

# CALIFORNIA ARTS & ARCHITECTURE



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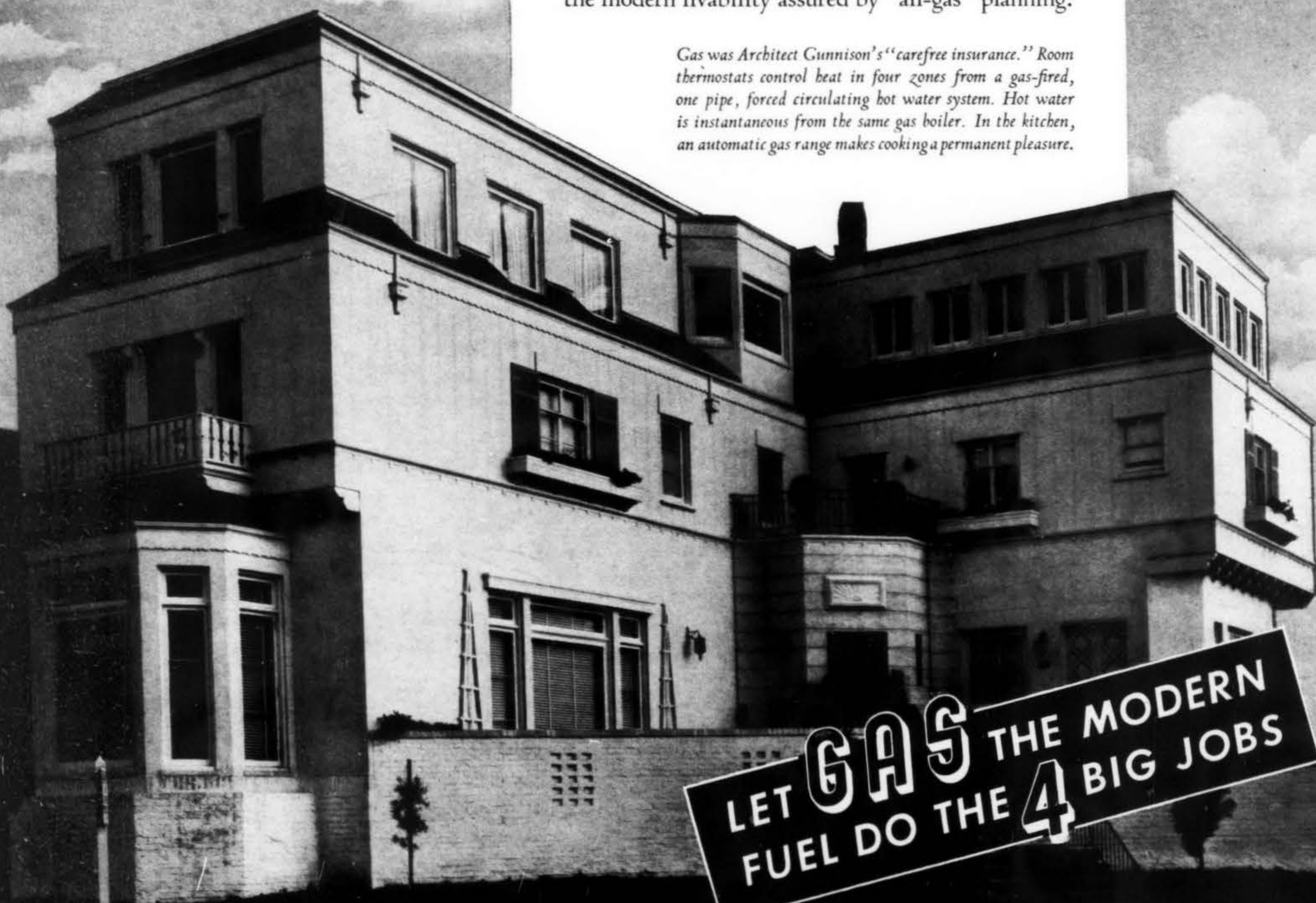




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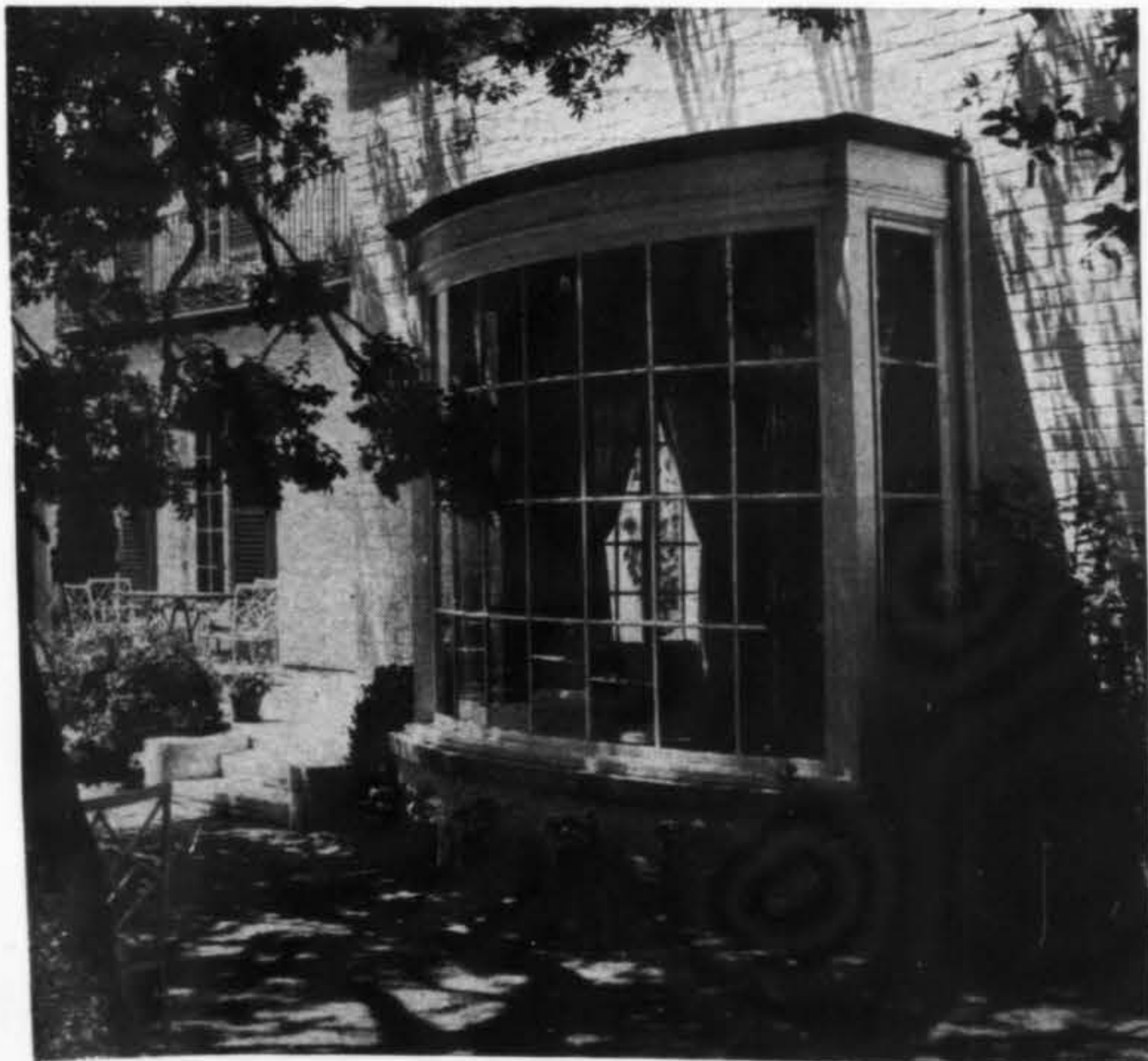
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THE CALENDAR

LOS ANGELES

ART CENTER SCHOOL, 2544 W. 7th St.: To February 23, U. S. Camera originals.  
 ART COMMISSION, Room 351 and the 25th floor, City Hall: Exhibition of watercolors by members of The Aquarelle Painters through February. Collection shows landscapes, flowers, figures, and harbor scenes.  
 BARKER-AINSLEE GALLERY, 7th and Figueroa: Paintings by European artists, also the work of California painters.  
 CHOUINARD ART INSTITUTE, 741 S. Grand View: To February 24, the work of James Patrick.  
 EBELL SALON OF ART, 4400 Wilshire Blvd.: Group exhibit to February 28.  
 FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To February 24, "Trends in California Art."  
 HATFIELD GALLERIES, Ambassador Hotel: Portraits and English landscapes.  
 LOS ANGELES MUSEUM, Exposition Park: To February 28, The Development of Impressionism; to February 29, Orrin White holds a one-man show, children's work from classes of Mme. Galka E. Scheyer; Seymour Haden, etchings.  
 LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Photograph exhibit from the Cleveland Public Library, "The Making of a Motion Picture," in the Lecture Room, 12 noon to 4:30 p. m., Mondays through Fridays.  
 SOUTHWEST MUSEUM, Highland Park: Paintings depicting Indian life and portraits of notable Indians. Gallery open every day, 1 to 5 p. m., except Monday.  
 STENDAHL GALLERIES, 3006 Wilshire Blvd.: To February 17, Ethel Frances Mundy shows a special exhibition of wax portraiture. This old and beautiful art of wax portraiture in miniature has been revived by Miss Mundy after much scientific research and experimentation.  
 U. S. C. CAMPUS GALLERY: At the Elizabeth Holmes Fisher Galleries, the Rockefeller collection of American historical portraits are shown to February 28; exhibition by art faculty, also the permanent Fisher collection of paintings. Public visiting hours are 2 to 4 p. m., Saturdays, Sundays and Thursday evenings, 7:30 to 10 p. m.  
 FRANCES WEBB GALLERIES, 2511 W. 7th St.: To February 15, the work of Roland Bishop.  
 ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To February 10, selected small works by Paris moderns.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearney St.: Students' work.  
 VERA JONES BRIGHT STUDIO, 165 Post St.: Reproductions.  
 COUVOISIER GALLERIES, 133 Geary St.: Through February 10, paintings by Millard Sheets, Walt Disney celluloids.  
 DE YOUNG MUSEUM, Golden Gate Park: "Seven Centuries of Painting" continues. This group illustrates the contrasts, the divergencies, the disappearances and recurrences of tendencies and ideas across the centuries.  
 PAUL ELDER GALLERY, 239 Post St.: To February 17, watercolors by Robert Bach.  
 GUMP'S, 250 Post St.: General exhibit. Models of clipper planes and clipper ships and art from lands reached by them; Marine and air paintings by Owles, Denny, Garcia, Jorgensen, Larsen, Coulter, Ritschel, Hagerup, Schmitt, Cameron.  
 GELBER-LILIENTHAL, 336 Sutter St.: Drawings and watercolors by Werner Phillips.  
 PALACE OF THE LEGION OF HONOR, Lincoln Park: "Seven Centuries of Painting," the group of paintings shown here follows chronological developments, taking the various "schools" in order as a means of showing the continuity of the great tradition in painting from the 14th century to the present day.  
 SCHAEFFER GALLERIES, 1155 California St.: Dutch Seventeenth Century Artists, including Rembrandt, Tarborch, Jan Steen, Ostade, and Emanuel de Witte. Two Dutch masterpieces from the Schaeffer collection are included in the "Seven Centuries of Painting" show at the Legion of Honor.  
 ART ASSOCIATION GALLERY: Paintings by William A. Campbell, Jr., February 12-25. Paintings by Jack Wilkinson, February 26 through March 10.  
 MUSEUM OF ART: Retrospective exhibitions of paintings by George Braque, February 6 through March 3. Twentieth century German art, February 6-25. The fourth annual watercolor exhibition of the San Francisco Art Association, February 7 through March 3. Oils and woodcuts by Josef Albers, February 16 through March 3. Prints by Georges Rouault, February 19 through March 17. Photographs by Brett Weston, February 27 through March 19.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Permanent collection. Oriental art.

# CALIFORNIA ARTS & ARCHITECTURE

## CONTENTS FOR FEBRUARY, 1940

ARTICLES

VITRUVIUS, JR.....	8-9
DESERT GARDENS.....	By Charles Adams 11
ART IS LONG.....	By Roland McKinney 13
PROPHET NOT WITHOUT HONOR.....	By Paul Decker 15
AN ISLAND DANCES.....	By Robert Imandt 17
PALM SPRINGS.....	By Henrietta McFarlane 25
AIR CONDITIONING.....	By Ramsay Harris 26

ARCHITECTURE

THE RESIDENCE OF MR. AND MRS. A. ROSENFELD, PAUL LASZLO, Designer.....	18-19
THE HOME OF MR. AND MRS. SYDNEY S. BOWMAN, GARDNER DAILEY, Architect.....	20-21
HOUSE IN THE SUN, SUMNER SPAULDING, A. I. A., Architect.....	22-23
THE HOME OF MR. AND MRS. O. R. EDMONDSON, FRANK W. GREEN, Architect.....	27
THE RESIDENCE OF MR. AND MRS. H. F. TUCKER.....	28-29
THE RESIDENCE OF MR. AND MRS. WILLARD B. HAGE, JR., FRANK L. HOPE, JR., A. I. A., Architect.....	30-31

GENERAL FEATURES

COVER: LIVING ROOM, HOME OF MR. AND MRS. H. F. TUCKER, By Cliff May, Builder	
THE CALENDAR—ANNOUNCEMENTS, MUSIC, THEATER, DRAMA, ART.....	2-5
TOM LEWIS.....	3
TOWN TALK.....	By Ralph E. Hall 6
CLEVELAND ART IN SAN FRANCISCO.....	By Jean Scott Frickelton 6
OF MUSIC.....	By Don Church 7
NOTES IN PASSING.....	By J. E. 10
"THE CUP OF COFFEE," by Pissaro.....	12
CROWD WATCHING DANCE CEREMONIAL, GIANYAR, BALI.....	16
BOOKS IN REVIEW.....	Edited by Edwin Turnblad 24
NEW PRODUCTS AND PRACTICES.....	33
INDEX TO ADVERTISEMENTS.....	36

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**ANNOUNCEMENTS**

**WINTER VACATION** in California offers much in variety, including sports in the mountain regions, regattas along the coast, and fairs and pageants in the valley and desert section.

**DESERT CAVALCADE** continues at Calexico through February 7, during which time this city, the United States port of entry on the Mexican border emphasizes the historical background of that area from 1774 when the first trail was blazed by Juan Bautista de Anza, to the development of irrigation and the settlement of Imperial Valley. A Mexican Fiesta, parades, rodeo and athletic contests fill the days and evenings.

**RIVERSIDE COUNTY FAIR** and Coachella Valley Date Fiesta at Indio is held February 15-18, and provides date exhibit of educational interest. Morse Show, February 15-16; Western Parade, followed by a rodeo, February 17-18.

**CALIFORNIA YACHT CLUB** announces the 14th annual Midwinter Regatta at the Los Angeles Harbor, February 22-25. The 250 entries from the Pacific Coast yacht clubs and elsewhere represent all classes of sail boats.

**BADMINTON CHAMPIONSHIPS** of Southern California are held at Balboa Park San Diego, February 23-25. The 350 entrants from Canada and the Pacific Coast cities include defending champions, Dave Freeman of Pasadena, and Mrs. Del Barker of Seattle. Men's and women's singles and doubles and mixed doubles. Trophies to winners and runner-ups in both "A" and "B" flights in all events.

**WINTER SPORTS** engage the attention of skaters and ski enthusiasts, as well as the less active onlookers, at all the mountain resorts. Two Invitational Ski Jump Meets are announced: one at Lake Arrowhead.

February 2-3, one at Yosemite; February 3-4, downhill and slalom.

February 9-10, Championship Ski Races Lake Arrowhead.

February 17-18, Intercollegiate Skiing Meet of Southern California, Lake Arrowhead.

February 10, Figure Skating Exhibitions and Fancy Costume Ice Skating Carnival, Yosemite.

February 11, Ski Tests and Novice Ski Races, Badger Pass, Yosemite.

February 17 Gala Night, Yosemite Skating Rink.

February 22, Special Holiday program, skating and skiing events, Yosemite.

Advance reservations are advisable at all mountain resorts.

**IN THE DONNER SUMMIT REGION** the new Ski Lodge is popular, and the Soda Springs Hotel on Lake Van Norden has been remodeled. The Donner Lake Resort is open to winter sport fans. At Beacon Hill many improvements have been made on the 1200-foot J-bar upski, including a permanent rope tow leading to it.

**POLO SEASON** at Fleischmann Field, Santa Barbara, continues in interest with the special event of the season, the Pacific Coast High Goal Championship tournament, opening February 11.

**LOS ANGELES TURF CLUB** provides the sixth winter race meet at Santa Anita to March 9 with pari-mutuel betting. Wednesday, February 14, is set aside as Allied Charities Day. The racing days are Wednesdays, Thursdays, Fridays and Saturdays.

**SPRING MARKET SEASON** at Los Angeles, featuring apparel and related lines; a furniture, California gift and art show, continues at the Biltmore and Alexandria hotels through February 3.

**LECTURE COURSE**, offered at San Francisco by Paul Posz includes, February 4, Right Honorable Alfred Duff Cooper, former First Lord of the British Admiralty, "The Survival of Liberty in the World We Live In," and March 5, Mlle. Eve Curie, "The Magic of Radium."

**TUESDAY EVENING FORUM SERIES** at Pasadena Junior College provides speakers of note. Vera Brittain, February 6. A lecture on "Contemporary Drama," February 13. Father Lloyd-Russell, professor of literature Loyola University, "Contemporary Literature," February 20. Ruth Bryan Owen, "This Democracy of Ours," February 27.

**ONEONTA CLUB** of South Pasadena sponsors a course of lectures at the Senior High School Auditorium, and presents Boake Carter, radio's news editor February 15. His subject is "Freedom of the Air."

**CLAREMONT COLLEGE'S** Lecture Series offers discussion of Public Affairs, World Travel, Human Interest, Exploration, at Bridges Auditorium, Claremont. February 19, Armand Denis-Leila Roosevelt explain "Tapping the Chinese Life Line." Traveling by plane from London to Rangoon, Burma they pursued a journey north along the Irrawaddy River through Mandalay, following the new China-Burma Highway, the life-line of Chinese supplies.

**OCCIDENTAL COLLEGE** announces the appearance of the Westminster Choir, conducted by John Finlay Williamson at the Thorne Hall on the campus, February 7.



WIDOW SUMMERVILLE'S RANCH — Watercolor

**TOM LEWIS**

"Tom Lewis shows himself in these paintings a sincere and conscientious craftsman, handling his medium, whether oil or watercolor, with great flexibility and an intimate knowledge of its resources. Responsive to color and to the mood of his subject-matter, he paints by his manner, and yet he has evolved a very distinct and personal style which marks unmistakably all his work. The secret of this style seems to be an acute but selective vision which seizes essential character, movement, form, design, and fixes them in a clearly conceived and well-balanced organization. It is this unity of effect which invariably makes Lewis' work successful in the decorative sense, also."—Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art.

MORNING ROUTE — Watercolor First Prize, 1936 California Watercolor Society





WORLD AFFAIRS ASSEMBLIES are interesting events in the winter life of Pasadena. The current assembly is held, February 17, at the Vista del Arroyo Hotel, with the reception in the lounge at 6:30, the formal dinner at 7:00, and the program of talks beginning at 8:30.

DR. CHARLES F. AKED, well-known minister and lecturer, is giving a series of talks at the home of Miss Grace T. Walker, 1400 Hillcrest Avenue, Pasadena. February 15, "The Story of the Diamond Necklace" (a story of love and intrigue, of mystery and madness). On March 21, the subject is "Benjamin Franklin."

"THE MODERN THEATER OF FRANCE" is the subject of a series of lectures at the Vista del Arroyo Hotel, Pasadena, by Mme. Adrienne d'Ambricourt. Lectures are presented every other Monday, and are followed by a French luncheon at the hotel.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, offers a course of free lectures, Sunday afternoons at 3, continuing through March.

MARGUERITE HARRISON speaks each month at Casitas del Arroyo, Pasadena, on interesting and varied subjects. The current date is February 18, later dates being March 27, April 24, and May 22.

LORITA BAKER VALLELY (Mrs. Jack Vallely) discusses world events and reviews new books and plays in her own individual manner during the winter season at many California cities. She is heard at Del Monte, at the Huntington Hotel, Pasadena; Beverly-Wilshire, Hollywood; Wilshire-Ebell Theater, Los Angeles; at San Diego, La Jolla, Long Beach and San Francisco. Mrs. Vallely conducts a book review the third Saturday of each month at Bullock's Book Shop, Hill Street Building, Los Angeles.

THE CLARE TREE MAJOR CHILDREN'S THEATER of New York presents the last play of the series, "Aladdin and His Wonderful Lamp," Monday, February 5, at 4 p. m., Shakespeare Clubhouse, Pasadena. Mrs. Louis B. Triplett sponsors the performances.

SERIES of lectures at the home of Catherine Morgan, Carmel, are offered by Dr. H. Popelbaum, February 3-4-5. He is a well-known biologist and research scientist.

INSTITUTE OF FAMILY RELATIONS, under the direction of Dr. Paul Popenoe, holds the 10th anniversary celebration, February 3, in the law building of the University of Southern California. There will be an all-day conference on "Modern Marriage and the Modern Family," and couples who have passed their 50th wedding anniversary will be honor guests at the sessions. The main offices are at 607 South Hill Street, Los Angeles.

JUNIOR CHAMBER OF COMMERCE, Pasadena, holds the annual gathering of past presidents and directors, February 9, meeting at the Athletic Club for lunch and at the Huntington Hotel for dinner. All Junior Chambers of Southern California are asked to participate in a meeting at Big Rock Airport in the Mojave Desert, February 25.

SANTA BARBARA YACHT CLUB, John C. Grim, commodore has accepted the design for the new clubhouse to be built at the breakwater and made by Kem Weber. Following the approval of the board the building will be erected under the direction of a committee consisting of Kem Weber, chairman; Winsor Soule, Don MacRostie and Cecil L. Dunn.

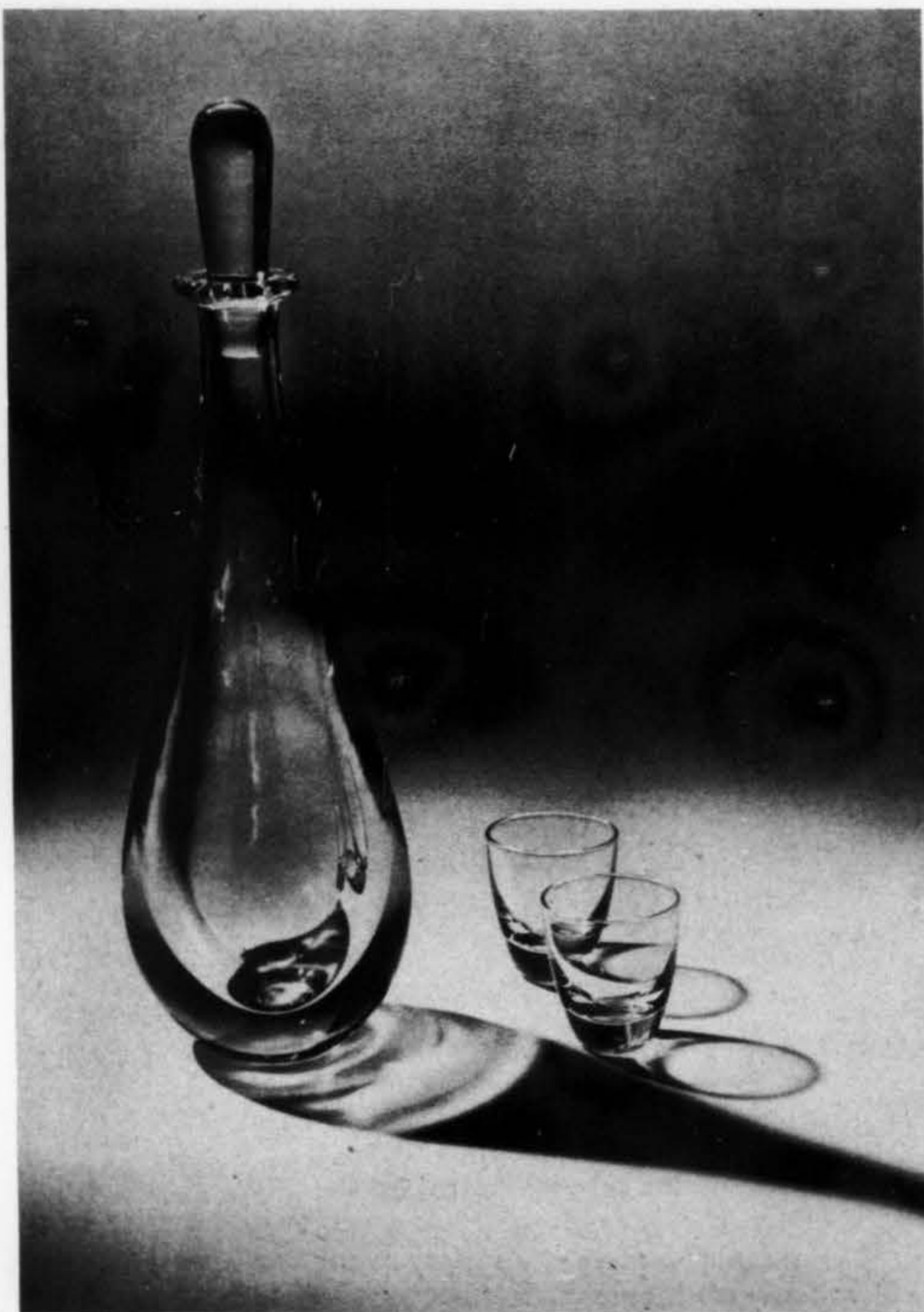
HOLLYWOOD MARIONETTE THEATER, designed and operated by Joseph Finley and Gordon Graves, presents "Puppets on Parade" in a colorful program at 2:30 and 8:15 p. m., Sunday, February 11, at the Community Playhouse, Pasadena, under the Ware-Hazleton management.

MILLS COLLEGE announces its 15th residential summer session for men and women, offering both graduate and undergraduate credit, June 11-August 3.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Section, sponsors illustrated lectures at the Civic Auditorium, Pasadena, during the winter season. The current speaker is Theo Bernard, February 26, and the subject is "Tibet."

ALHECAMA is the new art center and theater established by Mrs. Max Schott at the old School of the Arts, on Santa Barbara Street, Santa Barbara. The buildings include the remodeled theater for the use of the Pueblo Players, directed by Douglas Harmer, and where foreign films are frequently shown; two cottages for the art classes of Dudley Carpenter and Ann Louise Snyder, and with an additional wing which may eventually be devoted to crafts.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, is to have a new wing, made possible by a grant from Col. John Hudson Poole, prominent Pasadena. The new wing will house and display a splendid collection of American Indian baskets, made by Caroline Boeing Poole. Gordon B. Kaufman is the architect.



Orrefors crystal is drawing new attention to an ancient fact — that glass is a versatile medium of expression. Orrefors is said to surpass other glass, in this respect, because its formula contains 50 per cent lead—more than is generally used. This lead supplies the brilliance and clarity which make possible a variety of deflections and reflections of light. This "fire" is usually found only on prism cuttings, but in Orrefors crystal sharp angles are rarely seen. The most admired pieces are thick and heavy, suggesting mass and curves. A vase will appear globular, and the thickness will taper from a massive bottom to the delicate thinness of optical glass at the top. The change is performed so gradually as to appear almost mysterious.

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— Irene Doze Downing.

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EVENTS, Music, Lectures and the Theater at San Diego:

February 5, St. Olaf Choir, Savoy Theater, San Diego.

February 6, "Aladdin and His Lamp," New York Children's Theater production, Globe Theater, Balboa Park, San Diego.

February 6-7, Ballet Russe, Savoy Theater, San Diego.

February 10, Lecture by Lorita Baker Vallely, Casa de Manana, La Jolla.

February 12, Lecture by Lorita Baker Vallely, Hotel del Coronado, Coronado.

February 13, Los Angeles Philharmonic Orchestra, Savoy Theater, San Diego.

February 16-17, Junior League Follies, Savoy Theater, San Diego.

February 19, Concert by Robert Virovai, violinist, Savoy Theater, San Diego.

February 22, Concert by Marian Anderson, Russ Auditorium, San Diego.

February 26-27, Ruth Draper, monodramatist, Savoy Theater, San Diego.

THE ADVENT of the wild flower season is always awaited with interest, since it varies with each year, the rain, sun and wind governing the display. Some of the flowers are making their appearance early in February, especially the California poppies, and fields may be seen south of Santa Barbara, and many in the Ojai Valley. By March it is likely that Santa Maria will again be good vantage ground and parties will collect at Santa Maria Inn to discuss the fields and decide which to visit first.

WESTMINSTER CHOIR of Princeton, N. J., is heard at the High School Auditorium, Santa Barbara, February 8.

MUSIC BRANCH of the Community Arts Association of Santa Barbara sponsors the recital of Marian Anderson, contralto, at the Fox Arlington Theater, Santa Barbara, February 14.

MONTECITO COUNTRY CLUB, Montecito, presents Lolita Baker Vallely in a lecture, "World Events as Mirrored in Current Literature," February 15.

PHILHARMONIC ORCHESTRA of Los Angeles, Leopold Stokowski conducting, is heard at the Fox Arlington Theater, Santa Barbara, February 27.

## MUSIC

SYMPHONY ASSOCIATION of Southern California presents the Philharmonic Orchestra in a series of six pairs of concerts at Pantages Hollywood Theater with Leopold Stokowski conducting an enlarged orchestra. Albert Coates will conduct the orchestra in March, and in the interim he will conduct four young people's concerts at the Pantages Theater, and concerts at San Diego and at Claremont. Stokowski conducted the orchestra once in the winter and twice in the Hollywood Bowl, but never for a series. He has arranged three program pairs of unusual interest, presenting the works of Bach, Beethoven, Wagner, Stravinsky, Shostakovich, Schubert and Brahms. By an arrangement with the Music Branch of the Community Arts Association of Santa Barbara, the orchestra has the use of the shell or acoustic reflector made in accordance with suggestion by Stokowski.

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

ART COMMISSION of San Francisco presents the usual series of Municipal Concerts with the San Francisco Symphony Orchestra, Pierre Monteux, conductor, and added attractions. The programs closing Tuesday evening, April 9. The current entertainment is offered by the Ballet Russe de Monte Carlo, February 1-2-3, at the Memorial Opera House. On Friday evening, March 1, at the Civic Auditorium, a feature of this concert season will be the American premiere of Christophe Colomb, an historical epic by Darius Milhaud, with Perry Askam, Vera Osborne, William Horn and the Municipal Chorus, Dr. Hans Leschke, conductor, and the San Francisco Symphony Orchestra, Pierre Monteux, conductor.

ADDITIONAL ENGAGEMENTS of the San Francisco Symphony Orchestra include four Young People's Concerts with Ernest Schilling conducting; one concert at Oakland, one at Stanford University, a Marin County Music Chest appearance, and the usual Symphony radio broadcast.



**YOUNG PEOPLE'S CONCERTS** at Los Angeles are given by the Philharmonic Orchestra and are sponsored by the Women's Committee of the orchestra. In addition to the concerts at Pantages Hollywood Theater, February 3, March 2 and 16, others will be heard at Polytechnic High School Auditorium, February 16, and at Roosevelt High School, March 15.

**SAN CARLO OPERA COMPANY**, under the management of Tom C. Girton, presents grand opera at popular prices in the War Memorial Opera House from February 19 to March 3. The tenor Onofrei, the soprano Sarova, the Japanese Butterfly Koike, the conductor Peroni, the experienced chorus, and the effective ballet have all made friends in California and will receive a welcome. The operas and dates are: February 19, Aida; February 20, Butterfly; February 21, Traviata; February 22, Hansel and Gretel and Ballet, Matinee; February 22 (evening), Carmen; February 23, Rigoletto; February 24 (matinee), Faust (evening), Il Trovatore; February 25 (matinee), Butterfly (evening), La Boheme; February 26, Carmen; February 27, Lucia; February 28, Cavalleria and Pagliacci; February 29, Faust; March 1, Butterfly; March 2 (matinee), Martha, and Ballet (evening), Aida; March 3 (matinee), Rigoletto, (evening) Il Trovatore.

**CARMEL MUSIC SOCIETY**, in the thirteenth annual winter artist series, presents Robert Virovai, violinist, Saturday, February 24, at Carmel.

**CLAREMONT COLLEGES ARTIST COURSE**, at Bridges Auditorium, Claremont, offers the Westminster Chorus, February 9. This chorus, under the direction of John Finley Williamson, of the Westminster Choir College at Princeton, N. J., is composed of forty men and women who sing from memory and as an a capella choir is a leading music organization.

**THE BEHYMER COURSE** at the Philharmonic Auditorium, Los Angeles, presents music of the highest order, vocal and instrumental. The programs of the month include: Artur Rubinstein, pianist, February 1; Helen Jepson, soprano, February 6; Ballet Russe, February 13; Robert Virovai, violinist, February 23; Marian Anderson, February 20; Donald Dickson and Raya Garbousova, cellist, February 27.

**ELMER WILSON CONCERT SERIES** at the Civic Auditorium, Pasadena, presents Robert Virovai, the young violinist, well known in music circles since his appearance with the New York Symphony Orchestra, in recital, February 20.

**SYMPHONY ORCHESTRA** of San Gabriel Valley, under the direction of Harold H. Scott, gives a series of concerts at the Mayflower School and Auditorium, Monrovia, with a concert scheduled for March 1.

**JEFFERSON MUSIC SOCIETY** of Pasadena, now in the fourth season of free concerts, is composed of a group of musicians, playing monthly concerts during the winter season.

The Jefferson ensemble gives a group concert, Saturday evening, February 17, and features as soloist Norma McKinley, a very young singer of 11 years. The concerts are given in the Thomas Jefferson School Auditorium, Pasadena.

**OPERA READING CLUB** of Hollywood supplies selections from the "Shrine of Buddha" as the February program, under direction of Leon Rains, with Florence Joy Rains as accompanist.

**MORNING MUSICALES** at Casita del Arroyo, Pasadena, given by the Penstemur Trio, are concluded February 6. The trio's personnel includes Lillian Steuber, pianist; Alexander Murray, violinist, and Michel Penha, cellist.

**CHAFFEY ALLIED ARTS SERIES** is offered in the new Chaffey Auditorium, Ontario, and includes "What a Life," February 1. The San Carlo Opera Company concludes the series March 5 with Puccini's "Madam Butterfly."

**COLEMAN CHAMBER CONCERTS** are given on Sunday evenings at the Community Playhouse, Pasadena, generally one each month. Raya Garbousova, great woman cellist, is heard in the fourth concert of the season, while the Barrere Little Symphony, Georges Barrere, flutist, and 13 artist players, gives the concluding concert in April. Lillian Steuber will be heard as assisting pianist with the Barrere Symphony.

**MUSIC FESTIVAL ASSOCIATION** of Pasadena announces the selection of Superior Judge Frank C. Collier as general chairman of the fifth annual Music Festival Week, May 29 to 26.

## "TOWN STEPS" by JOHN SLOAN

DR. AND MRS. WILLIAM PRESTON HARRISON COLLECTION



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### CLEVELAND ART IN SAN FRANCISCO

BY JEAN SCOTT FRICKELTON

Once more art lovers of this region are offered a notable treat by the California Palace of the Legion of Honor, where the Traveling Exhibition of Paintings by Cleveland Artists will open on Thursday, February 1, to continue throughout the month. Seventy-eight pictures will be presented, in a practically even division between oils and watercolors. Fifty-five contemporary artists, living in Cleveland, are included in this show, most of them with one painting, a number with two in their favorite medium, while several are represented in both oil and watercolor.

For twenty-one years the Cleveland Museum of Art has held the Annual Exhibition of the Work of Cleveland Artists and Craftsmen, an event that draws a greater attendance to its galleries than any other activity of the Museum. The high level of artistic merit maintained is indicated by the fact that visitors to the Cleveland Show are liberal in their purchasing. This has no doubt contributed to the steadily growing number of artists who cooperate in making the undertaking a success. So outstanding did this annual exhibit become in a few years that requests for opportunities to view these works in other cities were received by the Cleveland Museum from all parts of the country, resulting in the forming of two traveling shows each year. This is the twelfth for the watercolor section, the eleventh for the oils.

In deciding the contents of these traveling exhibitions, great care is taken to select from the Museum Show in Cleveland works that will be a cross section truly typical, in every way, of the yearly efforts of the artists in that city. The caliber of the paintings to be shown here in the Palace of the Legion of Honor during February are of a high character, emphasizing the leadership of American artists in the art world of today. Each of the paintings, in oils and watercolor, is priced for sale, and it is anticipated that the public's appreciation of the exhibition will be manifested by the placing of orders for later delivery.

The widespread interest in present-day art is attested by the presence in the art exhibition of both the San Francisco and New York fairs of large and lively sections of contemporary arts and crafts which were exceedingly well patronized and elicited general expressions of appreciation. The American public is conscious of its cultural traditions and the welfare of art in its midst, an interest fully justified by the excellence and scope of the Cleveland exhibit shown in San Francisco's Legion of Honor Palace during February.

### TOWN TALK

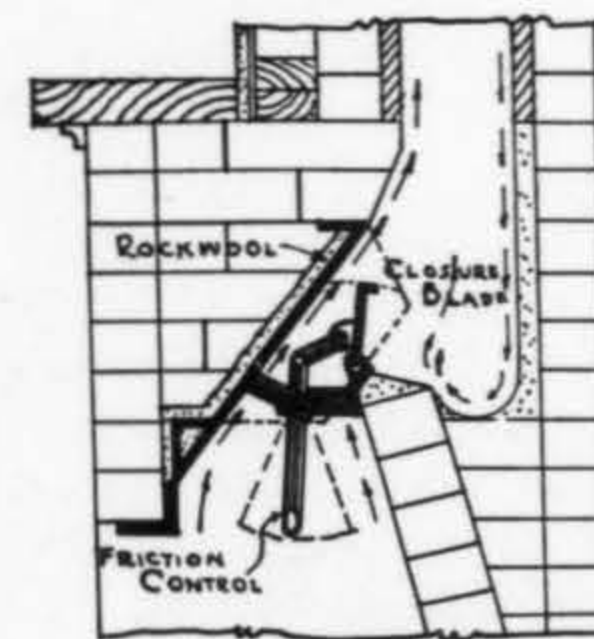
BY RALPH E. HALL

Palm Springs . . . flowers blooming when they have no right to bloom . . . mountains the color of melted peacocks . . . sunsets like spun rubies . . . air that is so clear we felt we could pick a basketful of stars any time we wished . . . at first we found it hard to sleep for we were so accustomed to noise that we missed it, but only at first, for it doesn't take long to absorb the desert.

. . . the Palm Springs Tennis Club offers excellent tennis under the expert guidance of Betty Nuthall, the Pro . . . badminton . . . a trout stream well stocked with good-sized trout which you may catch (if you can) and have cooked then and there for your breakfast or dinner.

If you want to relax, go out on the desert . . . away out . . . and indulge in a sun bath with most of yourself exposed . . . swim in the El Mirador pool . . . go shopping in the numerous smart shops which line Palm Canyon Drive . . . most of the world-famous firms have branch shops there and the merchandise offered is unusual and distinctive . . . or just s-l-e-e-p

. . . Palm Springs is no place to go if you're on a diet . . . we have eaten at the Doll House before but each time it seems to improve, if such a thing is possible . . . don't let the name scare you, for the food is not the typical "tea-room" food . . . we had their famous farmhouse supper starting with tomato bisque with thick cream floating on top . . . Jones Dairy Farm sausage . . . two eggs right off the nest . . . such potatoes as you've never eaten . . . toasted rolls and a peculiar sort of a cinnamon bun with hot frosting . . . delicious coffee . . . and to top it all off . . . little thin pancakes with genuine maple syrup . . . all of this attractively served on colorful pottery to the tune of three men and guitars . . . others seen enjoying the food in this most charming of all restaurants . . . Louis Bromfield, the author . . . Errol Flynn, Lili Damita, Bob Hope, and Claire Windsor . . . of the cinema.



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# OF MUSIC

BY DON CHURCH

Laurels for program selection go to the San Francisco Wood Wind Quintet this month for its excellent grouping of novel and "reputable" works, ranging from a "Quintet for Woodwinds" by Elinor Remick Warren (a California composer) to the concise and colorful Mozart "Quintet in E Flat Major," Koechel 452. This group has shown constant development in ensemble over the last few years and they are particularly to be complimented on their fine oboe and flute.

Peculiar to San Francisco, too, was the Hanya Holm concert. The wide range of technique and flexible concept of choreography which Miss Holm's work has were delightfully apparent. We felt that "Tragic Exodus" was a sincere and moving dance. Opinion is much divided concerning the "Opening Dance." We prefer the earlier "Salutation" for its brevity, clarity, and simple strength. "Metropolitan Daily" is an amusing hodge-podge. Hanya Holm was in fine form, and we enjoyed the whole affair.

Of course, the most spectacular dance events of the season will be the series by the Ballet Russe de Monte Carlo. Their northern appearances will bridge January and February, so we will concern ourselves with them in the next issue.

Belatedly we would like to draw attention to the exciting and reverberant concert given by Lester Horton and his well-equipped dance group in Los Angeles in December. Horton's "Conquest" is a serious and rewarding work which well repays thought. Honors must go to Bela Lewitzky (swell artist), Elenor Brooks, Brahm Van Den Berg, and Lester Horton himself for their polished and sensitive performances. "Something to Please Everybody" was just that, and much of it pleased.

One more important Western dance event, and we drop the train of thought. This one is yet to come, actually February 15 in San Francisco. Ray Green, who has studied in Paris on a Ladd Fellowship and is fast becoming one of America's best composers, has written an original score for two pianos and chorus for May O'Donnell's first solo dance program, "So Proudly We Hail." May O'Donnell, who has a fine foundation of experience on European stages and as assistant to Martha Graham, will undoubtedly give the followers of Modern Dance a great deal to note and remember.

California, which artistically means San Francisco and Los Angeles, has had many famous names on its concert platforms during January. We are unable, because of space, to chronicle them all.

Rachmaninoff played magnificently in his concerts here. We found the "Concerto No. 2" disjointed, but, in the composer's hands, a tuneful work. On the same program was "El Salon Mexico," by Aaron Copeland. We are amazed that a man of the caliber and dignity of this artist should compose such a trivial and ineffectual orchestral piece. Had it the brilliance and integrity of Rimsky-Korsakoff's "Capriccio Espagnol" or the flavor and swing of Tschaiowsky's "Italian Caprice," it would be a welcome addition to the repertory of orchestral exhibition pieces. We have little excitement for composers of wrong-note music when there are so many beautiful and integrated sounds as yet unexplored. We feel that this lapse might have come about for Copeland through the tragic neglect of his two symphonies and the robust "Piano Concerto," and we only hope that this artist, who is capable of fine things, is not permanently discouraged through lack of performance.

We failed to hear the Tibbett concert through choice . . . not knowing we would have this little business to perform. So let's play no more favorites and simply record concerts by Lawrence Tibbett, Bartlett and Robertson, Artur Rubinstein, and Jascha Heifetz.

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## VITRUVIUS JR.

Sitting before the dancing flames in the stone fireplace of a mountain shack, listening for the occasional hoot of a distant owl or the yapping of a lone coyote and more or less lost in our own thoughts, each of us strangely drifted to the same question. We had been roaming in wild country all day. There had been little opportunity for conversation and, besides, the rough beauty of giant trees and giant boulders made talking as unnecessary as it would have been disturbing. But after sundown and before the pleasant fire the day's accumulated impressions gradually found expression. We found that both of us were sure we had felt, as nearly as a tenderfoot could feel it, the same thrill which must have urged the pioneer of almost a hundred years ago to pause here and build his cabin. God's country if ever there was one, a country so vast, so unused and so grandly beautiful. Here the petty thoughts of daily life get no chance for mischief; here only the big things of life seem to count. For the settler it was a question of empire building; for us the sociological and political problems of the millions of people living shoulder to shoulder not so many miles away. We dwelt on the danger that, as these newer problems grow more and more absorbing, the picturesque past will be more and more submerged and all but forgotten. Historical societies will keep records and quaint stories of early California life which will survive but that which cannot be captured by words alone will be gone — unless it be preserved in other form. Fortunately it is preserved in other form by such men as Frederic Remington, Richard Lorenz, Frank Tenny Johnson, Carl Rungius, Walter Ufer, and other artists of their kind.

The question which we simultaneously arrived at in the semi-dark was how could the best paintings of these artists be gathered and kept in perpetuity for the coming generations. We wondered whether the State Historical Society was in position to acquire an outstanding collection of their work; whether there were still a sufficient number of their canvases obtainable. Certainly, as the years pass on, their acquisition will become more and more difficult. One of us recalled a memorial exhibition of some thirty of Frank Tenny Johnson's paintings in the Biltmore galleries last fall which should all belong to the State of California, not only because of their splendid craftsmanship and sheer beauty of color but also because of their sympathetic portrayal of a past "wild and woolly West."

Of Remington's there may be a number obtainable from private collections, and of Lorenz's, Rungius' and Ufer's perhaps a few. There are others who have recorded that same past splendidly but their work is scattered and perhaps too difficult to bring together. Nevertheless, a start should be made and as a nucleus for a larger collection the Johnson group would serve admirably for none did the job more conscientiously nor with greater skill than he. His soft, beautifully drawn nocturnes still linger in our minds as do his spirited horses and his rough cowboys and Indians. He had a keen eye for the beauty of mountain and sky, of trees and naked earth and streams, and he knew how to portray them in perfect harmony with his living subjects. He was a true artist and he rendered a greater service to his adopted state than he perhaps realized. May the value of that service be well recognized before his canvases are scattered far and wide and are no longer obtainable.

With that wish we refilled our pipes, threw on another log and returned to our individual musings, interrupted only now and then by a far-off hoot and by a yapping from across the gulch.

Henry Ward Beecher said one time in a sermon, "Talk of the sin of Pride — we haven't half enough of it." That



remark came to mind at a recent private showing of most exquisite crayon and charcoal drawings executed by that modest young Los Angeles architect, Malcolm Cameron. In this instance the pride, of which there is not half enough, is that of his fellow architects in the exceptional skill of one of their confreres.

Possession of more than one talent is not by any means a rarity, as those whose acquaintance includes some of our many gifted Hollywood stars are aware of; several of them are exceedingly proficient in three arts and some seem able in every direction. Basically, of course, it is a delicate feeling for rhythm, a more than common perception of values, if you will, coupled to the gift of articulation and the avenue through which the combined sensibilities are manifested, may be of a single lane or of a group of them. Among architects such diversity of talent in one person is not unheard of but it is not common largely because the muse of Architecture is most exacting and time-consuming to a degree. To follow her dictates in the esthetic as well as in the practical fields of her domains and, concurrently, to pursue a sister muse to the extent of also achieving a high standard of accomplishment in that additional domain indicates not only exceptional talents but also exceptional enthusiasm and perseverance.

In the drawings of Cameron's there is expressed most delicately and yet positively a great love of nature and a keen observation of her half-secrets through which he finds just what makes his subjects beautiful. And having found the equation, as it were, he uses the skill, which he has schooled himself into, to state it frankly, and with great charm. Several of the crayons call to mind Sir Seymour Haden's etchings in their depth of shadows, their fine balance of black and white and in their careful yet free draftsmanship. Cameron is particularly happy in his rendering of trees and clouds. His tree trunks are sturdy and in character and one feels the air moving gently through his leaves. If you would truly appreciate the masterly portrayal of them go outdoors, study the nearest tree and learn how much there is to know about them, their highlights and shadows, before you can tell of its beauty through the point of a crayon pencil. And then have a look at the clouds in the sky and see how, in these drawings, their character has been most beautifully told about. Whether fleecy or full of impending rain, Cameron's clouds always lie easy in his sky, never solid nor out of color value. And his distances melt away toward the horizon, always in well-executed gradations.

There were some thirty-five drawings shown, a sufficient variety to please all tastes. Vitruvius Junior had his preferences. Others had theirs. One thing all visitors could agree on. It was that if this young man continues to exhibit such degree of skill in his architecture as well as in his drawings he will soon be one of Los Angeles' prominent assets.

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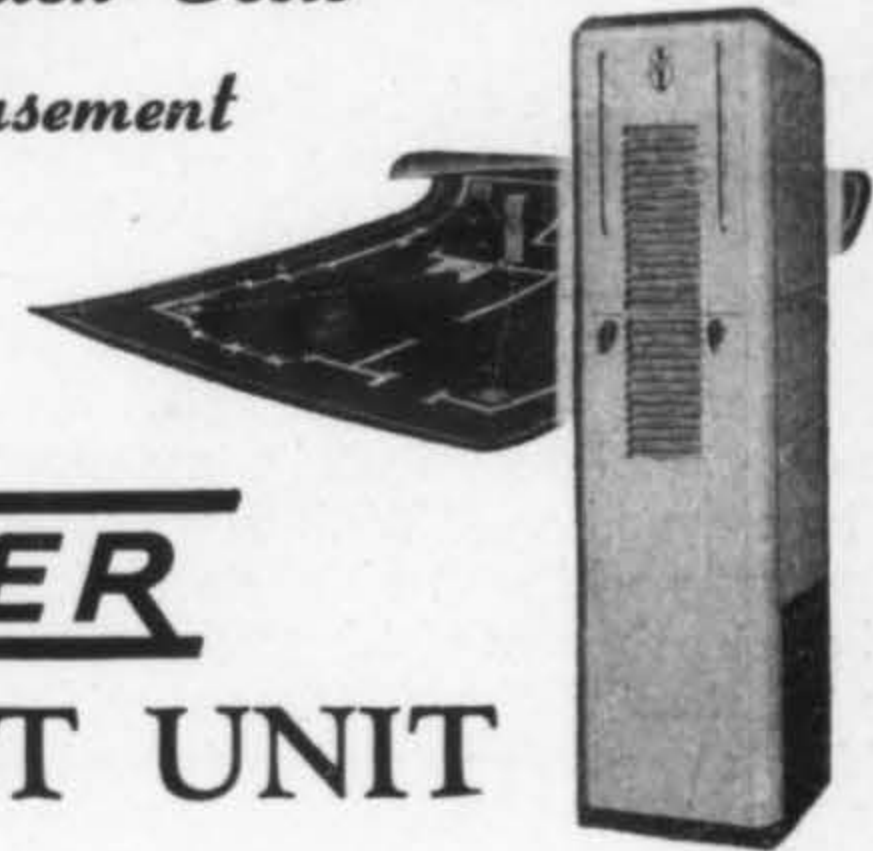
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# NOTES IN PASSING

J. E.

The sad state of the theater in California is considerably brightened by the presence of a neat little bit called "Meet The People." It comes under the heading of a surprise hit and is evidently amazing the smart boys no end. The only real surprise is that there is not more of the same. The old saw that there is something slightly deadening and soporific in the emotional and mental climate of the Coast is old hat and a "blue-eyed bore." With every tool and device of the entertainment world with which to work and an enormous, potential audience from which to draw, one can only conclude that the "best minds" are either stupidly lazy or suffering a bad epidemic of plush poisoning, brought on no doubt by the ease with which they can acquire twenty rooms with a view of Catalina with ill-gotten movie gains.

The "Male Animal" was a nice little play that shook out its pin feathers in Los Angeles a few months ago and is now a smash hit in New York. The point is that it had its beginnings in the minds of theater-wise people who had more to do between checks than whine about the particular kind of soul-smashing that was going on at their particular studios. No doubt there are many tragic examples of fine talent going to pot under the glaring kliegs, but there are certainly as many more quite capable of pulling themselves together and doing a good job in the local field while serving out their "time" at one thousand a week.

It seems to us that the stature of Miss Fedora Boop and the rest of the starlings would be much improved by a generous contribution toward the founding of a good experimental theater sponsored not by press agents, but by, say, one of the local universities. We have heard of a little man in charge of the drama department of one of the Junior Colleges who is breaking his heart in a private war against monumental indifference.

Once upon a time the actors and actresses and the successful playwrights, who have come to dip their snouts in the stream of milk and honey flowing from the fountains of the Cinema, talked and fought in cold little rooms, worked with spirit and fire on bare little stages. They will tell you now that those were the great days that will never come again. But they could come again if a few of the people who really know

## WISCONSIN VALENTINE



what it's all about would give up their elegant moaning and go to work.

Let them talk to the little man of the junior college theater. Let them sit in on "Meet The People" and be ashamed. In its particular field we have heard nothing recently that can top Virginia O'Brien doing a restrained swing reprise of "The Stars Remain" or Bernice Parks in "Chi Chi Costanango." "The Same Old South" is too good to be true and whoever doesn't think "Let's Steal a Tune From Offenbach" is amusing can be put down as a senile dolt.

The material is here — and there are people who are aching to work with it. Arthur Beckhard, the producer, has some bright ideas on the subject, and there are others who are just waiting the chance to get their hand in. With an almost embarrassing abundance of talent and an amazingly rich field of material from which to draw, there is very little excuse for the thin gruel that is the theater in California. The eager anticipation with which we wait upon the tired troupes that drag their weary way across the continent is pitiful. We have better makings in our own back yard.

- It can do no harm to mention again, again, and again the Impressionist Show now at the Los Angeles Museum. Eighty-five of the best things of the period have been gathered together by Roland McKinney to make up one of the most important and exciting exhibitions being shown anywhere in America. It closes shortly, so if you have missed it thus far, whip up the dog teams and get going. It's best to go alone, but if you must take Aunt Effie, see that she keeps her mouth closed and leaves you in peace. You can probably lose her between the collections of dolls' clothes and an exhibit of Early American watch fobs. The Manets, the Degas, and particularly the Renoirs will leave you lifted and glowing. The whole collection is beautifully arranged and makes great, good sense. Mr. McKinney knows what he is doing, and he does it with such flare and sound judgment that one finds oneself getting pretty excited with what he has in mind for the future. The Museum has taken on a decided air of being very much alive. Once upon a time wild horses could not have dragged any person of sense to an afternoon wandering through a few doleful exhibits of Eighteenth Century ear muffs and dainty remnants of our hairy cave-dwelling ancestors. But now all that is over and away. And if by fortunate chance Roland McKinney were to bring on the great Picasso show, the parade of the grateful would equal anything that has been seen on Santa Claus Lane or the sedate and shaded avenues of Pasadena.

- Somewhere on this page will be seen a deft little caricature of a gentleman holding his nose. He did it to the amazement, the amusement, and the fury of some of our really nice people on a public occasion some weeks ago. His address, given on the invitation of some of our solid citizens, resulted in a few well aimed truisms that might have been accepted with more grace and good humor than they were. There is no need to throw up the barricades or run into corners in a blue funk. The fact is that from where he is sitting the whole scene is probably pretty sad. But the point is that we are not irrevocably lost, and I have a feeling that he would be the first to say so. That we are "commonplace" and that the City of the Angels is "a promise that didn't have any attention paid to it" just might have a smitch of truth in it. At all events a man who has fought so long and so hard — a man who has done so much, is entitled to say what he has to say wherever and whenever he feels it has to be said. It seems rather foolish to nurse our tender buttons so gingerly. It is possible that we would feel better if we cut a few of them off.

As soon as we can get free tickets, we intend seeing and

(Continued on Page 35)



# DESERT GARDEN

By CHARLES ADAMS

How richly fertile prove the unpromising sands of the desert when water is called to work magic with its chemical treasures! Then desert gardens spring into beauty almost overnight.

Now that California's and Arizona's wastelands have been "discovered" by those who prize beauty of scenery and comfort of climate and the freedom of vast spaces; now that Americans by the thousands are turning desertward for winter homes or playgrounds or rest havens, it is time to give thought and study to the growing things that will prosper there and gladden human life. A little of such consideration could have prevented countless disappointments in desert gardens of the last few years. I write from wide experience in desert plantings.

When there are so many plant beauties willing to thrive on those broad stretches, it is futile to waste work and hopes on plants whose very structure requires dampness of air, or on those that are impatient of the heat that drives most men out in summer, or on those that are intolerant of sudden changes of temperature. For the crystal winter days are warmer and drier, and nights are colder on the desert than toward the coast. Sunrise and sunset bring sudden changes which are resented by plants like the fuchsias and begonias, delphiniums and heathers that many unthinking people have tried to grow there.

And it is a blessing that that is so; for those delicate beauties would be out of tune with silvery sands, gray-leaved desert trees and sunburnt mountain rocks.

Trees, of course, are the prime requisite of desert gardens; and we are fortunate in a wide choice of them for the Mojave and the Colorado.

The Cottonwood, for instance, the quickest growing of cool shade trees and easily grown from large cuttings in late winter, is a native there, and prospers well, of course. The green-trunked Palo Verde is another, with its clouds of gay little orchid-shaped flowers of golden yellow in the Spring. Let us plant not only our native one, but also its still handsomer brother from southern Texas and northern Mexico, *Parkinsonia Aculeata*. (It is so accommodating that it thrives in gardens beside the sea as well as in the heart of the desert; and now any live nurseryman of southern California or Arizona can furnish it.) Another native beauty is the Smoke Tree; but one must have the patience to grow it from seed; it is seldom moved successfully.

The silvered Arizona cypress and the dark stately Italian one are quite at home there. So are the rose-berried Pepper Tree, the Carob or St. John's Bread, and the deciduous Arizona Ash. The Athel, so valuable to desert ranchers for windbreaks, is less desirable as a garden tree.

Most precious of all, to my way of thinking, are those friendly trees that do double duty there, as not only true beauties but also purveyors of refreshment to man. The very first flowering tree to show its beauty of fragrant pink blossoms, often as early as January, is the Almond of commerce; it loves the desert, and produces fair crops of nuts there. The stately Pecan is happy and fruitful there, too; but the gardener must allow it twice the space of ordinary trees.

Figs, especially the wide-spreading Black Missions; grapefruits, especially the Marsh Seedless; pomegranates, preferably the variety Wonderful; and Bartlett Pears, all truly thrive on the desert.

Palms, while they are not trees but members of the Lily family with a suppressed desire to become trees, often do the job of such. The romantic Date Palm, especially the Deglet Noor for amateurs, is very much at home. So, too, is Cali-

fornia's *Washingtonia* fan palm, native nowhere in the world except in a thirty-mile area of the Colorado Desert. It looks as right in the gardens of the desert as it looks silly when, as so often, it is planted around the New England colonial dwellings or English manor houses of southern California.

Shrubs claim second place in the desert garden. Of these the most uniformly satisfactory are the floriferous Oleanders, particularly the cool whites, pale yellows and the apricot-colored Mrs. Roeding. Crepe Myrtles are happy, too; preferably the lavenders and white; for some of the pinks seem too "hot" for comfort there. Cardinal-berried *Nandinas*, Greek Myrtles, Rosemarys and Lemon Verbenas flourish, particularly in half shade. One of the most desirable desert shrubs, far less known than it should be, is the *Vitex*, which bears spikes of flowers of just the cool fresh blue one needs on the gray desert.

The Cacti, and others of their social position, like the Desert Candle or *Ocotillo*, several *Yuccas*, *Dasyliirions* and Century Plants, are a story in themselves, too long to add here. Suffice it to warn the desert gardener that they seldom look happy with the usual garden shrubs; so he should make his choice of one or the other and stick to it. When the writer was national president of the Cactus Society of America, he visited most of the leading cactus gardens of the country, and found this an almost invariable truth.

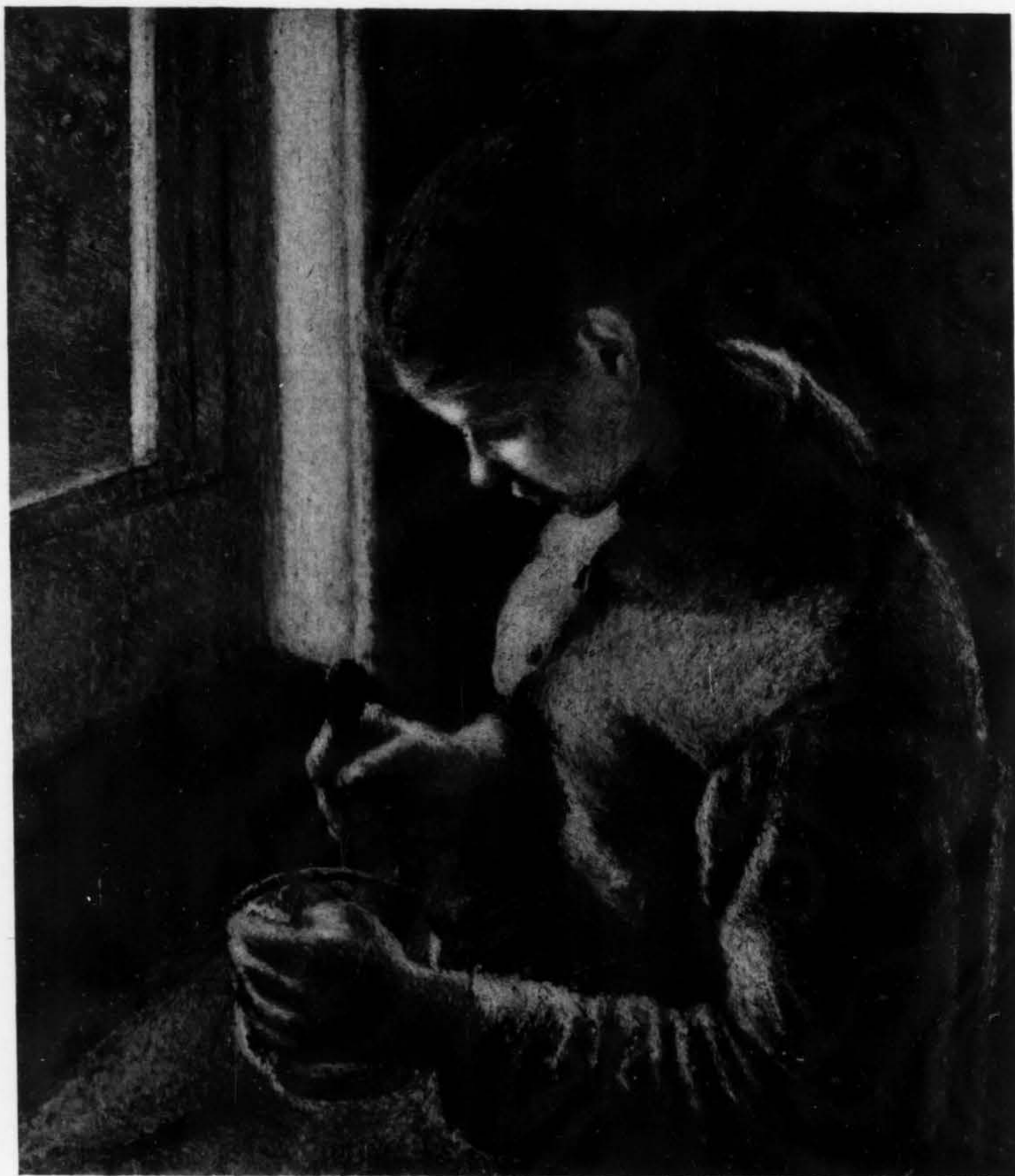
The desert gardener need not want for cooling vines. Grapes there come to fine perfection in beauty and productivity, particularly the Mediterranean varieties; *Wistarias* grow to prodigious size; the Canary trumpet vine, *Bignonia Tweediana*, is a thing of joy in the late winter; *Bougainvillea Crimson Lake* is almost always in lavish bloom. For a quick screen on trellis and porch, the colorful *Momordicas* or *Balsam Apple* and *Balsam Pear*, treated as annuals, are most satisfying.

These are not all of the possible trees, shrubs and vines; but the very best of them; and more advice might be confusing. Small flowers you can play with at your own risk, and have a lot of fun.

## TAOS MOUNTAINS







"THE CUP OF COFFEE" BY PISSARRO



# ART IS LONG

By ROLAND McKINNEY

The verbal bombardment that has descended upon the nation recently in the defense or criticism of art ought to send us, under ordinary circumstances, scurrying to well-fortified and, I hope, artistic shelters, there to contemplate our Bouguereaus and Picassos in comparative safety.

So violent have become the arguments, and so thick the smoke of battle, that one begins to suspect that art, unlike spinach, has a sturdy appeal after all.

It is a healthy sign when man speaks vehemently of his likes and dislikes. God save the day when such privilege is denied him! But it is just as unhealthy for anyone to arbitrarily say, "This is what you are going to like — so like it!" Too much of such dictum has been filling the air of late, causing one to question whether art is something to enjoy, or an insufferable headache to plague the life of man.

Some among us, I fear, have been responsible for such existing feeling; due, I suspect, to certain snobbish attitudes concerning the presentation of art productions.

An art connoisseur, as I see it, whether he serves in the role of critic or museum director, should be sufficiently schooled in the elements of good taste to be able to distinguish the "wheat from the chaff" in the selection of material for exhibition, and address his audience accordingly.

Simply because a painter wishes to express himself conservatively is no reason why his work should be relegated to the ash can, if he has told his story intelligently. By the same token, I see no reason why modern productions, conceived with intelligence, should not be given a careful hearing.

It is the run-of-the-mill production in art that I object having foisted upon an unsuspecting public; art in which the elements of bad taste are all too clearly visible. Such productions are, in my opinion, unintelligible as aesthetic practice goes, and have only confused a public desirous of learning to discriminate between good art and bad.

The inventors of these horrors are misguided fuddy-duddies who should be engaged in other practices than that of creating what they allude to as works of art. This goes for certain of the conservatives, whose efforts are nil; and those pinkish little ogres, also, who are out to save the world from all but their art.

"Art is long and time is fleeting" is a quaint phrase, but art is not so long and time is not so fleeting that we cannot pause long enough to comprehend the brilliant statements that men of genius have presented to us.

A serious study of art can be great fun provided we are willing to open our eyes to all that goes on. We should not be content with the knowledge of one expressive gesture in painting, but rather broaden our vision to acquire as complete an understanding as possible of all the significant art movements, past and present.

Simply because we adore Rembrandt is no reason why we should not enjoy Degas or Rouault or Braque. The moods of the painters may be different, but the underlying aesthetic structure is the same. Artists have always sought inspiration in each other's inventions, using such inspirational motifs as a point of departure upon which to base their own experiments. It is only when an artist begins to copy outright another's approach that art becomes ordinally dull and it is time to return to trumping one's partner's aces.

In reviewing the pageant of art one is struck by the variety of expressive movements developed by artists through the ages. This could only have been accomplished by the experimental ventures of men who were not to be submerged by the dictatorial influences of certain cliques.

I suspect there was just as much brow-beating and rabble rousing carried on in the old days, when innovators began sticking their chins out, as exists today when some brave soul tries to advance his artistic experiments. It takes little imagination to comprehend how monotonous the scope of art would be if all of its forms were exactly alike.

I can think of nothing more devastating than being forced to look upon acres of paintings in the Renaissance mood or scores of Matisse or Picasso-like opus. You may be sure that one would be reaching for the smelling salts in jig time.

The younger artists of nineteenth century France must have felt much the same way after a steady diet of David's classical theories. It was this master's purpose to impose upon the artists of his time his formula of artistic expression. That a rebellion occurred because of such dominating influences was to be expected. The younger painters, flouting ensconced authority represented by David and his adherents, bravely began new methods of expression.

Their experiments found few adherents at first, but gradually the public discovered that here was a new order of things in art that had to be respected.

One can be thankful to David for causing a rebellion among the nineteenth century French painters making possible the ascendancy of such brilliant figures, to mention but a few, as Delacroix, Daumier, Corot, Manet, Van Gogh, Degas, Cezanne and Renoir. We can be grateful also to these men for pointing the way to future experimentation, an incentive which fortunately still exists among our livelier painters.

The contemporary painting scene is, in my opinion, as stimulating in its scope as all that has gone before. It may be that we are too close to painting today to realize this, but if we are to be intelligent in our study of art, then we must acknowledge the fact that art is progressing today just as surely as it has progressed in past centuries.

I am reminded, also, of the fact that art is a reflection of the age in which we live, a factor which we sometimes lose sight of. If we dislike the work of our contemporary men, it is because we are not aware that they are reflecting in their productions the very background of life that we have established for them. Our contemporary artists could no more conceive in spirit and form the Renaissance approach to painting than the Italian masters of that great period could absorb the aesthetic approach of the Egyptians.

It is fortunate that freshness and vision have been constantly projected into the scope of art, and that artists have been courageous enough to search for new manners of expression. So long as such spirit exists, the realm of art will be one to explore with eagerness.

There will continue to be sharpshooters in evidence whenever any new idea in art pokes its head above the horizon. It has been that way through the ages. Those of us who take our art neat, however, will not be stampeded by such assaults — we shall be tolerant of this thing called ART.





ABOVE—"Altar Cloth," by Hugh Breckenridge, from the William Preston Harrison collection.

BELOW (left)—"The Picture Dealer," by J. Forain, from the William Preston Harrison collection of modern French art.

BELOW (right)—"Pedro," by George Luks.







FRANK LLOYD WRIGHT

## PROPHET NOT WITHOUT HONOR

Frank Lloyd Wright, in his talk during the dedication of the May Omerod Harris Hall of Architecture and Fine Arts at the University of Southern California, defined Architecture as the sense and practice of structure — "sense" and "practice" being emphasized as idea and its demonstration.

Though Mr. Wright had no prepared speech ("preparing a speech is such a bore"), his devotion to his subject unfolded a plainly logical discourse on his ideas of architectural structure in political, social, and economic life.

To an audience far from being composed of starry-eyed youths, Mr. Wright spoke pointedly of education freed from the formality of classrooms and pursued in workshop manner, thereby fulfilling a primal need for freedom of thought and expression. The speaker's objection to orthodox teaching is the tedious lingering over theories, background, and precedents rather than practical application of ideas. He recommends, as a foundation for education, a study of nature as structural origin, freeing the student from the dulling satisfaction of kidnapping someone's else brain-child. This study of nature reveals widening concepts of individuality. In his plea for open-mindedness, the architect stressed child-likeness, manifested as receptivity and humility, in turn maintaining the open field of the amateur as contrasted with the saturated and self-satisfied expert. To impress his statement, Mr. Wright pointed out that child-likeness has no kinship with childishness, which is primarily lack of self-knowledge, fear of progress, reluctance to accept new ideas, and discomfort over changes interrupting routine.

A strong exponent of freedom, Mr. Wright warned against the stupefying effect upon active thinking of too much external entertainment provided by modern science and invention. Passive acceptance of substitutes for original thought tends to rob the student of the desire to think and act independently.

In the same vein, the speaker referred to the common human trait of seeking a formula. This tendency, obviating originality, too often throws the individual back upon precedent which may or may not fill the present need or condition.

Turning his discourse from the requirements for the character and ability of the architect, Frank Lloyd Wright gave a broad meaning to the term "structure." Referring to the original basis of idea and its objectification, he declared the purpose of architecture to be "a larger and more expressive life for the individual." In order to fulfill the purpose, observation and study of the position and characteristics of the individual

or family unit should be the basic step. Then after the impressions have been assembled into a unified mental concept of structure, they can be objectified in expressive materials and forms.

Broadening the basis of architecture, the sense and practice of structure should be carried into the economic, social, and political fields, through elevating human reasoning from personal and sectional partiality into democratic unity. As part of the child-likeness mentioned before, this wider sense requires exploring nature as cause, breaking academic limitations, and the fearless pursuit of ideas unfolding in an enlarging mental vision. Modern architecture as seen in European countries made a deep impression upon Mr. Wright, who observed the effort toward styling as a reflection of the national characteristics rather than an attempt to evolve a so-called modern style ignoring the sensibilities of the individual nations. The successful styling of architecture in one country is an achievement reaching only to the borders. Obviously enough, no one form of design can be called "modern," for it would break down internationally by disregarding the individual and national needs, and by limiting the usage, adaptability, and freedom necessary in the structure.

Mr. Wright believes that cities are dying because of the growing desire to reach out into a less complicated existence free from the blatant obtrusions and pressures of confined living. Modern invention relieves the necessity for proximity to commercial and industrial centers. The jangling rush of concentrated activity encroaches upon the individual, trying to press him into the mold of urbanity. The wearisomeness of city life has caused the strong movement into the more open country. The joy to see the ground break above sprouts whose seeds he has sown, the pleasure of seeing shrubs evidence new strength after pruning, the smell of fresh earth, the closeness to nature, will give new vision, humility, and humanity to the man who spends his days as a cog in the wheels of business.

It is particularly worthy of comment that Frank Lloyd Wright stood before an audience in a packed auditorium and plead for all to seek one simple thing — unfettered and unsophisticated thinking. Not once did he indicate that he felt the structures he had designed were the examples for the architect to copy. Mr. Wright's work is the demonstration of his ideas alone. He asks the student to give up the archeological aspect of architecture and practice in terms of today.

PAUL DECKER.





CROWD WATCHING DANCE CEREMONIAL, GIANYAR, BALI.

ROBERT IMANDT, PHOTOGRAPHER



## AN ISLAND DANCES

With eyes glued to the camera sight, I tried to keep the young dancer within range of the lens. For hours Tjampoeng has been playing every muscle of her body in the sweltering heat of Balinese afternoon.

The limited field of my small courtyard makes my work easier but imposes discouraging limitations upon Tjampoeng's technique. A one hundred-yard temple court is really needed to give full scope to the long, slow glides as her glistening body sways to the accents of the gamelan.

No longer is there a girl performing a most intricate dance on a very hot day. In the camera I see a superimposition of unbroken lines drawn in space by head, hands, and fan! A counter-point of endless arabesques flowing with amazing coordination along the strict patterns of unshakable tradition. A terrific and breath-taking harmony lies beneath the girl's marvelously disciplined performance.

And so I have it all worked out. It seems rather pointless to pile up records of the Balinese dance on a strip of film in order to offer nothing but vicarious enlightenment to a western audience. Has not Tjampoeng, as well as all the musicians, expressed great curiosity about the lands across the sea and a keen desire to see the strange wonders of a western world?

So, then, let us bring the dancer and the ten-piece gamelan orchestra back to America. We can secure easy and enthusiastic backing from a few wealthy friends. Surely an astute impresario can override any legal impediments put in our way by the wisely protective Dutch authorities.

The new plan is a little too exciting and the night is thick, sticky, and pungent with tropical exhalations — nights in Bali are the most difficult hours for sleep and relaxation; street sounds, rushing ideas for a projected trip whine in my head. We must take with us three little girls to dance the Legong. Tjampoeng at sixteen is much too old for that. Ayou, Madé, and Oka — the three little princesses next door — would be lovely.

I hear a gong somewhere and a deep drumming — one, two, three — one, two, three. A bell, a dog's bark, the gong again, and the drumming goes on.

I might as well finish the night wandering through the streets and trace down the mysterious musicians. I find two children practicing on a gamelan in the dark, high-walled enclosure by their house. The drums and the bells still elude me. Walking on I come closer to the rhythmic beating and enter another courtyard. In front of me within the faint glow of an oil lamp three women stand pounding the rice with long loaded bamboo poles. From one hand to the other the sticks are thrown upward and come down hard-hitting the earth in perfect rhythm. It was the drumming beat that I had been seeking.

A woman sits harnessed to a loom, arching her back to the yoke. A shuttle leaps back and forth between the warp and the long "beater stick" wraps the weave tight. As the beater flies it falls on a little bamboo drum which contributes its small part of alto to the general scheme of sounds. Tiny bells which jingle with every move of the weaver are attached to the "heddle-separator" of the loom.

Street after street emerges throughout the night with new groups at work, new scales of sound. What I had thought to be a gamelan orchestra was in reality a much greater spectacle, a vast and far-reaching symphony. It was the perpetual and complex performance of a whole village, a whole island. A million people with their every instrument of toil and worship unconsciously creating a stirring and immense orchestration. No instrument could be singled out from the great score without losing the complete whole of its meaning. Until dawn I listened — excited, amazed, and mystified to see that everything fitted so adroitly into a harmonious pattern.

I came home much enlightened and mentally sobered as well. How could Tjampoeng stroll through the streets of New York barefoot and fight through the subway? How could one wedge her oversized feet into any kind of shoes? What, in the end, could the western public get out of a few badly uprooted musicians torn from the land and the very life of their art? There is no grace left in the goldfish when it is scratched upon the laboratory table.

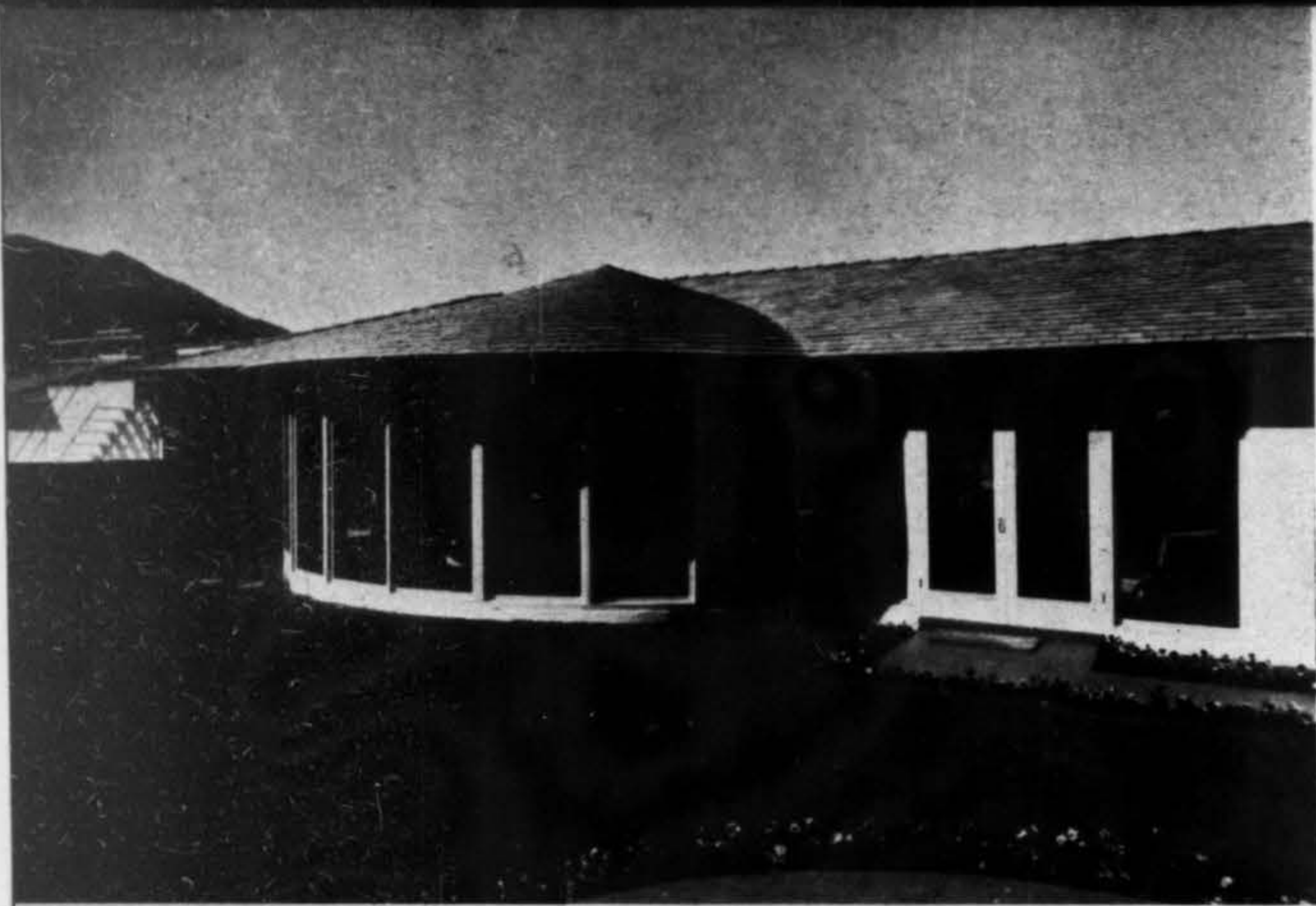
This struck me most forcibly as I watched the performance in Los Angeles of Devi Dja and her imported Orientals performing under the title of "Bali Java Dancers." A less specific name would have been more appropriate, for I saw no trace of the Bali I knew in any part of the program. Of course, one realizes that when the Occidental observes things of the Orient he inevitably seeks authenticity and is at a loss until he can first master the control and restraint of these peoples. The Oriental on the other hand, attempting to sell his wares to the world, must often follow the dictates of an ill-inspired impresario, forego his innate reserve, snap up his performance, and thereby destroy much of the beauty that his work might have otherwise possessed.

It must have been a great problem to Devi Dja. It may have been necessary to make up the beautifully tanned skins of the dancers that rosy pink in order to better fit the bold caption on the program, "Sensational Four Star Hit." It may be that the young performers were forced to represent the great and austere temple dance of the Balinese Legong as a most disturbing and uncoordinated display of gesticulations. The flying arms of the girls kept constant and violent competition with a mean little whirl of their center portions that carried me back toward Tahiti and the Maoris, but certainly not Bali.

There was an amusing Sumatran "Plate Rhythm" danced with China platters which were finger-tapped and juggled about with great spirit. The fact that this dance had more group unity and cohesion than the others may indicate that Sumatra was in reality the home place of the Company.

The best solo was undoubtedly that entitled "Pandji," beautifully executed by the male partner of the group, Waluyo. In this dance, and for the first time during the evening, a rich undertone of Javanese drama became apparent with all its pathos, sobriety of means, and subtle suspense. Except for the last number mentioned there was really nothing — nothing of the drums and the bells and the soft sounds in the night, or the rhythmic beating of the women over the rice, or sounds of the loom, or the music of the people — nothing of the music made by the living in the land of Bali.

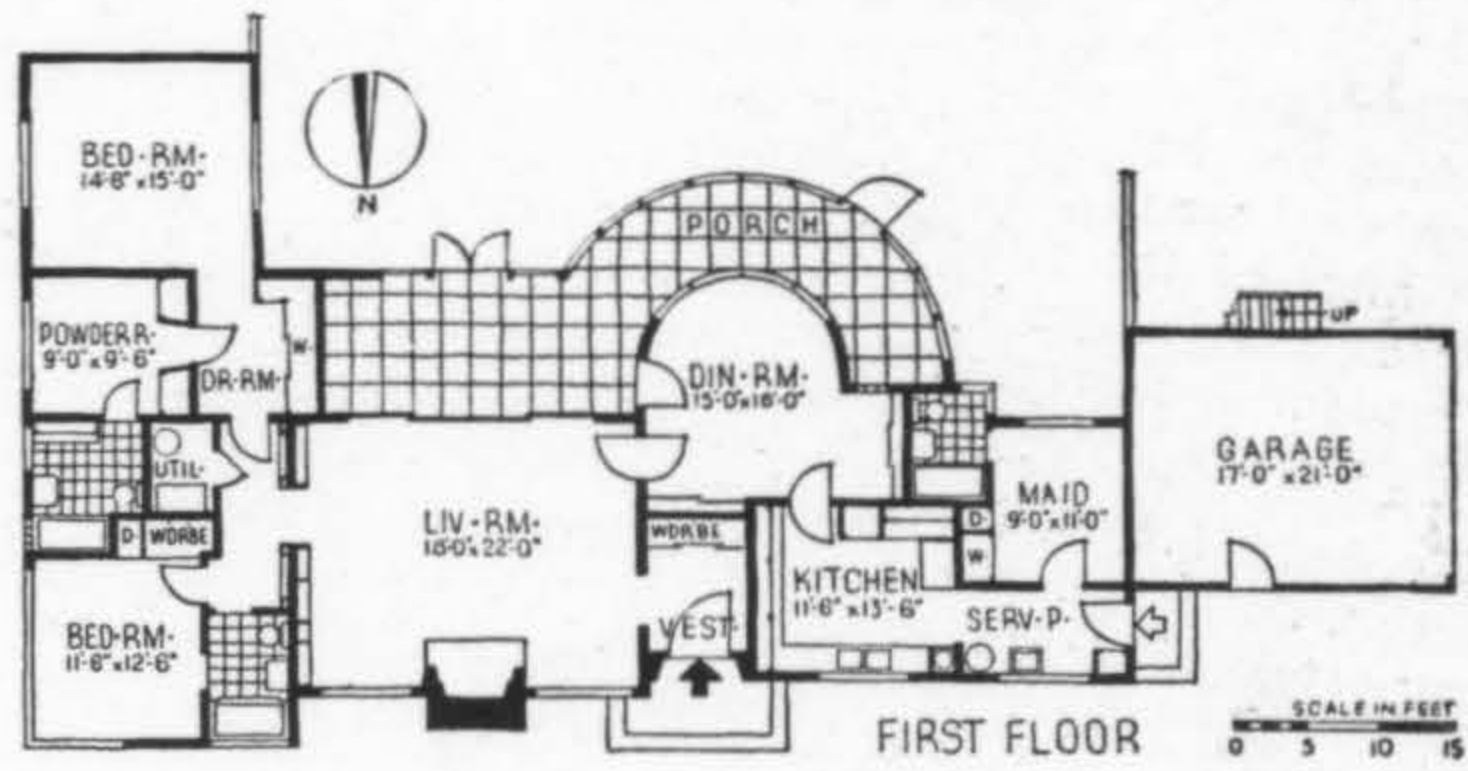
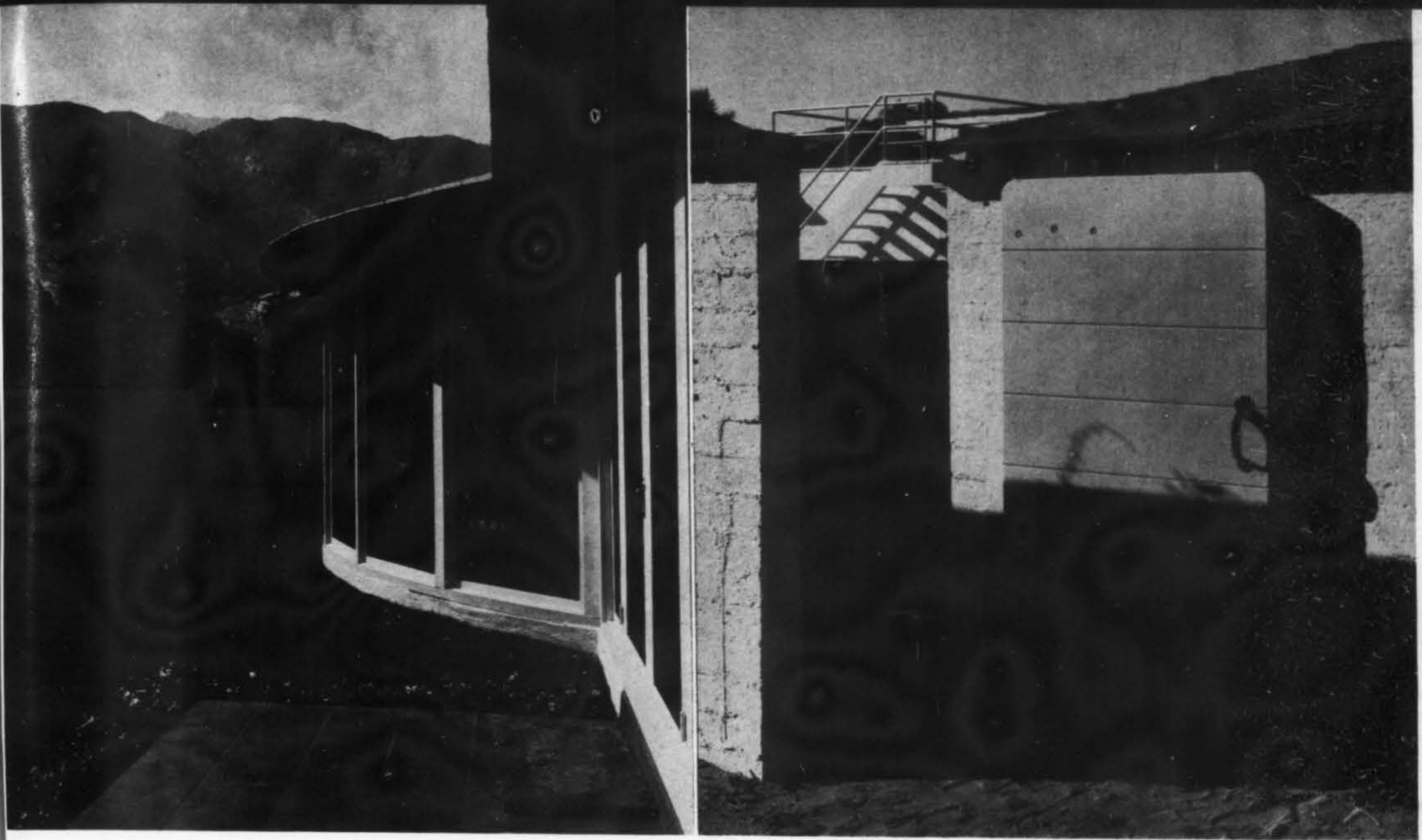




This interesting house is the result of a successful solution of a number of seemingly contradictory requirements. The owner wished to entertain extensively and to have adequate accommodation for occasional weekend guests. The house, however, was not to be too large, although a feeling of space was desirable. The obvious solution was to connect the rooms through well-planned openings and large windows to give a deep perspective. Glass sliding doors between the living room and living porch give an added effect of spaciousness. The porch itself provides an open air space which is cool and protected while shielding the main room from too much sun.

A built-in bar in the dining room is approximately five feet deep. During the day it gets the light from a glass brick wall. The master suite with separate dressing rooms looks out upon a patio and the distant mountains. An attempt was made in this house to eliminate all closet space and substitute built-in cabinets wherever possible. A blue tile roof contrasts with the gray-white wall, a red cement terrace, and the greens of the garden. The steel windows are dark gray and all the entrance doors are of natural ash.





# THE RESIDENCE OF MR. AND MRS. A. ROSENFELD

PALM SPRINGS . . . . . CALIFORNIA

DESIGNER . . . . . PAUL LASZLO



## The HOME of MR. and MRS. SYDNEY S. BOWMAN

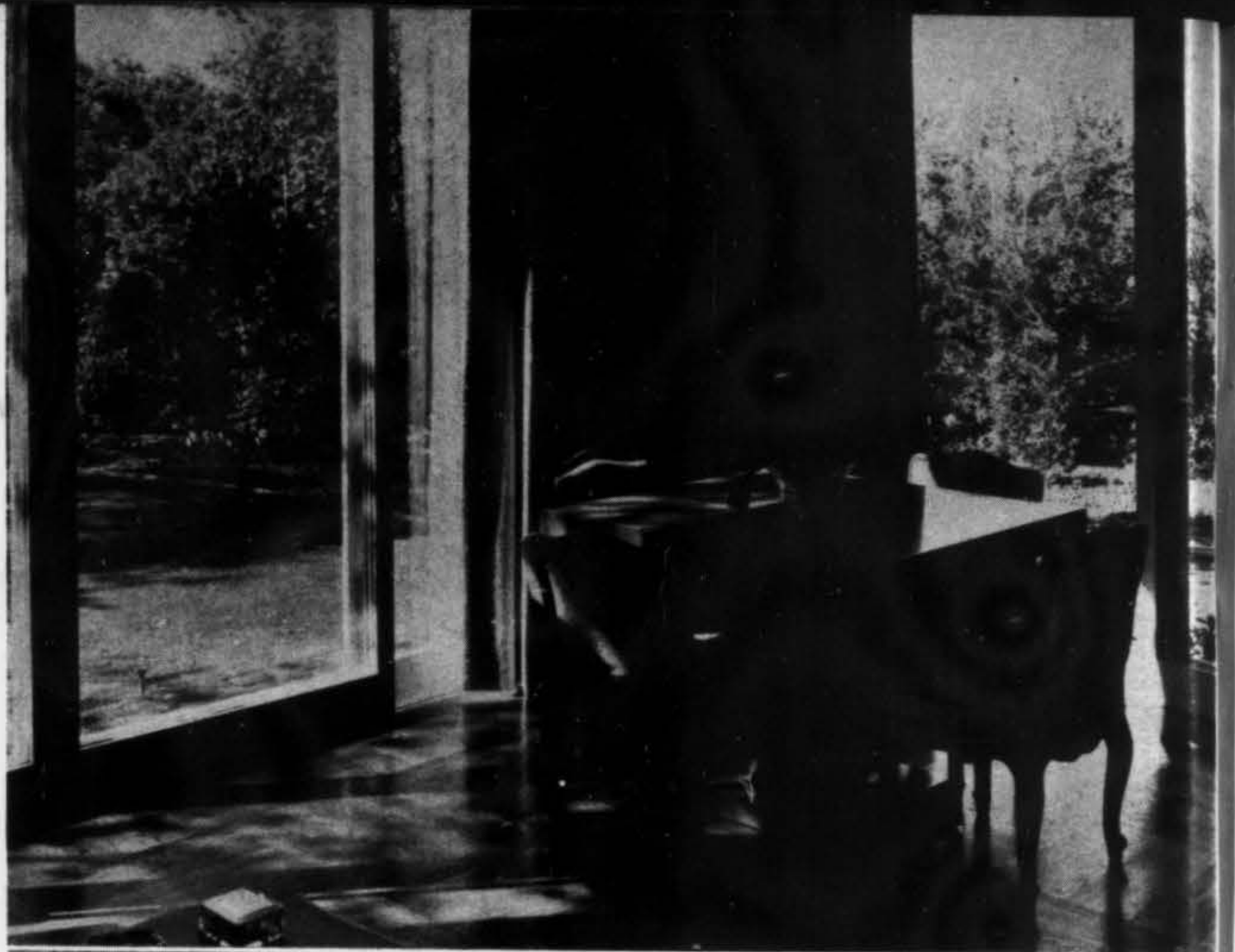
MARIN COUNTY . . . . . CALIFORNIA  
ARCHITECT . . . . . GARDNER DAILEY  
DECORATOR . . . . . EVERETT SEBRING, A.I.D.

These interiors are beautifully coordinated with the gardens beyond the large windows, making the most of the color scheme suggested by trees and foliage. The furniture is essentially modern in character.

Certain liberties, however, have been taken in the use of antique French Provincial pieces and accessories. Definite contrast was sought in the country style of Louis XV.

Colorings throughout the house have been borrowed from the greens and browns of the garden in an effort to make the exterior and interior melt into one. Indoor and outdoor living has been merged and in passing through the large sliding doors one is conscious of a sense of complete continuity. No impassable boundary has been created in the use of color in the decorative scheme.

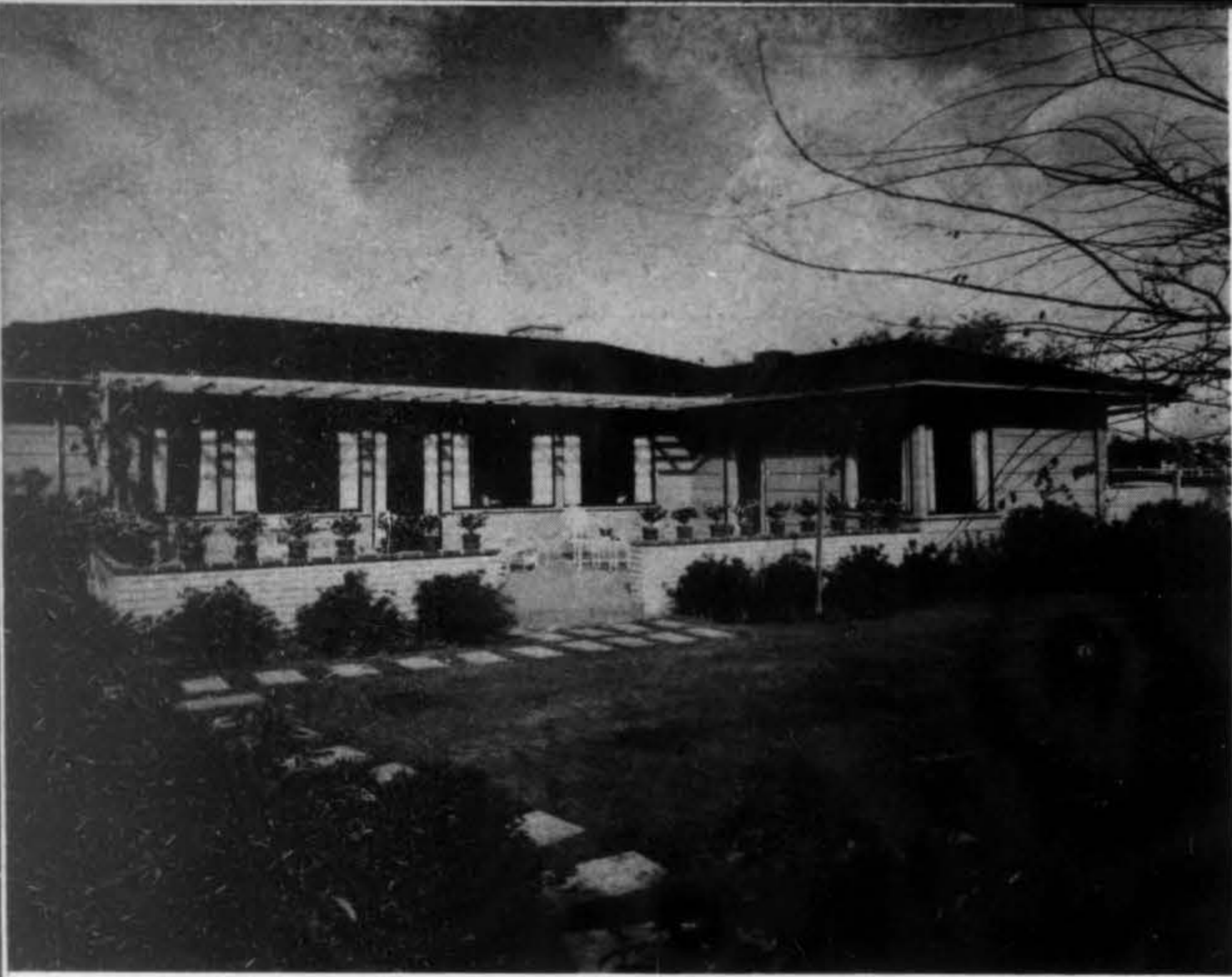
The living room wall is champagne color. The floor is covered by scatter rugs of olive green. The draperies are of a white textured, heavy material. The furniture is a combination of modern designs created in Pul-dao wood and fine old provincial pieces in walnut and beech. The whole effect is one of simple, straight lines in which the old pieces are used in the manner of fine paintings. No extraneous design is allowed to intrude upon the excellent traditional feeling while modern forms are used to keep the line and quality of the rooms free and open.







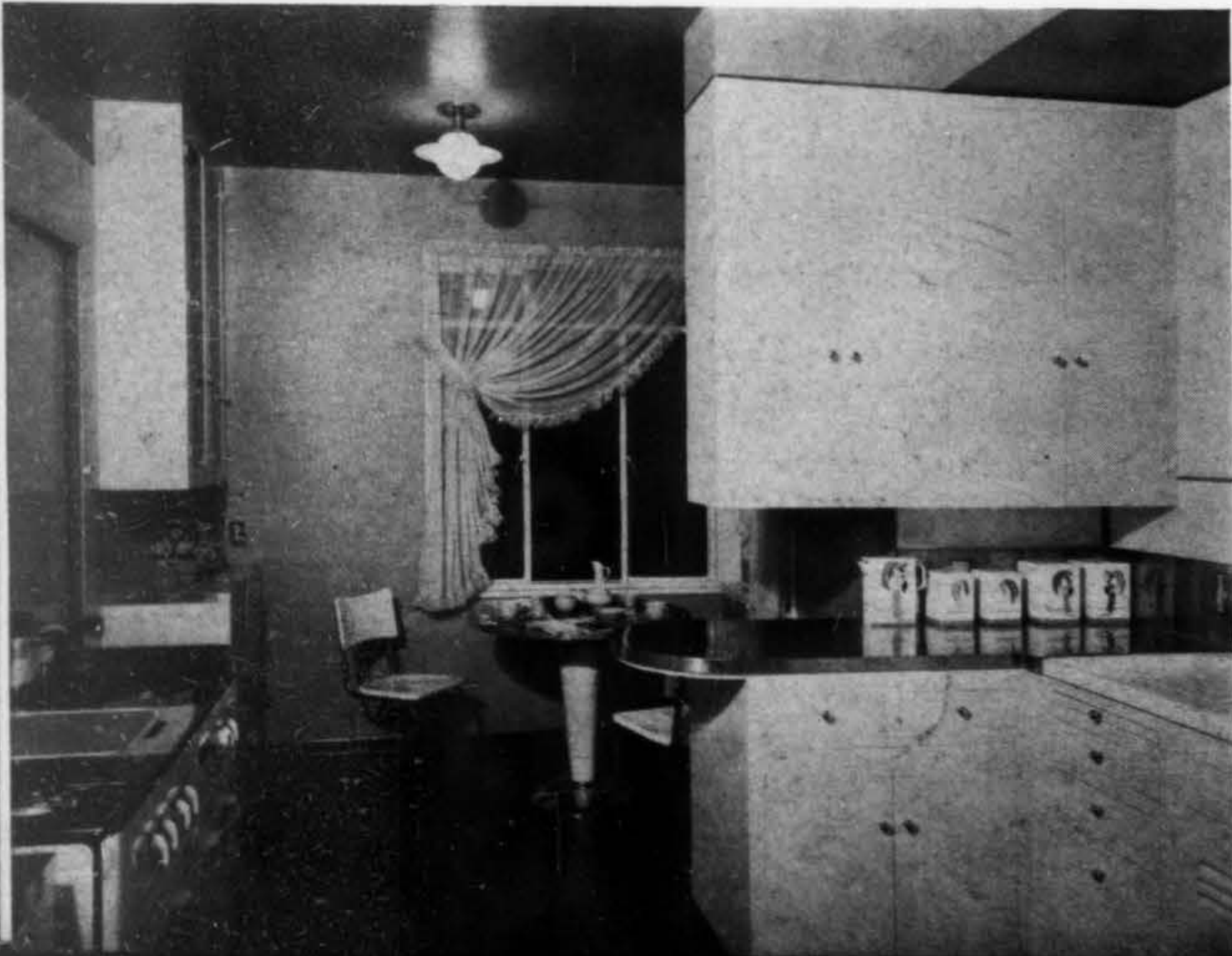




Photographs by Miles Berne

# HOUSE IN THE SUN

ARCHITECT . . . . . SUMNER SPAULDING, A.I.A.  
BUILDER . . . . . KERSEY KINSEY  
INTERIORS . . . . . BULLOCK'S



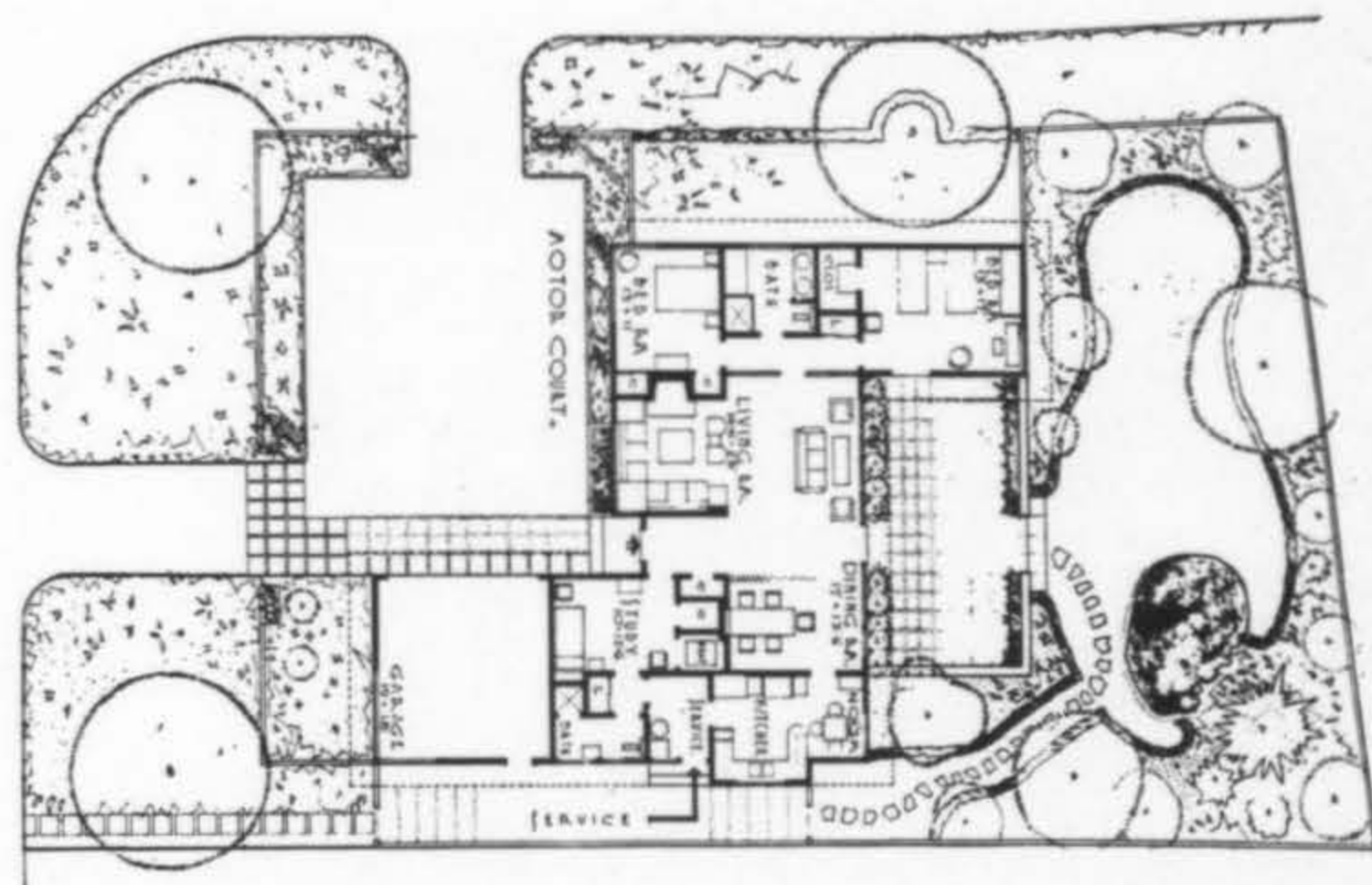


If you want to enjoy California life to the fullest, live in a house that is designed with a great appreciation for and knowledge of California. Everything has been done to make this house fit into the California scheme of things.

The furnishings in the main rooms are in a light-lined modern that shows decided Chinese influence and is particularly effective in our sub-tropical country. The wood itself is a soft gray-beige — and with this are used lovely shades of green and soft coral.

The house has been designed with vast expanses of window opening onto the patio, bringing the outdoors into the living room and dining alcove. The dining room is not strictly a separate room, but is a section of the living room that can be separated from it by a curtain, special dye in soft coral. The high ceilings, the light furniture and the sense of spaciousness that this dining room-living room arrangement give, strike just the right note of coolness and graciousness. The colors are a relief after the glare of the California sun.

Because of the size of the living room, it has been furnished in two main conversation groups — groups that can easily be opened up into one but that, if only a few people are present, will keep them from feeling insecure or remote. There is a group before the fireplace, another around the big window overlooking the patio.





# BOOKS IN REVIEW

## MEEK HERITAGE—

Frans Eemil Sillanpää (pronounced "Sillanba") is a burly Finn of some two score years and ten. Even exploring readers had not so much as heard his name when he was awarded the Nobel Prize for Literature in 1939. This peasant-novelist is apparently still knee-deep in the sod from which he has emerged. Meek Heritage is itself as natively rustic as a potato with mud on its jacket.

Jussi Toivola, the "hero" of the book, is less beautiful than Millet's "The Man With the Hoe." He would have made an intolerant aristocrat of Edwin Markham. Jussi is finally referred to as "our old unsavory friend." The reader's general impression is that Jussi Toivola was a stinking little beast.

Jussi Toivola is born in 1868 on a hunger-bitten little Finnish farm, sired by a futile old sot, and mothered by a chuckle-headed simpleton with one dead baby out of wedlock. His father and mother die, leaving him to an uncle. Years later the ambitious uncle gives a grand party for the gentry. A neighbor's boy maliciously loosens their carriage wheels, and terrified Jussi is unable to remedy all the damage. Several departing guests are hurt, Jussi is blamed, thrashed, and turned into the night.

Lumbering, farm work, drink and a servant girl bring Jussi to his marriage. He never learns that her first son is not his, and later the vicious little interloper mortally injures his tiny half-brother with a stick. The family sinks into poverty, the wife dies, the eldest daughter commits suicide, and the 1918 Revolution breaks. Jussi, now Juha, at sixty is a garrulous, lice-ridden apologist for "temocracy." The Socialist movement fails and the luckless Juha abandons his unused rifle near the body of a murdered land-owner. He retires to his hut but is traced, arrested, imprisoned, and finally marched out and shot. We leave him in blood to the tops of his tattered socks, clad only in indescribable underwear, slumped on a pile of corpses in a common grave.

What would Aristotle say, in colloquial and uncensored Greek, concerning Meek Heritage? Despite his patient biological puddings in marine scum, he would probably consider Jussi Toivola not worth knowing. Our age can feel a bitter sympathy for Jussi in the same way that it can feel compassion for Steinbeck's herculean pin-head, Lennie Small.

Meek Heritage is a powerful book, limburger cheese to the delicate, to enthusiastic Gone-With-the-Winders a sore tax upon their second wind. Sillanpää brings the trivial wretchedness of rustic Finland to the dignity of life, be it never so sordid. Sub-moron Jussi's liveliness is less interesting but more real than the graceful puppetry motivating Ashley Wilkes.

A few quotations from the book will conjure strange pictures:

"Grownups were one of the mysterious problems of nature, always to be feared because now and again they 'brought up' children. Bringing up might take any of a number of forms: hair-pulling, wrenching by the arm, beating with a stick, a belt, or a rag slipper."

Jussi's father's "... womenfolk and brats were sure scared to death when he set off yelling to the home of his neighbor Husari, that time he was having the law on Husari. They fought to begin with, then swapped horses, and at last slept side by side in Husari's bakery chamber. But it wasn't a long sleep, for early in the morning they drove together to church behind rattling sleighbells. ... There was breadth and depth and height in Christmas in those days."

Of the forests of Finland we learn that: "The heavens see immense forests where gold in millions slumbers beside a dying beggar and a flame-eyed lynx."

Jussi in his last days: "His brains are of the simplest, the horizon of his mind the narrowest conceivable, and yet he has survived through the sixty years which we know to have been the most eventful, the richest in development, in the history of his people. ... A few farmers who saw him being taken under arrest to prison were unwillingly moved to pity him. But the pity went against their grain, and once past him they were relieved to know that they need never have anything more to do with Juha and his affairs."

Jussi collapses upon the corpses in the grave but is ordered to stand up to be shot. He struggles painfully to his feet and, holding up his ragged undergarments, Jussi Toivola is blown into the mighty all-embracing state of being known as death without a last thought of any kind.

Finally: "Were one gifted with second sight, one might, perhaps, learn something if on this dim night one were to steal to the graveyard, descend into the grave beside the pool of blood and the pile of corpses, and there listen to the silence."

R. H.

## WHO'S DEWEY?

Whether Rupert Hughes' new record of Thomas E. Dewey, "Attorney for the People," may be another presidential biography awaits the first Tuesday of November. In any event, the book may be the only campaign biography ever to survive either the defeat or the election of its hero.

What became of all the campaign biographies which were published for each presidential election is a mystery. Perhaps they may be found in the ancient files of the Republican and Democratic headquarters. Needless to say, they were mainly of the Parson Weems type, and once the poor man became president his enemies doubtless made it evident that the book was inaccurately eulogistic, hence useless. Where today, for example, except on some remote library shelf, could you find William Hard's "Who's Hoover?" published in 1928?

## BENTON WHITEWASHES THE FENCE

"The Adventures of Tom Sawyer" have now been illustrated by Thomas Hart Benton, introduced by Bernard De Voto, and published by the Limited Editions Club. Benton's 70 illustrations suffice to make this favorite American book again desirable.

It is time now — past due, indeed — that some publisher make available "Tom Sawyer Abroad" and "Tom Sawyer, Detective." While neither book could approach the "Adventures," the fact that they even were written should be made more commonly known.

A number of Mark Twain's shorter works are likewise buried beneath the popularity of the better known books. Even the one of which the author was most proud — "Personal Recollections of Joan of Arc" — is familiar to few readers. A short story, "The Man That Corrupted Hadleyburg," is even less known, although in his attack on small town smugness Mark Twain was a predecessor of Sinclair Lewis.

## TO CALIFORNIA ON A POTATO

Under the title, "Partner of Nature," the writings of Luther Burbank have been collected and edited by Wilbur Hall. Burbank was so long a Californian, few people knew that he was a New Englander, from Marblehead, Massachusetts. It was there that he originated the Burbank potato, and he sold his rights in the potato to a Marblehead seed dealer for \$150 to pay his way to California in 1875. It is told in Burbank's writings that the book which stirred him to enter his life work was Darwin's "Variation of Animals and Plants Under Domestication." Burbank's and Darwin's books could well be read in collaboration.

(Continued on Page 32)



# PALM SPRINGS

BY HENRIETTA McFARLANE

We are currently in the midst of what is faithfully called the height of the desert season. Illustrated brochures have directed the nation's thought to playtime in California. Leisured Californians by now have made a series of pilgrimages to the desert—or settled down comfortably for the winter months in their own oasis. Geographically speaking, Palm Springs has been their choice almost from the days of its first hitching post. Modern Palm Springs is hence as cosmopolitan a village as ever dotted a continental highway.

Critics of resort centers, with justification, point out that the life expectancy of a typical resort is limited. Stimulated to a point of frenzied gaiety, such a community becomes the fashion for a few years only to be abandoned in favor of fresh scenes and a newer tempo of living. Full credit for stabilizing the personality of Palm Springs is shared equally between its pioneers and the managements of the now famous hotels that are a part of life there.

Of the 8,000 souls who comprise the winter population, half are hotel guests. The rest are permanent residents, intent, among other things, on enjoying their houses, cultivating their gardens, controlling their swimming pools, and inducing their children to bring home good marks from school. But almost without exception, these residents have filtered into the community through the medium of the hotels, having stayed for weeks or months or recurrent seasons at El Mirador, the Desert Inn or the smaller hotels and guest ranches identified with the village. Hospitably sheltered, they viewed the authentic life of the community and finally built their own homes.

The invitation to bask in the sun and absorb the peace of the desert may have constituted the original appeal of Palm Springs. But with a reasonable degree of promptness, the newcomer can be expected to abandon his policy of escape and to set about choosing from the various ways of entertaining himself—and his oncoming friends.

For the romanticist who must have the Old West, there lingers a riding stable which, in addition to its corral of horses, maintains a stagecoach and four which jogs out twice each week with its quota of passengers for breakfast rides up one of the canyons. Here, at an early hour, the cowboys serve flapjacks and coffee to passengers and horsemen, meanwhile falling into poses among the cacti with an ease that delights anyone standing by with an eager camera. Further than that, Palm Springs spares all comers the routine of slumming.

In fact, a spirit of detachment is congenial to the nature of Palm Springs. Famous movie stars are said to wander about the streets unnoticed for days, if such, indeed, be their intention. It is doubtful if one of them ever was asked to sign his autograph or his name to anything except, of course, a personal check for bed and board. And if, at dawn, the private car of an eastern financier rolls onto the station siding, it occasions only the mildest flurry of speculation. The financier will, it seems, engage the largest house available in town for his family and his staff. The only uncertainty is how soon he will leave his staff in the large house and find a small one in which to set up housekeeping with his family. Throughout the community the tendency is definitely toward the smaller dwelling, with all the freedom it implies.

Once a part of the community, the typical financier's loyalty usually seeks some suitable form of expression. This year, one sports enthusiast took up with the school authorities the matter of allowing him to set up a series of high school scholarships for deserving lads who also could play exceptionally good football. The best high school football



Photograph by Imandt

team in the United States was, in fact, the proposed benefactor's goal. Sadly he shook his head when he learned that the entire community takes exceptional pride in the school's amateur sports standing.

Miles of newsreels throughout past seasons have established Palm Springs as the source of desert fashions. Silhouetted against the background of the pool at El Mirador, models have created history in bathing apparel. Backless sun shorts first achieved social approval as their devotees bicycled along the roads past the Desert Inn. Fashion news from Palm Springs is, indeed, authentic, for active as well as spectator sports long have taken first place in the calendar of community events. Horsemanship, for instance, may include anything from bronc riding at the rodeo to high goal polo at the Field Club. This year, ten-gallon sombreros—do not doubt it!—are shown in pastel blue! Happily, their wearers ride extremely well.

The Palm Springs Tennis Club, although sponsored as a private venture, includes many permanent residents among its members, and its clubhouse is one of the pleasing new architectural additions to the community. The Racquet Club, established by two members of the movie fraternity who enjoy a genuine popularity among their desert neighbors, is another center for sports events as well as providing headquarters for many of the movie folk who are weekend guests at the resort. The Skeet Club, formed by expert marksmen of both sexes, is completing new quarters, designed by one of the leading Palm Springs architects. And, although concerned with civic matters rather than sports, the Women's Club of Palm Springs, in possession of a charming new house, probably has crystallized the interest of two hundred residents who never could conceivably be typed as club women.

As a premiere proving ground for the sophisticated type of movie, Palm Springs is a producer's paradise. The theatre in the Plaza, done in white leather, is a peerless aid in studying reaction to such offerings as *Ninotchka*. On such occasions, Palm Springs, in formal attire, gives of its sentiments with a fervor that awes movie critics. It is this same audience, too, which this season prompted two women to become local impresarios. They are bringing to the desert, in a concert series, the Ballet Russe, Miliza Korjus and Alec Templeton. The houses were sold out well in advance of these events to an audience grateful for being spared the necessity of trips to town.

Such a group, one might feel, even with an abundance of health-giving sports, an occasional sophisticated movie, and the cultural side of life as represented by, let us say, the Ballet Russe, might not be wholly content on odd evenings

(Continued on Page 34)



# AIR CONDITIONING

By RAMSAY HARRIS

What the average layman knows about air conditioning could be written with a typewriter on a postage stamp. Since the average reader would be exhausted before the subject, one offers here a mere passport picture of air conditioning.

Although air conditioning suggests to many a baby-incubator hobnobbing with a domesticated gas-mask, the term is becoming stylish. It is even used as a weapon. The disappointing completeness of a friend's new house may be remedied by the remark: "Of course you'll air condition it later." He saddens to learn that, in terms of relative humidity, his house has yet to be house-broken.

To the popular mind, air conditioning relates solely to the startling reduction of temperature. After all, the air-cooled house is a natural outgrowth of an accepted article of domestic usefulness. It is the expanding universe of the refrigerator, as it were.

Filtration of air is regarded as dangerous. The breathing of cleaned air is generally believed to make "ordinary" air a fatal hazard. Nature's own modest attempt at equipping man with a built-in air filter is widely ignored. Its cartilaginous housing is regarded, particularly in cultured Europe, as an ethnological index.

Man lives at the bottom of an ocean of air. He must breathe that air to live, and to serve him best that air must have certain qualities. His air must have sufficient oxygen, it must be the right temperature, it must show the right amount of relative humidity, and it must be thoroughly filtered. These four requirements constitute the imperious demands of genuine air conditioning.

The oxygen content of sea air is often 20.998 per cent. In mines it runs as low as 18.33 per cent. When there is less than 17 per cent oxygen, asphyxiation results.

Air contains 78.3 per cent nitrogen, an inert gas that, in agriculture, is now pinch-hitting for the Chilean seagull with more discriminating accuracy. We breathe in about 1 per cent carbon dioxide, breathe out 3.5 per cent carbon dioxide and about 6 per cent moisture. This last makes possible the unhallowed Oriental practice of breathing into drinking glasses before polishing them. The one practical use for stale air is an alleged sure-cure for hiccoughs. The air in a paper sack is breathed and rebreathed until hiccoughing stops. Contrariwise, certain Saturday night beverage dispensaries may result, with proper air conditioning, in a veritable Aristophanic chorus of hiccoughing.

Whatever may be done toward heating or cooling air, the oxygen content must be maintained. This is done by introducing from 25 to 40 per cent fresh air and by having about six air changes per hour with filtration. What an air filter can collect is a revelation to simple folk. What the smudging of orange orchards pours into the air is a revelation to an air filter.

Oxygen, or  $O_2$ , may be changed, by electrical discharge, into  $O_3$ , or ozone, a gas remarkably efficient as a sterilizer of germs. One-half part of ozone, added to a million parts of water, produced a 99.8 per cent purity — purer than some of our best-advertised soap! A plug-in device for generating ozone is on sale in France at the moment. It serves to provide breathable air in cellars during air raid alarms. An ozonized, pollen-filtered bedroom renders its occupants immune to the wretchedness of hay-fever. This applies to their daily comings and goings, provided they sleep regularly in their conditioned bedroom.

Temperature and humidity should really be discussed together, because a room is as warm as it feels to its occupants. Many people are surprised to learn that a comfortable and

an uncomfortable room may register the identical temperature. Humidity makes the difference.

There is no absolute temperature for human comfort. An extreme illustration concerns the early missionaries to the Eskimos. Lurid accounts of the Gehenna awaiting all bad Eskimos left them characteristically cold. They pardonably confused it with Heaven and foresaw one final chance to be really warm. This stumped the missionaries. At length, however, they took back their merry hell and substituted a blubberless Sheol liberally trimmed with dry ice. To repeat, there is no absolute temperature for human comfort, but 68° F. room temperature is widely considered a healthy temperature for human living. Along with 68° F. temperature should go, let us add, a 40-50 per cent relative humidity.

Relative humidity — R. H. to the plumbing and slide-rule boys — is the percentage of water vapor in the air compared with the maximum amount of water vapor that can be held by the same quantity of air at the same temperature. The most healthy air for human living should contain from 45 to 50 per cent as much water vapor as it can hold. Hot air can hold more water vapor than cold air, and almost doubles its holding capacity with every rise of 20° F. Thus any air at 50° F., with 50 per cent relative humidity, if heated to 70° F., will show a 25 per cent relative humidity. When air is cooled the humidity jumps, sometimes dangerously. If the relative humidity exceeds 75 per cent, mildews and *Aspergillum Niger* are just around the corner.

A shuddering advertisement depicts startled visitors in evening clothes being met at the door by an enormous cabbage. Actually the vast majority of winter visitors are met at the door by a wraith of hungry air that reaches out evaporative fingers and tweaks them by the nose! Many of our steam-heated buildings are actually drier than the Gobi Desert.

It is of interest to note that before humidity came under control, entire industries were forced to locate where conditions were favorable. Cotton-spinning may now be performed where cotton is grown: gorgeous and exotic cacti are grown in London.

Relative humidity may be measured by the use of several devices. The psychrometer, for example, contains two thermometers, one with damp muslin around the bulb. This device is whirled around like a Tibetan prayer-wheel, and the differences in temperature noted and interpreted. The wet- and dry-bulb hygrometer is stationary, but works on the same principle. A hair hygrometer employs the acute sensitivity of human hair to humidity changes.

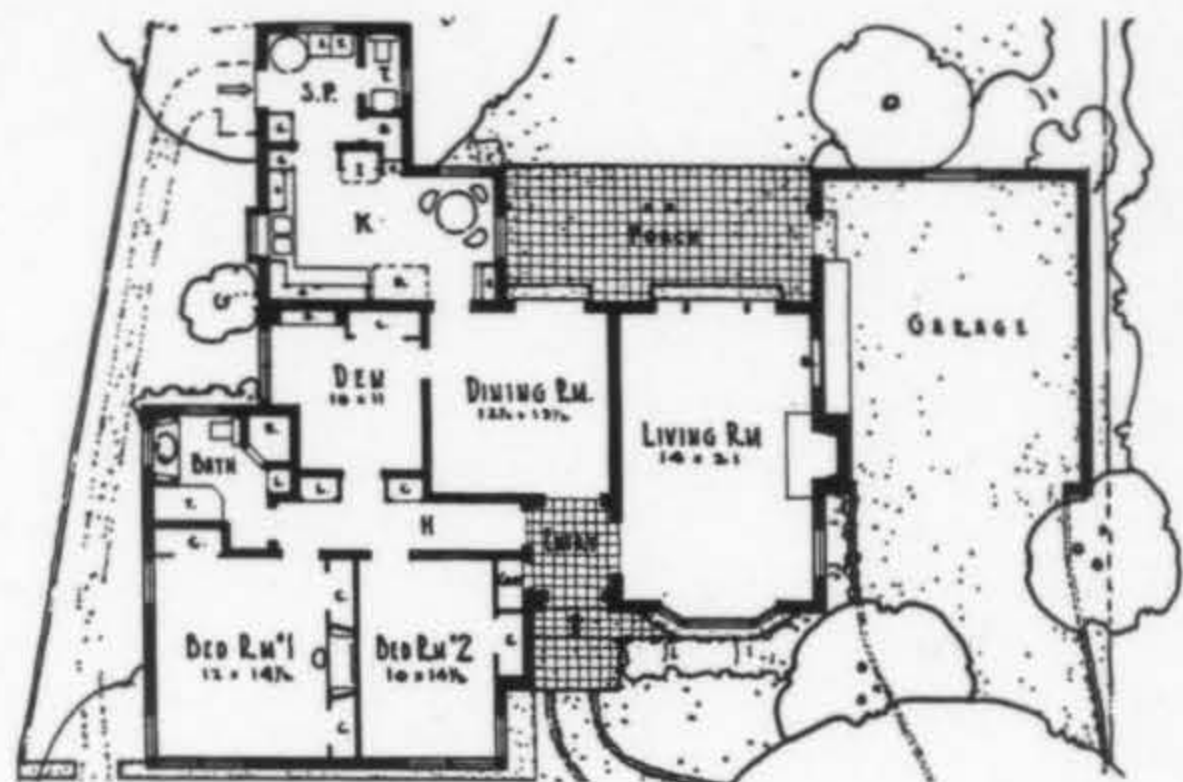
A city dweller in St. Louis, Missouri, and a goldfish in a clouded bowl faced each other. The wholly ambiguous caption was: "Poor fish!" The cartoon goes for Cincinnati, Pittsburgh, Detroit and Chicago with a slightly lessening appropriateness. St. Louis registers over 17,000 smoke and dust particles per cubic foot of city air, Chicago 14,000. Los Angeles conditions vary, no doubt, within the latitude and longitude of its migratory city limits.

But dust and smoke are mild dangers compared with the invisible life that floats around us. Hay-fever is mysterious until one looks at the spring air under a powerful microscope. Photographs taken by the Tyndall effect show droplet nuclei that make the sneezer look like a practicing fire-drake. By the same technique the enunciation of the letter "P" suggests the gush of a retaliatory hydrant. Truly the pepper-picking chronicle of Master Peter Piper has been responsible for the unseemly spread of bacteria.

Grim indeed is the menace of infected air. The pneumonic

(Continued on Page 35)





THE HOME OF  
MR. AND MRS. O. R. EDMONDSON

GLENDALE . . . . . CALIFORNIA  
ARCHITECT . . . . . FRANK W. GREEN

A problem in the design of this residence was the saving of the beautiful California oak trees on the property. The house, consisting of six rooms and bath, has been skilfully arranged in such a manner that the trees seem to be an integral part of the planned landscaping. The building is of Groutlock masonry which is exposed inside and out. A concrete waterproof floor keeps the line low and assures a dry foundation. A pressed-wood wall board used as a partition in one of the bedrooms is designed in such a way that it can be easily removed for further enlargement of the house. This is a device which considerably reduces the cost of partitions, and as may be seen in the plan, provides excellent closet space.







The problem encountered in this dwelling was to obtain complete privacy on a corner lot.

A six-foot wall follows the contour of the street and protects the patio from passers-by. The house itself has been placed far back on the property and the space between converted into a garden. The patio wall has been made interesting by the use of grilled iron work. The well-planned landscaping includes a beautiful pool and fountain.

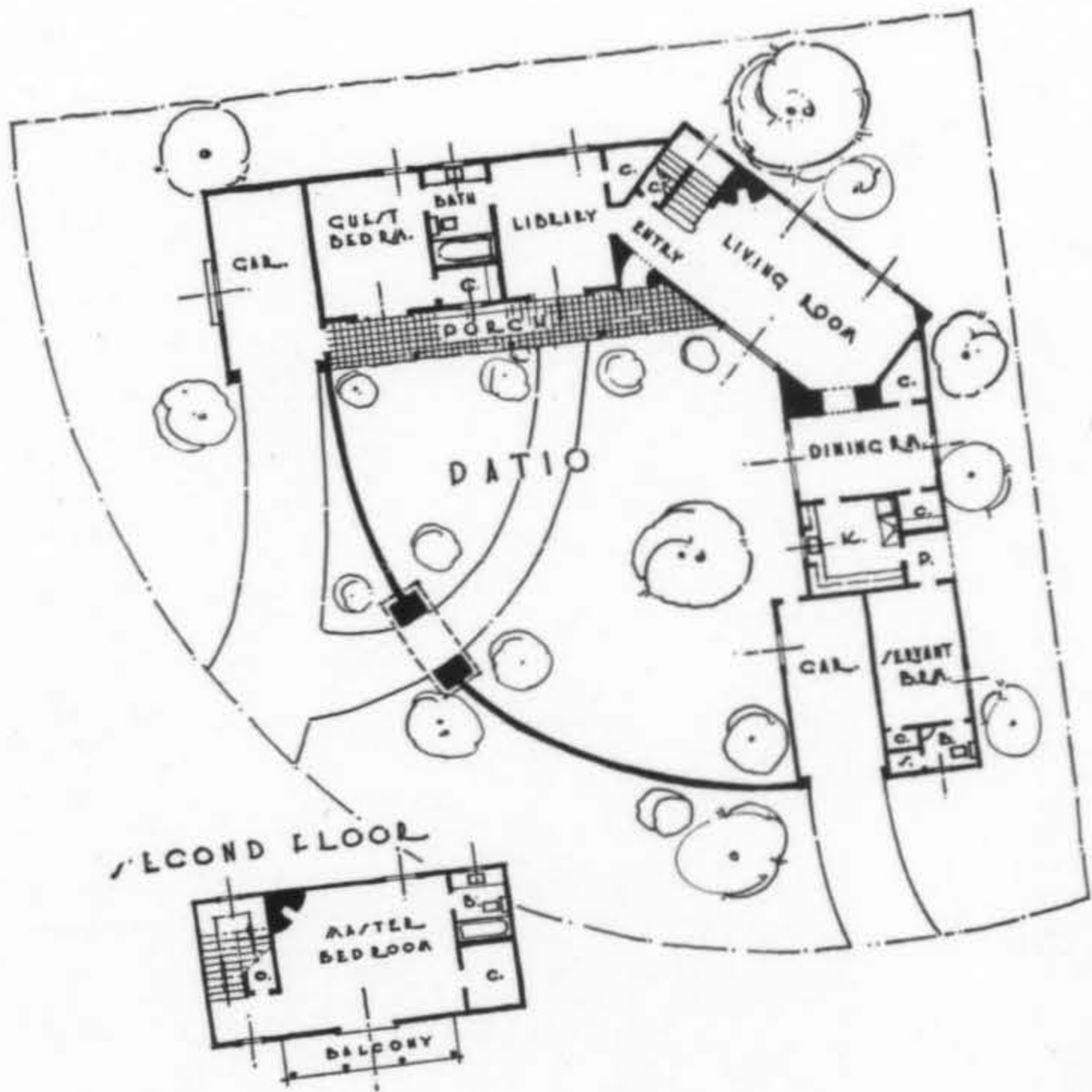
The house, like the garden, is full of variety and color. In the living room the curtains are hand-blocked linen in green, yellow, mulberry, and turquoise blue. These colors are echoed in the carpets and upholstery. In the dining room the curtains again set the scheme of the room in gold, brown-rust, henna, and green. In the sunroom the color stems from a handwoven rug with turquoise blue predominating. In the kitchen the prevailing shade is mustard yellow. The bedrooms and baths have equally interesting color schemes. The house represents a completely successful cooperation between the owner and builder in creating a warm, livable, distinctive dwelling.





Photographs by Robert Churchill

THE RESIDENCE OF MR. AND MRS. H. F. TUCKER  
 SAN DIEGO . . . . . CALIFORNIA  
 CLIFF MAY . . . . . DESIGNER AND BUILDER







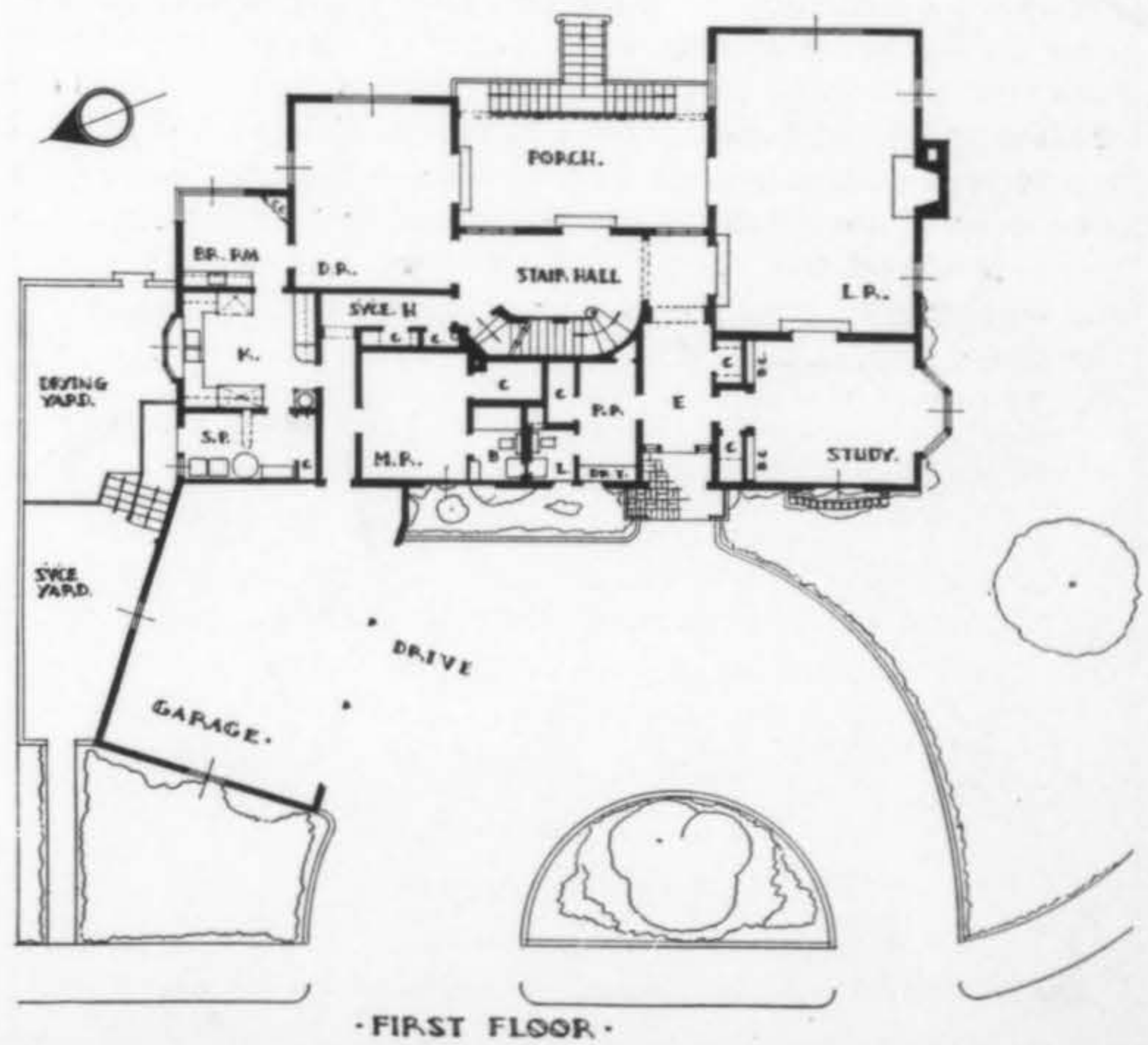
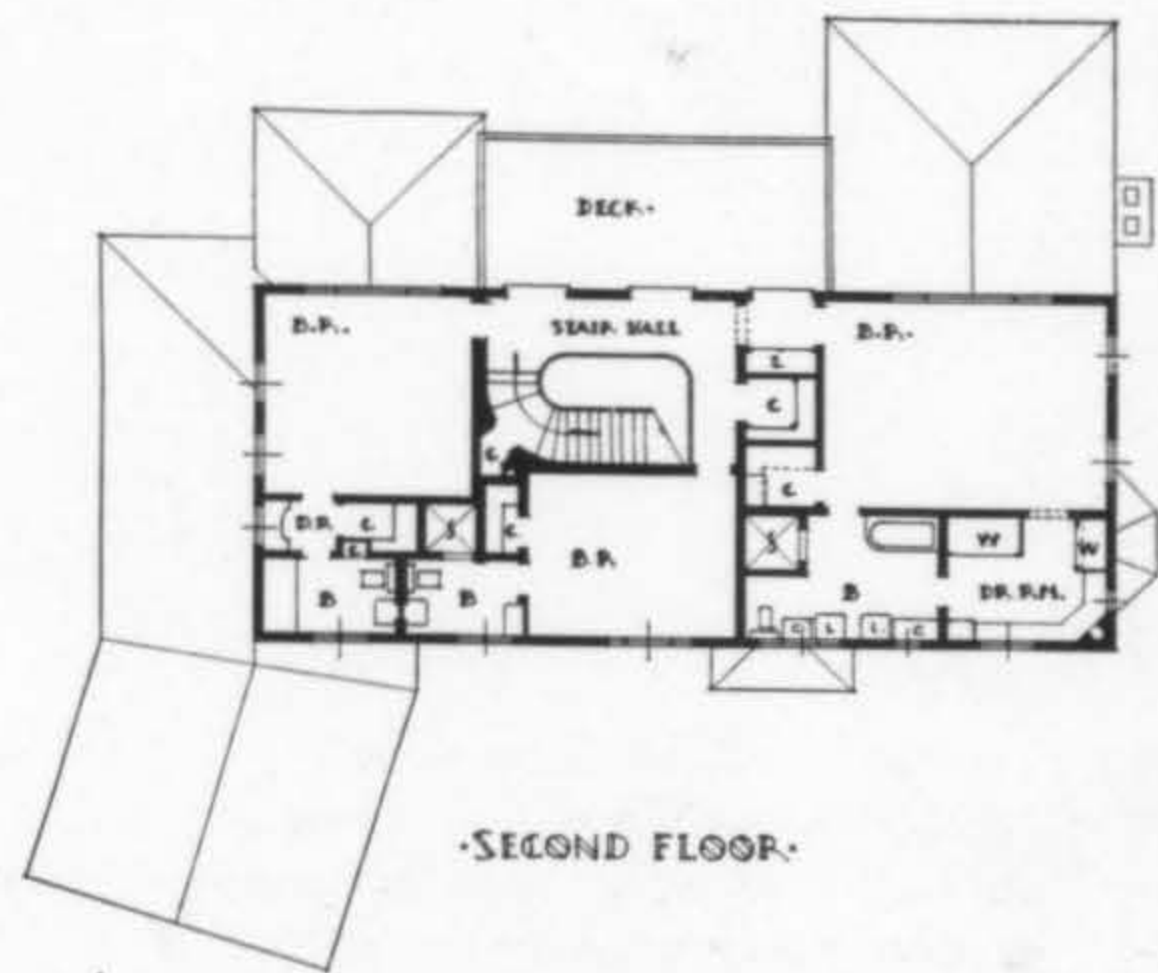
## THE RESIDENCE OF MR. AND MRS. WILLARD B. HAGE, JR.

SAN DIEGO . . . . . CALIFORNIA  
 ARCHITECT . . . . . FRANK L. HOPE, JR., A.I.A.  
 INTERIORS . . . . . ROSS THIELE, A.I.D.

The house is of modified Colonial design. It is built around a large living porch. The wrought iron front entrance detail, the shutters, painted brickwork, and woodwork combine to give a pleasing and graceful exterior effect. The interior treatment is Colonial in feeling and special attention has been given to the window areas of the principal rooms in order to take full advantage of the view. The walls of the entry, the powder room, and stair hall are finished in painted wood panels and wallpapers. The living room walls are beautifully paneled and have a plaster cornice and ceiling. The floor is richly carpeted throughout. The master bedroom is simple and uncluttered, and the principal bathrooms are modern in treatment with colored floors and walls. An open air sun deck is a feature of the second floor.

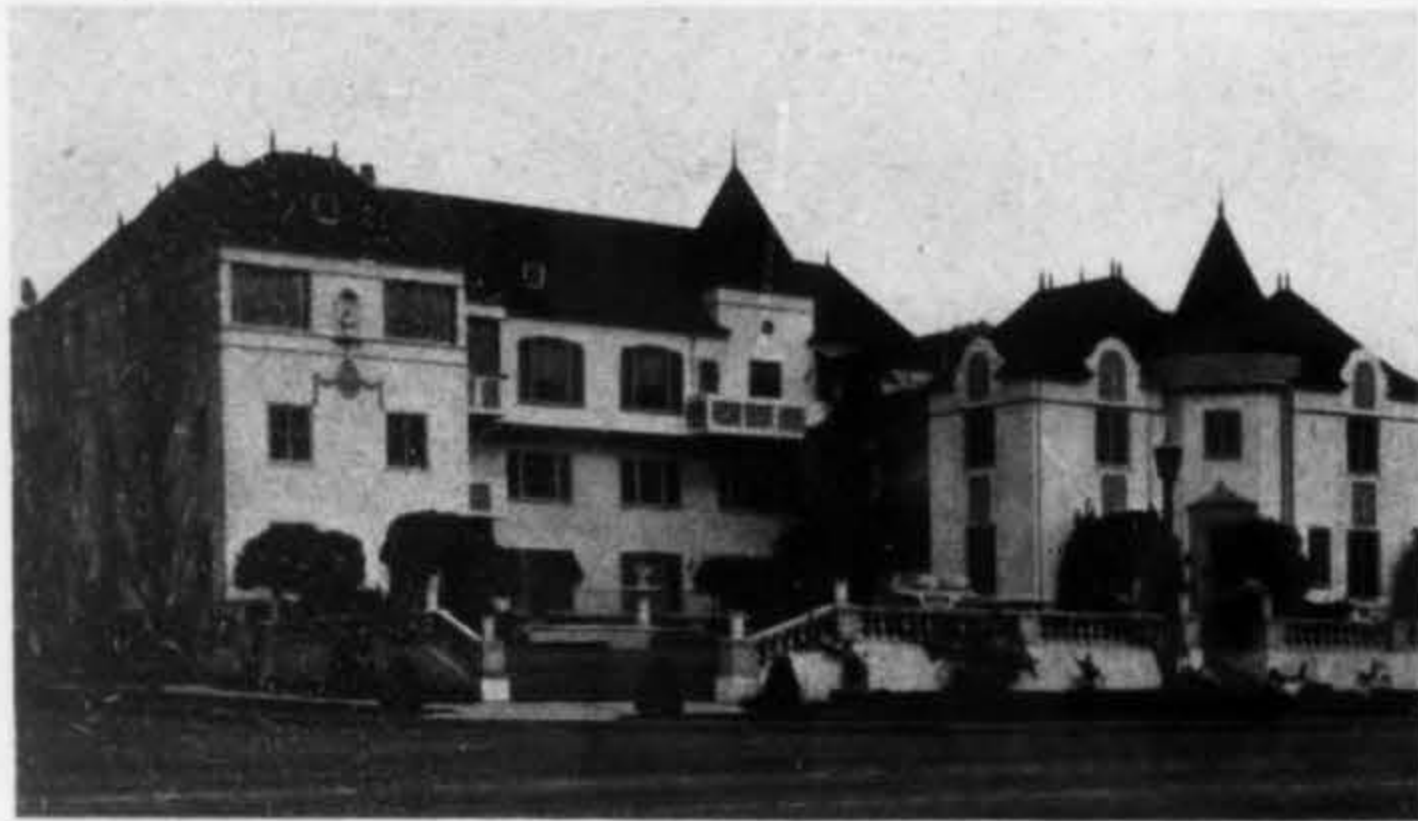








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### OF MUSIC (Continued)

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Set M-388—Piston: *String Quartet No. 1*. Cowell: *Movement for String Quartet*. The Dorian String Quartet.

Set X-151—Ravel: *La Mere L'Oye (Mother Goose)*. Howard Barlow conducting the Columbia Broadcasting Symphony.

Set X-154—Handel: *Concerto Grosso No. 6 in G Minor*, Opus 6, No. 6. Felix Weingartner conducting the London Symphony Orchestra.

#### Victor

Set M-619—Szostakowicz: *Symphony No. 5*, Opus 47. Leopold Stokowski conducting the Philadelphia Orchestra.

### BOOKS IN REVIEW (Continued)

#### EARLY AMERICAN HOLMES

In one sense, anyhow, this is the golden age of American letters. Authors get more gold for their wares than at any previous time—certainly more than when the literary life had to be only a sideline. Very few early American authors could scratch up their entire livelihood with a pen. Hawthorne was a customs house official, Holmes a physician. Holmes, in fact, was so brilliant a physician and teacher of medicine that what he wrote in that field deserves some compilation—such as "Holmes at the Operating Table," or the like. Meanwhile, every reader of Holmes will enjoy the new book by M. A. De Wolfe Howe—"Holmes of the Breakfast Table."

Perhaps no man in American literature possessed more richly the gift of apt description. Holmes once visited England, met William IV, and recalled the occasion—"The King blew his nose twice and wiped the royal perspiration repeatedly from a face which is probably the largest uncivilized spot in England."

#### THE BOOKS JUST KEEP ROLLING

Since Emil Ludwig's narrative on the Nile a few years ago, other writers have found in the river valleys of the world much of the drama of civilization. A recent notable book of the kind is Emil Lengyel's "The Danube," and, closer home, is Julian Dana's "The Sacramento—River of Gold." Dana is the author of "Sutter of California," and his new book is one of a series on the rivers of America, edited by Constance Lindsay Skinner. A previous one was Carl Carmer's "The Hudson."

No river of history, not even the Danube, was more the scene of the eternal migrating of mankind than was the Sacramento in 1849-50. The gold rush to California takes historic place with the great movements of people across Europe centuries ago, and even they are eclipsed by the migration to Southern California within our own lifetime.

The story of the Los Angeles river is yet to be done. While the river may be even less apparent centuries hence, still, in the retrospect of history, I daresay it will be considered, like the Nile, the cradle of a civilization comparable to the cultural glory of ancient Egypt.





**NEW PRODUCTS  
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**A**T the new extra advantage of a very low cost, the Caltemp Company, 1001 East First Street, Los Angeles, is offering a standard hydraulic door operator for use on residential garage and other doors.

This device makes it possible to open and close, also lock and unlock, the garage door without getting out of the car. The unit is operated by remote control from a steel post at the edge of the driveway, and from within the garage. Other control stations can be located as desired. The control included as standard equipment is a simple mechanical one. Any type of electric control may be used.

Being hydraulic, the unit is extremely simple, having but one moving part aside from controls. It is simple to install. It operates silently. No oiling is ever required. It is motivated by the city water pressure and has been developed for use in any climate. The hydraulic principle is used for dependability, as it is with automobile brakes and the landing gears of large airplanes; even though the requirements for door operation are not nearly so frequent or severe.

**T**HE dryness of a book, of textiles, of plaster, of wood and other materials can be measured with the new moisture detectors manufactured by the Colloid Equipment Company, Inc., 50 Church Street, New York City. Substituting science for guess-work, the Delmhorst moisture detector operates through a needle electrode. It is obviously very useful to wood product, paint and wall-covering makers, architects, builders, engineers and chemists, and book reviewers.

**K**OLOR-FAST NU-WOOD is an improvement in insulating interior finish and is the first product of its type for which fade-proof qualities are claimed. It is available in tile and plank in variegated and tan colors. Exacting exposure tests are said to have proven that Kolor-Fast Nu-Wood is resolutely determined to vindicate its name. The Wood Conversion Company, St. Paul, are the makers.

**A** STAINLESS steel washing fixture that may attract boys to wash behind the ears is announced by the Metalloid Engineering and Manufacturing Company, 4015 Cherry Street, Cincinnati, Ohio. In a variety of models and sizes, for schools and institutions, the Memco stainless steel group washing fixture and the Memco stainless steel soap dispenser are also likely to attract the school superintendent or the plant manager interested in washing some red ink off the account books.

**C**ALIFORNIANS will be particularly interested in a booklet just published by the Celotex Corporation — "Livable Interiors for Warm Climates." It appears that the cellular cane fibre used in Celotex products, when felted into board form, presents a fair Maginot line against heat and sound. Efficient insulation is combined with decorative variety of color and texture suitable to any period or type.

**A** SECOND edition of their "Handbook of Building Maintenance" has been announced by the Flexrock Company, 2301 Manning Street, Philadelphia. The new edition contains an increased amount of technical data important to the maintenance of buildings — not only economically but effectively.

**E**

**D**ESIGNED to show "the best practice in planning and building with plywood," the "Plywood Handbook of Residential Construction" seeks to convey by word, figure, and drawing that plywood is important to low-cost residential construction. The evidence is attractively presented and invites a careful consideration.

**I**F rain moves on California from Alaska at a rate of ten inches per minute, it has the same speed as a moving mechanical rain — the Travelrain power sprinkler . . . and, unlike a California rain, the amount can be reasonably controlled. The Travelrain operates unattended, waters an area 100 feet by 400 feet at one setting, and automatically shuts off after each run. It is made by the Travelrain Power Sprinkler Company, 362 North Canon Drive, Beverly Hills, California.

**T**HE old blackboard of the little red schoolhouse need no longer be black. The Pittsburgh Plate Glass Company announces Nucite, a new chalkboard, being produced in three standard colors — ivory, green, and black. Developed from a specially treated plate glass, Nucite gives school decorators more leeway in working out color and lighting schemes. It is also reported to lessen the glare which made the old blackboard an eyesore in more ways than one.

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#### BOOKS IN REVIEW (Concluded)

##### THE PATHOLOGY FINDERS

A book reviewer, like a psychiatrist, in his reading of current fiction, deals to such an extent with the subjective intricacies of human behavior in this muddled age, that he must be pardoned if, for the sake of relief, he turns to some cool and entirely objective writing of a non-literary nature — like "A Handbook on Boiler Making" or some technical treatise on a more simple form of existence, like "Animal Life in Fresh Water: A Guide to Fresh Water Invertebrates."

Yet, even here, in such matter-of-fact texts on mechanics and in such biological tracts on the presumably lower orders of life, it seems impossible to escape the pathological character of this abnormal time.

While it is doubtless not true that sponges, polyzoa and other fresh water invertebrates suffer from neuroses, it does seem to be the case with many animals above that level. The fact was noted and illustrated in a recent book called "Animals Are Like That."

In the realm of mechanics it is now dismaying to encounter such a book as "The Diseases of Electrical Machinery," by G. W. Stubbings, although it is pleasant to learn that none of those diseases are mental — due to the machine age.

However, I think I can safely recommend "The Chemical Behavior and Jellying Properties of Fruit Pectins," by C. L. Hinton, Chemical Publishing Company, New York, \$1.75. Their behavior seems to be wholly unaffected by the almost cosmic disturbance through which men — and the animals — seem to be passing. Fruit pectins still jelly jolly well, so to speak.

#### SHOPPER'S INDEX

"Attorney for the People," by Rupert Hughes. Houghton, Mifflin, \$2.75.

"The Adventures of Tom Sawyer," illustrated by Thomas Hart Benton, introduced by Bernard De Voto. Limited Editions Club, \$3.

"Partner of Nature," the writings of Luther Burbank, collected and edited by Wilbur Hall. Appleton-Century, \$3.

"Holmes of the Breakfast Table," by M. A. De Wolfe Howe. Oxford University Press, \$2.50.

"The Sacramento: River of Gold," by Julian Dana. Farrar & Rinehart, \$2.50. E. T.

#### PALM SPRINGS (Continued from Page 25)

to settle down to knitting and word games in the parlor. In addition to many dinner parties given in their own homes, the villagers are on hand for the weekly dinner dances at the hotels and the clubs. And down the road, although not a part of Palm Springs proper, is the Dunes, endowed with all the glamour of a European casino. It enjoys its largest clientele at the week end.

Probably the most charming of anachronisms — a ski train into the desert — will be Palm Springs' contribution next year to a rather startled world. Certainly the full attention of the community now is focussed on this new venture of bringing winter sports to the oasis. For a long time San Jacinto's heights have offered an honest challenge to the more hardy of mountain climbers. Now the engineers are bringing forward their talents to develop a plan whereby it will be but half an hour's trip from the sub-tropical climate of Palm Springs to the snows of its sheltering mountain.

Off the main street, Palm Canyon Drive, a hard surface road is to be built a short distance up Chino Canyon, following the present desert trail. At that point an aerial tramway will be constructed to carry passengers 12,400 feet to the top of San Jacinto. Here, surveys have shown, is snow-covered Long Valley, formed by gentle inward slopes from the mountain's perimeter. Within this valley is Hidden Lake, two acres in size, less than a mile from the point where the tram-



**THE CRAFTSMAN TODAY**

By G. R. TIFAL

Whereas the craftsman in wood, clay or metal today has more patrons — in the form of customers — than the medieval artisan, there is the unfortunate difference that those casual shoppers are not so wealthy and their patronage wavers according to the economic graph.

Years ago each piece of work was an artistic adventure in which both the patron and the craftsman were deeply concerned. One can picture the visits of the patron to the workshop — to discuss the selection of just the right kind of grain of wood (in the case of furniture or carving) and to view the progress as the artistic conception gradually assumed form. And it is not difficult to imagine the deep satisfaction the owner felt in the finished product, having known the care represented in every phase of the work.

This was something in which both the owner and the craftsman found expression. In addition, the method gave the owner a far better opportunity to understand costs than is available to the purchaser today. In a world like our own, of changing and misunderstood values and feverish activities, it would be well if something of the older spirit could be re-established.

In California now there are many gifted artists and designers, artisans, craftsmen, talented men and women who work in stone, wood, marble, and metals, fashioning and shaping not only works of art and sculpture but fine furniture, exquisite and practical hardware and all manner of fixtures. This is as it should be, for the West is a port of entry for all manner of tropical woods, such as fine figured mahoganies, lace and rosewood from Australia, other woods from the Philippines and the equator. The same is true for stone, marble, and metals.

Fine furniture reproductions of the Georgian period (that golden age of furniture) are now being made in California in a manner comparable to the originals. Pieces designed and made in the Greco-Roman and the modern styles have been remarkably well achieved. The development and application of wood finishes are successfully applied.

In this period of economic stress, when the customer of the crafts is inevitably infrequent, a revival of the patron is especially desirable. Without it, the crafts, no less than the other arts, must suffer a lag parallel with business. And while financial life may be fairly quickly restored to normalcy, a cultural depression, once at all fixed, continues far beyond the economic restoration.

**PALM SPRINGS** (Concluded)

way will end. Careful studies of government data show that weather conditions will ensure a long season for snow and ice sports, and modern Palm Springs is giving thought to such problems as the type and length of ski and toboggan runs to be constructed in Long Valley and to the feasibility of a made rink to supplement ice skating on Hidden Lake. Lodgings for overnight will not be needed on Long Valley — not, indeed, when there is the balmy warmth of the desert half an hour below by aerial tramway — but there will be a tavern for meals and accommodations for the conservatives who come for the view from the mountain top rather than to participate in winter sports.

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**NOTES IN PASSING**

(Continued from Page 10)

probably reviewing "Gone With the Wind." We had thought to re-examine it from the vantage point of the several years since publication. We took it all down in one gulp and have been feeling uncomfortably lumpy about it ever since. But the picture is likely to be a great many things that the book is not, and vice versa. And sometimes (sometimes, we said) the screen gives breadth and stature to things that have been confined and somehow very small in another medium.

- By the time we meet again, Mr. Woolcott will have come and gone and with him "The Man Who Came to Dinner." What that mean, fat little cherub with the glittering poison pen will do to the play remains to be seen. There is always something just a mite horrible in seeing a man in a play about himself. It is a bit like the glimpse one gets of the people in the hotel room across the court before they pull the shades down.

- We have been taking great joy in some of the new Calypso recordings that a kind friend has sent us. The music comes up bubbling, and the words are pretty endearing and naive when they don't explode in your face and knock your hat off. Also, if anybody cares, we find "Peter and the Wolf," with Dick Hale doing the recitative, something worth listening to. We foolishly tried it on some children, however, and it scared the daylights out of them. Their mother is sure they will grow up to be midgets.

- And so we leave you until March. Not, however, until we have recalled to mind an eighteenth century nifty which we always remember with much pleasure. It's the one made by the French gentleman who observed the rising star of the young Voltaire with the remark, "What? He wants to have his own opinions, and he has no private income?"

**AIR CONDITIONING** (Continued from Page 26)

plague in Manchuria, in the winter of 1910, forms a tragic example. With the atmospheric temperature several degrees below zero Centigrade, one might expect instant arrest of the disease. But one and two score people in a single hut, huddled together for warmth, breathing the same infected air, can only spread a communicable disease. Its spread was disastrous, and the wintry scenery was littered with death.

In summary be it said that air conditioning, as yet a squawking commercial infant, is here to stay. All four features of its service must be performed before it can yield proper satisfaction. There are now devices on the market that serve these purposes with eminent success, but their exact function, their installation, and their architectural adaptability are not for this discussion. Certain it is that those who have lived with air conditioning will not readily live without it. The forward-looking architect will necessarily equip himself with specific knowledge of formulae, charts, and engineering problems involved.

Oxygen, temperature, humidity, filtration — these four features must go hand in hand. If not, we are likely to have informal little pneumonia factories, all the way from expensive units to homemade cooling gadgets of excelsior, dripping water, and electric fans. Where humidity is low, as in Imperial Valley, such devices may be relatively safe. The drip-screens of India are safer because of the absence of a powerful forced draught. Excessive humidity remains, however, an ominous menace, unless rendered harmless by use of the proper equipment in a centralized, controlled, adjustable unit. Moreover, people living in air conditioned houses must learn enough about the technique to avoid setting the temperature permanently to 72° regardless as to whether it is summer or winter.

Modern air conditioning trips joyously along the Yellow Brick Road of experimental adjustment, hand in hand with plastics, hydroponics, and vitamin B for plants. Eventually the Emerald Palace, too, will be thoroughly air conditioned.



## INDEX TO ADVERTISEMENTS

American Institute of Decorators	5
B. W. Anderson & Sons.....3rd Cover	
Andrew H. Baird.....3rd Cover	
Atlas Iron & Wire Works.....3rd Cover	
H. R. Basford Co.....9	
Jackson & Blanc.....3rd Cover	
Patten Blinn Lumber Co.....3rd Cover	
John C. Bentz.....7	
Bruns.....34	
California Panel & Veneer Co.....35	
Coast Filter Co.....7	
Colonial Shops.....7	
Gladding, McBean & Co...Back Cover	
Charles Ray Glass.....7	
Grosfeld House.....34	
G. J. Hall & Son.....8	
Wesley Hardy.....4	
Hazard-Gould & Co.....3rd Cover	
Fred A. Heilbron.....3rd Cover	
Harold W. Herlihy.....33	
Hope's Windows, Inc.....1	
Hotel El Encanto.....33	
Robert Imandt.....34	
La Valencia Hotel.....33	
Kersey Kinsey.....34	
Cliff May.....8	
Old World Thatch Roofing.....32	
Oliver's.....7	
Pacific Coast Electrical Bureau...6	
Pacific Gas Radiator Co.....32	
Pacific Coast Gas Assn.....2nd Cover	
Willis Pasley.....7	
Payne Furnace & Supply Co.....1	
Pomona Tile Mfg. Co.....8	
Rattan Mfg. Co.....7	
Santa Maria Inn.....33	
Everett Sebring.....9	
Southern California Edison Co...8	
Vincent Savory.....33	
Steiner's.....7	
Superior Fireplace Co.....6	
Ross Thiele.....3rd Cover	
Tifal, Ltd.....9	

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## ART CALENDAR

**BERKELEY**  
AN ARTIST PLACE, 2193 Bancroft Way: Group exhibitions by the founders.  
WOMEN'S CITY CLUB: Roi Partridge shows drawings and etchings to March 1.

**BEVERLY HILLS**  
BEVERLY HILLS HOTEL: Oils and watercolors by local artists.

**CARMEL**  
CARMEL ART ASSOCIATION: The work of members in varying media.  
CARMEL ART GALLERY, Dolores St.: Continues the extensive show, opened in January, to March 1. Among the artists exhibiting are Paul Dougherty, Armin Hansen, Thomas McGlynn, Nathalie Newking, Alice Comins, Elwood Graham, William Watts, Frederic Burt, and John Cunningham.

**CLAREMONT**  
SCRIPPS COLLEGE: Exhibition under the direction of Millard Sheets.  
CLAREMONT COLLEGE: Rembrandt Hall, to February 8, Philip Paval, workmanship in gold and silver.

**CORONADO**  
GALLERIES, Hotel del Coronado: Paintings by artists of the East and West.

**DEL MONTE**  
DEL MONTE GALLERIES, Hotel del Monte: Paintings by California artists.

**FILLMORE**  
ARTISTS' BARN: To March 1, watercolors and oils by Riverside artists; ceramics by Marian Moss.

**GARDENA**  
GARDENA HIGH SCHOOL: Permanent collection, purchased by students.

**HOLLYWOOD**  
ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Dogs by "Heather" to February 3.  
COLONIAL INN, 1966 N. Vermont Ave.: Exhibiting the watercolors of Julon Moser during the months of February and March.  
HOLLYWOOD RIVIERA GALLERIES, Hollywood Beach Club, between Redondo and Palos Verdes: Show by local artists.  
KANST GALLERIES, 6182 Mulholland Drive: Oils by American and European artists.  
WILLIAM MOORE STUDIO, 3912 Marathon St.: February 2-3-4, Millard Sheets, paintings; Glen Lukens and William Manker, ceramics; Honor Easton and Alyne Whalen, modern furniture; William Moore, plant and flower arrangement.  
MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal craft, designs in jewelry.  
TONE PRICE GALLERY: Watercolors by Bob DeWitt.  
PRINT ROOMS, 1748 N. Sycamore: Unusual prints and etchings. Lithographs by Belows, etchings by Brangwyn.  
PUBLIC LIBRARY, 6357 Hollywood Blvd.: Rotating exhibitions by local artists.  
RAYMOND AND RAYMOND GALLERY, 8652 Sunset Blvd.: Reproductions of the best of the old paintings.

**LONG BEACH**  
ART ASSOCIATION, Villa Riviera: Exhibition by members.  
THE ART MUSEUM of Santa Barbara is an established fact with the taking over of the former federal building, and the plans for remodeling are underway. The officers are: Buel Hammett, president; Mrs. Stanley McCormick, Dewitt Parrish and Wright S. Ludington, vice-presidents; Col. George L. Hamilton, secretary, and the County National Bank, treasurer. Various gifts for the permanent collection have been received, among them being a group of canvases by famous American artists presented by Cecil Clark Davis, a well-known contemporary American painter. The paintings are the work of Child Hassam, Elihu Vedder and Robert Reid.  
CARMEL GUILD OF CRAFTSMEN has a display of wood carving at the Carmel Library, appropriately connected with the books in the library having to do with the subject. The woodcarvers exhibiting include Charles Sayers of the Carmel School of Woodcarving, Harrydick Ross of the Big Sur, and Morris McWild of Carmel. Mr. Ross does the majority of his work in the wood native to the Big Sur region, and he is having a show of his mountain output in Hollywood in March.  
NISHAN TOOR, nationally known sculptor, now making his home in Altadena, is exhibiting the scale model of a proposed founders' memorial fountain to honor Pasadena pioneers, with other sculptures at California Institute of Technology, Pasadena.  
MILLARD SHEETS created the metallic mural, depicting sections of the history of California, for the front wall of the new Mark Keppel High School's administration building at Alhambra, of which Marston & Maybury of Pasadena were the architects.  
ALHECAMA CENTER ART CLASSES, Santa Barbara, are under the direction of Dudley

Carpenter and include drawing and painting from the model, with additional classes to be formed as they are needed. The Center, with its remodeled studios, is the logical place for the growth of art.

KIT WHITMAN of the Carmel Art Institute is the Monterey Peninsula agent for the celluloid originals of the Walt Disney productions and the first showing arranged by Mrs. Whitman is at the Carmel Art Gallery, February 4-17. The majority of the originals are from Snow White and the Dwarfs, a few from Ferdinand the Bull, one or two of Donald Duck, and a few of Winken, Blinken and Nod.

AMERICAN ARTISTS CONGRESS, Local Branch, is sponsoring the purchase by public subscription of the late Arthur Durstan's great work, "The Clown," which last year won the coveted annual honor award of the Foundation of Western Art. The painting is now on view at the Foundation, Los Angeles, and will be held by the Foundation as a permanent Durstan memorial if the plan succeeds.

WATERCOLORS by southern California artists, Phil Dike and Barse Miller, have recently been sold to the Metropolitan Museum, New York.

PHYSICIANS ART ASSOCIATION is holding the second annual exhibition at 1925 Wilshire Boulevard, Los Angeles, and it proves that medicos make remarkably good avocational artists. Dr. Joseph Savage took first prize with a colorful still life; Dr. Marcia A. Patrick placed second with "Nasturtiums," and Dr. A. W. Dowd gained third with "California Autumn." In sculpture, Dr. Emil Seletz was first with his portrait in the round of Will Rogers, and Dr. Hal Bieler placed second for a small ceramic figure of a girl.

MILLS COLLEGE  
MILLS COLLEGE ART GALLERY: Facsimile French art; an exhibition of prints.

OAKLAND  
OAKLAND ART GALLERY, Municipal Auditorium: Entries for the 1940 annual exhibition must be received before February 24; the exhibition is open to the public, March 3-31.

PALOS VERDES  
ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: To February 16, paintings from the Otis Art Institute.

PASADENA  
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Art of the Orient, prints, fan paintings, ivory and jade carvings, bronzes.  
CALIFORNIA INSTITUTE OF TECHNOLOGY, Michigan and San Pasqual: Presents an exhibition of sculpture by Nishan Toor, through February 24.  
JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils and watercolors by American and European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.  
POTTINGER GALLERY, 977 E. Green St.: Watercolor paintings by Park French, February 3 to 17, inclusive.

POMONA  
POMONA COLLEGE, Rembrandt Hall: Exhibition arranged by the art faculty.

RIVERSIDE  
RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Rotating exhibition of the work of local artists.

SACRAMENTO  
CALIFORNIA STATE LIBRARY: Exhibition by the members of the Prairie Print Makers.  
E. B. CROCKER ART GALLERY: Exhibitions by invited artists.

SAN DIEGO  
FINE ARTS GALLERY, Balboa Park: Drawings by Charles Stafford Duncan. A process show from the WPA. Art Guild Group show of oil paintings. To February 26, Architectural exhibition—Domestic and Allied Buildings. Exhibition of photographs by Samuel Langston of Wenoah, N. J.

SAN GABRIEL  
SAN GABRIEL ART GALLERY, 343 Mission Drive: An exhibition of oil paintings by two well-known California artists—William Krehm and Ira Slack.

SAN MARINO  
HUNTINGTON LIBRARY & ART GALLERY: Each month a special exhibit is arranged at the Library, while at the Art Gallery the permanent collection of paintings by the masters may be seen.

SANTA BARBARA  
ART AND FRAME GALLERY, 135 E. Carrillo St.: To February 16, paintings by Lilia Tuckerman.

FAULKNER MEMORIAL GALLERY, Public Library: The Tenth Winter Exhibition of the work of the artists of Santa Barbara throughout February, showing oils, watercolors, and sculpture.

## THEATER NOTES

THE PLAYHOUSE, familiarly known as the Community, more largely as the State Theater, is located on South El Molino Avenue, Pasadena, and provides two plays each

month throughout the seasons, with a Drama Festival in the summer. Each play runs approximately two weeks, opening on Tuesday evenings. Matinees on Saturday only, no performance on Sunday. Gilmore Brown is production director. Dates and plays are: To February 3, "Father Malachy's Miracle," by Brian Doherty; February 6-17, "The Comedy of Errors," William Shakespeare; February 20-March 2, "Susan and God," Rachel Crothers; March 5-16, "Pancho," a comedy-drama by Lowell Barrington.

LABORATORY THEATER is a valued adjunct of the Playhouse, Pasadena, presenting new plays, usually by local playwrights, and reviving old favorites, under the direction of Jean Inness. Presentations are given nightly, Monday through Saturday, matinees on the final day.

MEXICAN PLAYERS, at their theater in Padua Hills, near Claremont, continue their comedy of musical Michoacan through February 10. Announced to open February 14 is "Carnival en Cuernavaca." The productions by this group include legends, songs, and dances of some province or state of old Mexico, and are given on Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

COMMUNITY PLAYERS of Riverside diversify their programs, alternating a serious drama with a gay comedy under the direction of Leland Wilcox. Opening February 7 for a week's run is "The Fireman's Flame."

LOBERO THEATER, Santa Barbara, announces a Spring Series given under the direction of Dan W. Sattler by the Community Theater Group: The opening play is "Of Thee I Sing," February 1-2-3, followed by "The Petrified Forest," March 14-15-16, and "Dinner at Eight," April 18-19-20.

THE OLIVER HINSDALL production, "Family Portrait," a simple story of the family life of Christ, is scheduled for premiere at the Beverly Hills Horace Mann Auditorium, February 13.

COMMUNITY PLAYERS of Palo Alto maintain a January to June schedule and provide worth-while plays, excellently cast and acted.

RUTH DRAPER opens a two weeks' engagement at the Curran Theater, San Francisco, February 5.

AT CARMEL, by special arrangement with Ware-Hazleton, Ruth Draper is presented by Kit Whitman, February 20.

BILTMORE THEATER, Los Angeles, presents "The Man Who Came to Dinner," with Alexander Woolcott, opening February 12.

HOLLYWOOD THEATER ALLIANCE offers "Meet the People" at the Hollywood Playhouse, opening February 1.

THE DRUNKARD continues in the seventh year at the Theater Mart, 605 North Juanita, Los Angeles, nightly, including Sunday. New Olio acts. Stellar contributions include the singing of Jan Duggan, the rendition of "The Tavern in the Town," by Ada Lilly; Neeley Edwards' song leadership, and Nestor Paiva's guidance through "The Green Grass Grew All Around."

## MUSIC

MARION ANDERSON sings in a special event at the Civic Auditorium, Pasadena, February 20.

COLLEGE OF MUSIC of Los Angeles sponsors a series of lectures known as the "Singers' Forum" in the lecture room, 332 South Virgil Avenue. Jose Rodriguez speaks on "A Singer's Questions Concerning Radio," February 14; Benjamin Edwards talks on "Choral Singers," February 21; Richard Drake Saunders discusses "Choosing Your Voice Teachers," March 4, and Gastone Usigli reviews operas, February 28. On March 13, Dudley Warner Fitch, choral director of St. Paul's, discusses church singing.

OLIVE BOND, lyric-coloratura soprano, appears in recital, Sunday evening, February 4, at the Assistance League Auditorium, Hollywood.

SAN FRANCISCO TRIO, Alice Morini, pianist; William Wolski, violinist, and Boris Blinder, cellist, plays for the University of California at Davis, February 7, and presents a concert at Mills College, February 21.

FRITZ KREISLER, master of violin interpretation, gives a recital Monday evening, February 12, in the Gymnasium for Men at Berkeley.

ST. OLAF CHOIR, under the direction of Dr. F. Melius Christiansen, appears in concert at the Embassy Auditorium, Los Angeles, Tuesday, February 6. Dr. Christiansen directed the Choral Union concert in the Hollywood Bowl last summer, and this is the third visit the St. Olaf Choir has made to Los Angeles.

THE BALLET RUSSE gives two performances in Southern California before opening the season at the Philharmonic Auditorium, Los Angeles, February 9: One at Palm Springs, February 7, and one at the Civic Auditorium, Pasadena, February 8. The Ballet gives ten presentations in Los Angeles, including two Saturday afternoon performances, closing the engagement February 17.