of its influence.

When Christianity was liberalized and legalized by Constantine in 328 A.D., after gathering momentum for three centuries, it was not all hot and bothered, as we are, with a conviction that it was morally obligated to express its time in art. Quite on the contrary, Christianity appropriated bodily what it could use of past art. The pagan court of justice became the Christian basilica, columns and architraves and other details of Augustan times were not frowned upon by the "modern" architects of that day, the figure of Christ replaced that of Orpheus on the sarcophagus and even the Bacchic symbol of the vine was adapted to its uses.

The growth of feudalism marked the end of promising hopes of freedom in the twelfth century and it also marked the passing from Romanesque to Gothic art. In the life of the people the change was one toward repression by reactionary forces;—the change in art was a flowering of long evolving, ingenious solutions of engineering problems tempered by esthetics, the contrary to reaction. The new orientation in political and social thought had no effect on the newly developed mastery in the handling of stone and glass. In art the

movement was distinctly forward, in life there was no corresponding direction. Again, our emotions are deeply stirred by the beauty of the cathedrals and country churches of Europe and we picture an imaginary life of the time they were built as being profoundly religious and consequently serene and pure. But the chronicles of the Middle Ages are an interminable record of squalid avarice and meanness or of bestial brutalities equalled only in modern warfare. Again the mirror of art fails us.

The Renaissance somewhat supports the theory of the efficacy of the mirror. The change in popular thought was toward a recognition of the rights of the individual, toward a new interest in the material universe and the mysteries of Nature, toward research in the civilization of Greece and Rome. In art the change paralleled the change in life, in the broadest sense; the details of Classic architecture were revived, science, making headway against theology, was reflected in more realistic painting and the sense of individual importance found expression in the popularity of portraiture, whether the subjects were saints, prelates or nobles. Of the murky social life of Italy during the fifteenth and sixteenth centuries, as portrayed by Machiavelli, not a suggestion is found in the arts. The following Baroque art may be conceded as a fair expression of life in the upper circles but later on, under the influence of Caravaggio, the extravagantly impressive and picturesque and often coarse realism in painting showed a considerable want of relationship between the large and deep currents of popular thought and art. Again, in the eighteenth century, art is identified with the small aristocratic circles, touches a bit on landscape painting but ignores the main current of life. And can we truthfully hold that the newest movement in art reflects accurately, or at all, modern life? It is indeed a debatable question. The panorama of life is too complex to be so easily mirrored. Art may reflect a phase of social activity, now one, now another, but never enough of a number of them at one time to give us a comprehensive view. No, recording of social history is not one of the functions of art.

And while we are speculating on the functions of art, we might briefly inquire into the value, if any, which John Doe sees in art and perhaps has seen for several centuries and why he is becoming less and less interested as modernism continues.

Modern painting and sculpture, being a revolt against representation and wishing to reach higher esthetic levels approaching the abstract, is in effect a return to the primitive art of the barbarian. Modern art is not interested in skill nor knowledge of actualities, nor in the romantic overtones of life. It aims, through philosophy, to appeal only to the esthetic sensibilities and that in most men is rather undeveloped or atrophied or, unless they

be rather young, is disciplined in other concepts of beauty. Furthermore, this day and age is distinctly committed to skill in mechanics and is, as never before, enthusiastic about actualities and John Doe, B.S., B.A., Ph.D., etc., etc., rather skilful in many directions, finds difficulty in evaluating abstract art, produced on canvas by adults, as other than the abstractness of the nursery. Now, representation may not be great art. It may not be art at all and hardly worth the doing, as Plato held. But for John Doe it has considerable value never-the-less, as he has proven for a few hundred years and for a number of reasons which we cannot dwell upon here, and it is hence much worth the doing. However, John is interested in abstract design when it appears in its legitimate role as decoration or in the art of form, whether in automobiles, furniture or buildings.

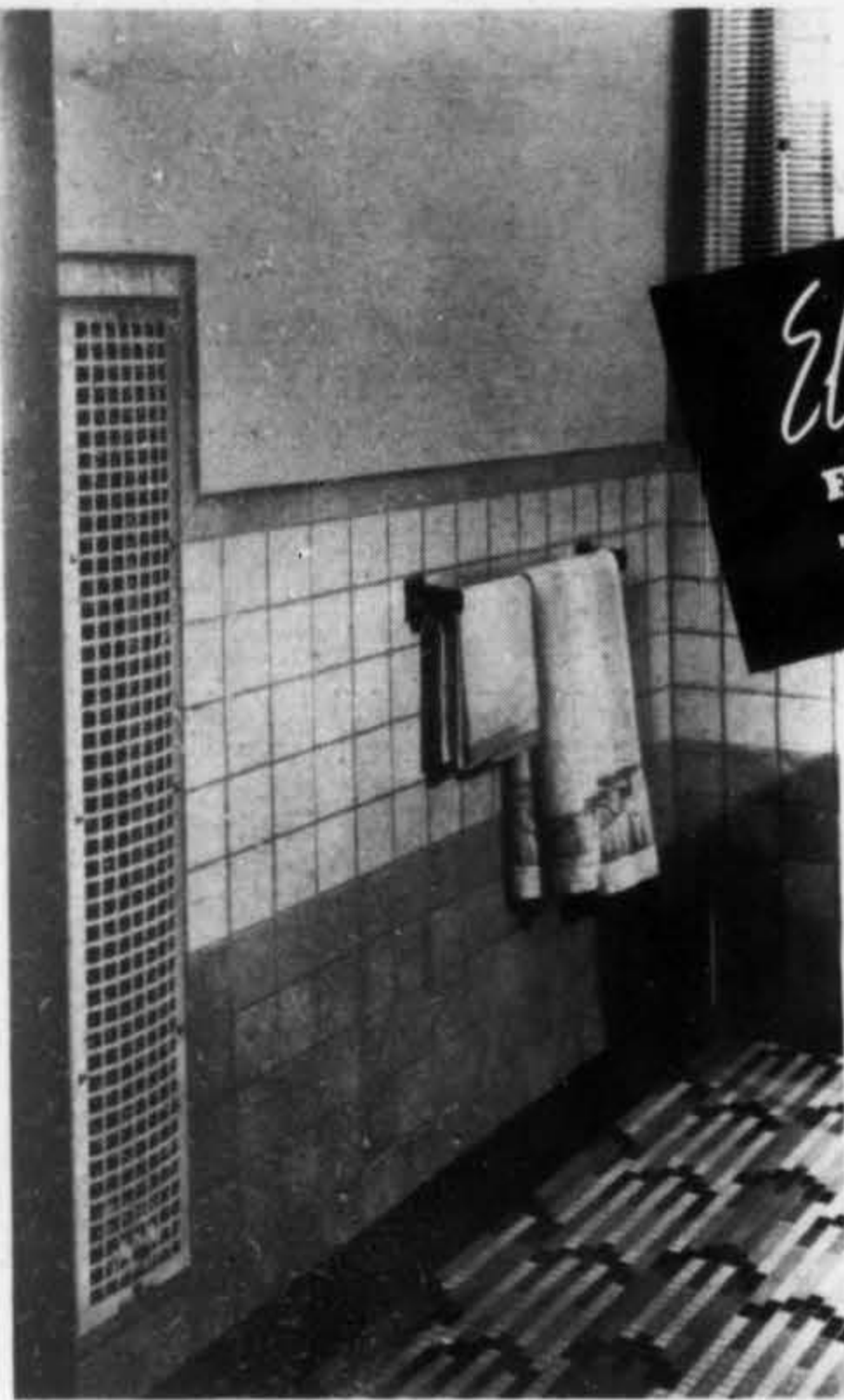
MR. EDWYN HUNT'S TNT bomb in the November issue has apparently blown up a bit of thick dust and some unkind words in the art world. Much ado about nothing. In a brief moment the dust settled, we hope that Christmas spirit eased the tension and we are sure that those that love beauty will continue to enjoy life as before and those who are stirred only by modern art will continue to be satisfied with themselves and their creations. So what. We have ventured the opinion before that the modern art movement has been most successful in alienating public interest in art.

We may be moving in the wrong circle, to be sure, but our many friends are thoroughly normal, emotionally and intellectually, and we gather the impression from their comments that our art museum today is of use only as a rendezvous and not emotional pleasures as intended by the authorities. Perhaps these friends too are just too dumb,—even as you and I.

There is much being said about sanity in art these days, as though sanity were, at any time, a quality of art. Art is emotional, it does not result from a process of reasoning like, for instance, an engineering project or a lawyer's brief. Only that part of art gets over the footlights which finds a responsive cord in the emotional make-up of its audience; hence emotion cannot be measured in degrees of sanity as can the reasoning powers. Have any of us a right to say to the many admirers of Edgar Guest that their taste is perverted? Has any one a right to say to Gertrude Stein that she is a charlatan? If the art galleries of San Francisco will show only so-called modern art and if the galleries remain empty, the directors will very likely and should lose their jobs. If the "sane" artists cannot get recognition there, let them emulate the non-conformists of Paris of many years ago and induce public officials to grant space for a "sane" show in some other building, even though it has to be in a basement or an attic. Public taste in art will always be the proverbial horse which could be led to the water but could not be forced to drink.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH



Electric Heat
FIRST COUSIN
TO SUNSHINE

It is almost like heating your bathroom with sunshine when you use clean, pleasant electric heat. Thousands of modern homes have this electric bathroom heater, ideally designed to provide cozy warmth from head to heels. Ask at any Edison office for details on this and any other electrical appointment of a home.

SEND FOR FREE COPY of the Red Seal wiring booklet, covering the subject of adequate wiring in the home.

SOUTHERN CALIFORNIA



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windows and
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HOPE'S WINDOWS, Inc.
JAMESTOWN, N. Y.

SOME movies made from books are like the books in one respect, anyhow. A higher admission is charged for the first run than for the second, third, and so on. There is likewise often a breach in price between the first and subsequent printings of a book—and, as "Gone With the Wind" may eventually be shown at the nickel picture houses (as it now sells at cigar stores), so I look forward to the time when, with the sands of the hour glass, the price of Carl Sandburg's biography of Lincoln—"The War Years"—sifts down from \$20 to somewhere nearer my—and, I trust, your—pocketbook.

However, meanwhile, if you have a preference for biography, if you like Lincoln, and if you enjoy Carl Sandburg's lyric prose—and if you don't mind standing in line, you may want to get the four volumes of "The War Years" from the public library. You are due to find some biography managed with a detailed comprehensiveness and a photographic wealth that makes Boswell's life of Samuel Johnson—or almost any other biography—resemble a few lines from "Who's Who." It amounts substantially to a daily report of life around Lincoln and inside of Lincoln from 1861 to 1865. The result is that the profound and manifold greatness of the man becomes gradually and emphatically plain to the reader, as slowly but convincingly as it was realized by the president's contemporaries.

Lincoln did not grow rapidly. In his whole career the fact was never more evident than when he was a congressman—from 1847 to 1848. Many Americans today who have read only casually of Lincoln are even unaware that he ever was a congressman, and, of all the books on Lincoln, there is yet none which deals chiefly with that period. In the general biographies it is comparatively neglected. For Lincoln, no less than the biographers, felt, as Lord Charnwood learned, that he "made hardly any mark" at Washington during those two years, and, as Biographer Beveridge thought—that "he made practically no impression on anybody." Lincoln seldom afterwards spoke of his congressional experiences.

But the period now calls for a study and a book. For it was now only illustrative of Lincoln at 38—and indicative of material that was there to be developed, but it also describes some of American life and politics during the 1840's. In this election year of 1940, indeed, it suggests the eternal nature of the game of politics.

Lincoln ran for congress twice—was defeated the first time. His second opponent was a backwoods preacher, Peter Cartwright, who was glad to recall to Illinois voters a factor which was partly responsible for Lincoln's first defeat. As Lincoln himself said, after the defeat, "It was everywhere contended that no Christian ought to go for me, because I belonged to no church, was suspected of being a deist." It is reported that candidate Lincoln strayed one evening into a meeting where candidate Cartwright was preaching. In the course of the excited proceedings, the preacher, spying Lincoln, announced that "all who do not wish to go to hell will stand." Lincoln remained seated, as Cartwright doubtless expected and welcomed. "May I inquire of you, Mr. Lincoln," he asked triumphantly, "where you are going?" Lincoln now rose, it is reported, and said "I am going to congress," and walked out of the meeting.

Throughout the second campaign, Lincoln spared no effort, overlooked no string. Here he first showed his decided aptitude for practical politics. He wrote hundreds of personal letters to voters and local party workers. He rode around the district, making calls, and he sought the backing of the press. To one uncertain editor he wrote, "I wish you would let nothing appear in your paper which may operate against me."

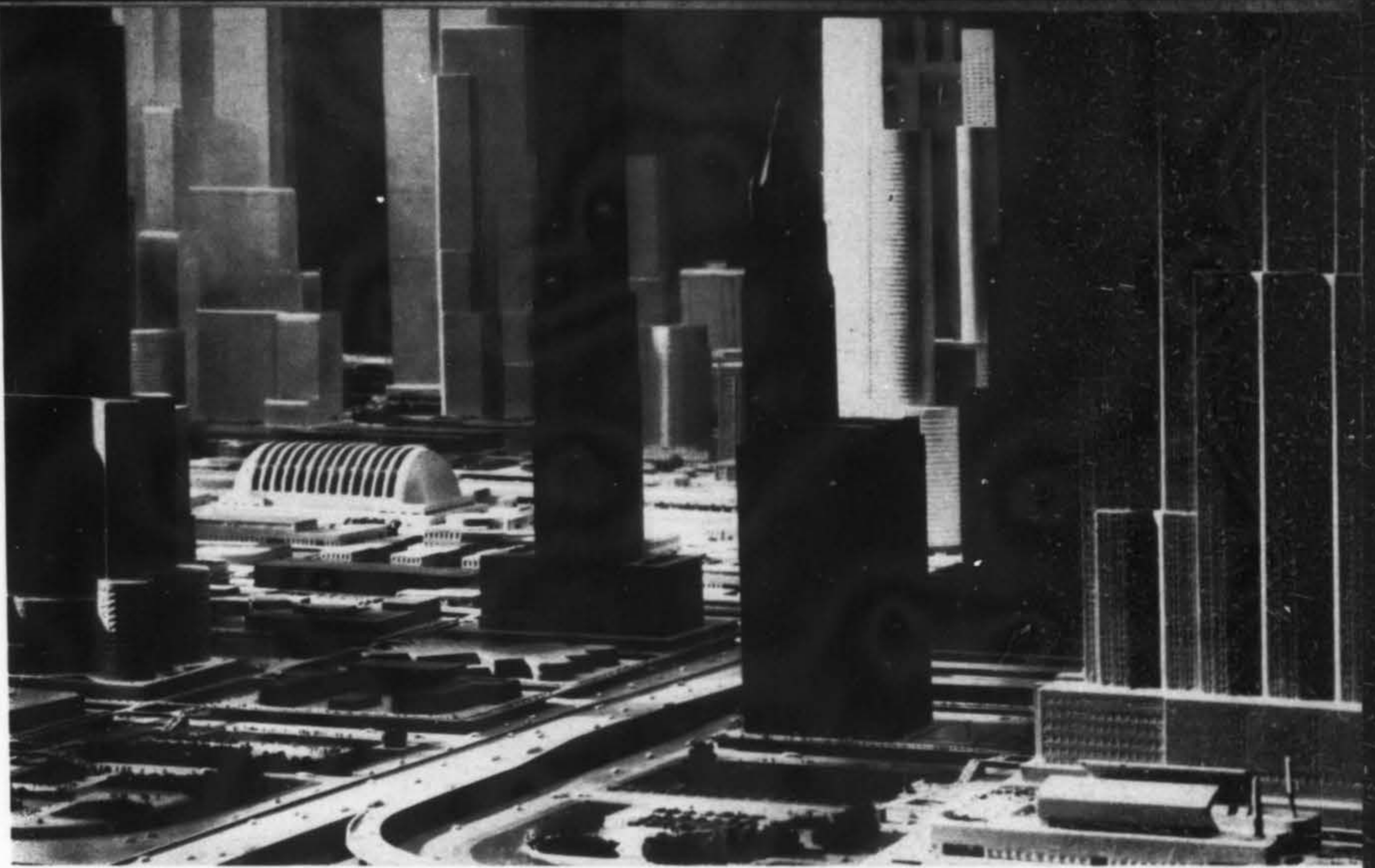
The Whig machine proved to be stronger than the Democratic, and Lincoln's personal strength was greater than Cartwright's. The election won, Lincoln returned all but 75 cents of the \$200 advanced him

(Continued on Page 34)

1990

Anticipations

By E. F. SEAGRAVE*



WE move so quickly in this "variable world" just keeping up with the present that forecasting fifty years from now must be somewhat conjectural. However, it is obvious that we are going somewhere. Where it is and what we'll find there is anybody's guess. Here's mine—

I think we're heading for an age of leisure. We have machines which do our labor for us. We have transportation eliminating hours which we used to spend in traveling. We have more time for play and relaxation. We're not, however, quite sure that we want it. Fifty years from now, I think we will know more about relaxing. We will have learned how to be the masters of our mechanical servants, and we'll use them for our pleasure.

Tomorrow's Home

I think our homes will be our most important units in our coming Age of Leisure. Mass production will make building less expensive than it is today, and we'll all know more about color harmonies and designs so that the average home will be completely comfortable and beautiful.

We'll be able to spread out a little. With developments in transportation, fifty, sixty, seventy miles won't be too far from office buildings for us to make our homes. We're trying now to get away from slums and crowded tenements. Fifty years from now they will have vanished. We'll live in unified communities which will be built by mass production builders. We call them "operative builders" today, these men who build whole streets of homes. They are the forerunners of

a new profession, the community builders of tomorrow.

Houses in Units

Not very many years ago it wasn't possible to buy a home completely built and ready to be lived in. We had to deal with several different groups of contractors, materials dealers, and agents. Today the building industry is learning that it must coordinate. Our company was first to realize that building could be made more simple if it planned a method for control. We made our dealers representatives for all the other services involved in building homes. Fifty years from now, building service control will be an old story.

We hear a lot about pre-fabrication—the complete assembling of a home within the factory walls. That may or may not come to pass. It is, however, fairly certain that separate rooms will be pre-fabricated. You'll buy compact bathrooms, for instance, in one or two parts—completely finished, ready to be put together in your home. Your kitchen will undoubtedly be pre-fabricated, equipped with all manner of electrical servants and devices which will prepare your raw materials, cook your dinner, and wash your dishes—all at the push of the right button.

Simplicity Ahead

I think you'll find the keynote of your home tomorrow will be that of simplicity. It will be a place for rest and comfort, designed with graceful, flowing lines, planned for direct and logical living arrangements, with the emphasis on outdoor living.

It will be an organization of space con-

structed around you and the way you live. You will not live *within* your home, rather it will live with you. You'll have walls when you want them, you'll remove them when you wish to. In good weather, your entire garden may become your living room. In the winter, you will shut away the winds and rains and snow and live your life within the controlled climate of your air-conditioned house.

In a way, your home will be much more than just a house. It will be a way of living based on the idea that a house is not only a space enclosed within four walls, but a garden as well. It will be a lighter, healthier way of living with emphasis on space and sunlight.

Each room will be completely used and lived in; there will be no surplus space. Most rooms will do double-duty. You may have a master bedroom, for instance, which isn't really a bedroom at all. It will be planned equally for dressing, lounging, breakfasting and reading. Sliding partitions will separate the beds from the rest of the room. You may have a guest bedroom which is also a library, with the bed concealed behind a wall. Your hall may also be a conservatory.

Most of the heavy furniture will be built in to give the effect of spaciousness and keep the unity of design. Divans, cupboards, musical instruments will be permanently combined in the rhythmic line of the room itself.

Walls, however, will be movable. The living room and dining room, for instance, may

(Continued on Page 36)

*Mr. Seagrave is manager of the Building Materials Department of the Paraffine Companies, Inc.



A Modern Castle in California

By SUMNER SPAULDING

WHEN Mr. Anderson came to our office recommended by a friend for whom we had just finished a house in the style of Louis XV, we naturally drew the conclusion that he would like a house of similar character. He explained that there were no ladies in the family and that it was to be distinctly a house for men, that is, for himself and for his three polo-playing sons. The first floor was to contain the usual rooms, but the second must have a bedroom for each, with private bath. The master suite, however, was to include an extra dressing room and bath for a lady with the understanding that the first to be married should occupy this suite. At the opposite end of the house was to be one large bathroom with a barber chair and a sitting room or study for the young gentleman. All the rooms must be generous in size, including the three servants' rooms and the six-car garage.

When we saw the site on a Bel-Air hillside, the possibility of such a development seemed impossible. However, after much study we found that the hill was formed of a soft, tan-colored sandstone, through which we could cut easily and create a huge shelf sufficiently large for the building.

The preliminary plans were completed and approved, but when the owner saw the facade in the style of "The Smaller Chateaux of Versailles," he told us in no uncertain terms that it was not the type of house that he had in mind, and forthwith produced magazine clippings of one of the most modern houses in New York.


Not having studied the plan from the viewpoint of contemporary architecture, my first thought was that a complete re-study must be made. On further investigation it was quite obvious that from a planning standpoint we had solved our problem, and whether the house was to be French or Chinese, the rooms seemed to be in the proper location. Therefore we put it through a streamlining process and by eliminating all unnecessary doors, extraneous detail and by the addition of corner windows of large panes of glass, lo and behold, the results obtained had a great similarity to the photographs which had been given us. If the modern house has any merit from its simple mass, in this case we can say with all sincerity that it was inspired by the XVIII Century French. I must confess that I am certain in my own mind that had we begun the study of this house with the idea of making it distinctly modern, many weird and unusual angles would have been produced which are now totally lacking.

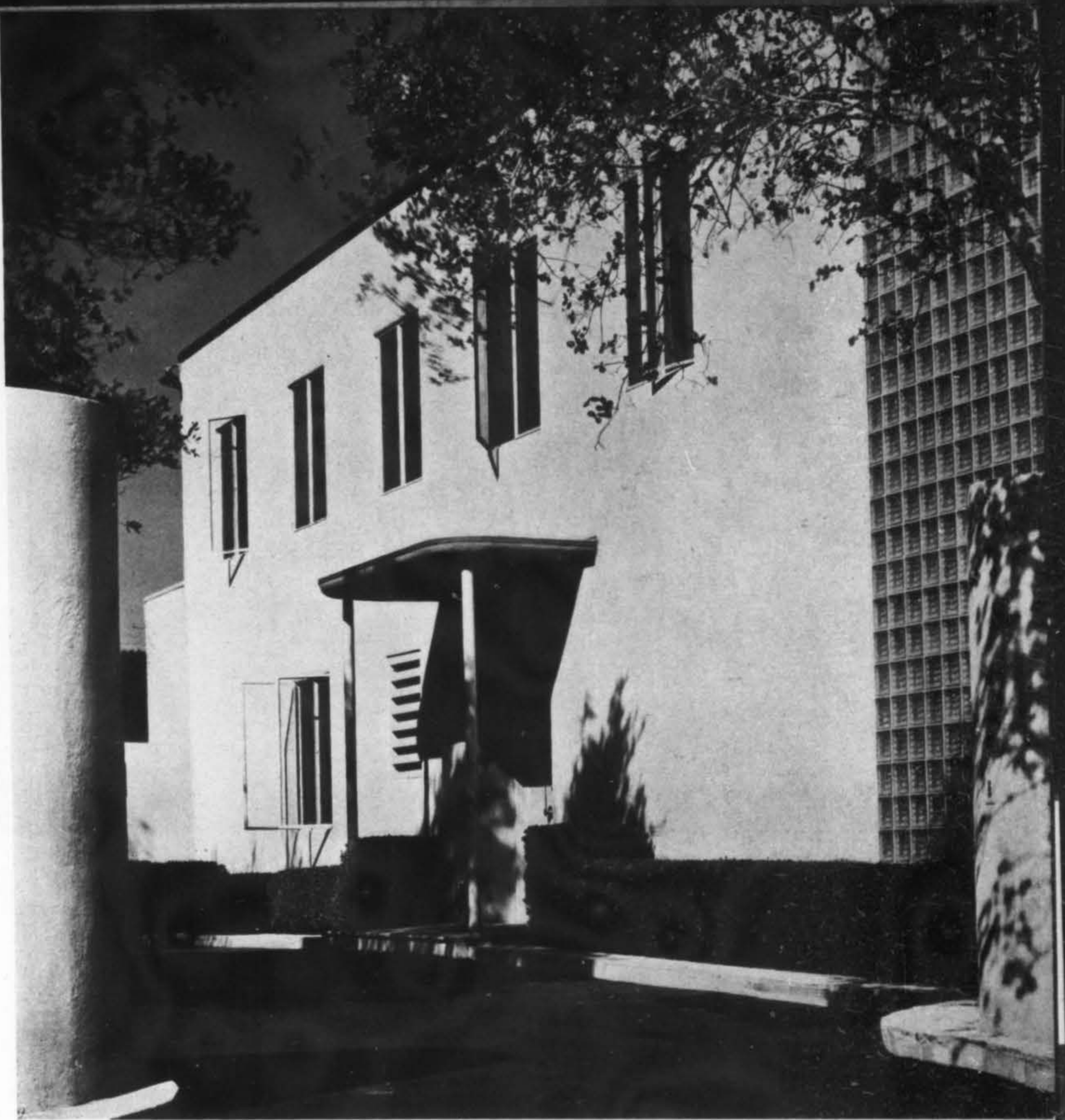
Finally, when the preliminary drawings were completed and approved and were presented to our mutual friend, fireworks began, for this particular friend had no sympathy for modern architecture and he accused me of having "sold his friend down the river" by humoring his request for such a house. The principal criticism was, as I recall, that the house would stand out like a sore thumb in such a conspicuous location—and that thought did give us some concern. In this respect our first safeguard was to select our basic color for both the exteriors and interiors as near as possible to the tan shades of the sandstone cut at the rear of the house. Even a sample of the sandstone was taken as a guide for the manufacture of the tile used on the roof. This was an interesting experiment and in this respect the house at least is successful, for it is barely discernible on the landscape.

After the house was well under way, we were requested by Mr. Anderson to supervise the furnishing, which proved to be a most interesting experience, for it enabled us to visualize and create a completed picture as we saw it. The interior walls, excepting those which were covered with wood, were of the same general sand color as used on the exterior. Large eighteen-inch oak squares were used for the first floor. The ceilings, of acoustical flock, of a similar color to the floor coverings of hand-tufted wool, with the exception of the dining room, were also carved into large squares and were as near the color of the floor as possible. The marble mantel in the living room was of Yellow Verona and St. Genevieve Rose. The draperies of raw silk were woven in the wood colors of the room, interwoven with copper threads. The library color scheme was the same as the living room except that three walls were covered with walnut flexwood.

The mantel in the dining room is of rose-colored marble and the ceiling covered with a rose flock of the same general tone. The walls are completely covered with silvery gray English harewood flexwood and the carpet is of hand-tufted wool carved in two-foot squares in a color as near the color of the flexwood walls as possible.

(Continued on Page 32)





Photographs by Fred Dapprich

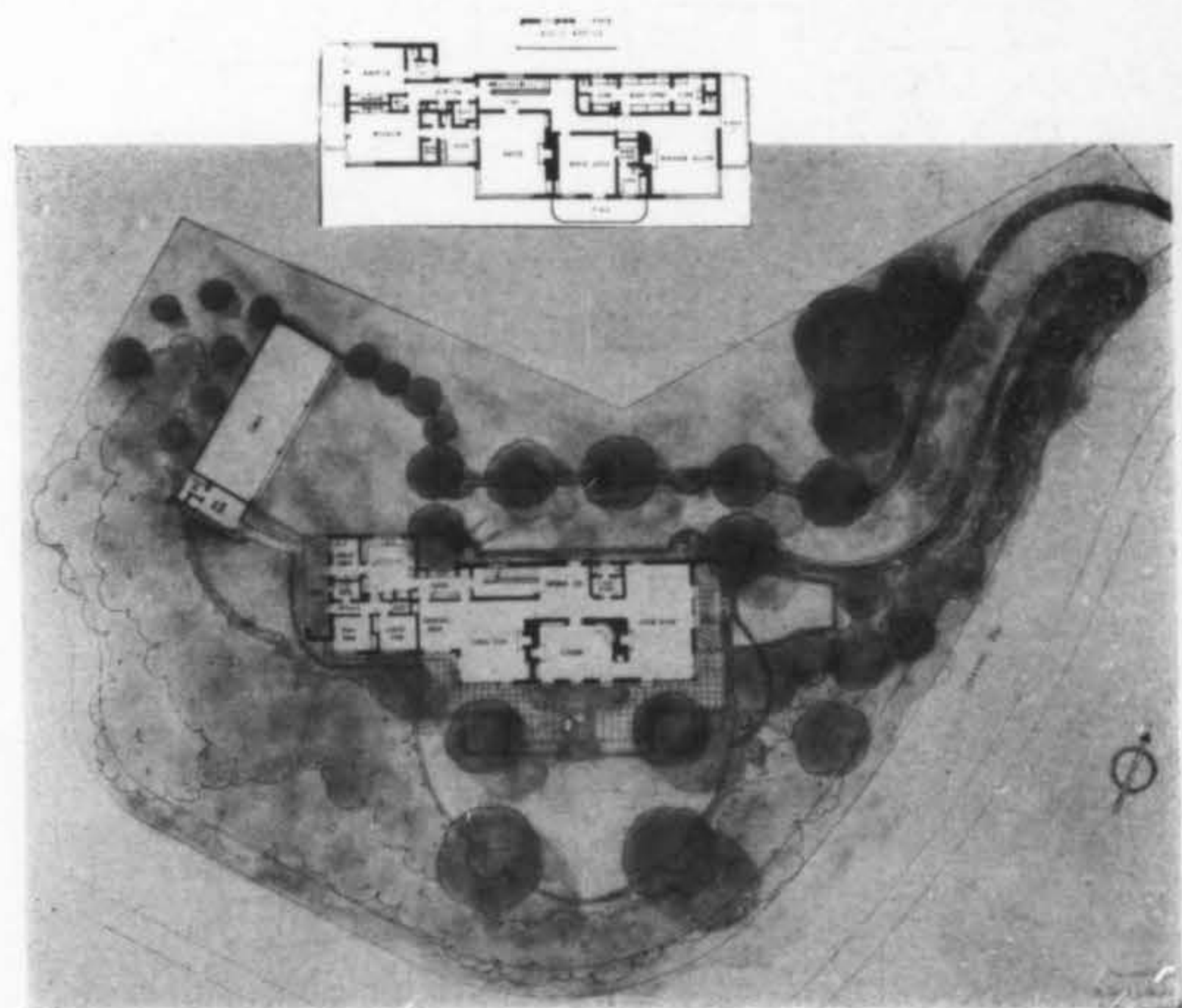
THE RESIDENCE OF
MR. AND MRS. HAROLD S. ANDERSON

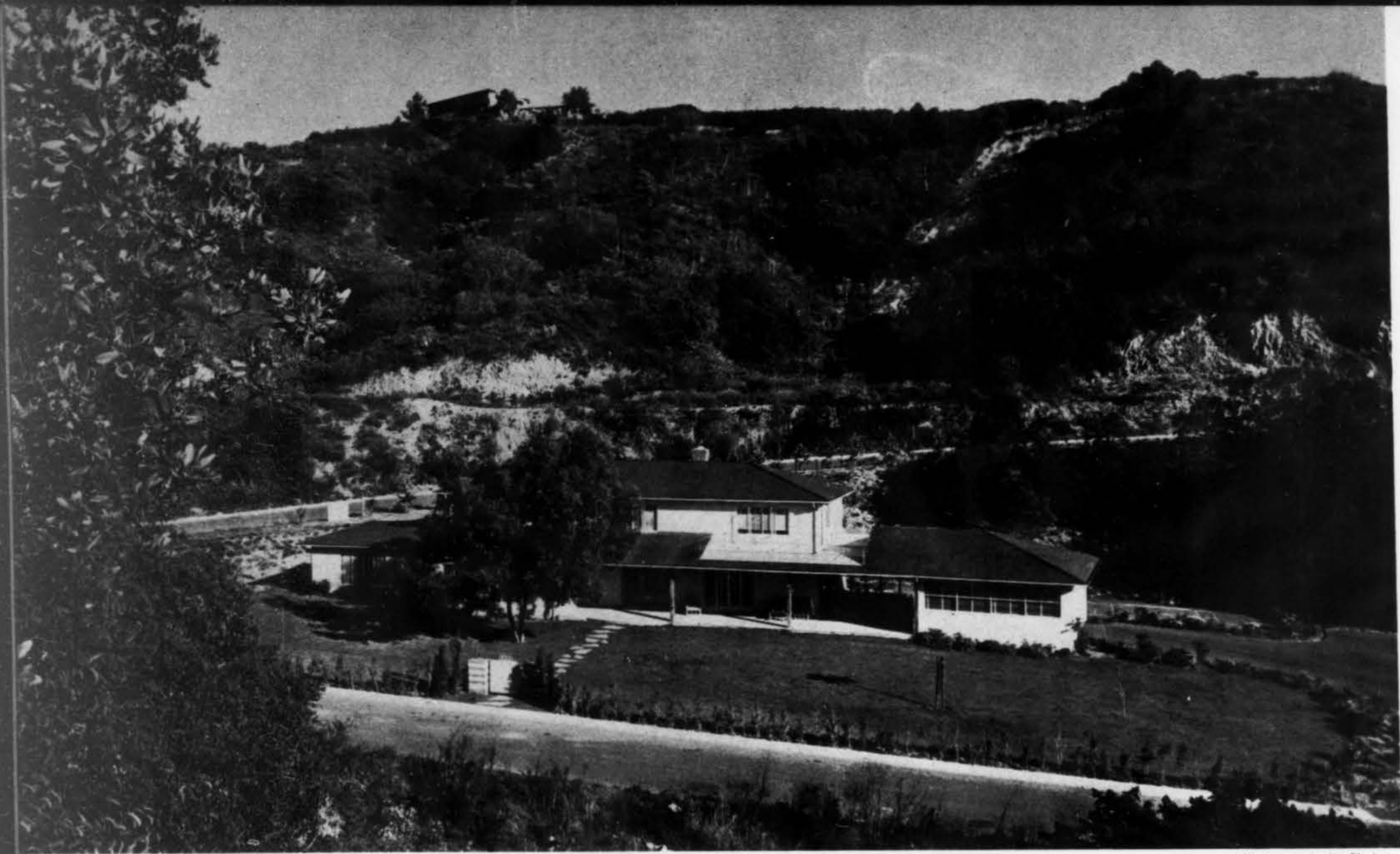
in Bel Air, California

SUMNER SPAULDING, F.A.I.A.
Architect

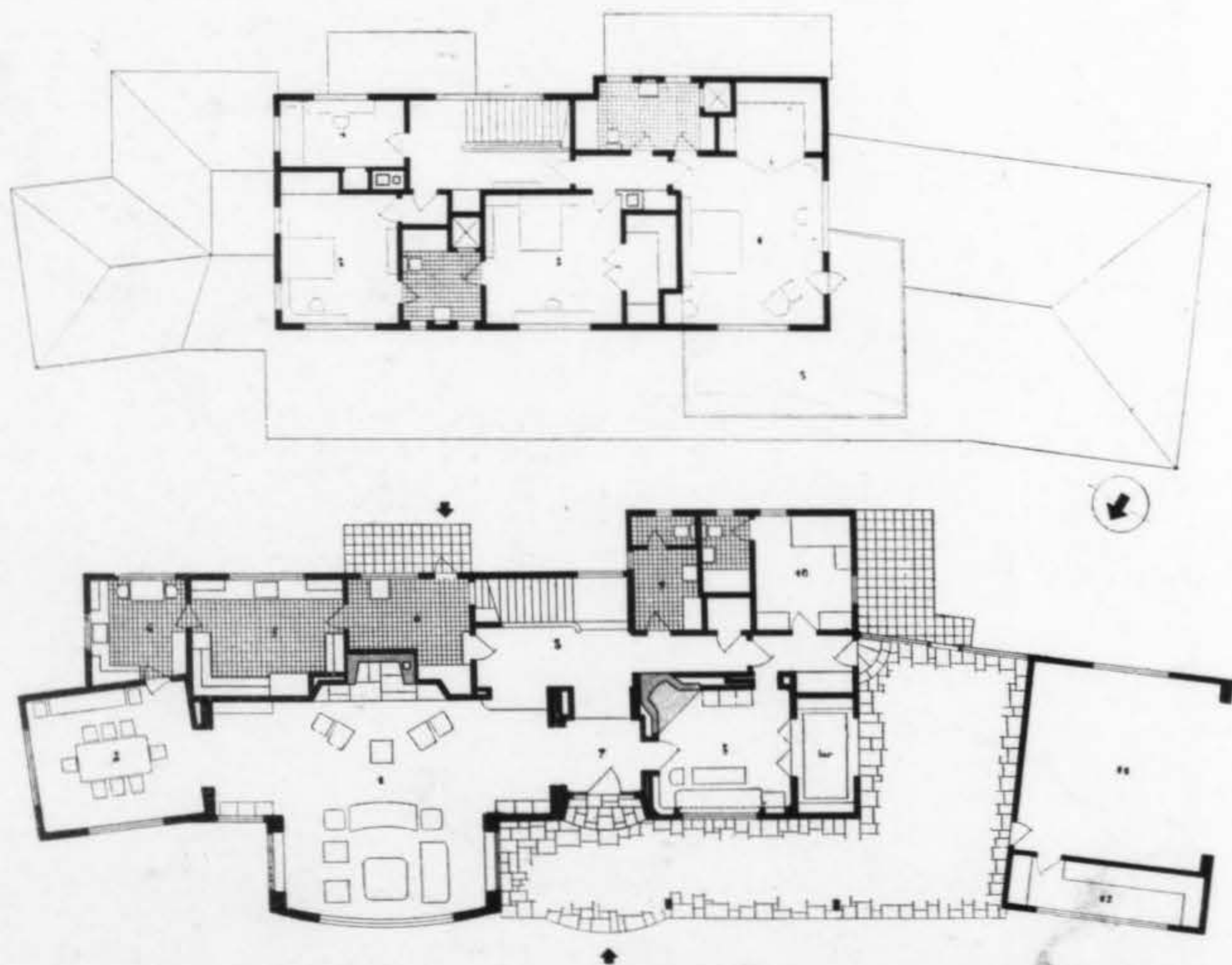
ERIC BARCLAY
Builder

HAMMOND SADLER, A.S.L.A.
Landscape Architect





Photographs by Shulman



THE RESIDENCE OF
MR. AND MRS. THEODORE ROSENSON
in Bel Air, California

Designed by
PAUL LASZLO

P. J. ROWELL
Builder

Covering almost an acre on a corner lot in Bel Air, one of the most beautiful residential districts in California, is the estate of Mr. and Mrs. Rosenson. The hillside is the background and the side to the east slopes gently down to the green fairways of the Bel Air Country Club. The road is a dead-end street, so that there is little traffic.

The house was planned for open-air living. A view of the large, comfortable terrace with its attractive and inviting furniture appears on the front cover. The garden in the front and the garden in the rear are connected by a half-open play terrace. A glass wall on the north side gives protection during the winter months and permits a charming view to the badminton court.

The first floor of the house is planned around the living room and gives that feeling of undisturbed spaciousness. The second floor is luxuriously open, and from all the terraces, windows and porches is a view overlooking the golf courses.

One of the many features is the bar opening with a folding door to the den and with a folding wood-screen to the half-open play terrace. The den and the living room each have a large fireplace. Between the living room and the terrace is a built-in cactus window with provision for a future aquarium on the opposite side.

The house was built modern for a young couple, for informal entertaining and with ample provision for an enlarging family. And it disproves the theory that a modern house must have a flat roof.

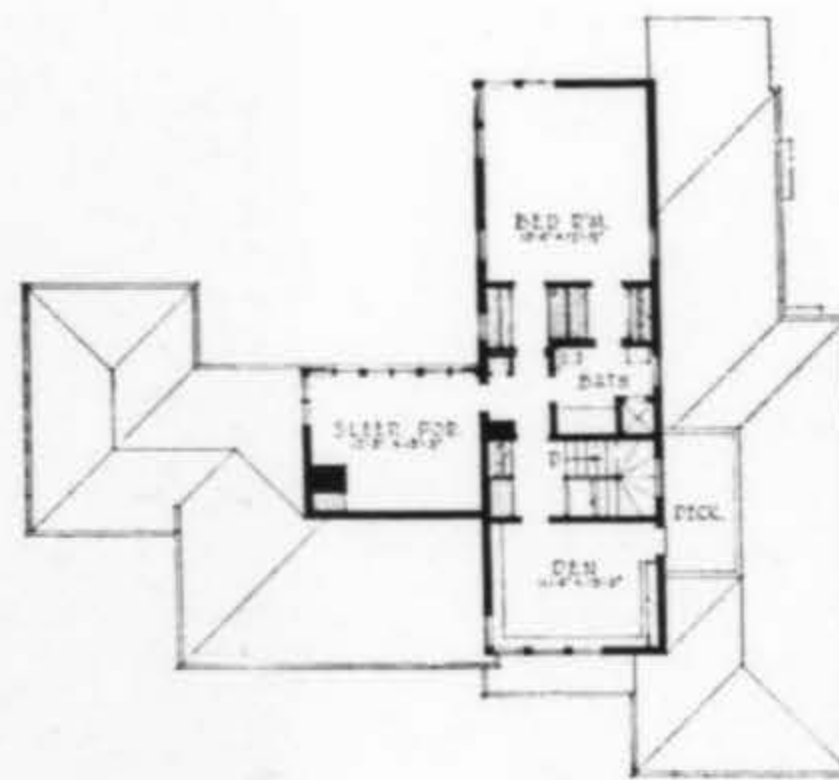
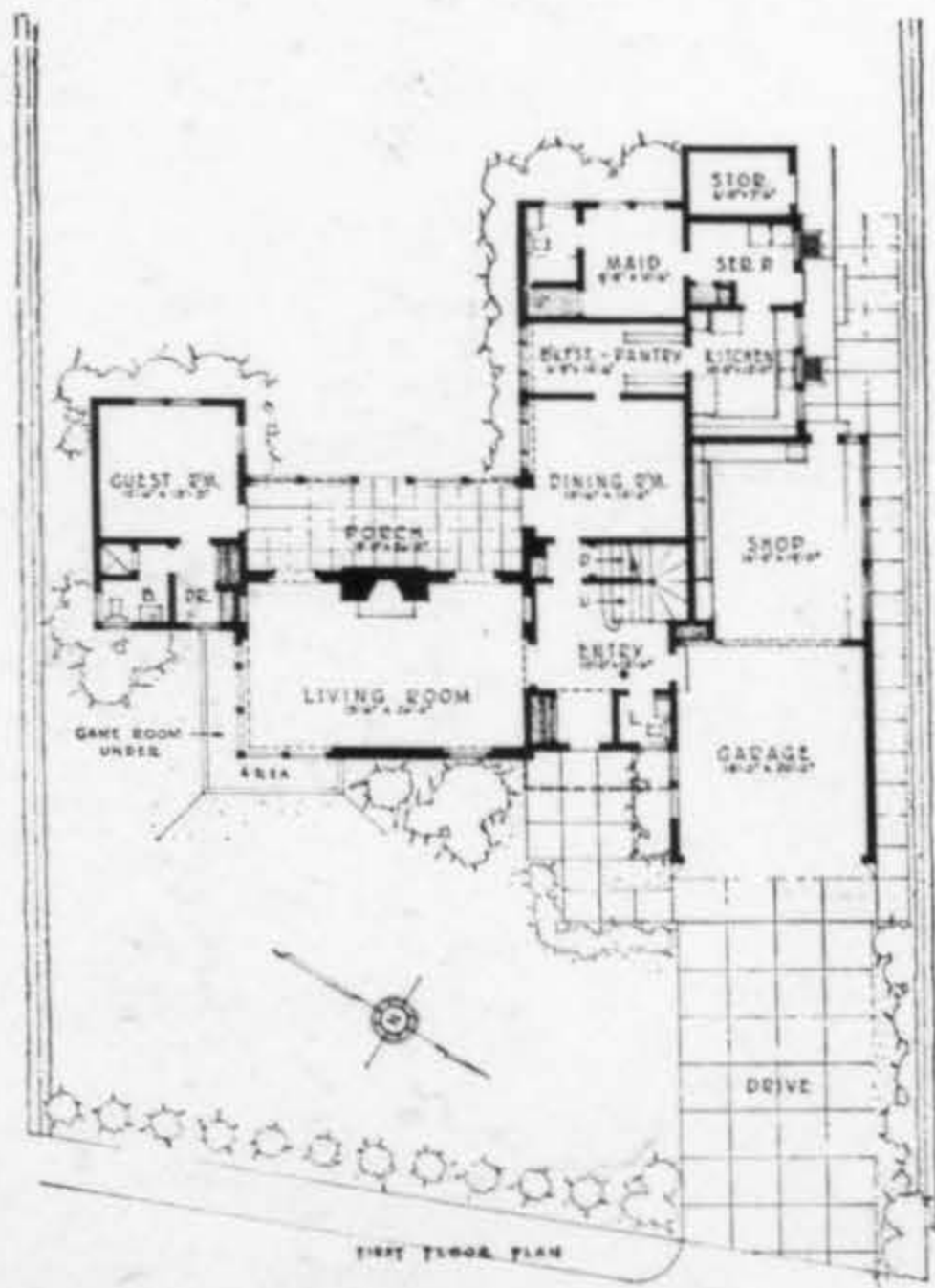




Photographs by George Haight

THE RESIDENCE OF
MR. W. H. WITHINGTON
in Pasadena, California

PALMER SABIN, A. I. A., Architect
OWEN T. REEVES, Builder





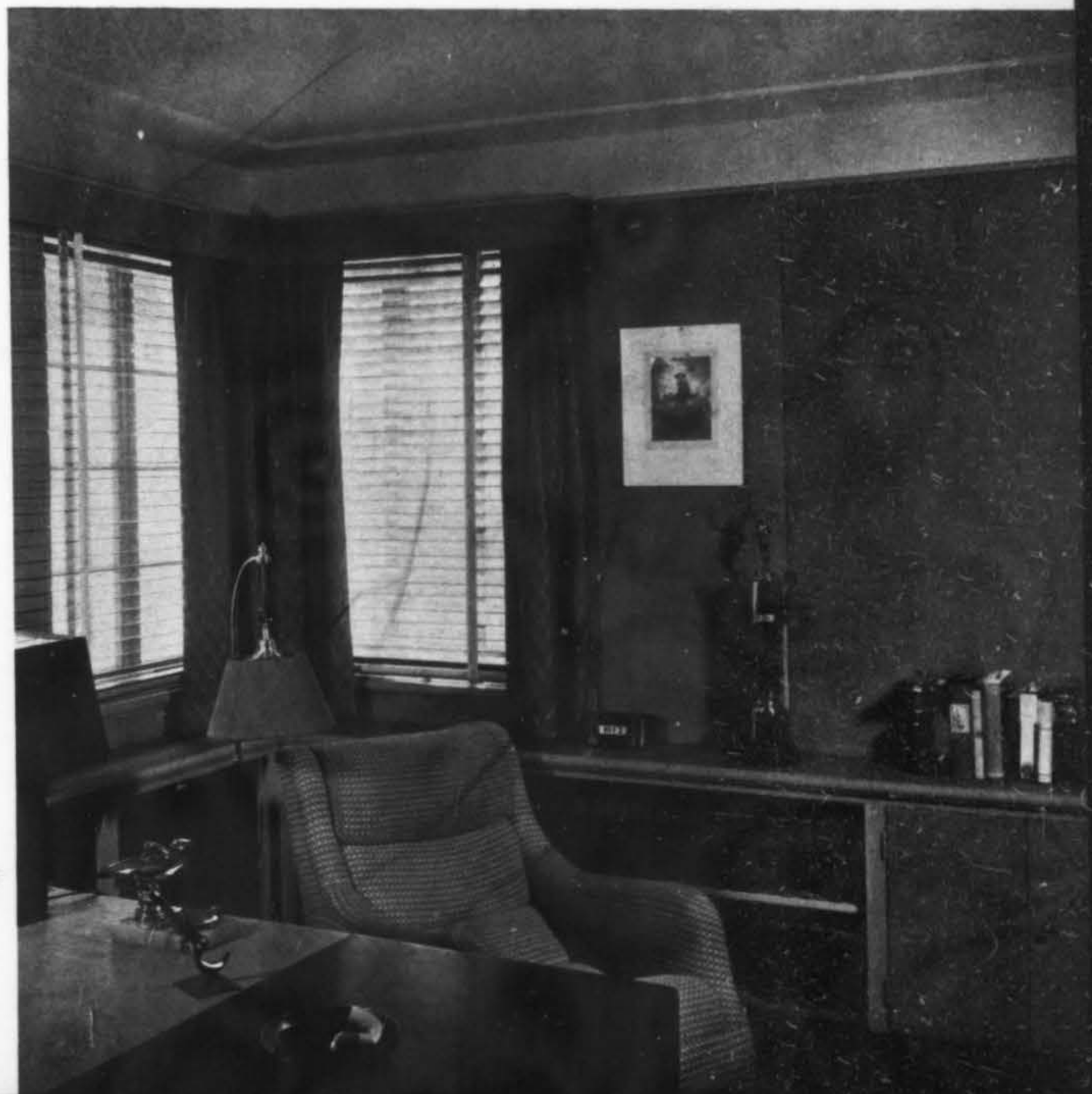
A HOME conceived around two hobbies—outboard motor boat racing and ping-pong—with limitations as to site, produced a fairly definite pattern to which to work. Fortunately, the owner was not adverse to treating the whole with a contemporary flair and did not have heirlooms to work in and around.

The garage and shop required a front entrance to receive the trailer for boats from the only approach to the property. The shop, with its valuable collection of motors, can be locked off from the garage proper by a sliding door.

One other requisite was a basement game room naturally lighted. Rather than the usual area required for proper ventilation, the immediate area around the windows was dished toward the house and the slopes covered with ground cover.

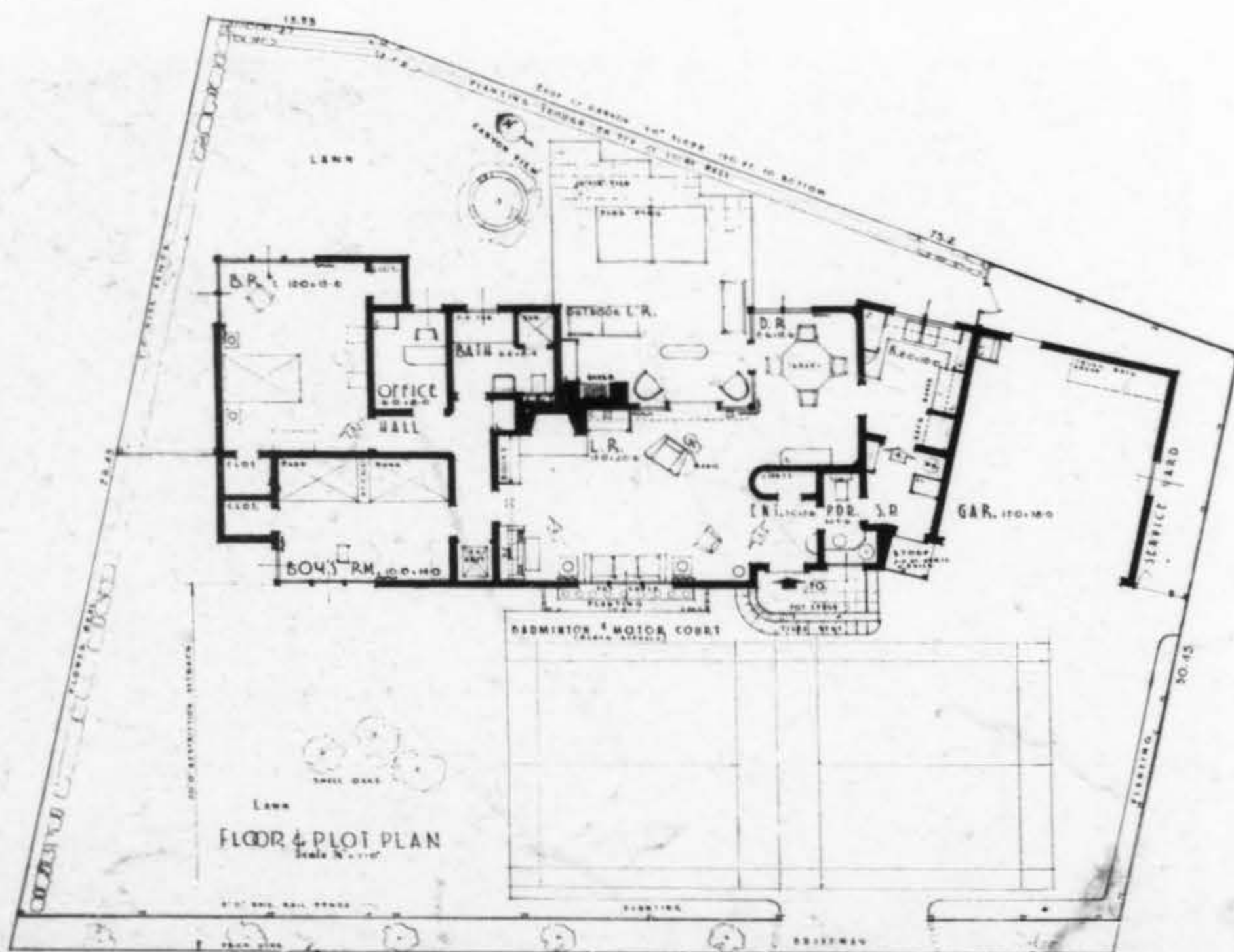
Aside from the usual requirements for living, a second floor office was required, and here again a secondary hobby, radio, controlled the arrangement of furniture and cases within the confines of this room.

In the den, the walls are covered with leather, the cases have cork tops and the soft suede colors of brown are brightened by the red hangings.





Photographs by Garnett



THE RESIDENCE OF
MR. AND MRS. HAROLD J. BISSNER
in Altadena, California

HAROLD J. BISSNER, Architect
FREDERICK J. ZIMOWSKI, Builder



“OUR home is located on the very brink of Eaton Canyon near the entrance to the old toll road to Mount Wilson. Due to the geographical contours of our site, the level area of which projects somewhat into the canyon, we are afforded a marvelous outlook not only directly into the canyon, but in all directions. The Sierra Madre range and Mount Wilson tower majestically overhead.

“Our choice for an exterior material fell to Redwood, which we decided to leave natural, making a perfect blend with the mountain background of Sage Brush and Greasewood. Due to the heat in the summer, it was deemed necessary to completely insulate all wall and ceiling areas. Wide eaves play an important part in the reduction of heat, as all windows are thoroughly shaded by them, as well as offering protection to all openings from winter rains. The choice of a material for flooring became quite a problem due to the prevailing rocky condition of the site. In order to eliminate as much excavation as possible, a lightweight reinforced concrete slab was specified. Full carpeting has been quite satisfactorily laid over this material in all rooms except kitchen and baths.

“As to the plan, importance must be stressed that the window areas have been concentrated so as to avoid having too many scattered openings and too little wall space for grouping of furniture. Perhaps one of the reasons for the freedom of expression and the absence of style prejudices lies in the fact that the house has been designed to fit the site.

“Interior decoration has been carried out in a livable, ‘soft,’ modern manner; all interior

walls and ceilings being done in pastel shades of interior stucco in a smooth finish.”

The home of Harold J. Bissner, Pasadena architect, gained for him one of the five \$1000 first prizes in the recent nation-wide American Gas Association all-gas home competition. The architect sought convenience, livability and adaptability to site; such things as prevailing winds, outlook and use of material were carefully considered in the placing and relationship of rooms.

For both summer and winter comfort, walls and ceilings are completely insulated with rock wool. Wide eaves not only reduce summer heat by shading the window openings, but also

keep the rain from beating in. A forced air gas-fired unit supplies heat, and modified summer air conditioning is secured through this same unit. Gas equipment also includes the kitchen range, refrigerator and automatic water heater.

The American Gas Association contest was for the actual construction or reconstruction of a home in which gas is used for the four major purposes of cooking, water heating, house heating and refrigeration. Over two thousand entries were received from all parts of the United States and Canada, of which sixty-eight were submitted by California builders and architects.





Photographs by Fred Dapprich

THE RESIDENCE OF
MR. AND MRS. PIERRE DICK

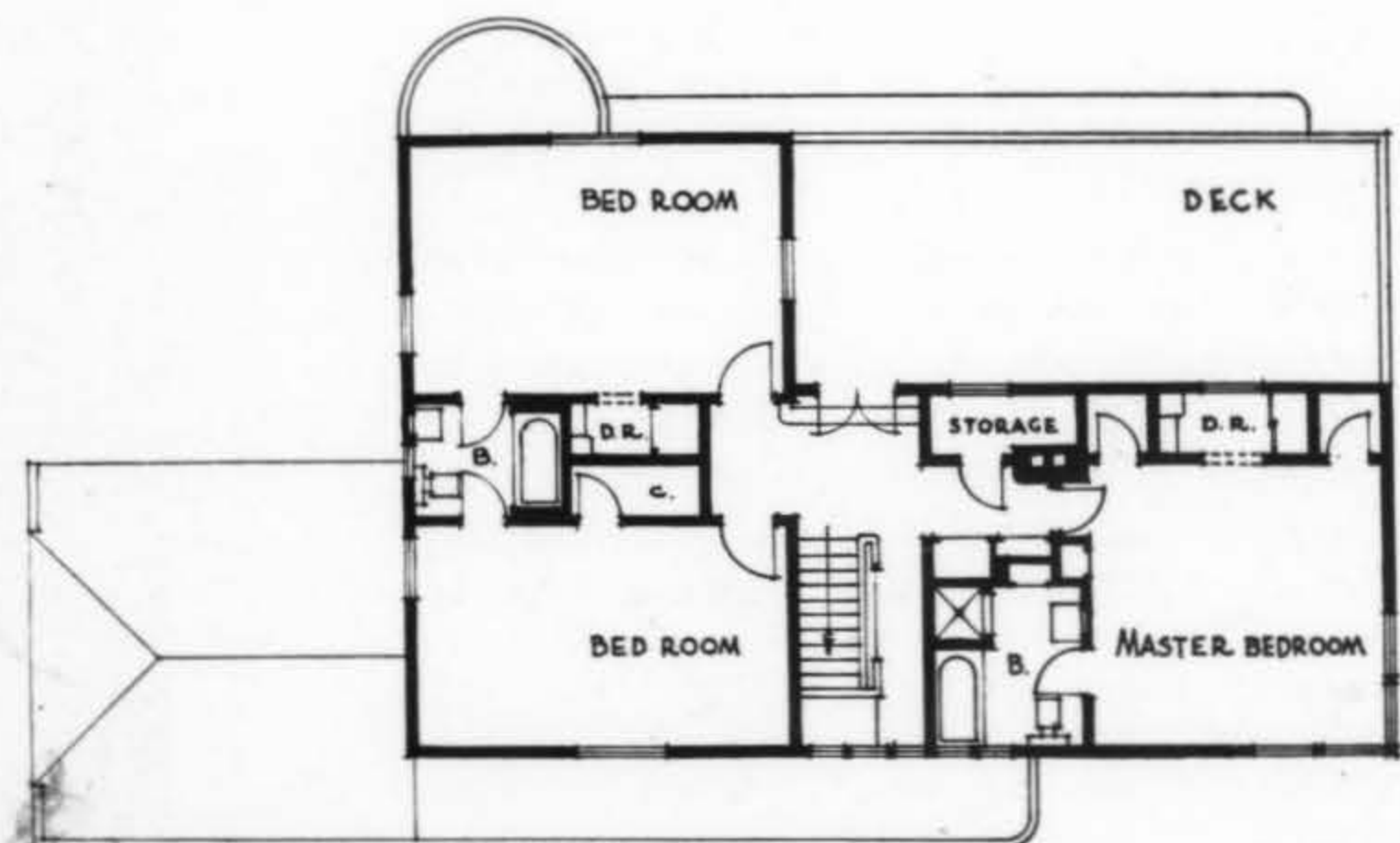
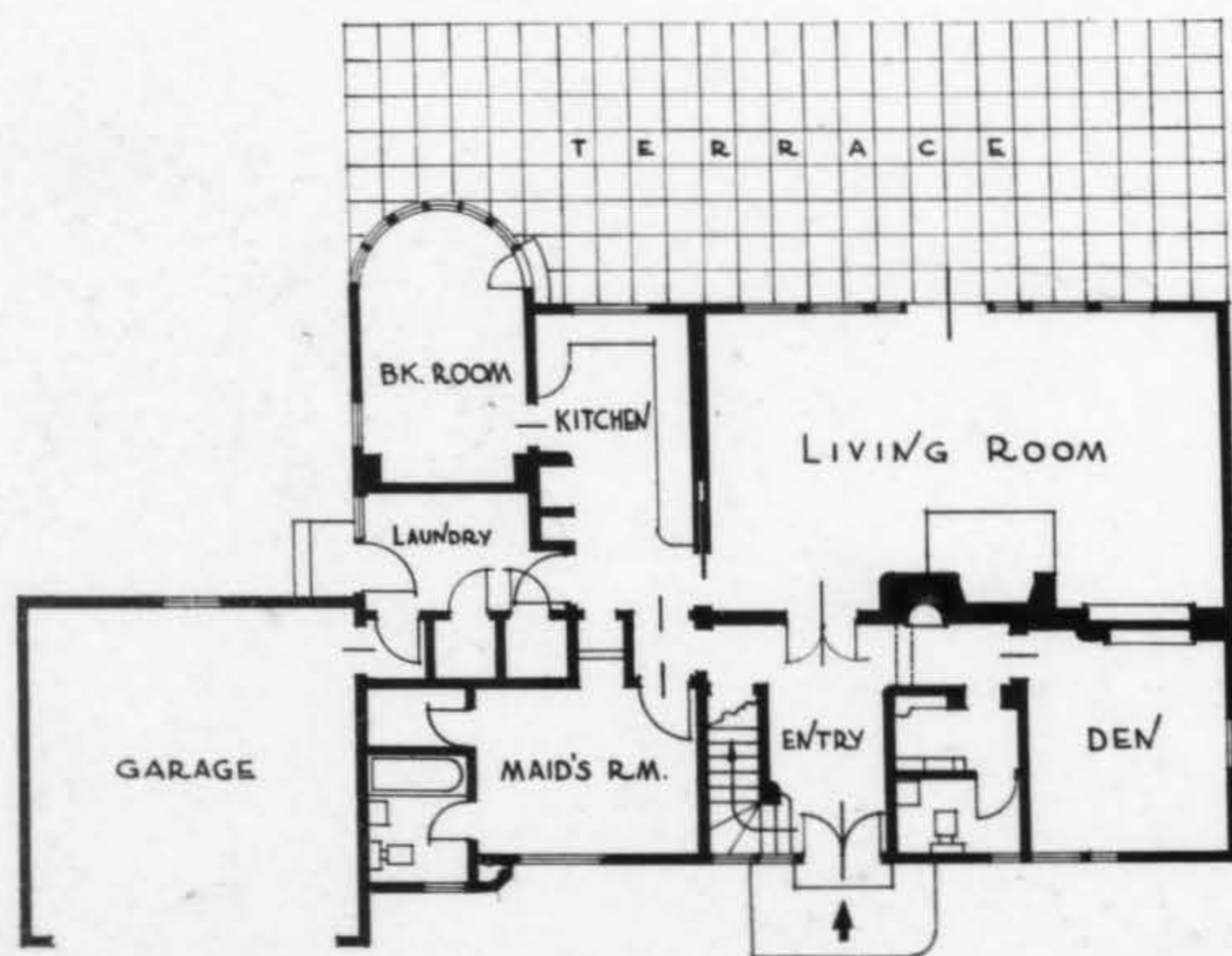
Santa Monica, California

Designed by H. J. RINNERT

FRANK A. WOODYARD, Builder

Interiors by PIERRE DICK

EVANS & REEVES, Landscape Architects



The modern house of Mr. and Mrs. Dick is built at the foot of the hills on the California Riviera near Santa Monica. It overlooks the canyon and from the bedrooms upstairs the ocean can be seen.

Downstairs is a large living room, 18 x 30, which is the main room of the house, with a large fireplace and several windows which look out onto the terrace. The small den and adjoining bath have already been adopted by one of the children as his own bedroom. The breakfast room is very pleasant and informal with its circular bay of windows, and for more elaborate entertaining, two console tables can be placed together to form a good sized dining table in one end of the living room.

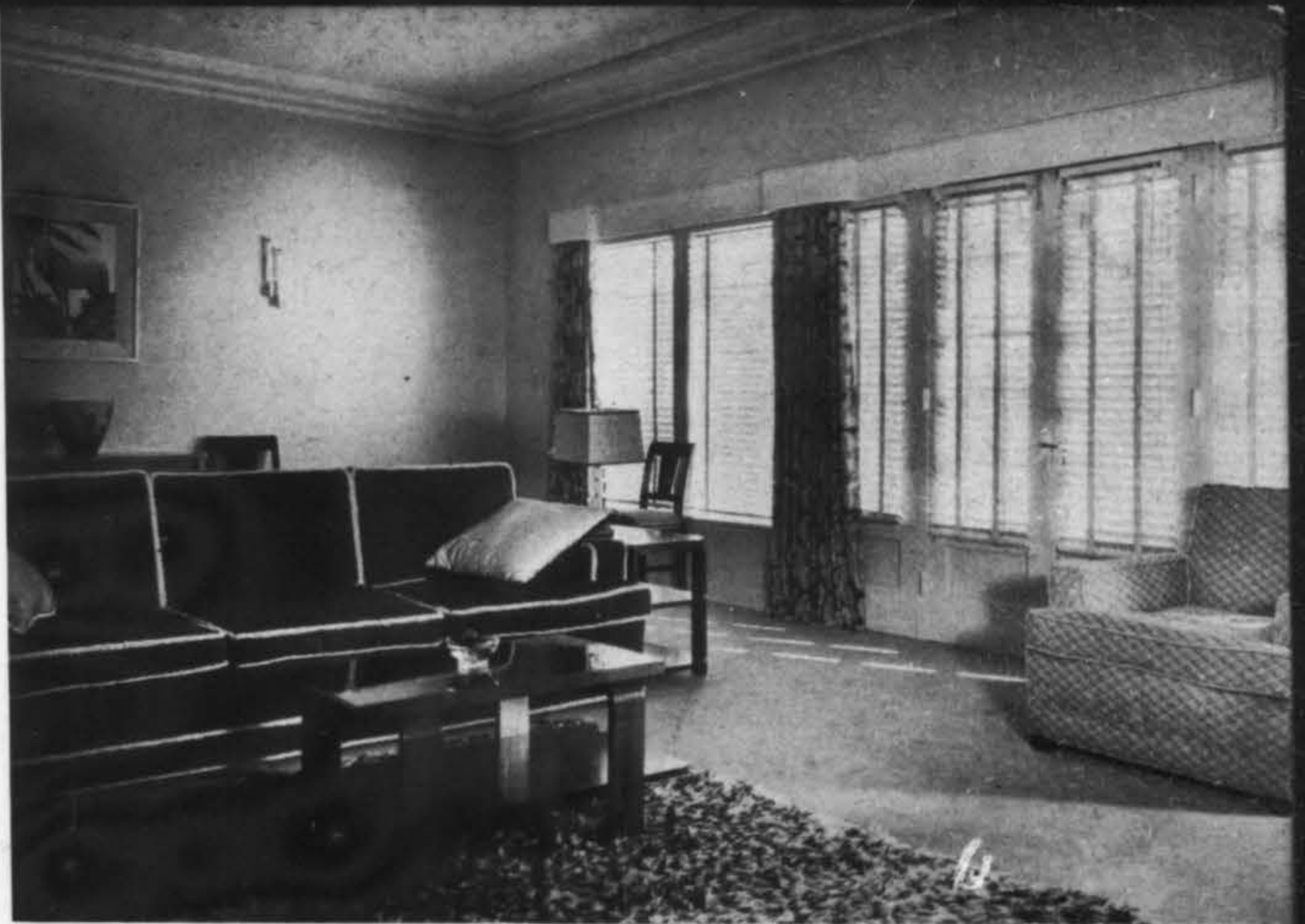
Upstairs the three bedrooms are all of a generous size, permitting a latitude in furnishing them. And if a desk or a chest or both need to be added, it is an easy matter to find room for them without crowding.

The living room is simple in line and the furniture is modern and informal. The sofa is covered in a brown, textured material, the large chair beige, another large chair in Spanish red, and the small chairs in blue. All the furniture of walnut, prima vera and birch is finished natural. The carpet is sand colored twisted, the draperies blue and beige.

In the breakfast room the walls are natural grass cloth, the floor is covered with blue marble linoleum and the draperies are a blue design on an ecru background. The furniture is bleached mahogany with the chairs upholstered in a rich henna leather.

In the kitchen, which is all electric and which as Mr. Dick says is heavily mechanized like a German battle unit, is finished in white tile with red liners. The marbled linoleum has blue tints, and the Venetian blinds red tapes.

In the master bedroom, the walls are covered with a gray background with dark gray, white and yellow flowers. The carpet is old rose, the draperies gray satin to match the gray satin bedspreads, a chaise longue is powder blue. The furniture is gray hawwood and natural prima vera.





Photographs by Fred Dapprich

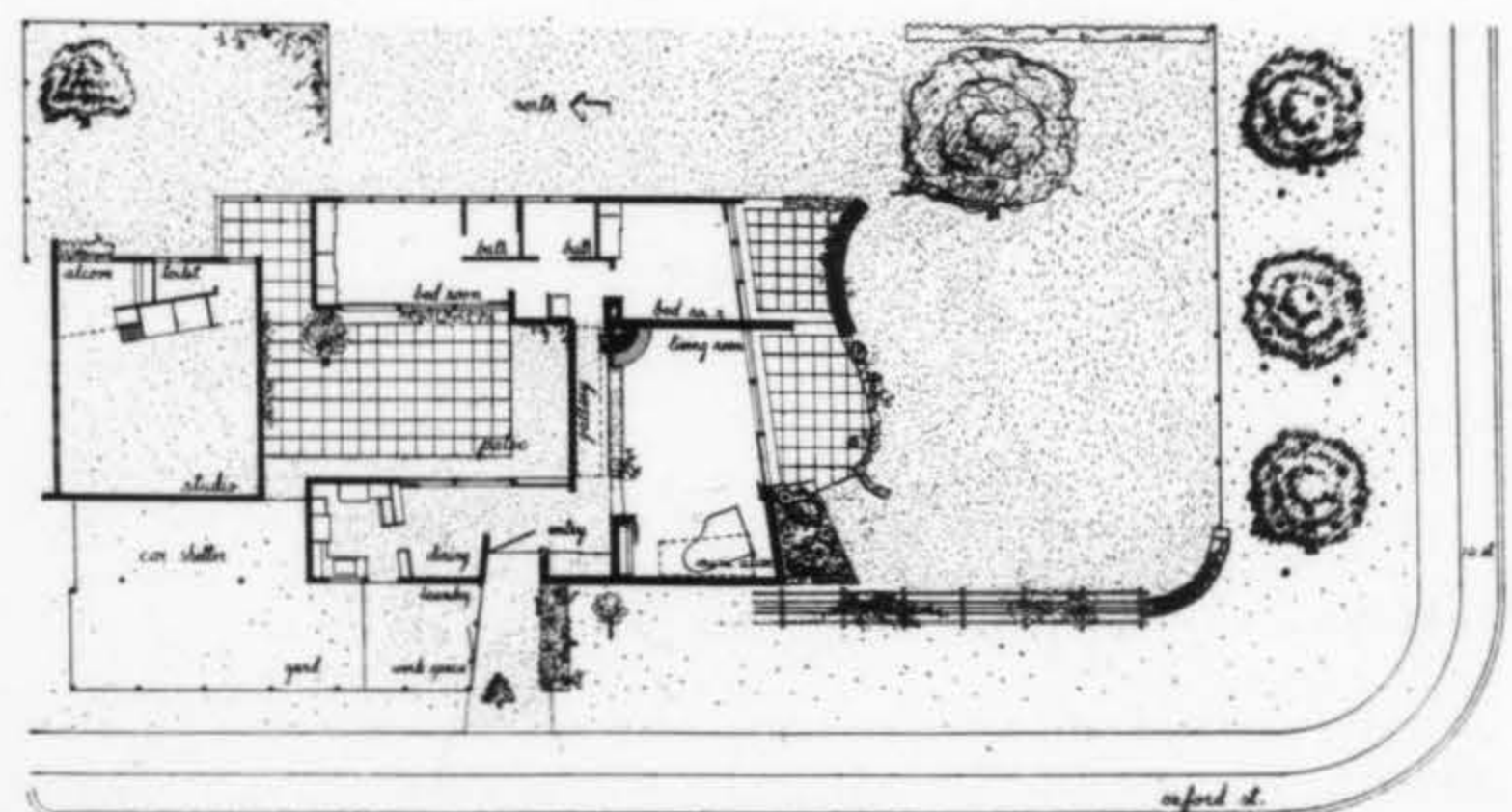
THE RESIDENCE OF
MR. AND MRS. MILFORD ZORNES
in Claremont, California

C. B. TROEDSSON

Architect

VINCENT SAVORY

Builder



Situated on a corner lot that slopes gently to the south, the foothills make a splendid background in the north. Mr. Zornes is a well-known California artist and wanted a studio with north light, not immediately accessible from the house and yet not entirely separate. The studio adjoins the house and makes a fourth wall to the patio. In the house his paintings hang along the gallery behind the low bookshelves and are lighted by an overhead light. Mrs. Zornes sings and plays the piano. Hence the lower portion of the living room has a skylight for the grand piano, and the practice piano has a special spot.

The dining alcove and one bedroom face the patio, which is sheltered on all sides and partly covered against sun and rain. The living room and other bedroom open onto a small protected terrace. The laundry and work space are walled in by corrugated iron and covered by an extending roof.

The studio is planned as a separate unit with lavatory and cooking facilities behind a row of deep drawers and sleeping accommodations on the mezzanine above. The house is built of brick, plaster, redwood, glass, plywood, field stone and corrugated iron. Hardwood floors in the bedrooms and living rooms and glue floors in the entry, dining alcove, gallery and extending into the patio create less contrast between the indoors and the outdoors.





In the living room of Miss Helene Kershner, designed by Harwell Harris, luminous panels on either side of the fireplace supply a glareless light.

MODERN LIGHT FOR LIVING

By FOSTER K. SAMPSON*

THE lighting of a truly modern residence is not provided by copies or modifications of beautiful historical chandeliers. The architect of today has no problem of designing a lighting system involving an illuminant that it will have which must be hung in the clear in order to burn oxygen as was the case in past history. The electric lamp of today has no dangerous flame which threatens to burn and discolor the surrounding materials. It is no longer necessary to suspend the fixture within easy reach in order to light and snuff out flames, for we are now able to turn lamps on or off from one or more conveniently located switches. Modern materials and practice make possible the designing of lighting systems as integral parts of the structure. While still serving the two functions of light for living, to produce illumination for easy seeing, and to lend a definite but subtle emphasis to decoration.

The illumination of the entrance of the "Matchless Home" in Los Angeles, shows a particularly fine appreciation of the problem by Erle Webster and Adrian Wilson, the architects. The primary object of the entrance light is to offer a cheerful greeting to the arriving guests, and provide visibility for a safe approach. In many cases the use of a conventional "lantern" provides no light at the ground level and, in the cases of recessed doors, even the faces of the people entering are in shadow. This is not good from the standpoint of the host who wants to quickly and easily recognize the caller.

The first impression of the interior of your home is obtained in the entry. Dull, or dark colors, and small bare lamps which provide only enough light to make possible the discernment of large objects, convey a feeling of gloom. Reflect the air of happiness and relaxation

which every home should have by providing enough light in either glare-free fixtures, where the lamp is shaded, or from a system of built-in equipment.

An instance of clever planning was done by architect Theodore Criley, Jr. In this case he provided a large panel of flashed opal glass in the soffit of the entrance door recess. By simply eliminating the wall above the door frame and carrying the entrance hall ceiling forward over the glass panel a cove was formed. The lamps used to light the hall indirectly from the cove also illuminate the exterior porch through the glass panel.

Paul Hunter and Walter Reichardt provided adequate and decorative entry hall illumination with a simple cove treatment. In this instance the lower lip of the trough was a continuation of the living room ceiling and the ceiling of the entry was enough higher to provide ample space to hide the lamps and allow for the distribution of indirect light to the entry.

Modern living rooms require light for many different purposes, consequently flexibility in the lighting system is essential. For an evening of quiet conversation the lighting should be soft, well diffused, and flattering. The wise women of today realize the disastrous effect on their appearance of direct light from fixtures with unshaded lamps. For this reason, if for no other, the kind host who wishes to make his guest feel at ease, should provide illumination which eliminates glare and harsh shadows. Simple systems of cove lighting which flood the ceiling, provides a glareless general illumination of

*Mr. Sampson is a lighting engineer for the Southern California Edison Company, Ltd.

relatively low level. Large luminous panels carefully designed to fit the architecture solved this requirement in the Helene Kershner residence designed by Harwell Harris. To soften the appearance of the large area of glass when viewed directly and at the same time blend the panel into the treatment of the room, Mr. Harris used naturally finished wooden louvres under the glass panel. The illustration shows clearly the method in which these louvres were employed.

Erle Webster and Adrian Wilson, architects, solved the problem nicely when they reversed the usual procedure and flooded the side wall instead of the ceiling. In this case the decorative feature of the room, a fine Ramos Martinez painting was accented.

We are fortunate in not having to depend upon tradition for our designs of portable floor lamps, for they are desirable and necessary for augmenting the general lighting of coves, panels, or fixtures. This is particularly true when card games or other activities require more light than supplied by indirect systems. Especially valuable are the floor lamps which shield the bulb from direct view and supply three levels of illumination. The shield in this type of lamp is usually an opal glass bowl which serves a dual purpose. In the first place it softens and diffuses the direct light, and in the second it redirects a portion of the light to the ceiling for general distribution. These same lamps are of special value for comfort while reading, for there is nothing more conducive to sleep than an attempt to read or study by the old style bridge lamps where all the available light is directed to the task and the balance of the room is in darkness.

In the dining room the problem of lighting is somewhat more complicated by personal taste and requirements. Here we must first provide comfortable softness in the illumination which enhances the beauty of the room and its occupants. We must also provide the proper quantity of direct light on the table to enhance the sparkle of beautiful crystal and silver.

Crystal and tableware when seen under indirect light alone has a dull, flat appearance. By adding sufficient direct light the life and sparkle of fine ware are revived. There is nothing quite so wasted as an exquisitely set table in a room which is either lighted so dimly that it can not be appreciated, or lighted so glaringly that you must spend the entire meal time frowning at the person opposite.

Architect Roland Coate in the Douglas residence has employed a carefully designed recessed coffer over the dining table. This scheme has many advantages in that it distributes the glareless light evenly over the table and, to a lower intensity in the balance of the room. Another feature of this solution is that when candles are used there is no ghost fixture hanging meaningless overhead.

Several of the fixture manufacturers now have designs which provide for a pleasing balance of soft general illumination and concentrated down light. Where the structure will permit, units which project light through small openings in the ceiling produce splendid results when used in conjunction with general illumination. If the dining table is visible from the living area the centerpiece can very nicely be brought to life with this pinhole spot-light alone.

In the bedroom there is little need for high intensities of general illumination, unless the room is used for dress-making. Here it is more important to have only sufficient light to permit an appreciation of the delicate fabrics and colors and at the same time carry the eye to the dominant design feature of the room.

The dressing table may be featured by its location and design. The make-up mirror in any case should have provisions for light coming from both sides and from such a position that no deep shadows are formed under the eyebrows, nose and chin of the person before the mirror. This demand for light at eye-level requires well shaded lamps, large luminous panels or indirect light.

Where it is possible to set the mirror several inches from the wall, place lamps behind the mirror and allow the light to flood the light colored wall surface. The discerning woman who realizes that daylight and artificial light affect the color of her make-up and accessories

will appreciate the use of daylight lamps behind the mirror as well as regular lamps. When applying the final touches for an afternoon function where she will be seen in daylight, she may switch on only the daylight lamps. For the evening party, however, where standard lamps will provide the illumination, she may turn on only these lamps. Two switches at the mirror location provide either evening or daylight color.

Harwell Harris provided general illumination as well as excellent mirror lighting in a recently completed home. A large luminous panel over the door and dressing table provides shadowless light at the mirror. Another feature of this solution was the elimination of the partition between the upper parts of the wardrobe and the end of the light box. This allows enough light to spill into the wardrobe to provide for easy selection of garments.

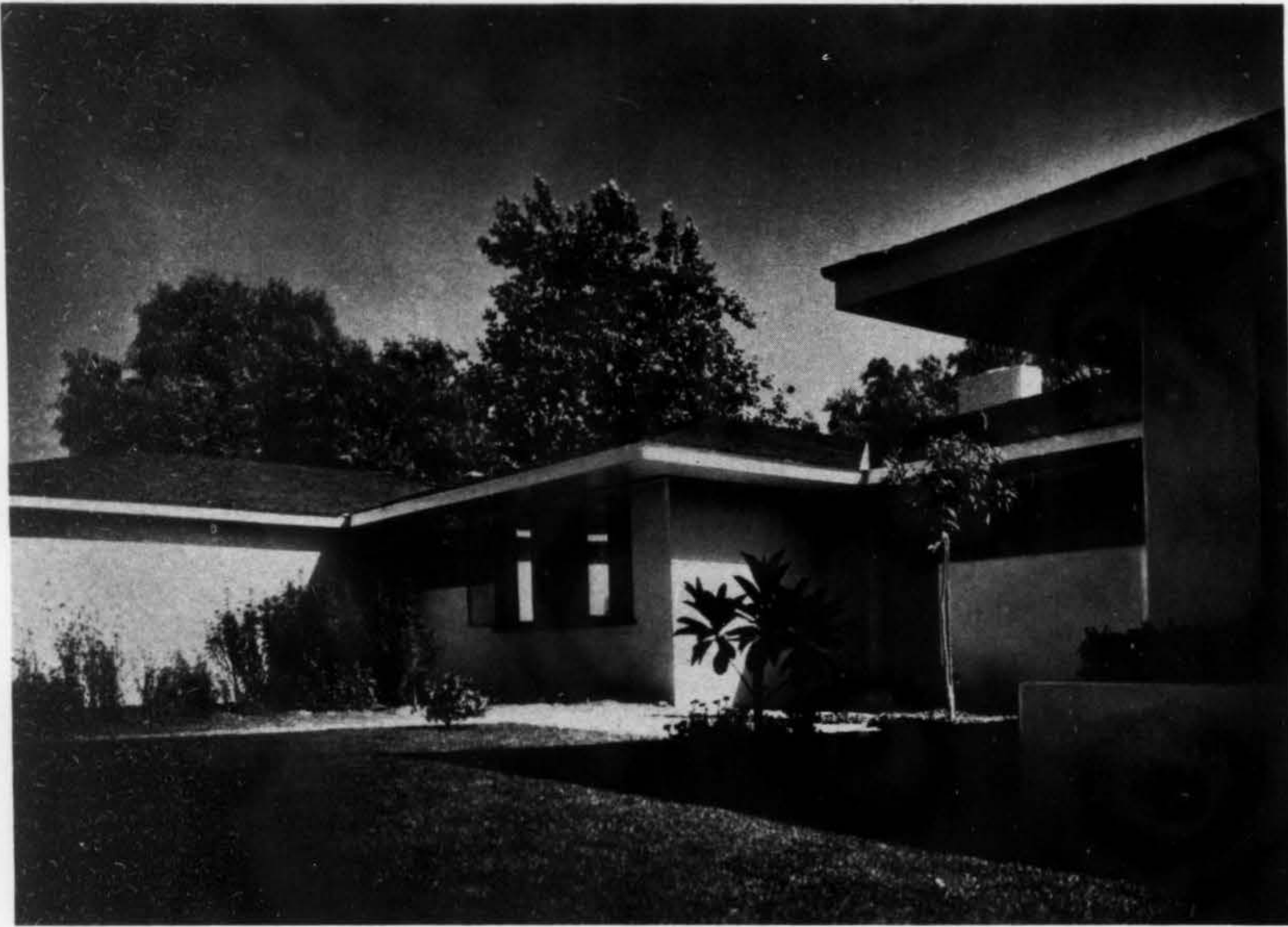
A well located bay window might easily be the point of accent. Flush lighting panels hidden in the soffit flood the bay with a warm glow. Sheer draperies drawn over the opening add a touch that is especially attractive.

There are innumerable less important problems which justify thorough investigation. The powder room lighting should provide ample comfortable illumination for the exacting art it assists. A library should have adequate reading intensities of a glareless quality. The shaving mirror problem may be solved in a manner similar to that of the make-up mirror. Flush panels should be located in the ceiling over full length mirrors. We have seen too many instances of full length mirrors lighted from fixtures or lamps located to provide ample light on the back of the person before the mirror and only reflected light on the surface to be viewed.

The possibilities of new fixture designs are unlimited. Many new lamps have been developed and introduced to the lighting industry in the last few months. With these new light sources and a sound understanding of the lighting problem, advances in the art will be rapid. The future fixture must not only be decorative itself but it must also produce illumination for easy seeing which will lend a definite but subtle emphasis to decoration.

In the Matchless Home designed by Webster & Wilson, the entrance is well lighted by the corner panels.



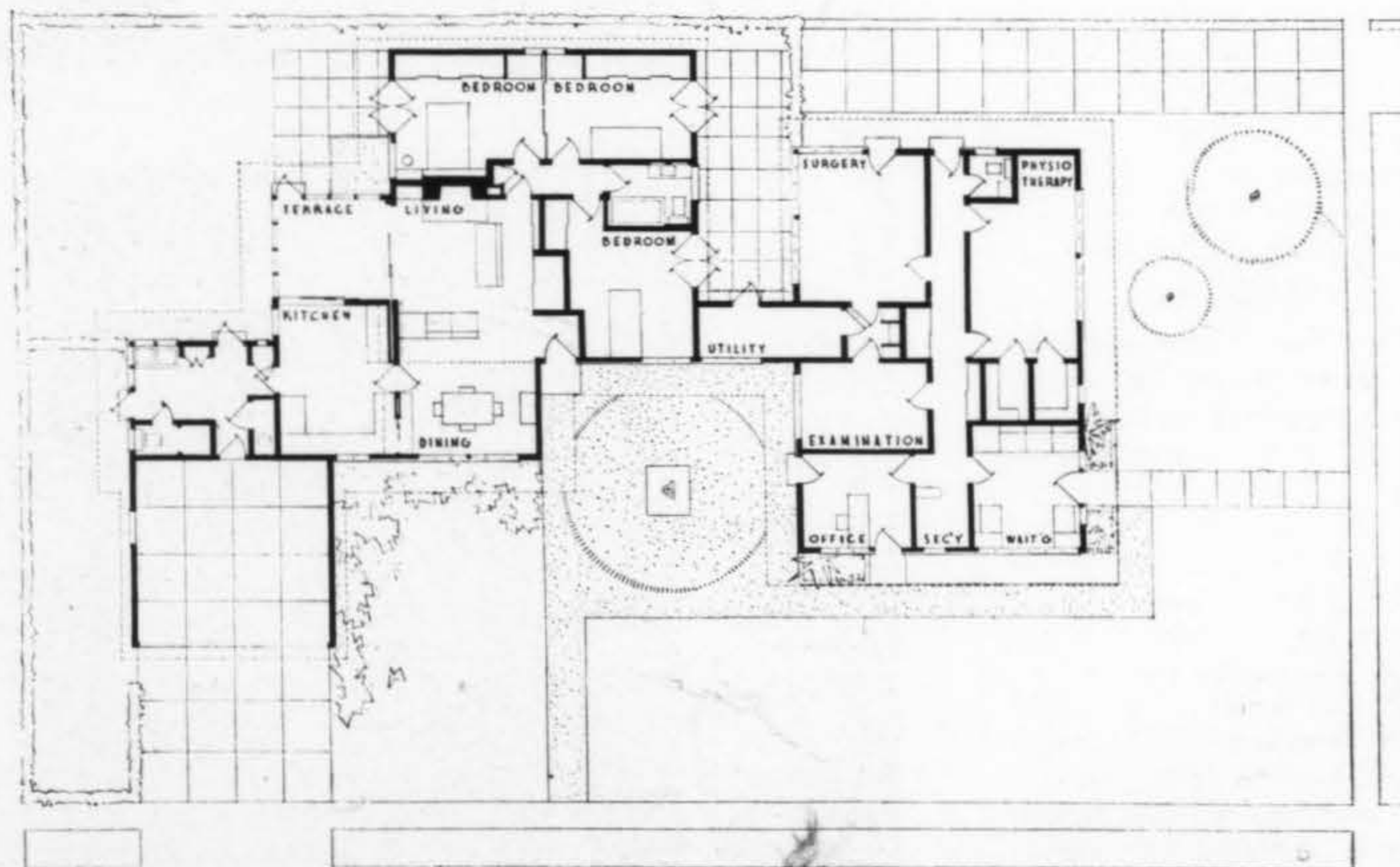


Photographs by Garnett

THE OFFICE AND RESIDENCE OF
DR. AND MRS. MILTON R. JONES
in Claremont, California

Designed by WHITNEY R. SMITH

C. T. & W. P. STOVER, Builders



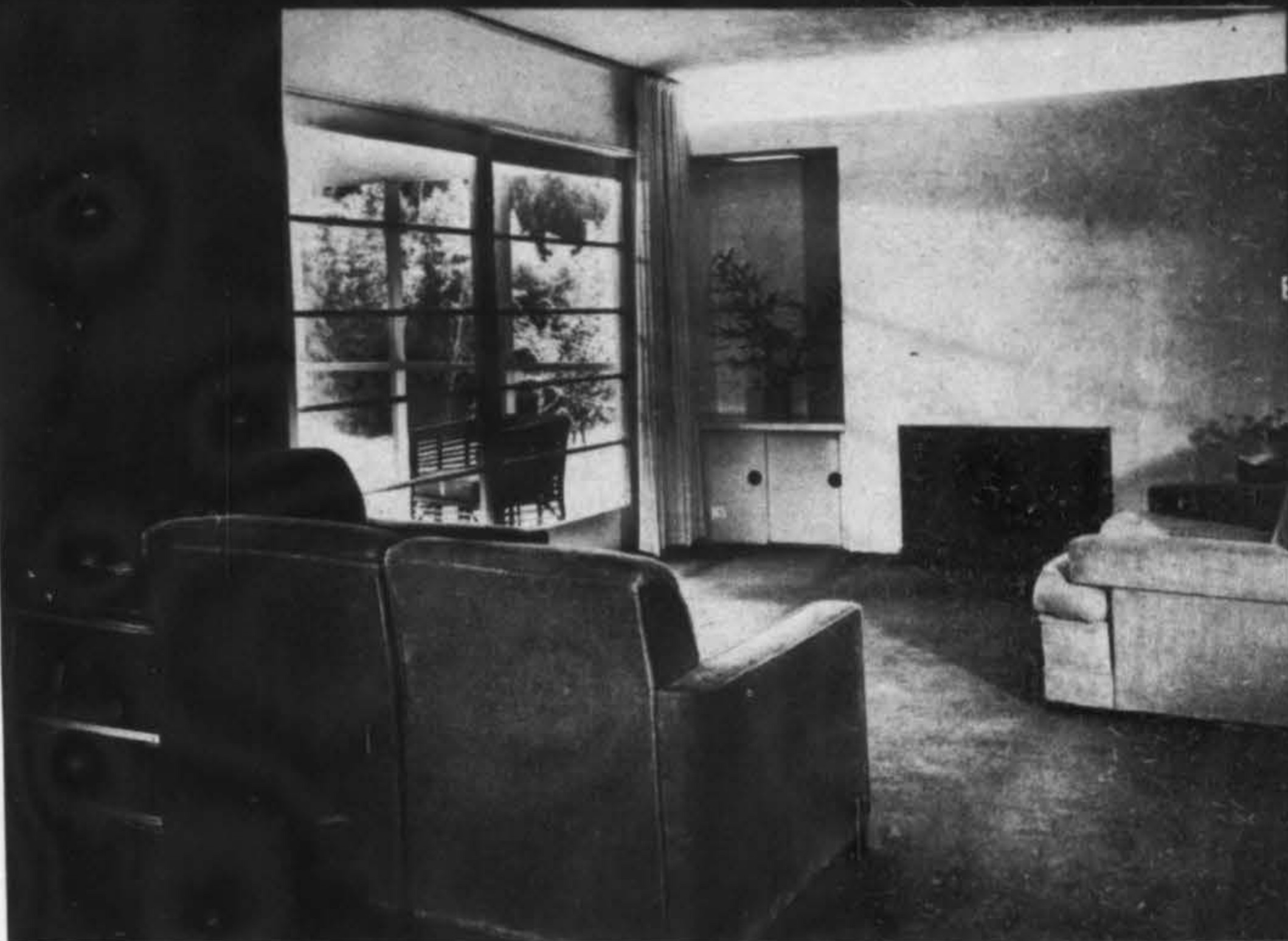
In this combination of business and residential quarters, the owners' requirements were: a three bedroom house and a complete physician's office situated on one piece of property in such a way that one would not interfere with the other. As shown by the plan, the patient, who may even come in an ambulance, arrives from one street with no conflict with family activities or the arrival of guests from the other street.

The buildings are connected by a utility room which contains the mechanical equipment to supply warm air and hot water to the two buildings. The wide eaves provide welcome shade from summer sun and in the rainy season provide a covered walk between home and "the office."

By sliding back two large glass doors, the screened terrace becomes an actual part of the living-dining area. The sliding windows connecting the terrace and kitchen make for easy service of buffet suppers on the terrace and in addition provide ample cross-ventilation to the kitchen. As an additional invitation to come outside, each bedroom opens into a private garden.

The floor construction of the house is reinforced concrete throughout. The concrete slab rests directly on the ground, making a solid, economical, termite-proof and fireproof floor.

In the living-dining room, the floor is covered with sand beige broadloom. A large curtain, half chocolate and half white, with a tree bark weave, may be pulled to shut off the dining end. The pass pantry between the dining room and kitchen allows the table to be set and cleared with the minimum of effort. This sideboard is of mahogany with a counter of resilient sheet cork. The indirect light cove at the end of the living room may be adjusted to three degrees of brilliance, eliminating the necessity of floor or table lamps. The dining room furniture is natural beech with vermilion upholstery, the furniture in the living room is covered in deep Prussian blue with the loveseat finished in a lemon yellow. All walls are of stucco painted an off-white.





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THE TREND OF CRAFTS

(Continued from Page 12)

output cannot keep pace with the present interest in fine saddles and riding equipment.

The nineteen-thirties became a golden age for the workers in clay, fascinating new subjects bobbed up on every hand. Flower arrangements occupied the attention of men, women and children and led to bowls, ovals, and flats, while small figures, human and animal, appeared by the hundreds as suggestions for combinations. A new interest in Mexico and the South American countries brought new ideas, and the peon has his place in the somnolent sun.

At one time no article of craft or small art, as it was apt to be described, was bought for other than sheer beauty—or what passed for beauty in the eye of the beholder. But now the piece has a meaning, there is understanding and, for the amusing, a chuckle of appreciation. It is possible to trace a Purple Cow through several transitions, it being still more desirable to see one than to be one.

THE HOUSE OF PLASTIC BLOCKS

(Continued from Page 10)

buildings. Through their use in walls and ceilings, rooms can be given a lightness, an airiness and an atmosphere of cheerful comfort. For solariums in homes, a combination of transparent and translucent blocks would allow the admission of the maximum amount of light, without glare, which could be controlled and distributed to suit the individual taste of the owner.

Plastics that absorb sun light during the day and give it off in a soft glow at night will add interesting possibilities such as silhouetting planting around a luminous building, or a door knob that glows in the darkness.

The fact that plastics can be furnished in a variety of colors will be pleasing to housewives who have an eye for decorative possibilities. Interior walls can be made in any shade or combination of shades to fit any color scheme. Husbands who think in terms of the family budget will be impressed with the fact that the beautiful finish is a permanent part of the block.

The elimination of the need for using other materials will result in a unification of labor required in building, which in turn should materially reduce costs and the amount of time required for construction. The lightness of plastic blocks and the ease with which they are handled and mounted in place will also lighten the burden of workmen. This lightness will be a big factor in lowering shipping costs as well as in relieving the strain of heavy walls on foundations.

A MODERN CASTLE

(Continued from Page 16)

In the master bedroom the henna-colored marble mantel was taken as a key for the draperies and bedspread, while the carpet is hand-tufted, sand-colored wool matching the walls. The only place in the house where we deviated from our basic color scheme was in the guest room, where the carpet and draperies are of ice blue.

The stair hall is devoid of all furniture, but the stairway itself is covered completely with a white shaggy wool carpet.

The furniture in the house, designed by Mr. Donald Deskey of New York, is completely utilitarian. Each piece of furniture was designed for a particular location and executed in wood harmonious in color with the other woods and materials used in the house.

Especial study was made of the lighting and the very minimum number of fixtures were used, the whole house being lighted indirectly in coves and by the use of pin-point spot lights. The dining room, for example, was lighted through a glass panel in the top of the table, plus a pin-point light which flooded the table.

Mr. Hammond Sadler was the landscape architect. The simple terraces of architectural form are outlined with box hedges, and the walks and paved areas are of a polished tan Arizona sandstone. Large oak trees brought from Pomona completely surround it and tie the house into its natural setting.

P. S.—We are now making alterations to the house to provide a nursery.

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WHAT IS YOUR OPINION?

(Continued from Page 7)

ONE cannot pass without a protest certain remarks headed "Sanity in Art" on page 7 of your November issue. While the narrow and biased attitude of the Art Association controlled juries is becoming so flagrant that the writer of "Sanity in Art" can make plenty of exasperated statements without missing the bullseye, he goes too far in criticising Mrs. Morley, the Director of the San Francisco Museum of Art, and he exhibits his bias and narrow-mindedness in what he has to say about Bracque's painting, "The Yellow Cloth."

On what grounds does Mr. Hunt assume the right to state that Mrs. Morley "has an unhappy leaning toward the modern phase of things in art?" There are plenty of us who feel instead that Mrs. Morley is an individual of singularly keen understanding who is alive to contemporary trends in painting, while it is obvious that her critics are still delving among the extinct dodos of art.

It is a direct and complete misstatement of facts to say that there is a "complete exclusion of all art from her (Mrs. Morley's) public gallery" of "pictures that can be called representative, or realistic" ...

"Purely decorative subjects taken from a realistic base are never allowed to be shown." That is also a false statement.

Mr. Hunt's remarks about Bracque's painting, "The Yellow Cloth," too long to quote, are to my mind fully as narrow and improper as anything he finds to criticise in others. There are many of us who are perfectly sincere and honest in our admiration of the qualities which are to be found in the work of Bracque and others of our time. It is becoming tiresome to read the verbal disclosures from laymen of their sophomoric attitude toward art, and to be subject to the elementary conception that everyone must assume their virtue because they do not like cakes and ale.

ROI PARTRIDGE.

IT is not my custom to clip coupons or to write letters to magazines advising editors what I may or may not like about their editorial contents. I am not a writer and I do not wish to bore an intelligent reader with my ramblings, but I do wish to pass on to others a paragraph in an article that I recently read in the December issue of the *Carnegie Magazine*. I noticed it particularly because it expressed what so many of us feel about modern art, and having read Mr. Edwin Hunt's article in your November issue, I could not resist. Here it is:

"In Greece nothing was known of art that was not real art; and all real art was used for the public good. If a man possessed a picture or a statue, he was a public enemy unless he permitted his neighbors to see it. The artist was crowned with honor on the public rostrum. If Picasso had taken there one of his best paintings — say, 'Mother and Child' (1901), which was painted before artistic lunacy had turned his head, he would have been placed beside Phidias; but if he had sent his 'Three Musicians' (1922) to the market place, he would have been executed. The rest of the extreme modernists would never have reached the public square alive. For there was never a false note to come out of the art of Greece; the abstractionist would not have been tolerated, he would have been considered a corrupter of art and morals; and if the protagonists of modern art had been there to advocate their favorite interpretations, that 'modern art is a combination of the infant, the savage, and the lunatic', they would have been given over to the public hangman, and none would have wept their fate."

EUGENE RENARD.

I WANT to add my plea for "Sanity in Art." There is much that is clean and fresh in modern art, but there is also much that is gross and dull.

Because modern art as such does not have precedents and established standards, we feel that the modern artists, the same as modern architects, should if anything have greater ability, greater imagination, greater courage and daring, but they should also have a good foundation of techniques and the rudiments of what makes the wheels go 'round. A child can swash a brush on a piece of paper and elicit the interest and praise of a fond parent. When the child grows older and swashes a canvas and juries inspect it with profound attention and rave about its emotional qualities, its finesse of spirit, its delicacy of perception. Whose emotions and whose spirit and whose perceptions!

Often I believe the child is a moron, but often I will grant that he is exceptionally precocious and probably paints with his tongue in his cheek. If juries go for that sort of thing, why not give them what they want. If the art critics crave freaks — give them freaks, bigger and better ones. The larger and more gosh-awful they may be, the sooner we may get out of this asylum.

After all, which one is crazy?

ESTHER LA VALLE.

DEAR Mr. Hunt: Thanks a million. I don't think much of your title "Sanity in Art" but you have the right idea. If our artistic friends must paint, let them keep their doodling to themselves. But it is human nature, I suppose, to inflict your tribulations on your neighbors.

ROBERT HARRIS.

IN one of the studios recently I saw a painting. It was huge and depicted a nude woman sitting on a beach. Her back was to the spectator and her middle was out entirely to avoid any obstruction of the view of the ocean beyond. Out of her left shoulder blade grew a small umbrella. Long straggly hair, a deformed hand, an ugly twisted foot were other points of "interest." Alongside was a bare stump of a tree from whose branch hung two enormous wrist watches. ...

Why paint a picture such as this? What does it express? Did the artist have an idea, an inspiration, when he painted such a picture? Does he benefit himself when he gets such a mess out of his mind?

Is the spectator supposed to derive pleasure or any sensation of emotion other than relief that he is able to turn away and look at something else?

Who paints such pictures and why? Who would want it, and after they got it, what would they do with it, and if they don't want it, what becomes of it? What becomes of all the muck that is painted in the name of art which the galleries won't hang, and nobody will buy?

What is the point? ...

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AT BOOKS AND WINDMILLS

(Continued from Page 14)

for campaign expenses. "I did not need the money," he said. "I made the canvass on my own horse; my entertainment, being at the houses of friends, cost me nothing; and my only outlay was 75 cents for a barrel of cider, which some farmhands insisted I should treat to."

In November, 1847—the election was on the previous August 3—Mr. and Mrs. Lincoln and their two children left for Washington, via St. Louis and a steamboat excursion up the Ohio to Pittsburgh. Washington then had a population of only 30,000. It was described as a "scrambling village" where householders drew their drinking water from pumps and wells; and pigs, cows and geese roamed the alternately muddy and dusty streets, none of which were lighted, although some "smoky oil lamps" were put up on Pennsylvania Avenue during the sessions of congress.

After his wife and children returned to Springfield, Lincoln moved to a Mrs. Spriggs' boarding house. Between congressional business he found recreation at Caspari's bowling alley, where he "told yarns between plays and games." He also attended Daniel Webster's famous Saturday breakfasts. A fellow boarder at Mrs. Spriggs' recalled that he "soon learned to know and admire Lincoln for his simple and unostentatious manners, kind-heartedness, and amusing jokes, anecdotes, and witticisms." Charnwood discovered that, as a congressman, Lincoln "seems to have passed as a very pleasant, honest, plain specimen of the rough West." Few then saw beneath the exterior—and what was beneath was not yet mature, nor clear enough to anyone.

He made several speeches on the floor, but they contained almost none of the later strength or style. They served only to defeat him for a second nomination, inasmuch as they voiced opposition to the very popular war with Mexico, then being conducted by President Polk.

Lincoln's stand on slavery was always consistent. As a congressman, he advocated excluding slavery from any territory which might be acquired from Mexico as a result of the war. As president in 1861, he repeated what he once said—that he had "no purpose, directly or indirectly, to interfere with the institution of slavery in the states where it exists."

Knowing he could not be re-elected to congress, Lincoln in 1848 devoted all his campaigning talents to the presidential candidacy of Zachary Taylor. He made some Taylor speeches in New England, where one discerning newspaper reporter saw the strength within Lincoln and wrote about his "intellectual face, showing a searching mind and a cool judgment."

But, the term over, Lincoln returned home, unnoticed and half unwelcome, to Springfield—tired, downhearted, and preferring to forget that he was ever a congressman. Yet today the extensive library on the man cannot be complete until someone undertakes a special and authentic recollection of those two years—a book on "Congressman Lincoln."

BOOK REVIEWS

THE ARCHITECTURE OF DUKE UNIVERSITY, by William Blackburn. Published by Duke University Press. \$4.50.

THIS book is a descriptive essay upon the work of Horace Trumbauer, Philadelphia architect, who was architect for Duke University from 1924 to 1938; and an exposition of the spirit which moved its founder, James Buchanan Duke, in its establishment.

The first portion of the volume contains an all too meager description of the buildings which make up the women's campus (Old Trinity College), with mention of the architectural style of the Greek Revival and the similarity of this quadrangle to the plan at the University of Virginia. The major portion of Part I is devoted to a description of the buildings of the men's campus and their architectural prototypes among the buildings of the colleges at Oxford and Cambridge.

The last two-thirds of the book is devoted to a description of the University Chapel, located on the men's campus. This building is English Gothic both in style and in structure. It is by far the most impressive work in the group, containing stained-glass work by Bonawit of New York, which, to judge by the color reproduction, has been most carefully and artistically executed. The latter part of the book contains a detailed list of the stained glass windows of the chapel, so meticulously tagged that a visitor to the chapel with book in hand need rely upon neither his imagination nor his knowledge of religious history.

For a student of architecture the volume loses a possible interest from the lack of either a plan of the campus or a comprehensive photograph. No expense has been spared in the type of material used in the volume, but in the make-up of a volume of this nature one might expect the use of more imagination. The photography has a pictorial quality—those of the chapel interiors are excellent.

All in all the book holds more of interest for the visitor to Duke University and for those associated with the life of the institution than as a critique of contemporary architecture.

By RALPH C. FLEWELLING, A.I.A.

ARCHITECTURAL BYWAYS IN NEW SPAIN-MEXICO, by A. L. Murphy Vhay and David Vhay. Published by the Architectural Book Publishing Company, New York. \$8.00.

IN this new book on the architecture of Mexico, the authors have deliberately omitted the better known buildings and have searched the byways for windows, doorways, balconies, patios and other architectural details which have survived, unchanged but comparatively unknown, from Colonial days.

Many of the illustrations, of which there are 250, are accompanied by measured drawings, and the authors' foreword briefly but thoroughly sets the time and place of what is shown in the photographic illustrations.

By JOHN BYERS

SCHOOLS, by R. W. Sexton. Published by the Architectural Book Publishing Co., New York. \$6.00.

IN his new book, entitled "Schools," recently published, the author, R. W. Sexton, prefaces the text, to which he has appropriately given the subtitle "Modern Trends in American School Architecture," with the statement that "the changes in school planning during the last few years have been due not only to expansion of the curriculum, but also, and to a very great extent, to the more general use of the building by the public. For the modern school in many cases serves as a community center and is often used outside regular school hours for adult education." How the school of today is planned to conform to this additional use to which the building is put, as well as other tendencies peculiar to the plan of the modern schoolhouse, is capably described in the text, with references to plans of certain schools shown in the plate section of the book which serve as practical illustrations, thereby making the text matter more interesting reading and more instructive as well as giving it authoritative value. There has thus been effected a continuity between the reading material and the plates which is often lacking in books of this kind.

There are thirty-five schools of recent design illustrated by plans and exterior and interior views. There are schools of all types—elementary, junior high and senior high—large and small—located in seventeen states in various parts of the country, giving a cross section of contemporary practice which will be helpful to everyone involved in the planning, designing and building of a new school. California is represented by plans and a number of exterior and interior views of the new San Pedro High School, designed by Gordon B. Kaufmann, architect.

The format is very pleasing, with the name and location of the school and the name of the architect featured at the top of opposite page, while the halftone illustrations are very effective and the plans in every case well drawn and easily legible. The captions accompanying the illustrations are short and informative.

By JOHN BYERS

IN SEARCH OF A LIVING ARCHITECTURE. By Albert Frey. The Architectural Book Publishing Company. New York. 1939.

THAT the creative technique of our time goes into the production of objects derived from present conditions and not into copies of traditional form, is the thesis of this work. The first part of the book is an endeavor to discover the basic principles which guide the creation of shape, space and composition. Then comes a discussion of the difference between modern materials and those available to the creators of traditional architecture. Next is a statement of the aims of the new architecture. The rest of the book is concerned with examples of modern work accompanied by a running comment.

This is the kind of book which either dazzles or antagonizes the reader. Personally, I object to the idea that if the composition is made up of elementary forms that the result is necessarily either satisfying or architecture. Mr. Frey is concerned with one or two or three static elements. The fact that they are elemental seems to satisfy him. The growth of elements, their modification and development into an organism, is something that he consistently ignores. In his effort to be simple he is merely obvious. In his effort to be elemental he is merely elementary. Mr. Frey stresses honest solutions which express their relative purposes. Fine, as far as it goes, but straightforwardness in architecture, as in manners, is not enough. To be acceptable socially one must learn to achieve straightforwardness with grace. There is much more concern over the fact that modern materials are used than with the result.

The modern architecture of which Mr. Frey speaks, in which modern materials are used to meet modern needs, the whole being part of a related and harmonious design, is possible of achievement, but it does not yet exist. It will be the result of long, hard, patient work on the part of truly creative men. It cannot be brought into existence by the blind application of a set of formulas or by an over-simplification of the problem. Until that time arrives, writers on modern architecture will make more friends if they are less dogmatic.

J. M. B.



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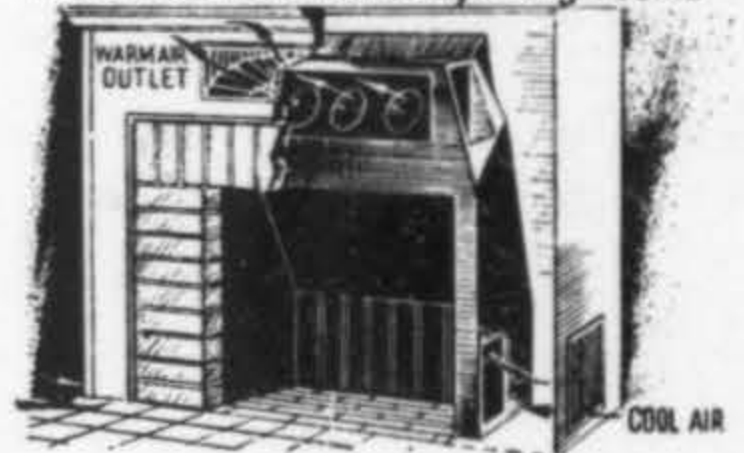
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ANTICIPATIONS

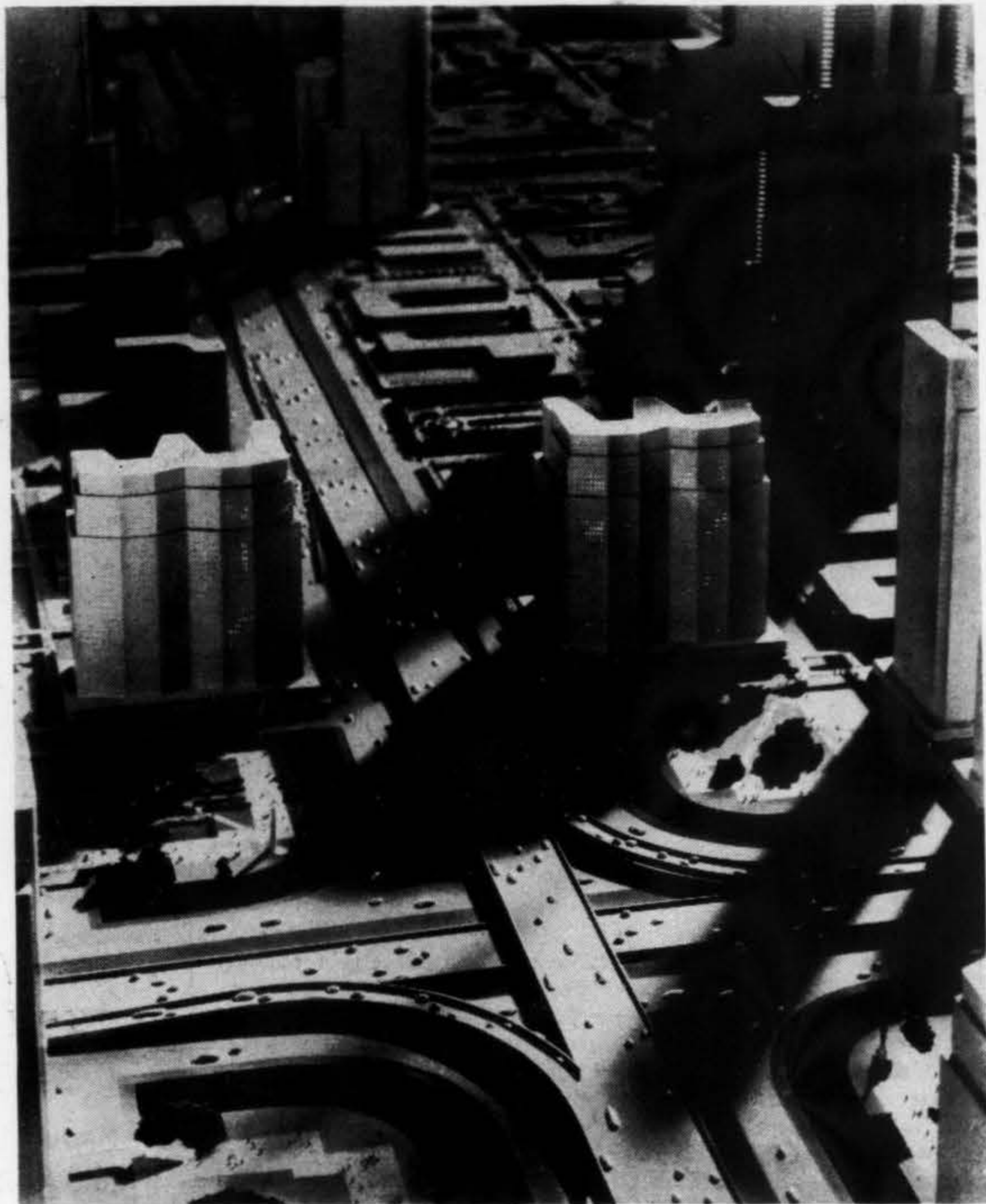
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have a wall between them which, when removed, will make a large, informal space for entertaining. The living room may open on a garden, separated from it by a weather-proof, unbreakable all-glass wall which can be removed for outdoor living and dining.

Your home tomorrow will be completely equipped with methods for air-conditioning, dust filtering, and ventilation. Tremendous windows, hermetically sealed, will keep out dust and gases when necessary. Heat will radiate from cells hidden in the walls and ceiling. Cooling systems will be concealed behind built-in divans.

You'll use photo electric cells to control your lighting. You may, for instance, have a single illumination in your dining room which confines itself mysteriously to the size and shape of your table top. You may have a ray of light extending from the ceiling of your library directly to the book you want to read.

There is a vast new field of decorative possibilities which will come with the complete control of lighting. You will be able to regulate intensities, to modify the shape and size of rooms. You may



have varying shades of illumination within a single area. The "fixtures" will be small, translucent discs placed inconspicuously against the rhythmic smoothness of the walls and ceilings. Wiring will be placed within non-corrosive conduits in floors and walls.

You'll have a wealth of new materials for your furnishings. Exquisite new woods will supplement the ones we use today. The pecan wood, for instance, has just been introduced. Fifty years from now there will be many others. You'll use glass in several forms throughout your home—glass bricks for kitchen walls and ceilings, acrylicaminated glass which can be curved and molded for walls and entrances, spun glass for upholstering, mirrors for walls and closets. You'll have molded plastics for interior finishes. Lignin, which is made of sawdust, is even now suggested as a supplement to wood. We are using various sorts of artificial and synthetic resins for the radios we make today.

And what of the so-called "coming Age of Speed"? What of the chemical wonders of tomorrow? We'll have them, too. We have them *now*. In what we usually call "our time," we've seen the telephone, the radio, the motion picture, the airplane, the "horseless carriage" come, each in its turn, to startle us with the wonder of its magic, then stay on to shed its wonder and become parts of our familiar world.

We've seen the growth of countless industries, the gasoline, aluminum, typewriter, cash register, phonograph, asbestos products—these just begin the list. Their products and the ways in which they made them were as mysterious as the witch's brew at one time. Today they are the necessities of our way of living.

And our "wonders" have not ceased. We are still being startled with strange new products, new methods of production, bits of magic from the future. Soapless soaps, iceless ice, alcohol from

natural resources in the earth, fertilizer from the air, electric eyes opening doors for us and guarding us from dangers—we have them now in the test tubes and the laboratories of our scientists. Tomorrow we will have them in our homes.

We're told we can have roads of cotton, gasoline from sea-sand, rubies from peach pits, wool from milk. We're told that sugar can be a building material, cottonseed a smokeless powder or a varnish. Vinegar can be made from coke and limestone, glass can be made as strong as steel and three times as elastic. We can grow plants without soil and make sponges from wood. We can raise sheep on chemicals from a laboratory. We have developed a soap to be used without water.

We have a huge new industry which came with the discovery of celluloid. The plastics industry takes cotton, sour milk, formaldehyde, carbolic acid into the hearts of its factories and sends them out as fountain pens, airplane propellers, telephone parts, and costume jewelry.

And we know we will have greater speed. We're promised airplanes and streamlined automobiles which will move with lightning-like rapidity. Seven hundred and fifty miles an hour will not be impossible for our airplanes. Bullet shaped automobiles will rush along tremendous ramps and highway systems at 100 to 150 miles an hour. Gasoline will be synthetic and made to give 100 miles for every gallon. Every office employee who can afford it will have an airplane and every office building large enough will have a roof for landing field.

These are the straws in the wind of forthcoming events. The "straws," however, tell us only what we will have. We find our way of living in ourselves.

That's why I think we'll learn to live *with* instead of *for* our speed and chemicals. That's why I think we'll use them for our greater leisure. That's why I have anticipations.

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