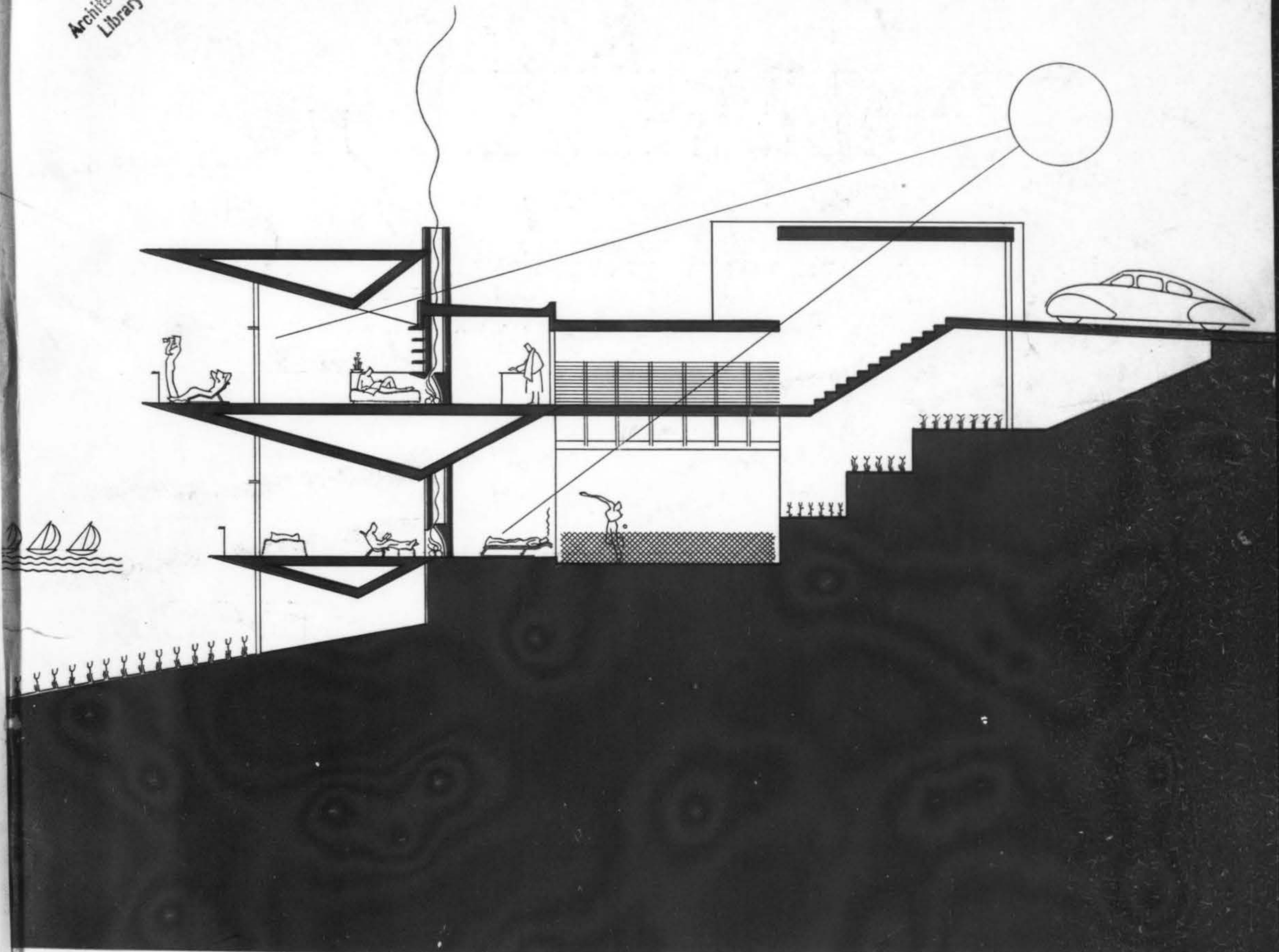


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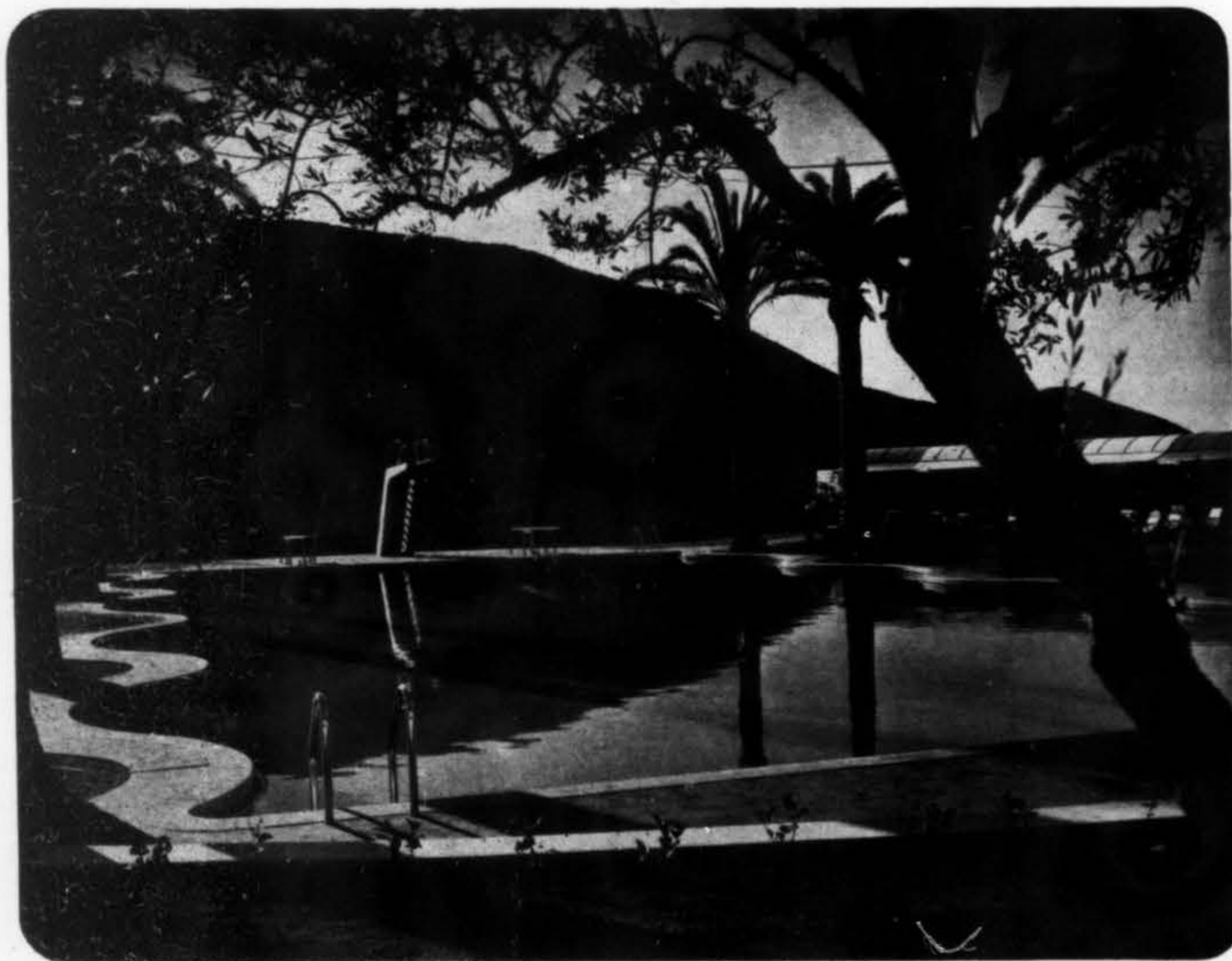
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THE COVER

A section through the Weston Havens house in Berkeley forms the design of this month's cover. Sections tell more at a glance than do elevations and perspectives, and this section tells how impossible it is to fit a conventional exterior—whether ancient or modern—to a shape growing directly out of so unusual a problem.

The problem in this case begins with a steep hillside overlooking the Golden Gate. All rooms must have two exposures; the east for the morning sun, the west for view. The site is narrow, therefore the house must be on two levels. There must be a lot of level garden area—enough for badminton—and it must be protected from breeze. The street is too narrow for parking; a platform the full width of the lot must therefore be provided for guest cars. There is the sweeping view of the hills and water—Berkeley, Oakland, San Francisco, Goat Island, the two bridges, the Golden Gate, Alcatraz, Mount Tamalpais—that must not be slighted. In addition there are all the usual problems for living.

By starting the building at some distance from the road, and by stacking rather than stepping the stories, east exposure is secured for the lower story as well as the upper. This also leaves a protected space for badminton and sun bathing. A covered bridge connects the street to the house. A wall along the street and louvered railings along the bridge maintain privacy from the approach.

By sloping the ceilings upward and outward the view appears drawn within the house. Carrying the ceiling outward beyond the glass wall intensifies this effect while giving protection to the glass and to the balcony. Carrying the floor outward provides additional space for enjoying the view and keeps one from feeling on the edge of a precipice. As in a cave, the view opens as one advances and closes as he retreats. A roll shade lowered on guides from the outer edge of the overhang protects the interior from the strong afternoon sun.

The sloping ceilings together with the level floors and roofs provide an ideal shape for supporting the large overhangs. In addition, the spaces become

(Continued on Page 5)

California ARTS & ARCHITECTURE

CONTENTS FOR MARCH, 1940

ARTICLES

SO YOU LOVE COLOR.....	By DORR BOTHWELL	10
GARDENS.....	By CHARLES GIBBS ADAMS	11
I KNOW WHAT I LIKE.....	By LOUISE BALLARD	13
DESIGN.....	By PAUL T. FRANKL	15
THEATER.....	By ARTHUR J. BECKHARD	17
"WE DESIGNED IT OURSELVES".....	By RAMSAY HARRIS	22
MORE THINGS TO COME.....	By R. M. LANGNER, Ph. D.	25

ARCHITECTURE

ARROWHEAD SPRINGS HOTEL, PAUL WILLIAMS and GORDON KAUFMANN, A. I. A., Architects.....	18-21
THE STUDIOS OF CHEESEWRIGHT, MASON & CO., CHARLES O. MATCHAM, A. I. A., Architect.....	23
THE RESIDENCE OF DR. AND MRS. L. M. MAITLAND, Designed by J. R. DAVIDSON.....	26
THE RESIDENCE OF MR. AND MRS. HENRY F. HALDEMAN, WALLACE NEFF, A. I. A., Architect.....	28-29
THE RESIDENCE OF MR. AND MRS. PETER H. VANCE, WINCHTON RISLEY, Architect.....	30
THE HOME OF MR. AND MRS. E. D. HINTZ, GRAHAM LATTA, Architect.....	31
THE HOME OF MRS. FRANK T. BARKER, ARTHUR W. HAWES, Architect.....	32

GENERAL FEATURES

CALENDAR.....	By ELLEN LEECH	3-5
JEAN SWIGGETT AND IVAN BARTLETT.....		5
OF MUSIC.....	By D. GARROWAY	6
PRE-COLUMBIAN SHOW.....		7
TRAVEL.....	By HENRIETTA McFARLANE	8-9
SEATED WOMAN, CARL T. SCHMITZ, Sculptor.....		12
NOTES IN PASSING.....	By JOHN ENTENZA	16
BOOKS IN REVIEW.....	Edited by EDWIN TURNBLADH	24
INDEX TO ADVERTISEMENTS.....		36

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THE CALENDAR

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

ANNOUNCEMENTS

NATIONAL ORANGE SHOW at San Bernardino is, as always, an event of the month. The dates are March 14 to 24. The theme for this show is "America" and the decorative draperies stress the national color triad, red, white and blue. Huge panels depict famous scenes in the history of the nation. All citrus fruits are shown and entries come from every section of the state where semi-tropical fruits are one of the major crops. Queens represent various districts, each queen reigning on her community day, and with a final choice of one queen as National Orange Show queen.

GARDEN TOURS, sponsored by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, leave Recreation Center, 100 East Carrillo Street, March 15, 10 a. m. and 2 p. m. and each Friday thereafter to May 3, inclusive. Gardens of Santa Barbara and Montecito are visited, with lists and directions furnished at the Center. Guides accompany the tours.

WISTERIA FETE at Sierra Madre varies the dates with the weather, but is usually held from mid-March to mid-April. This famous wisteria vine, planted fifty years ago, covers about an acre of the Wisteria Gardens.

JUNIOR FLOWER GUILD announces the annual Bal de Tete, April 5, at the Victor Hugo, Los Angeles, proceeds from which will be used to support the Kings Daughter's Day Nursery. The theme for the party this year is "Mother Goose Goes to the Headdress Ball." Mrs. James Andrew Callaghan, Jr., is chairman of the affair.

JUNIORS of the Shakespeare Club, Pasadena, hold their annual benefit bridge and fashion show, with the circus theme as motif, March 16 at the Shakespeare Clubhouse, 230 South Los Robles Avenue. The Social Service Section sponsors the event.

JUNIOR LEAGUE of Los Angeles continues the Tuesday salon teas with a piano concert by Mildred Titcomb Rains and Madeline Forthmann at the home of Mrs. Harold Lloyd, March 19. Reservation for the salons may be made through the Junior League Convalescent Home.

WORLD AFFAIRS ASSEMBLIES hold the current dinner, March 16, at the Vista del Arroyo Hotel, Pasadena. Reception in the lobby at 6:30, dinner at 7, and the program of discussion at 8:30 p. m.

LECTURE COURSE which Paul Posz brings to San Francisco includes Mlle. Eve Curie, who discusses "The Magic of Radium," Tuesday evening, March 5, at the War Memorial Opera House. At the same place, on the same course, Mrs. Eleanor Roosevelt is presented Thursday evening, April 4.

CLAREMONT COLLEGES provide a lecture series as companion series to the artist course. The current speakers are Mlle. Eve Curie, "The Magic of Radium," March 1; and Julien Bryan, moving picture photographer and commentator, presents a graphic account of Finland, rugged land of the north, March 12. A vital subject at this time.

ONEONTA CLUB of South Pasadena sponsors a course of lectures at the Senior High School Auditorium during the winter season. The final lecture is given by Channing Potlock, author and playwright, March 21. His subject is "Wake Up, America." George C. Bush is chairman of the course.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College offers programs of unusual interest:

March 5—Yu-Shan Han, professor of history and government at St. John's University, "Japan-China."

March 12—Graham Stuart, professor of political science, Stanford University, "United States-Mexico."

March 19—Pierre Van Paassen, foreign correspondent, "Four Men on Horseback—Stalin, Mussolini, Franco and Hitler."

March 26—Marguerite Harrison, author, lecturer, news commentator.

April 2—John Christianson, "The Future of Agriculture."

JUNIOR TOWN HALL of San Marino presents a series of programs at the Huntington School auditorium, Thursday afternoons at 3:30, including music, literature and art, under the direction of Mrs. Louis B. Triplett, national president of the Junior Town Hall Foundation. March 14, Helen Wig Elgin, harpist, and Elizabeth Morgridge Mills, violinist, "The Picker and the Scraper, Who Play and Talk of Strings"; March 28, Mildred Bryant Brooks, etcher, "The Making of an Etching"; and April 11, Elinor Remick Warren, pianist and composer, "A Piano Journey."

DR. CHARLES F. AKED, distinguished speaker, continues his series of talks at the home of Miss Grace T. Walker, 1400 Hillcrest Avenue, Pasadena. The subject treated, March 21, is "Benjamin Franklin."

MARGUERITE HARRISON is heard each month at Casita del Arroyo, Pasadena, in discussions of varied subjects of current interest. The date of the month is Wednesday, March 27.

SOUTHWEST MUSEUM, Highland Park, sponsors a course of free lectures, Sunday afternoons at 3, continuing through this month.

LORITA BAKER VALLEY (Mrs. Jack Valley) comments on world events, links them with the new literature, reviews new plays in an interesting manner at many engagements during the season, throughout California. Her talks are given at Del Monte; at the Huntington Hotel, Pasadena; at the Beverly-Wilshire, Hollywood; Wilshire-Ebell Theater, Los Angeles; at San Diego, La Jolla, Long Beach and San Francisco. In addition, Mrs. Valley holds a book review the third Saturday of each month at Bullock's Book Shop, Hill Street Building, Los Angeles.

"**THE MODERN THEATER OF FRANCE**" is the entertaining subject chosen by Mme. Adrienne d'Ambricourt for her talks at the Vista del Arroyo Hotel, Pasadena, every other Monday. The lectures are followed by a French luncheon at the hotel.

ALHECAMA, new art center and theater of Santa Barbara, established from the rebuilding of the old School of the Arts on Santa Barbara Street, presents original plays, the best of the foreign films, and alternates with a series of lectures.

COLLEGE OF MUSIC of Los Angeles provides a series of lectures known as the "Singers' Forum" in the lecture room, 332 South Virgil Avenue. On March 13, Dudley Warner Fitch, choral director of St. Paul's, discusses church singing.

WOMAN'S CITY CLUB of Los Angeles presents a series of programs concerning foreign countries, and also stresses talks on the ideals of citizenship.

PACIFIC GEOGRAPHIC SOCIETY, "Globe Trotter Series" presents lectures with motion pictures, personally narrated by explorers, scientists and camera historians at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. The final lectures of the season include a documentary film on Finland, described by Julien Bryan, who holds the title of "roving reporter" for the March of Time; and evening with Father Bernard R. Hubbard, who has concluded his twelfth expedition into Alaska, pursuing his scientific study of the glaciers of the Far North, and also making a motion picture in color of the dances and games of the Eskimos.

"**DESERT CAVALCADE**," postponed to March 28-31, is held at Calexico, the All-American Canal City, and Mexicali, Mexico. The historical background of the two cities forms the base for the events and provides a pageant filled with the romance of Calexico and the Imperial Valley from the days of De Anza to the founding of the Imperial Valley, about 1900. The Cavalcade opens

March 28 with a parade of participating organizations, featuring manners and customs of other days, with entries from Mexicali. The evening of March 29 is reserved for the pageant, beginning with the 17th century journeys of Captain De Anza and continuing to the time of the great flood, when the Colorado River almost destroyed the valley. Saturday night, March 30, the Junior Women's Club sponsors a costume dance, and on Sunday, March 31, the golf tournament is held.

MILLS COLLEGE CALENDAR for March and April holds much of interest to Bay City residents: The events are open to the public.

March 3, Lecture by Dr. Charles C. McCown, "Recent American Excavations in Palestine," Art Gallery.

March 10, Lecture by Dr. Edgar Breitenbach, "The Mosaics of Antioch," Art Gallery.

March 3, Bit and Spur Horse Show—the Umbrella.

March 4, The Community Forum presents M. Pierre de Lanux, speaker, "The War Aims of the European Nations." Following Community Forums are held:

March 18, April 1 and April 15.

March 7, Mills College Undergraduate Modern Language Conference.

March 9, Convention of the California State Association of English Teachers.

March 6, Concert by Viola Morris and Victoria Anderson, English two-part singers in the Hall for Chamber Music.

March 13, Student Concert, Hall for Chamber Music.

March 17, Proficiency Recital, Margaret May Saunders.

March 31, Concert for Young People—Zenja Boodberg, pianist.

April 3, Concert by Ernest Strauss, pianist.

April 5, Dance Concert by Marian Tuyl and Group for the benefit of Finnish relief.

THE KITE FESTIVAL, a traditional Carmel event, is held March 9 and is as colorful as usual, and is held on the Hatton Fields Mesa.

WOMAN'S CLUB of Carmel presents Agnete Johansen, pianist and monologist, of Alameda at Pine Inn, Monday, March 4. Miss Johansen appears at the Oakland Forum in April.

IN GOLF DATES, the annual Pebble Beach Women's Championship, opening March 14, is important, making Del Monte of special interest.

DESERT CIRCUS at Palm Springs continues from April 3 to 6, with the luncheon, April 3, grounds of the Desert Inn. Guests in cowboy or Indian costume. Big Top Ball at the Racquet Club. Circus Parade, Palm Canyon Drive, culminating in the Circus at the Palm Springs Field Club, April 6.

LA PRIMAYERA, translated into the Spring Flower Show at Santa Barbara, is held at the National Guard Armory, April 5-6-7, sponsored by the Santa Barbara Horticultural Society. Floral and horticultural exhibits are sent from the estates of Montecito, Hope Ranch and Santa Barbara.

SWISS SWING is held at Holtville, April 7, and exemplifies the Swiss version of wrestling. It is a contest of muscle and agility.

CAMELLIA SHOW at Sacramento is held March 9-10 at McKinley Park Garden Center. Prizes are awarded for arrangement, variety of blooms exhibited by an individual and perfection of the flowers.

BIENNIAL CONVENTION of the Music Educators National Conference is held in Los Angeles, March 30-April 5.

BALLET GUILD, 36 West 44th Street, New York, announces plans for holding the first national competition for a new ballet, and is acting in cooperation with the Ballet Foundation. The competition carries three cash awards, for libretto, music and designs and the Foundation expects to produce the winning ballet with the Ballet Russe de Monte Carlo. Part one of the competition is for a libretto, and closes April 30. Part two is for music and for decor and costumes, based on the libretto chosen. This part of the competition opens May 15, and all entries must be submitted by July 15. Judges are Philip Barry, playwright; John Erskine, author and musician; William Rose Benet, poet; and Leonide Massine, choreographer and artistic director of the Ballet Russe.

EAST BAY Children's Theater Association at the Women's City Club Theater, Oakland, offer "The Bumble Bee Prince," March 30.

NATIONAL WILD LIFE WEEK opens March 17, and reminds the nation that coordinated effort is necessary to protect what is left of our outdoor resources, and to restore what can be brought back. It is sponsored by the National Wild Life Federation.



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BOOK OF THE DAY SHOP, INC., 1312 N. La Brea Ave.: An exhibition of watercolors by Mary Cano, to be held from March 4 to March 18.

ART COMMISSION, Room 351 and the 25th floor, City Hall: Announces an exhibition of oil paintings by the Laguna Beach Art Association during the month of March.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Presents the work of one of America's foremost illustrators, Floyd Davis exhibits original illustrations from national magazines.

LOS ANGELES MUSEUM, Exposition Park: During the month of March will show a remarkable collection of sketches in color and other paintings of Frederick Robinson of La Crescenta, Pre-Columbia Art exhibited from March 15 to April 30 and Alison Clark (one-man show) March 1 to March 30.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: An exhibit by Women Painters of the West will be held in Lecture Room, Central Library, during the month of March.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: March exhibitions: paintings by Louis Kronberg, lithographs by Ben Messick, watercolors by Alfred Ybarra, and special showing of French Moderns.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Annual exhibition of oil paintings from March 3 to March 31.

PASADENA

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: The Pasadena Society of Artists will hold their sixteenth annual exhibition from March 11 to April 20. Paintings by Lillian Miller, Indian paintings from the Grace Hudson Estates.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and aquatints in color and in black and white by Max Pollack of San Francisco, during the month of March.

SAN FRANCISCO

PAUL ELDER GALLERY, 239 Post St.: From March 11 until March 13, drawings, sketches and lithographs by Pauline Vinson.

ART ASSOCIATION GALLERY: Oils by Jack Wilkinson will be shown through March 10. Beginning March 11 through March 24, an exhibition of oils by Lucien Labaudt. Watercolors by Nils, March 25 through April 7.

MUSEUM OF ART: Prints by Georges Roualt to March 17; photographs by Brett Weston through March 19; watercolors by Theodore C. Polos, March 5 through March 19; sculpture by Dorothea S. Greenbaum, March 5 through March 26; paintings by Amedee Ozenfant, March 5 through April 7; masters of the Bauhaus, March 8 through March 29; prints of the American Artists Association, March 12 through April 7; paintings by Ives Tangy, March 15 through April 14; primitive art, March 19 through April 15; paintings by Vaclav Vytlacil, March 26 through April 6.

MUSIC

SYMPHONY ASSOCIATION of Southern California continues the Philharmonic Orchestra series of concerts at the Pantages Hollywood Theater, with Albert Coates conducting. At the pairs of concerts, March 7-8, Mr. Coates gives the world premiere of Charles Wakefield Cadman's "Pennsylvania Symphony," which is a symphony of pioneers but filled with the beauty of Mr. Cadman's own state, the land of Penn.

YOUNG PEOPLE'S CONCERTS at Los Angeles are given by the Philharmonic Orchestra, sponsored by the Women's Committee of the orchestra. Two concerts are given, March 2 and 16, at Pantages Hollywood Theater, and one at Roosevelt High School, March 15.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, provides the 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. A notable group of guest soloists and guest conductors appear with the orchestra.

ART COMMISSION OF SAN FRANCISCO continues the series of Municipal Concerts, with the San Francisco Symphony Orchestra, Pierre Monteux conducting, at the Auditorium. Friday evening, March 1, the American premiere of Christopher Columbus, an historical epic by Darius Milhaud with Perry Askam, Vera Osborne, William Horne and the Municipal Chorus, Hans Laschke, director. Tuesday evening, March 12, Lotte Lehmann, Viennese soprano; Tuesday evening, March 12, John Charles Thomas, baritone; and Tuesday evening, April 9, Josef Hofmann, pianist.



PHOTOGRAPH COURTESY OF ZACHO, LOS ANGELES

Danish silver from Karl M. Cohr of Copenhagen. The simple dignity of this pitcher and sauce-boat is characteristic of Cohr's product, much of which was exhibited at the Golden Gate Exposition. The pieces illustrate the clean, modern design that is typical of the best in contemporary silver craftsmanship.

YOUNG PEOPLE'S CONCERTS at San Francisco, given by the Symphony Orchestra, are held at the Opera House on Saturday mornings, March 9, 16, 25, and April 6, and are directed by Rudolph Ganz, pianist, conductor and composer. He takes the place of the late Ernest Schelling, who led these educational events for the past five years.

CLAREMONT COLLEGE ARTIST COURSE, at Bridges Auditorium, Claremont, presents Vronsky and Babin, Russian duo-pianists, March 8, and on March 26 the Los Angeles Philharmonic Orchestra is heard.

ELMER WILSON CONCERT SERIES at the Civic Auditorium, Pasadena, offers Lotte Lehman, soprano, March 12, while John Charles Thomas closes the season, April 4.

RUTH SLENCZYNSKI, pianist, gives her first concert in two years at the War Memorial Opera House, San Francisco, Thursday night, March 7. The entire proceeds go to the relief work for Polish refugees. Born of Polish parents, Miss Slenczynski gladly consented to donate all proceeds to Polish war relief.

CALIFORNIA ARTISTS are presented in three musical events at the Hotel Huntington by Mrs. Belle Stewart. Alice Coleman Batchelder, pianist and founder of the Coleman Chamber Concerts of Pasadena, opens the series, Monday evening, March 11. On the same program is Miss Genevieve Wiley, mezzo-soprano, and graduate of the Indiana School for the Blind. The second program is given by the Van Leeuwijn Trio, flute, violoncello and piano, Monday evening, March 25. Friday evening, April 19, Lee Gilmore, baritone, sings, with his sister, Doris Gilmore, pianist, as accompanist.

THE POLLAK SEXTET, led by Robert Pollak, plays at the Beverly Hills Hotel, March 11, with Erich Korngold conducting and Marsha Norma, soprano, as soloist.

SAN CARLO OPERA COMPANY, under the direction of Fortune Gallo, on the annual transcontinental tour, opens at the Philharmonic Auditorium, Los Angeles, Friday evening, March 8, with Bizet's "Carmen," continuing:

March 9, "Lucia di Lammermoor" (matinee).
March 9, "Aida" (evening).
March 11, "Madame Butterfly."
March 12, "La Traviata."
March 15, "Rigoletto."
March 16, "Madame Butterfly" (matinee).
March 16, "Il Trovatore" (evening).

The San Carlo orchestra is under the direction of Carlo Peroni. Three new members have joined the company this season. They are Frank Perulli, tenor, in the lead of the Salzburg opera festivals; Ivan Petroff, baritone, heard in "Rigoletto," and Richard Wentworth, basso.

IN THE PAUL POSZ productions, San Francisco, Agna Enters, the well-known dancer, appears Sunday afternoon, March 24, at the Curran Theater. On the same series, Jeanette MacDonald makes her first concert appearance in San Francisco at the Opera House, April 19.

CHAFFEY ALLIED ARTS SERIES at the Chaffey Auditorium, Ontario, presents the San Carlo Opera Company in "Madame Butterfly," March 5, as the closing event of the season.

LOBERO THEATER FOUNDATION at Santa Barbara presents "An Hour of Music" on Sunday afternoons, featuring local artists, at the theater.

CIVIC ORCHESTRA of Pasadena plays Brahms' Symphony No. 1 in C minor in its entirety as the fourth concert of the season in the Civic Auditorium, March 9. Dr. Richard Lert conducts. Irving Katz and Leonard Selic, members of the orchestra, play Bach's violin concerto in D minor for two violins and string orchestra. Ballet music from "Casanova," by Deems Taylor, opens the program.

JOOSS BALLET may be seen as a part of the Behymer Artist Series, March 4-5, at the Philharmonic Auditorium, Los Angeles.

COLEMAN CHAMBER CONCERTS are presented at The Playhouse, Pasadena, on Sunday evenings. Raya Garbousova, cellist, gives the fourth concert of the season, March 3.

THE BEHYMER SELECTIVE COURSE presents Jose Iturbi, pianist, April 2, at the Philharmonic Auditorium, Los Angeles; John Charles Thomas, April 9, and Josef Hofmann, April 23, at the same place.

SONATA RECITALS are given at the home of Miss Adeline Veghte, 1390 New York Avenue, Altadena, on the evenings of March 5 and 29, with Lucile Vogel Cole, concert pianist, and Ruth Haroldson, violinist, as the artists. Miss Haroldson is the conductor of the Whittier Symphony Orchestra.

THEATER NOTES

THE PLAYHOUSE, long known as The Community, more recently adopted as the State Theater, on South El Molino Avenue, Pasadena, is a dramatic center of note. Here two plays are provided each month during the year, with an additional Midsummer Drama Festival. Each play runs approximately two weeks, opening on Tuesday evening. Matinees on Saturday only; no performance on Sunday. Gilmor Brown is production director. Charles Prickett is business manager. The schedule is as follows:

March 5-16, "Pancho," a comedy drama by Lowell Barrington.

March 19-30, "Room Service," by John Murray and Allen Boretz.

April 2-13, "Texas Nightingale," by Zoe Akins.

LABORATORY THEATER is an integral part of the Playhouse, Pasadena, and functions in conjunction, presenting plays by new playwrights, and reviving the best of the old dramas. Jean Inness directs, and plays are given nightly, Monday through Saturday, matinees on the final day. Senior Players alternate their productions with the Laboratory, and present "Seventh Moon," March 4-9. The Laboratory offers "Genius for Trouble," March 11-16.

LOBERO THEATER, Santa Barbara, continues the Spring Series with the production of "The Petrified Forest," March 14-16, given by the Community Theater Group under the direction of Dan W. Sattler.

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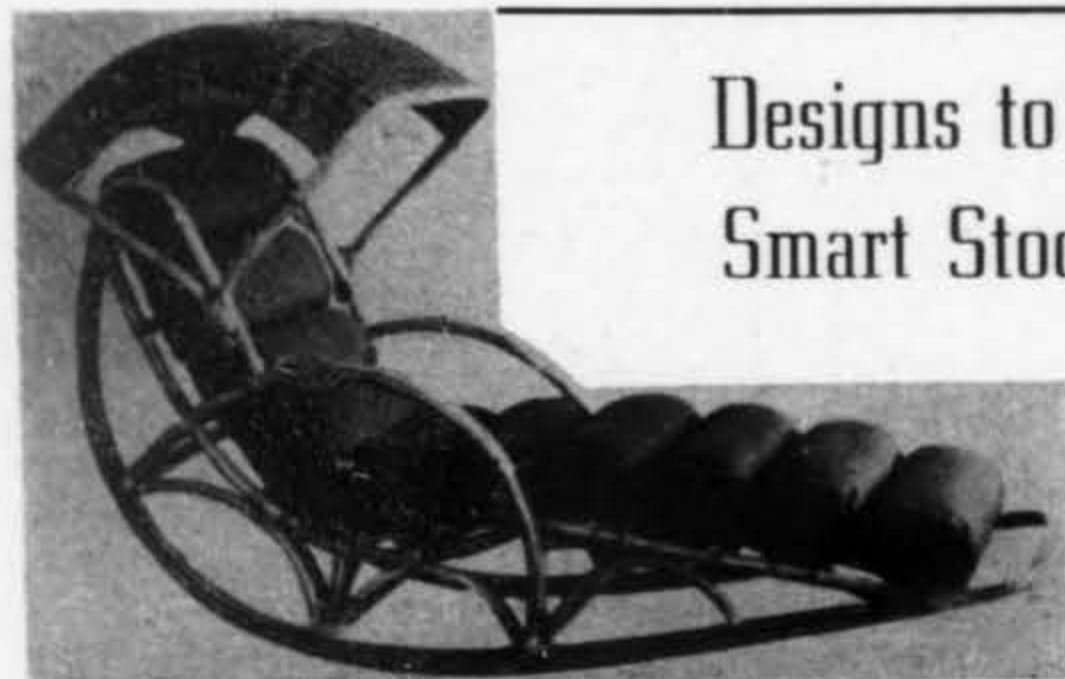
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THE CONTRIBUTORS

Arthur Beckhard is the well-known theatrical producer who has a string of successes behind him and hopes there are more to come through his new Theater Alliance in California.

Louise Ballard, assistant curator of the Los Angeles Museum, is doing a beautiful job helping to assemble and organize the Pre-Columbian Show.

D. Garroway is one of the young men who ushers you to your seat at the concerts and knows more about music than most of the people who pay to listen to it.

Dr. L. M. Langner is at the California Institute of Technology and was the first man in charge of the Griffith Park Planetarium.

Dorr Bothwell is a color consultant who saves the day when someone finds that their favorite color makes them bilious. She usually has another and better one to suggest.

Paul Frankl is not only one of the best designers in California but has a reputation that leaps all boundaries in his chosen field.

Charles Gibbs Adams is an authority on landscape architecture.

Ramsay Harris is a professor of English literature at a junior college over there somewhere in the valley, and a fine kite man, too.

THE COVER (Continued from Page 2)

plenum chambers and the ceilings are used to radiate heat.

The walls are redwood both inside and out. Ceilings are plaster. All lighting is integral. Floors are covered with natural color matting. Curtains are sail cloth. The furniture was collected by the owner in Finland and Sweden.

An eighth-inch model of the house is on exhibition in the New York Architectural League show during March.

The house was designed by Harwell Hamilton Harris.

HOLLYWOOD PLAYHOUSE, Hollywood, continues "Meet the People," under the direction of the Hollywood Theater Alliance.

YALE PUPPETEERS are seen at the Assistance League Playhouse, Hollywood, March 7-14.

COMMUNITY PLAYERS of Palo Alto follow one good production with another, maintaining a January to June schedule.

AMERICANA THEATER, Lake Avenue and Mt. Curve, Altadena, is supported by a community group who vary new plays with old favorites.

CARMEL PLAYHOUSE, under the direction of Edward Kuster, is preparing "Our Town" for production early in April.

DENNY-WATROUS presents "Streets of New York," March 15-16-17, at the First Theater, Monterey; March 30, "Yale Puppeteers" at the Sunset Auditorium, Carmel.

SPRING PLAY is given by the Associated Students of Mills College, March 15-16, Lisser Hall.

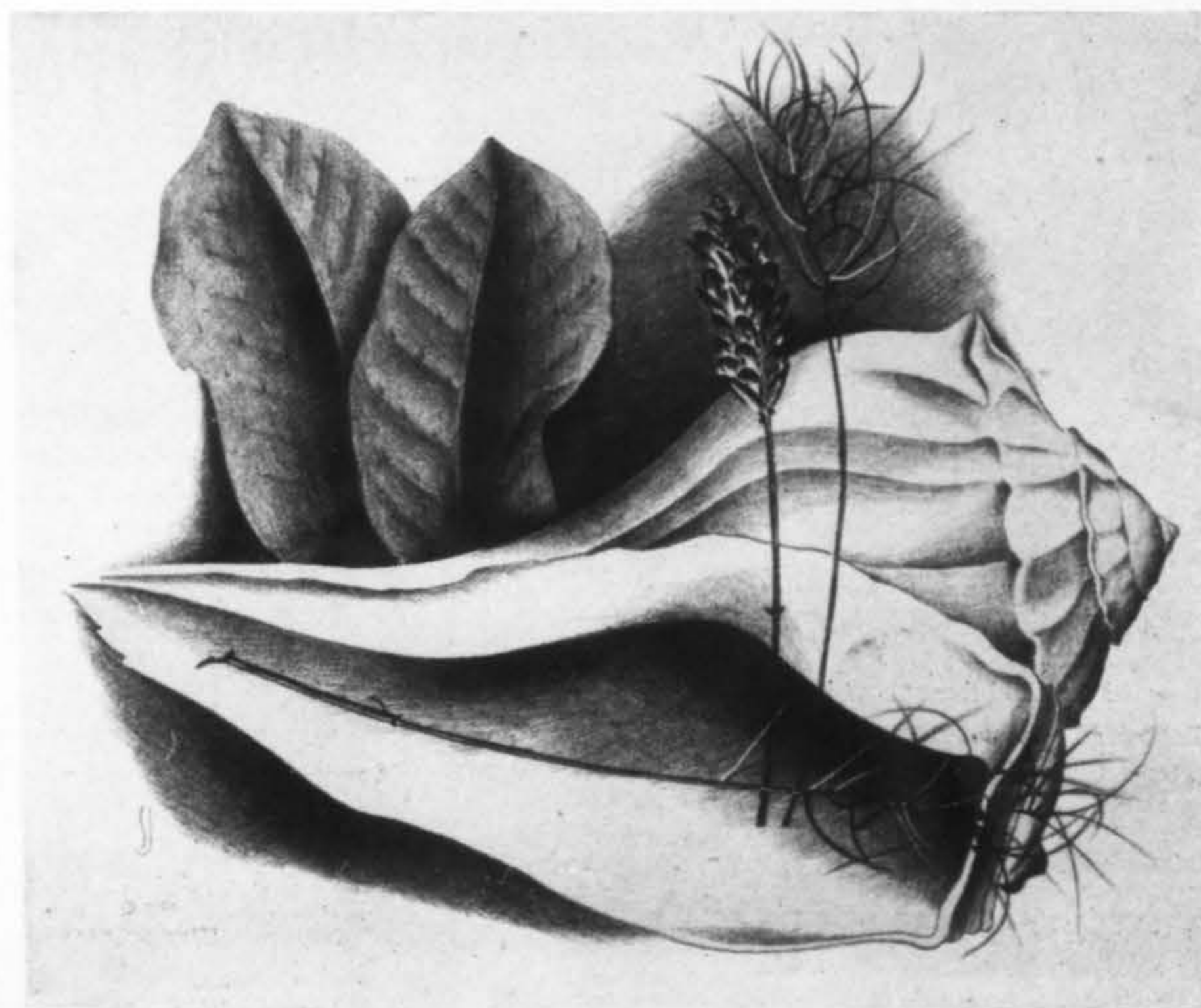


ARRANGEMENT WITH HANDS - IVAN BARTLETT

These two young California artists are rapidly achieving national acclaim for their numerous contributions to the print shows. They have won several first prizes for black and white and colored lithographs. Despite their individual talents, they make an excellent team in doing murals. A recent awarding of a post office mural is a proof of their national recognition. At the San Francisco and New York World Fairs they were represented in the Fine Arts buildings.

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Of Music -

D. GARROWAY

An unforgettable musical month was launched in Los Angeles with two recitals by the Herculean pianist, Artur Schnabel. His appearances drew large crowds in spite of raging elements, and he proved once again that he is one of the titans of the piano. With hushed awe, audiences sit entranced under the spell of his prodigious technique and searching interpretations of both classic and modern literature. His playing is vital and delicate, precise yet explosive. Ravel, Shostakovich, Szymanowski and other moderns are demonstrated at their best under his magical but understanding fingers. An all-Chopin program was beautifully nostalgic, yet his impeccable taste never allowed him to stoop to the fatal sentimental depths.

Blonde and svelte Helen Jepson made her annual appearance in the Philharmonic Auditorium swathed in an aura of glamour. She is an engaging artist of no mean attainments, and her lovely voice responded masterfully to the varying demands of a well-built program. In a particularly interesting French group, her lyric quality was deftly wielded. To the surprise of many, Miss Jepson's interpretations of several Hugo Wolf songs showed her voice to be more than an instrument for laughter and frivolity. She is steadily growing with each appearance in more serious fields, and it is gratifying to know that America can produce such an artist.

Fritz Kreisler, master violinist, appeared with the Los Angeles Philharmonic Orchestra in its new home in Hollywood, playing Brahms' Concerto in D Major. His performance had the finesse and maturity of a great artist, but, in all honesty, his technique and tone are showing signs of advancing years. With due consideration to him, however, his place among the immortals is secure, and he need never feel that he is no longer wanted on the concert stage.

Marian Anderson, great Negro contralto, was once again welcomed in Los Angeles by a legion of adoring concertgoers. Blindly worshipped by members of her own race and in the fortunate position of being a successful product of American publicity, Miss Anderson always is assured adulation. By no means is it meant that she is not a very sincere artist and superior musician. But she seems to be only one out of many fine singers in America; she should not be classed among the unforgettable unless it be for her sensational career. Her upper register has by far the more beautiful quality, while her famed lower tones were at times rough and coarse. Her interpretation of Schubert Lieder on her February 20 recital left much to be desired. The aria from "Carmen" was the most refreshing number on the program for those who are ennuied of her usual concert fare. Marian Anderson is, it must be emphasized again, a fine artist of undoubted integrity who has been taken into higher realms than seems necessary by an over-enthusiastic public.

A FEW RECENT AND NOTABLE RECORDINGS

Brahms: Quintet in F Minor for Piano and Strings, Opus 34. Performed by Rudolf Serkin and the Busch String Quartet. Recorded by Victor.

Strictly speaking, this is not one of the newest releases, but the first "edition" having been sold out before it was pressed, the recording is worthy of attention again. Magnificently performed and recorded, the Busch-Serkin rendition of the superb Brahms' work should be in every library. To those not already beguiled by the mysterious charm of chamber music, this quintet will make a good introduction.

Debussy: Nocturnes — Nuages, Fêtes, Sirenes. Performed by the Philadelphia Orchestra conducted by Leopold Stokowski. Recorded by Victor.

(Continued on Page 35)



From March 15 through April, the Los Angeles County Museum will present its second major exhibition of the year. This will be an exhibition of Pre-Columbian Art—objects fashioned by the Mayas, Toltecs, Aztecs, Olmecs, Zapotecs, and others before stout Cortez and his Spaniards arrived in 1519 to destroy the native civilizations.

There will be architectural models of Mayan temples and examples of sculpture. A magnificent stone head of a Mayan warrior, that was once a piece of architectural decoration, supports the theory of an Asiatic origin of these southern races by its high cheek bones and tilted eyes. Other painted heads of warriors show the high headdresses in all their splendid color. Marble vases are covered with complicated surface patterns and have strange animal forms for handles. Masks are cut from onyx, jadeite, and marble. When it is remembered, as far as we know, the craftsmen who carved these things had no metal tools but only stone ones, and when we are told that their modern descendants given stone tools are unable to more than scratch the surface of similar materials, these achievements are the more amazing.

A great deal of pottery will be shown, the types varying from amusing archaic pieces to beautifully painted bowls. The gold work is composed mostly of personal ornaments; masks, breast plates, pendants, etc. There are also many shell ornaments, pectorals, and ear ornaments, jadeite beads, and pendants.

In addition, there will be a number of miscellaneous things such as whistles and musical bones that help piece together the everyday life in those ancient times.

Director Roland McKinney has assembled this comprehensive exhibition from the outstanding collections scattered over the continent. The Middle American Research Institute of Tulane University, New Orleans; the Museum of the University of Pennsylvania, Philadelphia; the Brooklyn Museum, New York City; the International Studio Art Corporation; Mr. Joseph Brummer of New York, and Dr. Kelly, well known for his collection of gold, all have generously contributed to the exhibition.

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Southern Pacific

Travel

The first hint of spring in the air is apt to find the Californian dusting off his passport and attuning his mind to the lure of the travel bureaus. Heretofore, provided one's bank balance was in condition, there was latitude of choice — one could weigh the advantages of a Scandinavian cruise against a visit to one's English cousins; or decide between a music festival in Germany and the lift of a holiday at Capri. This year European travel is restricted, and the wandering American, no longer tempted to journey abroad, is resolving to freshen his outlook by travel at home.

Many Easterners who have entertained quaint ideas about the life and habits of the West are going to form a long-delayed acquaintance with the residents of California. Statistically speaking, the sunny slopes of the Pacific Coast probably will be overrun with visitors this summer. By next autumn the penthouses of Manhattan should echo with reminiscences of Nature at Grand Canyon, cocktails at the St. Francis, and racing at Santa Anita.

Meanwhile, let us hope that Californians, with equal fervor, will be recalling a trip through the green hills of New England, an evening on the Rainbow Roof at Rockefeller Center, and a visit to the art colonies at Provincetown and Old Lyme. Perhaps, with our flare for trophies, we shall have brought home a reasonably desirable keepsake from one of the Saturday afternoon auctions that still enliven rural New England. Certainly one's talents for bargaining, sharpened, let us say, by sessions in the bazaars of Cairo, should take on a keener edge when the prize is a pair of colonial candlesticks or a paisley shawl fetched to our shores long ago by clipper ship.

Among the more articulate of returned travelers there have been long evenings devoted to descriptions of the Italian lakes and the roadways along the Riviera. Sometimes there even have been colored movies, shown in the drawing room, to supplement these remarks. But have we ever heard our compatriots command one another's attention in behalf of the rugged beauty of the Storm King Highway, leading from the Palisades of the Hudson up to West Point? Does anybody ever dwell conversationally upon the lake country of our own Adirondacks except to mention the virtue of its trout? Yet this is a portion of America that is rich, not only in natural beauty, but in historic legend; and this is a time when our own history and geography are beginning to take on personal significance.

Of course one could not wish a worse fate for a favorite enemy than to have him endure the humidity of the District of Columbia in summer. Yet Washington is so much in the news and on the air that a short visit to the new Washington that has sprung up in recent years will contribute more to the vigor of one's thought than a shelf full of books on political science — or, to be very practical, a series of sessions with a broker in the board room. And so, in lieu of Paris this season, there is Washington; and instead of Versailles, there is Mount Vernon on the Virginia shore of the Potomac. Of all the spots in America, it symbolizes the most neatly a dignity of living that always has equalled the best in European tradition.

With customary British reserve, our neighbors to the north are pointing out that no matter how deep their concern for the fortunes of the Mother Country, a welcome always awaits us in Canada. But at Rousses Point may the tourist abandon his immediate nostalgia for the islands over the sea! The Frontenac at Quebec still stands; the Plains of Abraham, hard by, have been spared the sight of battle for nearly two hundred years. The Union Jack still waves with tactful au-



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thority; and off the beaten track, in the haven of those Nova Scotia villages, the flakiest of Scotch scones are still served when the vicar arrives for tea! Then there is Montreal, neglected since repeal, for all the world like a movie friend whose option was not renewed. Hoping that all will be forgiven and forgotten, Americans are preparing to revisit the French quarter; to ride in the gilded char-a-bancs, and to try for a bargain at Revillion Freres. After that there is still Banff and Lake Louise to take one's mind off the remote glory of the Alps; and Alaska to compensate for the forbidden fjords of Norway.

Whether Vancouver, Victoria or Seattle is the point of departure, tourist bureaus are warning of heavy advance reservations for cruises to the Arctic Circle. The season is short; the sailings, though leisurely, are limited in number; and many of us appear to be showing the same belated interest in this part of the world that might be evinced in a distant relative about to leave us money.

But an all-time favorite with travelers who must authenticate even a tour of their own country with a few days at sea will be the combined train and boat trip between the West Coast and New York. For years one of our western railroads has maintained an arrangement with two steamship lines whereby it is possible, at no additional cost, to travel either to Galveston or New Orleans and there embark for a coast-wise cruise of nearly a week's duration that ends at the piers in the North River. On the cruise, sailing from Galveston, there is a day's stop in Miami which enables passengers to enjoy a brief but comprehensive view of a much-discussed resort. The train and boat connection in New Orleans can be so adjusted as to enable the traveler, in his own good time, to tour the French quarter near the docks; to visit the lovely Cathedral of St. Lou's unmolested by guides, and to wander through the old Spanish museum whose mementoes include such contemporary treasures as the costumes of Mardi Gras queens and an oil portrait of Huey Long.

The recent safety act for American passenger ships is contributing to the peace of mind of all who contemplate travel at sea. Since its enactment, doubtful vessels have been either discarded or completely reconditioned. This improvement, together with peace in the Pacific waters, has kept holiday cruises to the Hawaiian Islands well within the itineraries blessed by the State Department. Mexico and the other American republics, too, are given the benign approval of government officials provided one travels by train or plane or aboard the vessel of a neutral nation. From the West Coast to Mexico City, transportation facilities this year consist of plane and train; and a variety of summer tours have been evolved by these companies to ease the Californian's sense of loss over the withdrawal from Canal service of the luxury liners.

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By DORR BOTHWELL

So you love Color!

A love of color to the color consultant is merely the springboard for the initial leap into the study of the physics of light. For color is light. Pigment or paint is merely a substance which, when spread on a surface, changes the refraction and absorption of light by that surface.

Color has many properties. It can make a solid wall seem as insubstantial as a cheesecloth curtain. When working with an architect the color consultant is careful that the color used does not destroy the architectonic unity of the structure. The therapeutic quality of color is still to be completely explored, but the color consultant keeps abreast of all discoveries reported in the medical journals. Like so many remedies, that which cures can also kill. During the late civil war in Spain, color was scientifically used to produce torture chambers more diabolical than the rack and pendulum of the Inquisition.

A color consultant working with a well-known psychologist in Vienna devised a waiting room in which patients were relaxed and made receptive to treatment by means of colored light. The walls, carpet, furniture and upholstery were all the same shade of very pale neutral gray. Indirect light flooded an oval space in the ceiling directly above the divan. When the patient entered the room, the light was soft and colorless. Once settled on the divan the oval space overhead slowly suffused with color. If the patient was suffering from mental disturbances resulting in melancholia, the color changes started with pale pink-violet, through rose-pinks to peach tones, the light becoming stronger with each change of hue until at last the room was flooded with warm yellow light. This was held steadily for a few minutes, then it too gradually faded to be replaced by the soft colorless light seen upon entering the room.

Everyone reacts to color, though as a rule this reaction is entirely subconscious. The case of the cafeteria with the blue walls is a good illustration. The owner, thinking that blue and white was a nice clean combination, ordered the walls painted blue and the woodwork white. Unfortunately, blue was just blue as far as he was concerned, so when the painter mixed up a nice ice blue, he approved the color. Result, everyone complained of the cold and of drafts. The sale of salads and ice cream dropped. There was nothing the matter with the temperature of the room; it was just the subconscious reaction to a very cold color.

Then there is the strange fact that of all the food we eat, nothing is colored a true blue. The blue-violet of grapes is the nearest we come to blue, but never a cobalt or turquoise. People would shudder away from a gelatin dessert colored a bright blue, and yet relish the same dessert colored red or yellow. Why? Because deep in our subconscious mind blue food is associated with the unnatural, with poison or perhaps blue mould. Color association governs all subconscious color reaction and the color consultant must keep this always in mind.

Another fact sometimes overlooked is the brilliance and warmth of the daylight here in southern California in comparison with the blue light of the East coast. A New York beauty salon failed to take this difference into consideration when opening a branch salon on the West coast. The color scheme used in the East was duplicated even to the specially colored Micarta tops on the manicure tables. This color had been carefully worked out to make the hands of Eastern cus-

tomers look as white as possible. But out here the color of the table tops gave the reverse impression. The longer a customer looked at her hands as they rested on the table, the more they looked like boiled lobsters. A color consultant could have saved them from making this mistake.

How to cut down the brilliance of the light reflected from large stucco buildings and yet keep them clean looking is another problem for the color consultant. When the airport buildings of the Union Air Terminal in Burbank were to be repainted, a color consultant was called in. The light bouncing back and forth from the paved runways to the buildings was blinding. The task was to mix some sort of off-white color which would absorb the glare. After much mixing an ordinary looking tannish color was evolved which when tested by a light meter was found to absorb a large amount of light, although appearing light in value. When the painting of the exteriors was completed the buildings looked a nice light cream color, but the blinding glare was practically gone.

The color consultant's field of activity is a wide one, ranging from small homes to large institutions. Even churches have found their advice useful, especially when dealing with the problem of how to keep the interest of the young people. One large city church had provided a basement room for the programs and social activities of their youthful members. But the response lacked enthusiasm. One look at the room told the story. Dreary gray walls, walnut finish wainscot, brown linoleum floor and drab monk cloth curtains on the platform. Large blue daylight globes in the indirect lighting fixtures added a harsh note to the general feeling of depression. A week later the room was transformed. The ceiling was painted a deep primrose yellow, the sidewalls the light soft color of wheat. A terra-cotta color used on the wainscot formed a middle value between the brown linoleum and the light walls. The monk cloth curtains on the platform, the center of interest, were dyed a pale blue-violet. Because of the high light refracting qualities of the colors used, the daylight globes were replaced by ordinary sixty-watt globes, a considerable saving in electric current. The enthusiastic response on the part of the young people was amazing.

Children are highly sensitive to color. Knowing this, the Rockefeller Hospital for Blind Children called in a color consultant to plan the colors used in the corridors and rooms. Large areas of pure, clear color were used. To the children who were slowly regaining their sight the color was stimulating. But for those who were going blind it was hoped that they would store away memories of these bright hues before the darkness was complete.

It is a mystery why institutions created to minister to the needs of people in acute mental distress blandly ignore their most potent ally, color. Hospital foyers, waiting rooms, maternity wards and children's rooms cry out for the cheer that color can bring, while the dull, mournful color used in funeral parlors serves to heighten the very grief they try to soothe. But the worst offender of all is the subdivision with its rows of little houses, where the clever arrangement of room is nullified by unutterably mediocre color schemes.

Just eighty-three years ago the first scientific discourse on color was delivered in Paris. Since then the use of color by scientists has grown apace. And now the color consultant enters the field to apply that scientific knowledge to everyday problems.

GARDENS



STILL LIFE—FLOWERS, by KARL HOFER

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So plan and fashion your garden, however great or small it may be, that it will bring pride to you and joy to all beholders.

A good one need cost no more than a bad one.

Remember that there are three prime ingredients to your recipe: love and thought and fertilizer. And, if you are handicapped with the rich but difficult adobe soil that blankets so much of Western land, there will be a fourth ingredient: cheap slaked lime or good wood ashes to sweeten it.

Do not let space dismay you, whether vast or very small. There are good gardens on fifty-foot lots and bad ones on thousand-acre estates.

You have likely seen a garden crowded with bright-colored rocks and German gnomes and "artistic" yellow foliage like Golden Privet, which were a horror. You have also seen small gardens with a welcoming path from road to door of a simple cottage in good taste, bright with old-fashioned flowers from ten-cent seed packages gladdening the way; that were a joy.

You have seen great estates full of ugliness without excuse, like one I can think of on a main highway. It is surrounded by a grand iron fence painted to masquerade as silver; it has a grotto of imitation cement boulders; its statues are ladies in concrete; its ornamental trees are regimented like a crowded orchard. If the opulent owner could not develop taste, she could have hired taste. You have seen an estate of equal size, graced with a great sweep of satisfying lawn, with trees grouped as nature would assemble them — around generous open spaces, with flowers in harmonious color schemes about the edges, and with no bogus ornament to insult the eye.

The prime requisite to good gardening — once such physical matters as level and drainage, circulation, soil enriching and sweetening are attended to — is the development of simple restraint.

Just as one must choose a few good friends, a few good clothes, a few good foods, a few good amusements, so must one choose a few, a very few, good garden ornaments, a few good trees and plants, and then make love to those. The gardener who attempts to have everything has nothing.

If your choice of trees must be limited, then be wise enough to stick to those that give fine food and drink along with beauty.

Where can you find a tree more stately than the Pecan? Where is cooler shade than the Walnut or the Avocado affords? Where is finer lustre and design of foliage than the

fruitful Loquat shows, or the nutritious Queensland Nut? Where are lovelier Spring flowers than those of the Peach, particularly the Lukens Honey? Or gayer Autumn color than the Persimmon parades, especially the Hachiya; or the Pomegranate? Where is a tree more lavish with beauty in many forms than the common Orange with lustrous two-toned foliage?

The same is true of many of the finest shrubs. Who knows a more dressy bush than the Strawberry Guava? What flower brings brighter Winter yellow to the garden than the Kumquat? Where is finer foliage than that of the Asparagus or the silver Artichoke? What better covers a fence than the vines of the luscious Boysenberry or Youngberry, and gives, as few things do in California, rich red leaves for Autumn color?

You must give thought to color, too, especially if space is limited. Nature never makes color messes, as Man does when he plants purple Bougainvilleas and Poinsettias to bloom together, or orange Bignonias with magenta Lantana.

Yellow, orange and white make a good scheme, plus a little brown (as found in French and African Marigolds, some Chrysanthemums, Calliopsis and Wall Flowers) for accents. So do yellow, orange, blue, and purple. Or blue, pink, and lavender, plus a little deep purple for accent. Or, with a Spanish house, for instance, yellow and clear reds (never purplish ones). A garden in many shades of blue alone is a joy. On the other hand, one of pinks alone proves very characterless; but if one must have a pink garden, let him religiously avoid mixing the yellow-pinks and the blue-pinks.

In any scheme, a little white is always a help. And wherever there is color clash or danger of it, you will find blue the real peace-maker.

In using complimentary colors together, such as red and green, blue and orange, yellow and purple, much more pleasing effect is gained by using at least as much of one as the other.

Of course, if you are impatient of color schemes, you can mix all shades you fancy just so long as you omit hard magentas, violent oranges and red purples.

So much, now, for color, though we could discuss that for two hours.

It seems almost an insult to tell intelligent people to put the tall things at the back of the bed and graduate down to

(Continued on Page 35)



SEATED WOMAN • CARL T. SCHMITZ, SCULPTOR

... I know what I like By LOUISE BALLARD

It is strange that one rarely finds a person who professes to a thorough knowledge of art, yet nearly everyone knows what art is, or rather what he likes it to be. An instinct for the meaning of art and beauty, and an ability to solve theoretically current political situations seem to be the two things in this hard world that may be acquired without effort or special study. The statesmen and the philosophers may doubt and discourse, but the Average Man still insists stubbornly that he "knows what he likes."

And he is perfectly right in claiming that art should be, first of all, something we like and enjoy, not something to be admired through snobbishness nor blindly praised through the fearful uncertainty that sends us to buy mouth washes and books on self-improvement. On the other hand, what the Average Man likes isn't necessarily art. Usually, however, the difficulty is just that his repertoire of "likes" is too limited.

The two main reasons for much of the belligerence and bewilderment concerning art are: first, the provoking but prevalent human tendency to like only that which is familiar; and second, the equally prevalent and provoking failure to use the eyes nature gave us and so increase our store of familiar things.

This snail-like habit of moving slowly and of pulling in our eyes when startled explains all the Artist vs. Public brawls in the history of art. The public is apt to accept the artist's shorthand version of the world about us rather than go to the trouble of interpreting it for himself. This would make for a perpetual good-will festival of sweetness and light if it were not for the fact (so admirably brought out in Mr. Roland McKinney's article of last month) that each new generation of artists feels that its justification for being is to break with the style of the immediate past that is exhausted and express the spirit of the new era, without losing the qualities essential to all good painting, regardless of style. Then the public, with its love of the familiar, its distrust of the new, and its lazy observation, having just gotten comfortably used to the style that the preceding generation found revolutionary, finds itself trundling along twenty-five or fifty years behind the times. The result is a series of situations that would tax the powers of professional family-relations soothers and international-relations jugglers.

The move best calculated to bring about peace is for the public to wake up some bonny New Year's morning with a resolution to expand the boundaries of "what it likes."

For familiarity breeds not contempt but a pleasant glow of recognition that is the core of the public's contention that it "knows what it likes." To be exact, the public likes what it knows, and wants only carpet-slipper art; art, well broken in and comfortably fitting the hollows and hummocks and corns of its long-held notions of beauty. The painting that rings the greatest number of bells of memory and association is most pleasant to him. Grant Wood painted "Woman with Plants" because he suddenly saw the decorative value of the white ric-rac braid on his mother's apron, but most people like the picture because it reminds them of women they have known who looked like that. A landscape appeals because it is reminiscent of a wonderful vacation spent in a similar spot. A portrait is admired not for its admirable composition but because it looks just like Uncle Elmer. This may be enjoyment but it is art appreciation in a very rudimentary stage. What is needed is less wandering through the halls of memory.

The next move in the invasion of the art world is to learn to look at colors, lines, and forms for the fun of it. Our mod-

ern generation is notoriously unobserving, as the testimony in our law courts will prove. Few of us remember the color of the roof of the house across the street or even whether our friends have blue or gray eyes. We may notice that the peach tree is budding but we are not conscious that the tight, little nodules are the same wine-dark red as the begonia leaves, or that the hoe leaning so carelessly against the fence repeats the angle of the shed roof and the lines of the shadows. If the Victorians had been in the habit of seeing for themselves, there would never have been the horror and indignation, the fuss and bother, that there was when the Impressionists declared that shadows were not black or brown but blue or violet.

When we begin to see new harmonies of color, repetitions of line, and the relation of shapes to one another, we are beginning to see with the eyes of an artist. We are at the stage the artist is in when he starts planning his picture or piece of sculpture. What we see is the raw material from which he builds what he chooses. Having observed for ourselves those bug-a-boos, the abstractions: lines, shapes, and colors, we meet them in his work with the pleasure usually reserved for meeting ex-college roommates and with the same interest in "how they turned out."

The next and final step is to try to understand why they "turned out" as they did.

There are three aspects on which to judge a work of art: technical mastery; emotional and intellectual expression; and communication. Just as there are three elements necessary to the existence of a work of art: the raw materials, the artist, and the person who views it.

The raw materials include not only the paints, marble, stone, etc., but such things as knowledge of perspective, anatomy, principles of balance; in short, a thorough knowledge of nature. The ability to use these things to his purpose constitutes the technical mastery of the artist.

Next comes the hard part. Our Average Man is surprised, not to say incredulous, when told that there is any mental effort entailed in the business of being an artist beyond that of copying what one sees. The difficulty is that there is such a multiplicity of things seen that the artist must select what is to him most significant. Then these things must be arranged, altered, and constructed so that they form a satisfying unit, complete in itself. Paths must be built out of line, color, and mass for the eye to follow. Then if the artist is worth his salt, he will also try to express what he thought and felt about the thing. All the great artists, whether Rembrandt, Rubens, or Rouault, have been creators, not imitators. What they make need have no prototype in nature or art. The one check on the artist is the necessity of making himself understood to others, which brings us to the last aspect, communication.

In order to be considered a work of art, a thing must be considered beautiful by someone besides the artist. Critics and philosophers are still arguing as to what constitutes a quorum in this matter of the good, the true, and the beautiful. But for practical purposes it is safe to say that if a sizable group of intelligent people, who are in a position to know, find honest pleasure in certain works of art, our friend who "knows what he likes" may be missing something if he doesn't, at least, take an unbiased squint at the stuff. The telephone, as well as art, is an instrument of communication, but it isn't much good unless you take the receiver off the hook.



Left: "The Haunted House" - Florence Standish Whiting

Below: "Winter Landscape" - Joe H. Cox



Left: "South Wind" - Paul Clemens



DESIGN

A rich Chinese sent his son to the great philosopher, Sarai, to round off his education under the influence of the sage. Not long after the young man had arrived, the wise man sent him back to his father with a note reading: "If you bathe a dog in the seven seas it will be the dirtier for it, as it will roll around on too many beaches to dry itself."

The various Art movements in California may all be compared to the above dog. In a vain effort to produce a style of our own, we have combed the beaches of the seven seas. We have taken a shot at Italian, French, Spanish and Moroccan Art and Architecture with the rest of the Mediterranean thrown in for good measure. We have tried neighboring Mexico, far-off Japan, and of late we have taken to beachcombing in the South Seas and tropical Bali. The result is always the same—the farther we go, the more we get away from the local scene, and instead of finding a style of our own, we lose ourselves in substitute styles on borrowed time.

Style, like a tree, must root in the earth, get its strength from the local soil and, like a tree, its development will depend on the proper surroundings that condition its growth and well-being. Translated into Art, what does this mean? It simply means that we cannot forever go on copying what others have done, but that we must, in the field of applied Art and Architecture, show the same creative ability so typical of American enterprise in every other field of endeavor.

It is my contention that southern California is the logical spot for the centralization of the decorative art movement in America.

The logical spot, for it is always the south of every country where life is easier under bluer skies, where colors shine brighter under a warmer sun, where more time is spent in the open, that the decorative arts flourish best. In the south of France, *dans le Midi*, and in the Basque country, you will find pottery making and weaving at its best. Bavaria, in south Germany, not Prussia to the north, has for centuries been the art center of that country; and Denmark, the southernmost of the three Scandinavian states, has always excelled in colorful china and earthenwares, metal arts and hand-wrought silver. Also, in southern Italy and Sicily we find brighter colors, more vivid patterns, bolder designs in everything, in the colors of their houses, the wheels of their donkey carts, the spaghetti plates and the colorful shawls on the shoulders of their dark-haired beauties. It would seem that more of the joy of living finds its way into the work of the decorative artist working in the open as compared to the work done behind closed windows under bleak skies.

At present there are many efforts under way endeavoring to make Los Angeles the art center of the United States. Let us understand that the decorative art movement as it started here and as it has existed in Europe for close to forty years is of but little interest to the public at large. The reason is that from the outset it addresses itself to a small minority

of the wealthy, ignoring altogether the one hundred and forty million customers who today determine the success or failure of any enterprise in this country. In California, as in Europe, the decorative arts and crafts movement started as a Renaissance of the handicrafts. As such it is doomed to failure, as the rigid tradition necessary for the well-being of all crafts is no longer existing.

If the decorative art movement in America is to fulfill its purpose and reach its aim, we must use our heads, concentrate our efforts, think in terms of quantity production, and of working for the many. We must aim at giving a better face to the workaday world and we must not forget the human heart beating in the breast of those for whom the work is done. We have today in California a number of excellent creative craftsmen. Their work is tops and ranges with the best. It reflects not only the fine craftsmanship and creative ability of the maker, but it also and very definitely has a spark of the sunshine of this countryside. The pottery in its colorful glazes and rough textures is typical, for the South bespeaks of the flowers of our hillsides and the joy that went into its making. The handweavings made here are just as expressive of their southern origin. Quite naturally, the beaches, desert resorts, and mountain playgrounds all call for fabrics, both for fashions and for furnishings, that must be much different from the sophisticated requirements of the city. There are many excellent weavers throughout California; some use handlooms, some have perfected their fly shuttles to rival the work of the handlooms. California-made fabrics have created a market for themselves all over the United States. They are distributed nationally and the best of our weavers have received international acclaim.

With war in Europe and conditions in central Europe as they have been in recent years, California has attracted more talent, and really great men, to her shores than could be expected in calmer times. To attract creative minds, however, is not enough. In order to produce by hand, it is important to have a market for one's product, and here again luck has been with us.

European conditions as they are, stores from coast to coast are looking for a market to supply the demands for art and craft wares previously brought in from abroad. The gift buyers who made annual trips to France, Italy, Spain, Czechoslovakia, and other market places now come to Los Angeles, hoping to find here what they no longer can get from foreign countries. What luck, then, to have not only a sunny place to create in, with an atmosphere conducive for work, but at the same time to have the eyes of a continent watching what we produce with purse strings open ready to accept what we have to offer. Not only are the European workshops closed, but many of the creative minds that have designed for these studios are here. With conditions as they are, it takes but little imagination to foresee a bright future for the arts and crafts movement in southern California.

PAUL T. FRANKL

Notes in Passing

● Soon the great Picasso show, like the Gauguin and the Van Gogh exhibitions, will have come to the West and be gone again, leaving Los Angeles primly innocent of the fact that the finest collection of one of the most exciting figures in modern art has been a scant 500 miles from the city limits.

The Picasso show has been playing to standing room only in New York for months. The Gallery had to be closed three times in one day in order to empty it for the mobs clamoring at the gates. The performance will undoubtedly be duplicated in San Francisco, but nothing is being done to bring the pictures south. The sum needed to cover transportation and insurance is so small when one considers the importance of the event that it cannot be mentioned without a blush. Isn't there a committee that needs an excuse to gather around a tea-pot and pass the hat? Unfortunately, Roland McKinney is very busy with great plans for a Pan-American Show, but if properly approached he might be persuaded to do a bit of graceful canapé-gulping for the cause.

It's the greatest show on earth, ladies and gentlemen, crying to be exhibited for a paltry three thousand dollars. Couldn't the Chamber of Commerce be persuaded to finance something other than free orange juice, or isn't southern California going to be the Athens of America after all?

● We were mighty pleased about Pinocchio until we talked to Janet Emma McKenzie. Janet Emma is eleven and pretty doleful about the whole thing. While she is determined to be patient and indulgent with everyone, there is no doubt that she holds strong opinions on the matter. The fact is she is furious, and regards the picture as a totally unwarranted intrusion upon something she had a hand in creating, at least for herself. "Grown-up people should stay where they are and keep their noses out of things that belong to boys and girls. We make Pinocchio in our own heads just like you did when you were a little boy, but when you grow up it's supposed to be all over and finished, and if it isn't you ought to keep still about it and not spoil our fun."

Of course, Janet Emma is a foolish, precocious little girl who should have her nose rubbed in such nasty ideas and be put out into the yard to eat angle-worms. But somehow we aren't as happy about Pinocchio as we were. We are plagued by an uncomfortable feeling that Mr. Disney's figure isn't at all as we "made him up in our own head" a long time ago. We've been digging back trying to put that other Pinocchio together again as he was and we have an awful feeling that the bits and pieces will never make the dream again because some of them are Oh, so lost, so lost, and Janet Emma McKenzie is a horrid little harpy and she ought to be burned as a witch.

● "Gone With the Wind" was certainly a great big picture. We sat in the seventh row, and after Atlanta went up in flames we came out of the theater with our lapels singed off. The several million dollars worth of "Epic Sweep" left us slightly deafened and certainly color-blind. The only perform-

ance that gave us anything to remember was that of Olivia de Havilland. Her Melanie had truth and warmth and dimension. The scene on the stair with Hattie McDaniels as they go up to the room where Butler sits alone with the dead child is something to see. Most of everything else, however, is pretty pretentious stuff and the process shots are incredible, especially the final fade-out on Scarlett as Tara rises in the distance. You will find the same sort of thing on old-fashioned hand-tinted candy boxes.

● Gump's at the Ambassador is showing a collection of particularly fine Cambodian art. A group of little figures represents one of the neatest examples of pure mean-minded caricature we have seen. One in particular is absolute malevolence and looks amazingly like Willie Howard, only they call him "Charlie." He is kept in a drawer most of the time because he steals the attention of visitors away from the beautiful and more serious-minded things. A Miss Ware will show him to you, but please have him put back immediately, and remember we saw him first. It's just a matter of building up the reserves in our penny bank.

● It might be a good idea to mention Pinocchio again because it gives us an excuse to pose a question that stumps everybody if you ask it quickly enough. Who wrote the story? Of course, we all know he was an Italian; some of us might know that his name was Collodi, but did anybody know that his real name was Carlo Lorenzini and that he took his pen-name from his mother's village in Tuscany, that he died in 1890, and spent most of his life as a government official?

● In the Name-of-the-Month Department we had intended to record the simple dignity of a Miss Mary Ann Such and let it go at that, but last week we came face to face with a name that should be filed away for exhibition to one's choicest friends. In Santa Barbara, over a miracle of a banana cream pie, we saw and actually talked to Miss Blendine Bickle of Meeteetsi, Wyoming. "Blendine," she says, was a playful invention of her father who had something to do with the publication of calendars.

● The newspaper notices that Kite Week had officially opened brought Ramsay Harris with bits of thread and pieces of bamboo to make what he called an Hindustani Puttong. We watched admiringly as he fussed with tissue paper and paste and turned out a diamond-shaped piece of nonsense which we swore would not fly. The trial run was made in the parking lot, and before the final launching a small group of spectators were seriously discussing the merits of the kite in hand as against those of various small boys who had filled the sky with the usual rag-tailed monstrosities. Harris was calm and confident and took our bet of fifty cents with apologetic assurance that we would lose it. We did. The Hindustani Puttong is one of the world's great kites. If you care to call at this editor's office on any Saturday afternoon, we'll be delighted to paste you up a few for your grandmother.

J. E.



THEATER

There are three major obstacles in the path of progress toward first-rate theater on the West Coast. The first is financing; the second is audiences; the third is the producers themselves.

Unfortunately, at the present time, all theatrical production—such as it is on this coast—is privately financed. And whereas there is plenty of money available it is too often invested by those who go into such a venture as one places a bet on a horse. And that type of investor is not inclined to put his money into a coast production where the risk is out of all proportion to the possible return. (A play produced for fifteen thousand dollars in New York, if successful, may run two years and gross two hundred thousand dollars, whereas the same play produced on the Pacific Coast for ten thousand dollars may, if successful, run from two to eight weeks and a maximum of fifty thousand.) In short, the gambler prefers a longer run for his money and is far more inclined to invest in New York productions than in the local product. Hence, money is hard to get.

The second important difficulty lies with the public. Because it is picture-minded it will throng to a world premiere of a new screen-play, atwitter with anticipatory excitement. But to a play? Definitely no. Everyone stays away until someone other than the press agent and the author or members of the cast tell them that the play is worth seeing. By the time the word leaks out that a play really will provide an entertaining evening, it has already been closed by the newly-impooverished management. And there is considerable justification for such caution. After all, for a good many years producers have been offering an inferior product pretty thoroughly misrepresented as "an all-star cast" or "all New York

cast." Theaterlovers went, only to be woefully disappointed.

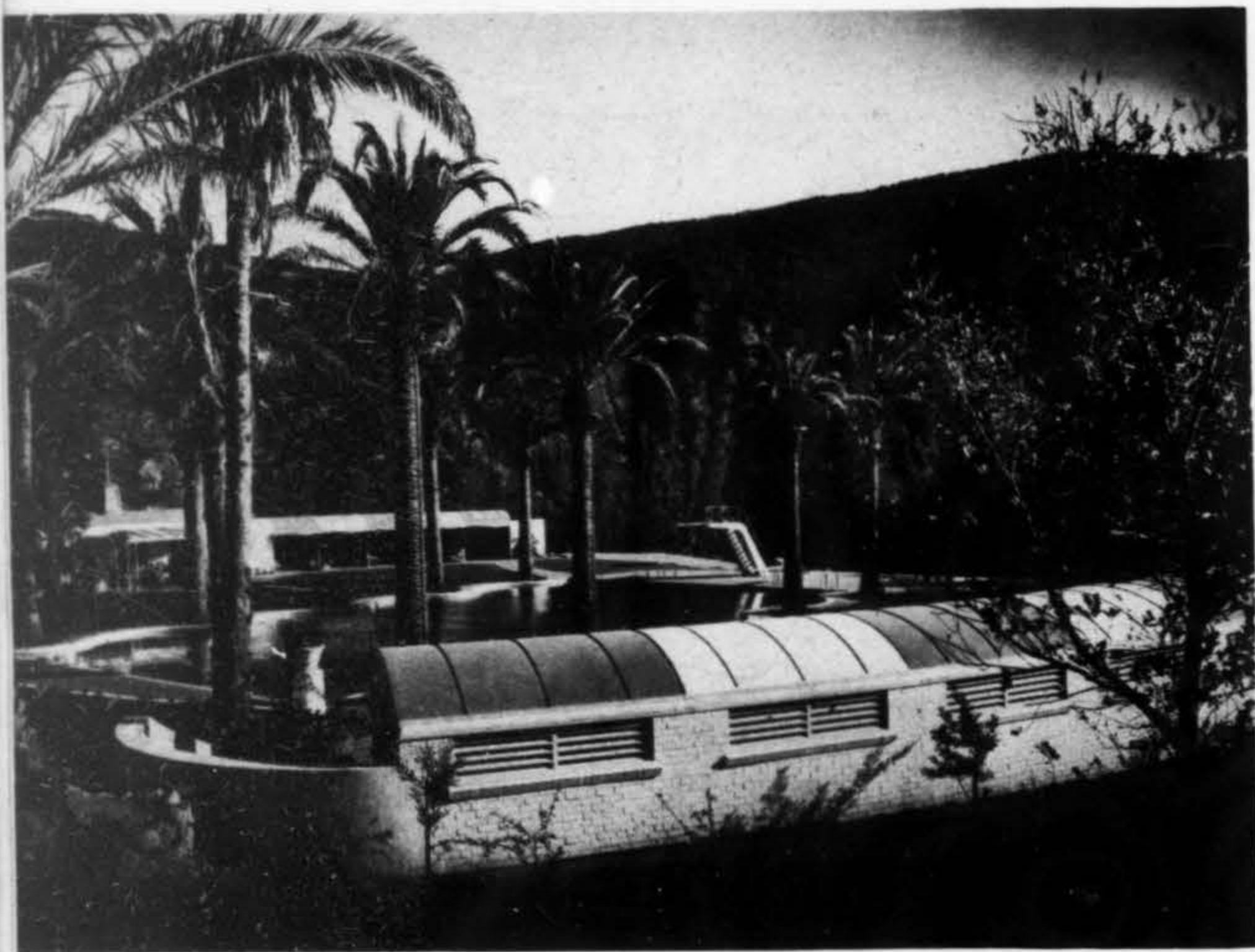
Of all the many proposed solutions to these problems, only one seems to have all the answers. That is a plan formulated just about a year ago by a group of theaterloving civic and social leaders who combined with the outstanding civic-minded people of the theater to form what is now known as the American Theatre Foundation.

The basic purpose of this new non-profit organization is twofold: to guarantee audiences to producers and to guarantee producers to audiences. It hopes to have ten thousand members by this time next year, two thousand of this membership in Los Angeles, the balance in other West Coast cities. Membership costs ten dollars and entitles the members to as many as four tickets to each of the plays sponsored by the Foundation.

The plays presented to the membership (at half the box office price) since the inception of the organization include Helen Hayes and Herbert Marshall in the Gilbert Miller production of "Ladies and Gentlemen," by Ben Hecht and Charles McArthur; Mary Astor and Elliott Nugent in the Arthur J. Beckhard production of "The Male Animal," by James Thurber and Elliott Nugent; Alfred Lunt and Lynn Fontanne in the Guild production of Shakespeare's "Taming of the Shrew" and, currently, Pauline Lord in the Beckhard-MacLean production of "Suspect," by Percival Denham and Rex Judd, with Grayce Hampton, Frederic Worlock, Wallis Clark and a cast of celebrities seldom seen in an original West Coast production.

Already the Foundation has succeeded in destroying two bugaboos that hitherto have stood in the way of important

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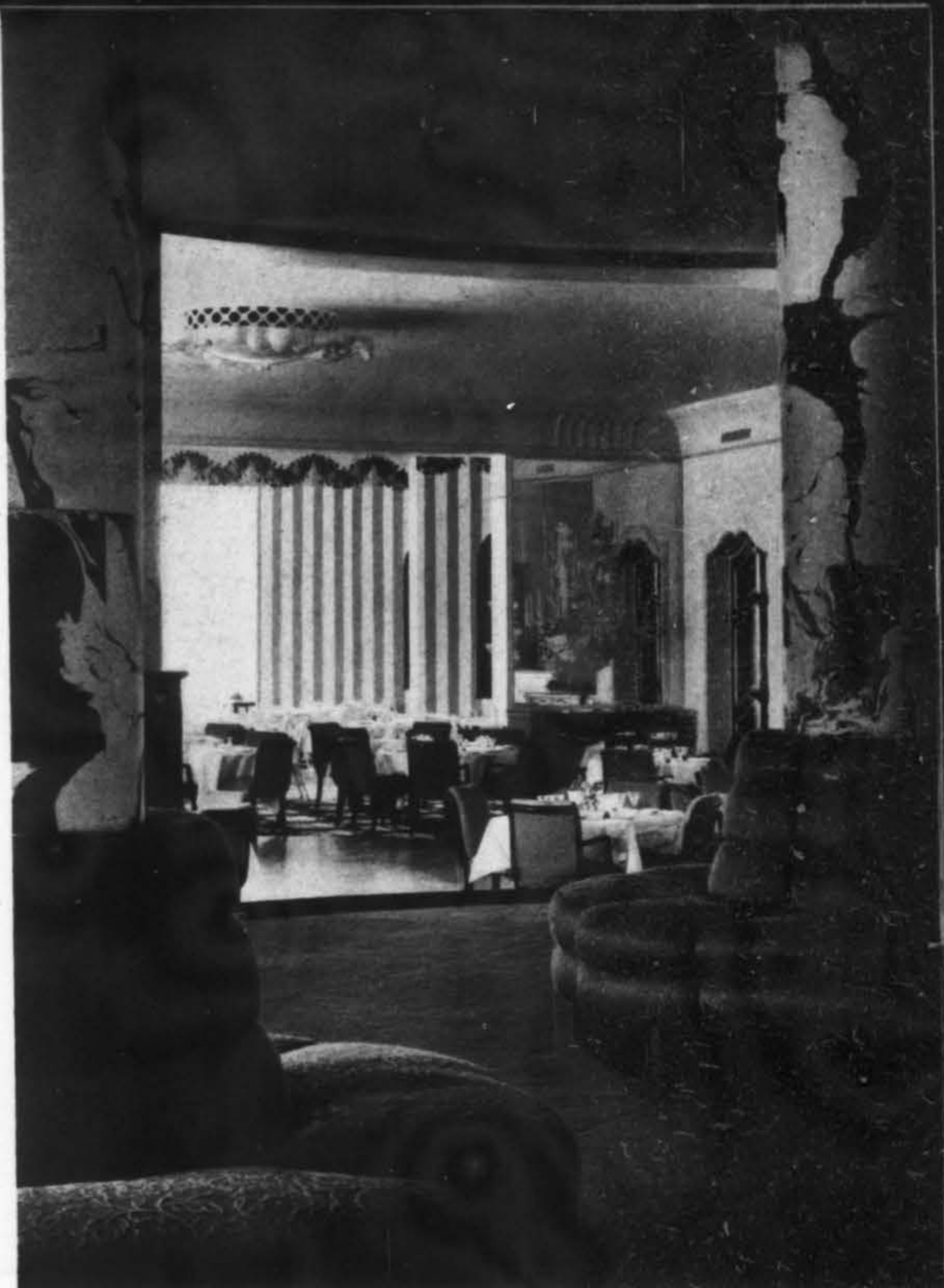
A ARROWHEAD S

ARCHITECTS · PAUL R. WILLIAMS
GORDON B. KAUFMANN, F.A.I.A.
LANDSCAPE · EDW. HUNTSMAN TROUT, F.A.S.L.A.

With the great spas of Europe virtually closed, the new Arrowhead Springs Hotel commands the attention of the knowing traveler.

The main Hotel is a large structure consisting of one hundred and fifty guest rooms, a theater, and a representation of the better costume shops. The general style of the building is Modern Georgian.

An elaborate cure house contains an amazing series of steam caves carved into the heart of the mountain complete with mud baths, radioactive waters, and massage rooms. The grounds are beautifully landscaped; a huge swimming pool is surrounded by unique Lamella roofed cabañas.

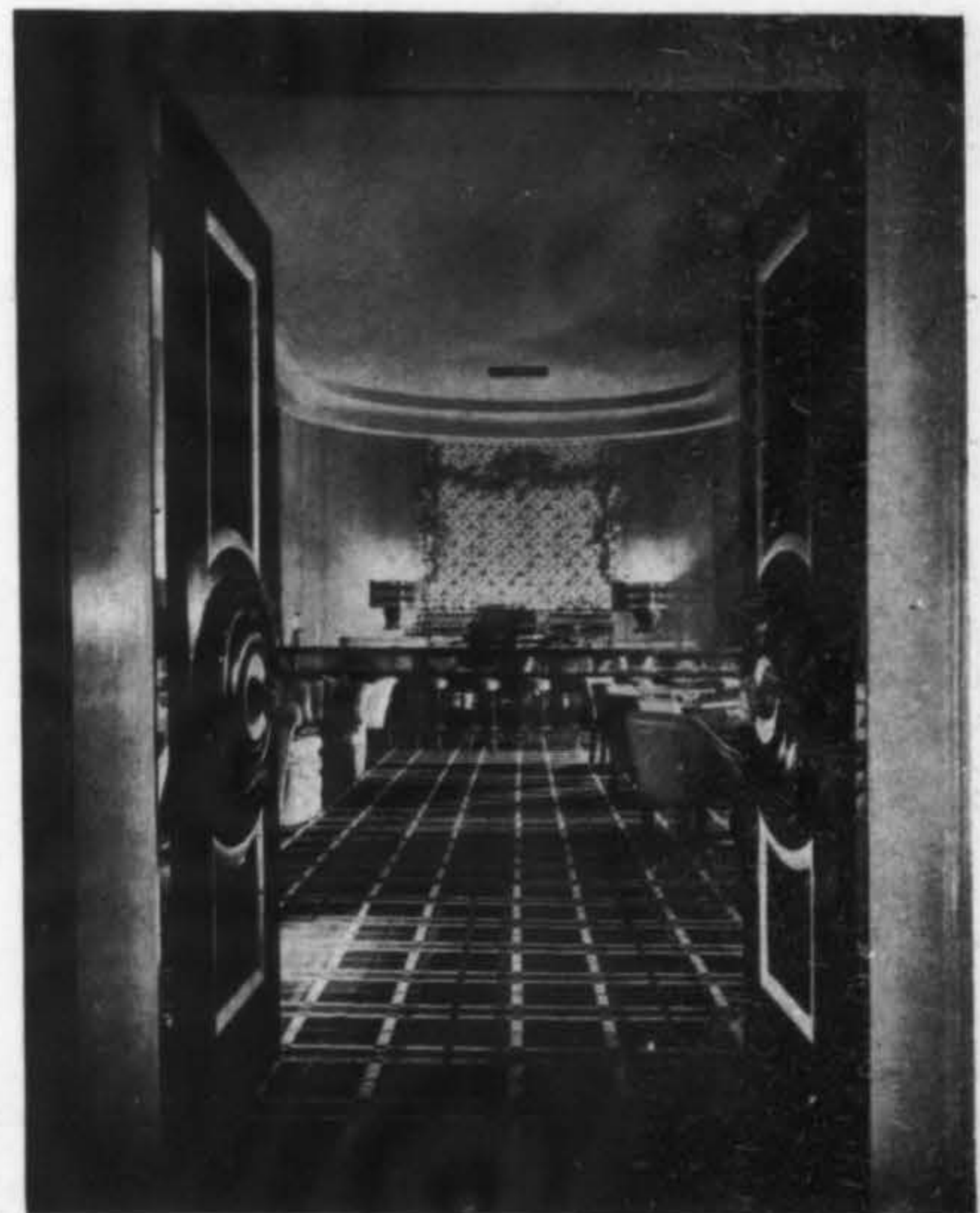


ARROWHEAD SPRINGS HOTEL



MAIN DINING ROOM

COCKTAIL ROOM





Style and comfort is evident in lounges and guest rooms.

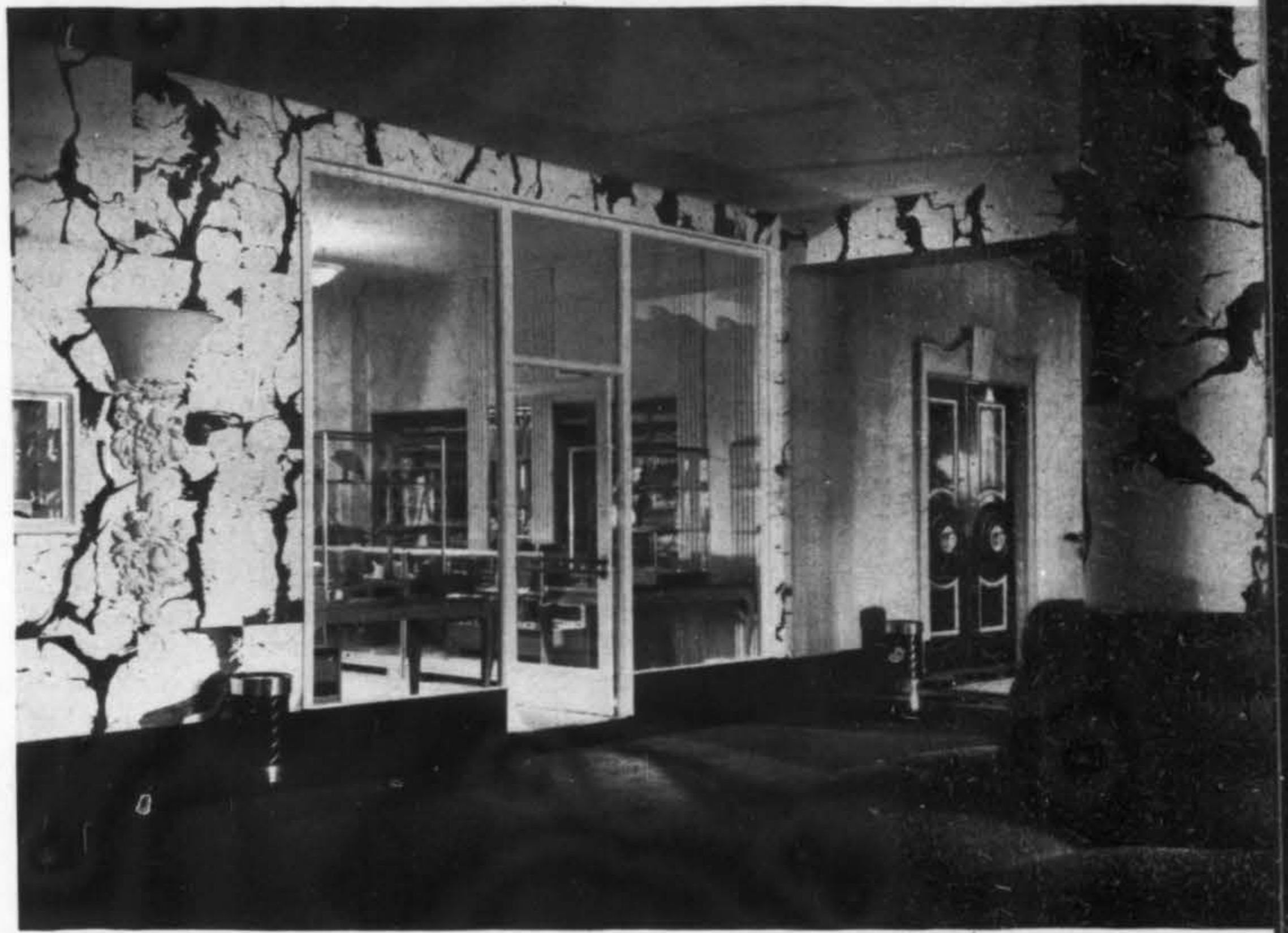


Photographs by Maynard L. Parker

The interior of the establishment has been stylized in a number of varying moods. The main lounge is treated as an English drawing room with pale oak walls and ceiling and accessories of modern plaster and English silver.

The main dining room is done in white with black and gold Chinese tables and a black carpet in striking contrast to the dead white of the walls and ceiling. The bedrooms are papered in English pine and decorated in clear, fresh colors.

Surrounding the Hotel are championship tennis courts, a golf course, and one hundred and fifty miles of bridle trails. High in the mountains is a private ski lodge with mechanical lift which is a forty-minute drive from the main building.



"WE DESIGNED IT OURSELVES"

By RAMSAY HARRIS

I found them prowling through the stacks of the Public Library.

"Hello," I said; "fancy meeting you both here!"

"Hello," they said. She looked at him reproachfully. Her eyes said, "I told you we'd get caught."

A bookworm in the stacks is always a Boy Scout.

"Help you find something?" I looked at Henry, and Henry looked at the back of an envelope.

"I'm looking for the seven-twenty-eights," he said, sheepishly.

I led the way, ran my finger in rapid *glissando* along the shelves, and stopped with efficient abruptness. Houses! I looked at Henry. In his anguished eye lay the echo, so to speak, of my unuttered, "So you're building a house!" I choked down the remark and the echo died away.

When I asked which book he was looking for, Henry appeared a bit like Orestes when the Furies were taking the corner at a nifty sprint.

"This is the house-planning section, isn't it?"

In a way it was. There was Christopher Wren in a blue binding. Mary pulled out "Moated Houses of England," with reflections as beautiful as those of Confucius (until recently, that is), in enough water to turn the Metropolitan Water boys green with envy. Henry had a book of floor plans. It was dated 1897, but it seemed all right with him. I followed his eye.

"Mansard roof," I said, warningly. Henry stared.

"Mansard of hearing," said Mary with wifely disagreeableness. She plucked out a green book with a *whish*. "Barn Plans," with a lower case subtitle, "And All Kinds of Out-Buildings." I found occasion to cough into my handkerchief. She fanned her way past Mirror Rat Traps and Gadgets for Shipping Bees Alive. At the back of the book, bibliographically behind the barn, as it were, were houses with floor plans. We all looked hard. Mary looked at the house, and I stared at the plan. The bedrooms were delicately labeled, "Chamber." I shifted my gaze to the house. "Complete specifications of this house may be procured for only five dollars," read the caption.



"Five dollars," said Mary meditatively.

"Nineteen-two," I said laconically.

"My childhood . . . back East . . . Illinois . . ."

"Nineteen-two?" I'm afraid it sounded like a question. Henry stirred uncomfortably as Mary's childhood garden obliterated the library stacks. Henry's from Texas.

"Five dollars, complete! Do you think . . ."

"Nineteen-two!" I repeatedly ominously. This time it worked. "Barn Plan" returned to the shelf with a jerk.

"Maybe you can help us," said Mary, flashing me a job-without-commission smile. "Henry and I have decided to have a house. The Kilvers have stopped renting a flat ('even the Kilvers,' said her voice), and we thought, with Henry's raise—"

While I congratulated him he scratched his left ear. I ran my eye down the shelf. Rogers, Tyler S. Rogers, "Plan Your House to Suit Yourself." I checked it out on my card and we drove to their little apartment.

At their apartment Henry showed me the backs of several envelopes. More floor plans! From under the couch came a carton of newspaper and magazine clippings. Yet more floor plans!

On two points, Mary and Henry were in perfect accord: Mary wanted lots of closet space, and Henry demanded a remote and sequestered den. The architectural unit that was to embody these two features was still one with the spiral nebulae—magnificently undeveloped. We took a collective look at Rogers.

It seemed that there were five possible ways of securing one's house: one, have a realtor dodge up the whole thing for a set price; two, buy a house from someone who has built it to sell; three, look over a demonstration sample and order one like it; four, buy plans and specifications and get bids on the whole job; and, five, employ an architect. When we came to number five, both Henry and Mary shied like horses stepping on a rattlesnake.

"Understand," said Henry, "that I—that is, we—like to know what we're getting. Architects are too expensive for the likes of us: we'll put that much more into real house."

"Architects aren't interested in anything less than a \$10,000 house," chimed Mary, "and it costs \$50 to look at one of the creatures."

"There's something about a house and lot together costing about twice one's annual salary," I suggested cautiously.

"Before or after a raise?" asked Henry meekly.

"After," said Mary. That settled it. Henry looked like a Sunday School boy who drops his dime in the collection plate at the same time that he invests it mentally in two ice cream cones.

"Let's put things down systematically," I said. They brought a pad and I took charge of it in my own book-vermicular manner. The battle of the ages was on: raw idea versus concrete reality:

"What I want," began Mary firmly, "is more closet space." She looked around the narrow apartment and then at Henry as if he were somehow responsible for the woeful economies of the apartment-house builder. Henry quailed but brightened up a moment later.

"There should be a good place for a really cozy den—somewhat removed from the kitchen," he said with hopeful conviction.

"Why removed from the kitchen?"

"Mary," I cautioned soothingly, "the only den closely asso-

(Continued on Page 33)



Photographs by Maynard L. Parker

THE STUDIOS OF CHEESEWRIGHT, MASON & CO.

CHARLES O. MATCHAM, A.I.A. . ARCHITECT

This building is a modernization of American Colonial. The detail has been kept in the small scale characteristic of residential architecture and in keeping with the business of the tenants. The rooms, beautifully decorated, are arranged as they might be in a private home. We show three representative rooms in styles varying from Empire, Colonial, to the best of the Eighteenth Century. All interiors were designed and decorated by the occupants.



Books in Review

One of our major claims to culture, according to a recent issue of a leading Los Angeles newspaper, is the presence in our midst of one Aldous Huxley, well-known English novelist. It seems reasonably certain that the claimant has not read Mr. Huxley's last novel, which deals with Los Angeles, its city limits and limitations.

The title is a quotation from Tennyson's poem, "Tithonus," named after the mythical Greek who received the doubtful gift of immortality without the grace of eternal youth, and who finally begged release from the terrible privilege of longevity. Time, longevity, the mystery of man's temporal sojourn, his one-act comedy of human instinct as contrasted with the five-act tragedy of natural forces—such are a few of the book's motivating ideas.

The book opens with a criss-cross section of Los Angeles and vicinity as seen through the eyes of a scholarly Englishman, hired by an American millionaire, Jo Stoyte, to catalogue the Hauberk Papers. If Huxley's corporeal presence has raised our cultural level, the documentation of his impressions has proportionally diminished our reputation. Los Angeles is an "unfinished Bournemouth indefinitely magnified."

Our American vices have long served the valuable function of enhancing, by contrast, numerous English virtues. Were their virtues not so numerous they would not have revealed the number of our vices. As Americans—possessing the questionable American virtue of wishing to improve ourselves—we owe a lasting debt to our English critics, our omnipresent and ubiquitous by-Gadflies.

However, let us be obligingly provincial to the extent of accepting and resenting the criticism. Assuredly, no such tour of suburbanality could be possible in or near London, for London is of another world.

To Jeremy Pordage the Los Angeles girls "seemed to be absorbed in silent prayer," but he knowingly supposes them to be ruminating chewing gum. "Gum, not God."

Huxley's comments on Los Angeles architecture are as disapproving as Frank Lloyd Wright's, but truly "tender are the wounds of a friend"—tender, indeed! Huxley sees Harold Lloyd's place as "a kind of Boboli" and the Ginger Rogers home as "a Tibetan lamasery." Mr. Stoyte's castle is mediaeval "as only a witty and irresponsible modern architect would wish to be mediaeval, as only the most competent modern engineers are technically equipped to be."

The story is spun strangely around the ideas of time and human fate. Lust and asceticism, oily hypocrisy and frank villainy, misanthropy and rosy idealism all play their parts. Aspects of Chaucer's "The Merchant's Tale" blend with aspects of Petronius Arbiter's "The Widow of Ephesus." Mr. Huxley is always erudite, engagingly clever. The high point of the story is Mr. Propter, who is Mark Rampion grown old and wise and tenderly patient. He finds "... time ... the medium in which evil lives and outside of which it dies. ... If you carry your analysis far enough, you'll find that time is evil."

In a Huxley novel the flavor is half the feast. A summary would be as unrepresentative as the baboons in Jo Stoyte's castle are unrepresentative of the subtler human beings in the story. His loftier characters seek Nirvana upon earth, the others scatter their yearnings between a Mohammedan heaven and a tapeworm's paradise.

Even as W. S. Gilbert's admirers measured all his subsequent works against *The Mikado*, so Huxley's readers measure each successive novel against *Point Counter-Point*. The Relative estimate, up to date, is about the same for both men.

R. L. Harris.

There appears to be a slight lurking insult in the announcement by the Atlantic Monthly Press that uncomformable Don Quixote has now been "streamlined for American readers." The new edition sells for \$2.50. Maybe the idea is to capitalize on the "Confucius say" fever and start a "Don Quixote habla." The truth is that more of our current sayings can be traced to Miguel de Cervantes' book than to the works of Confucius, Shakespeare, or Benjamin Franklin. "One swallow never makes a summer" — "A bird in the hand is worth two in the bush" — and countless others may be found in "Don Quixote."

E Pluribus Unum

"The Notebooks of Leonardo Da Vinci" are now being issued in a new one-volume edition, following the way of all books which first are issued in two or more volumes. I believe this prevents many people from investing in the fourteen volumes of the Encyclopedia Britannica. They can't escape the feeling that, sooner or later, it's going to come out in a one-volume edition.

Leonardo Da Vinci, incidentally, wrote as eloquently as he painted, and what he said on paper is as interesting as what he said on canvas. "In rivers," he observed, "the water that you touch is the last of what has passed and the first of that which comes: so with time present."

Live In a Comfortable Shoe

From the biography of Emilius Paulus, by Plutarch, you may remember the line—"And holding out his shoe, he asked them whether it was not new and well-made. 'Yet,' added he, 'none of you can tell where it pinches me.'"

The point is applicable to the planning and the building of a home. Regardless of the architecture or the decoration, if any part of the home is going to pinch the wearers, it is not "well-made."

Stout-hearted proponents of this theory, among architects, decorators and laymen, will find a sympathetic philosophy in "Plan Your Own Home," a book from the Stanford University Press—written by Louise Pinckney Sooy and Virginia Woodbridge, who teach interior decorating at the University of California, Los Angeles.

In the first chapter, "The Philosophy of Home Making," the idea of the book is indicated: "The owners of a home should control it; they should be the final authorities, the directors of the production. The architect, the decorator, the landscape architect, all play their part in bringing it into being; but only the owners can know the conditions of family life and the background against which it should proceed."

The authors submit a simple, practical method of defining the theme for a home. From a list of descriptive adjectives, let the family select those which seem most to express what they want. It makes a fair start for planning.

Publishing News

A unique combination of loose-leaf scrapbook and art history, Herman J. Cherry's "Scrapbook of Art" enables one to catalog and preserve the fine reproductions of paintings and drawings which appear in today's periodicals.

This is the first book of a series of five volumes and is entitled "French Modern Art." In it, Mr. Cherry traces the development of modern painting from Ingres to Dali by means of biographical sketches of sixteen of the outstanding painters of the period. A characteristic example of each painter's work is reproduced.

(Continued on Page 34)

MORE THINGS TO COME

By R. M. LANGNER, Ph.D.

The pictures on this page might put you in mind of long-range guns for use in the spring offensive. You'd be nearer the truth than you realize when you find out what the thing is. In its earliest form over three hundred years ago the telescope was, indeed, used for military purposes.

From another point of view, this instrument is a time-piece and can be used to measure time intervals with an accuracy of a thousandth of a second. If you say it does not look like a clock, you must remember that it does not look like a telescope either. Yet it is a telescope, and that's what everybody calls it.

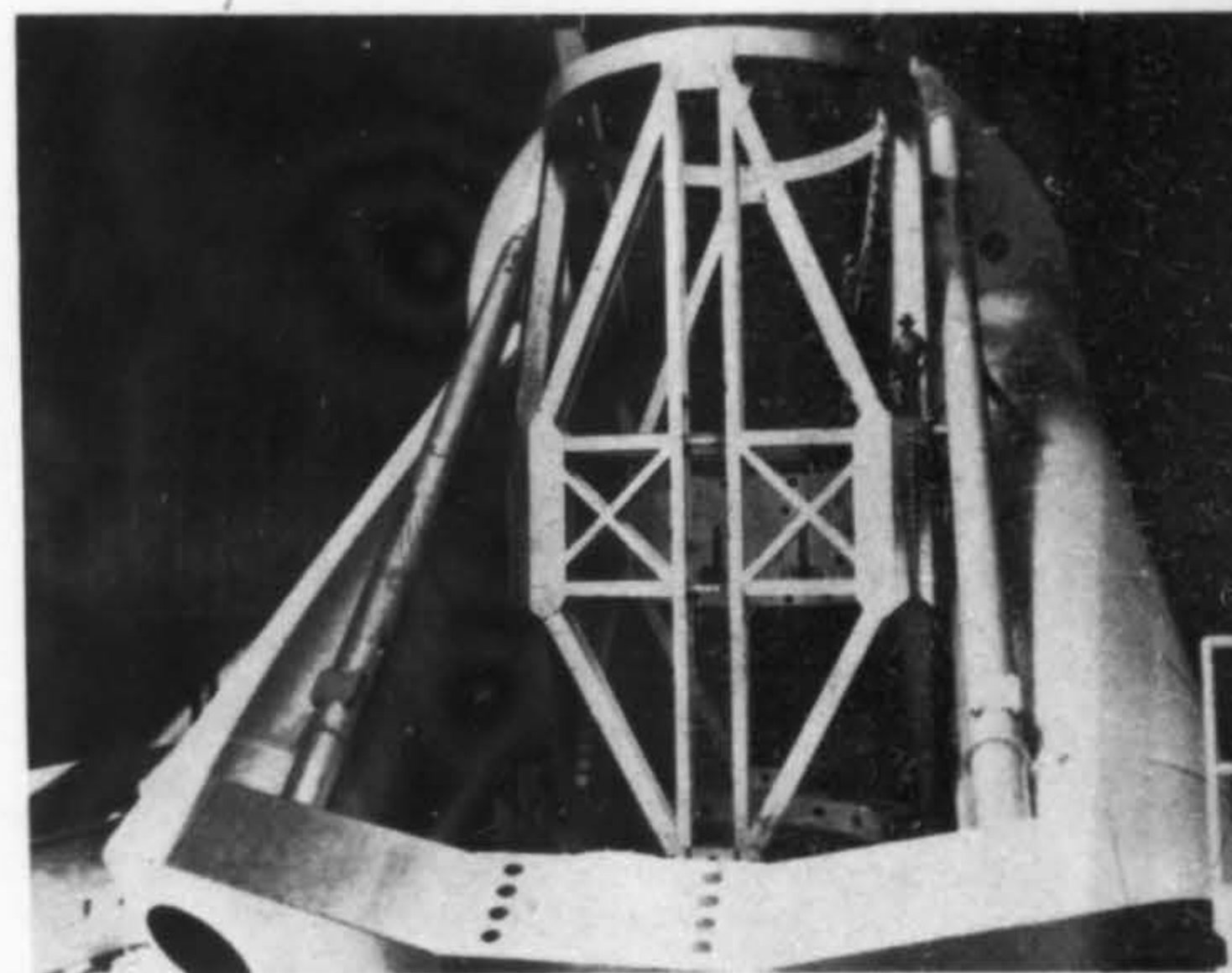
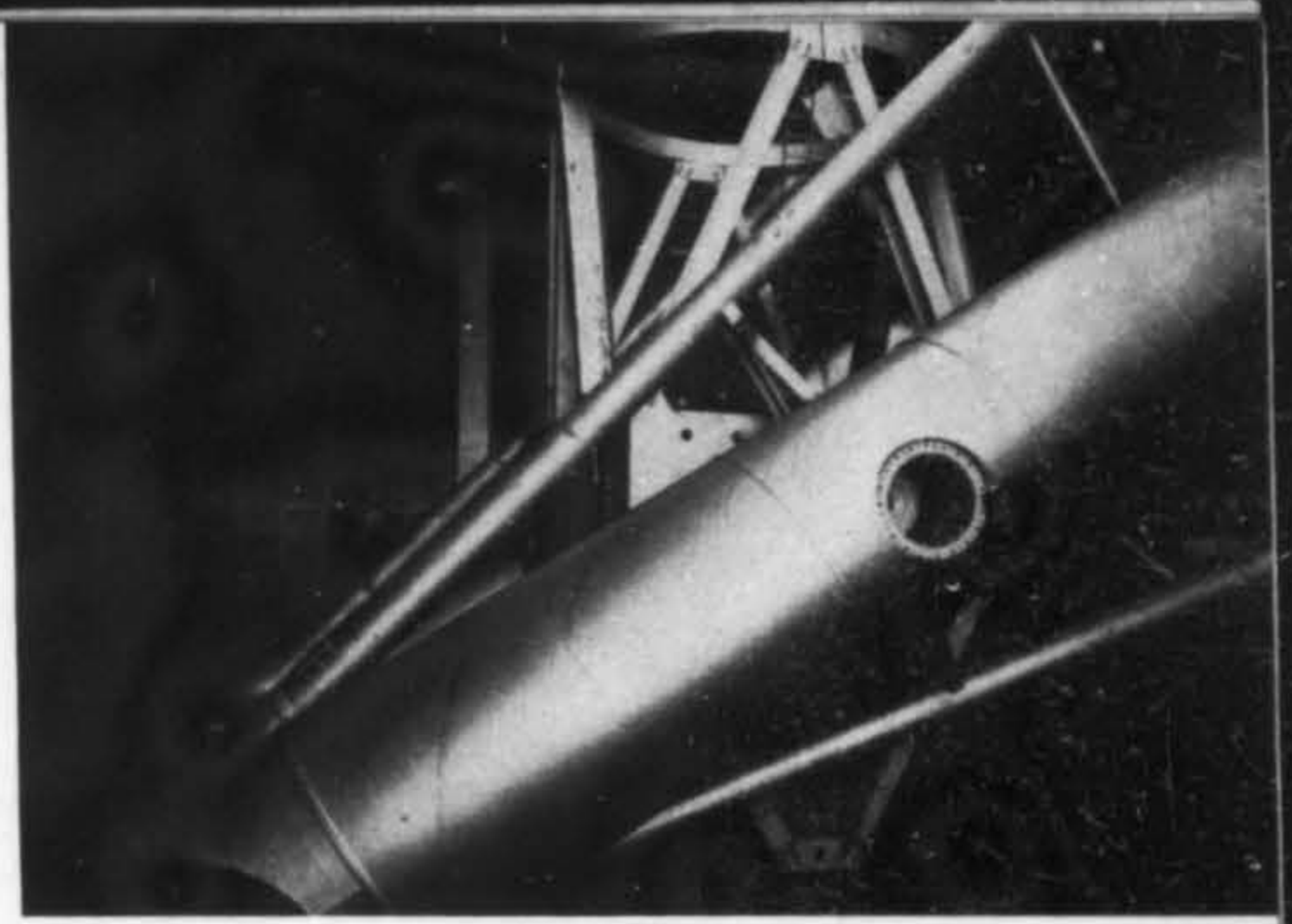
The projectiles used by a telescope are the particles or quanta of light given out by heavenly bodies. Most of the stars in our own galaxy are so far away that the light we get from them now was radiated by them tens of thousands of years ago. Thus the discoveries to be made with this instrument for the next few centuries will pertain almost exclusively to events that have happened in the distant past, long before the last glacier came down upon us.

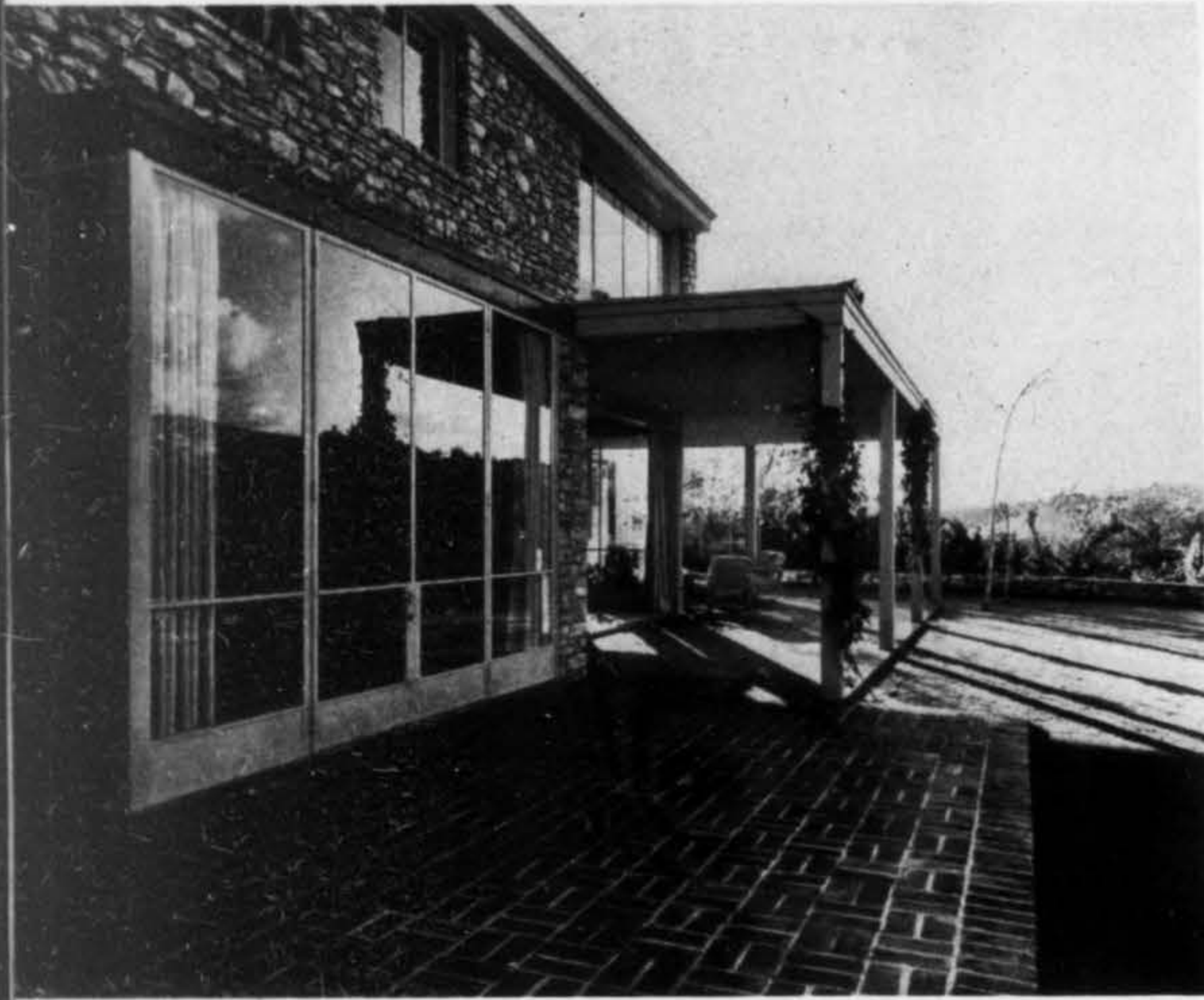
Technically, the telescope could be described as a fast camera, although its average exposure time in regular use will be about half an hour. You may think it doesn't look like a camera either but of course it is a special design. It is much more delicate than commercial cameras, more carefully balanced, more vulnerable to careless handling. Then again it is relatively more compact and light than any camera you ever saw.

It would have been misleading to tell you at the beginning that these are recent pictures of the two hundred inch telescope. How would you know what a two hundred inch telescope should look like? Most laymen think the telescope is an instrument through which an astronomer looks at stars. Professional astronomers rarely "look" at stars — they practically always photograph, and their pictures don't look anything like stars. Moreover, the stars that are visible to the naked eye are very rarely photographed, the planets still less frequently, the moon almost never, and once the telescope is done it won't ever see the sun any more. To clear another common misunderstanding, there isn't any lens in the telescope — there is a two hundred inch mirror instead. A good lens half that size would be hopeless to make. This thirteen-ton mirror is one of the delicate parts. If you breathed on it, the warm air of your breath could distort the surface so that the star images it made become too big. The advantage of a large mirror is to be able to concentrate a great deal of light into a small bright spot. That is to be able to photograph the faint stars, and of course most stars are faint. For every one we can see, there are billions that can be photographed with the two hundred inch telescope.

Look at the man working on the telescope "tube." When the telescope is finished there won't be anybody scampering around in that fashion. A man would unbalance the instrument. And the heat he gives off might make it bulge in the wrong places. When an astronomer gets on the top of the fifty-foot tube to make his observations on the light coming from the mirror below him, his weight will be balanced by a counterweight. This is to prevent undue strain on the sensitive parts of the mechanism.

The mechanical difficulties of the problem have been pretty well solved. But there are some limitations which appear to be humanly insuperable. These come under the heading of weather. The world's best weather apparently is found in southern California, but that is not good enough to warrant a bigger telescope than the one now being erected on Mount Palomar in San Diego County. Three hundred nights a year astronomers will make photographs. For a few minutes during that time the air will be quite still and the astronomer will wish he had a three hundred inch instrument, but for the rest of the time the incessant wavering of the atmosphere will prevent him from getting the full benefit of the marvelous instrument at his control. There probably never will be a larger telescope.

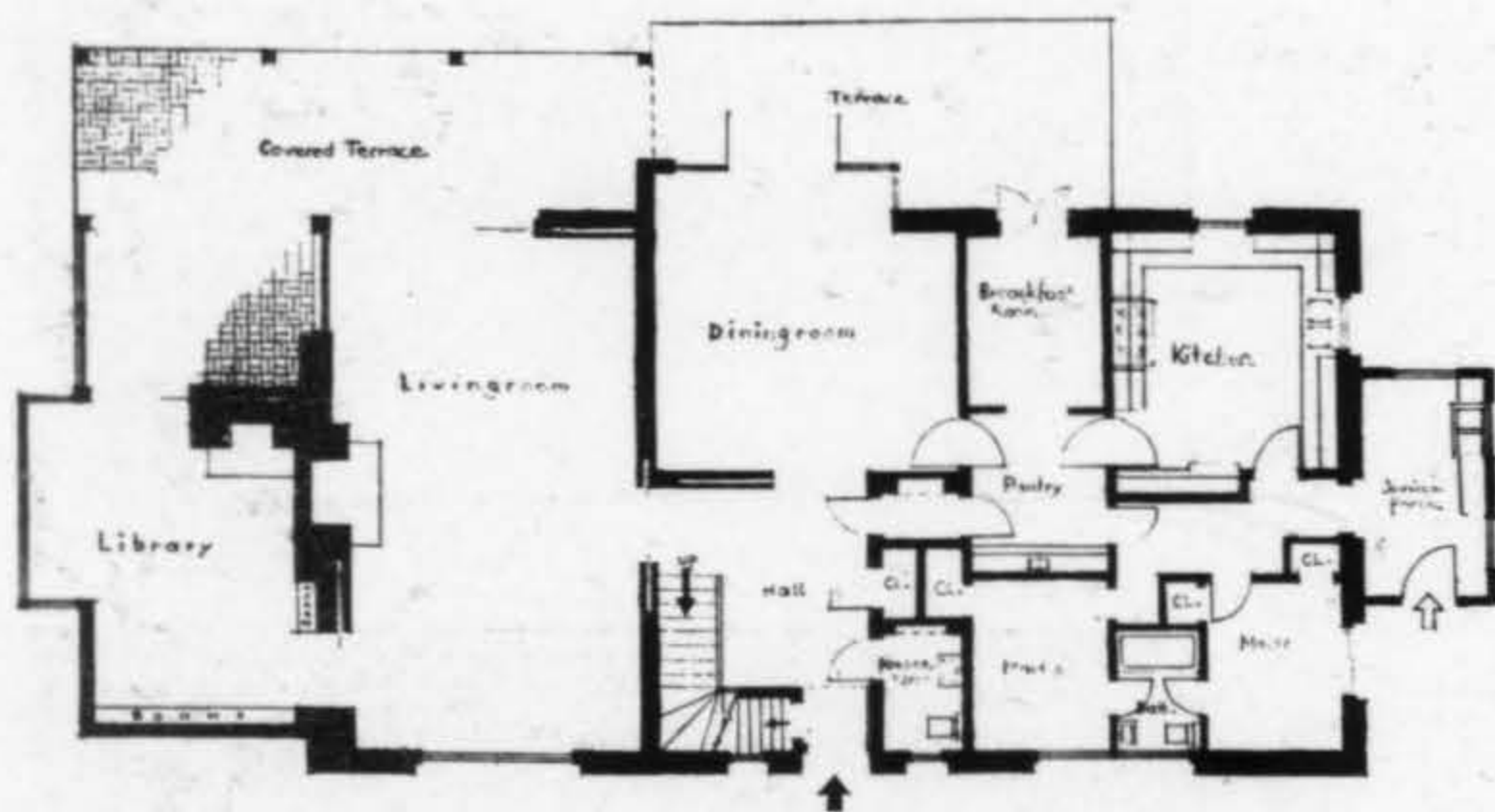




The Residence of Dr and Mrs. L. M. Maitland

BEL AIR CALIFORNIA

DESIGNED BY J. R. DAVIDSON



The problem here was to remodel a conventional Georgian house in order to create an appropriate background for a carefully selected collection of modern art. It was also decided to open up the house to a magnificent view of the surrounding mountains. No attempt was made to give the house a stylistic face. All inessential details outside and in were removed. The location of openings formerly based on an axial layout were changed according to the inter-relationship of rooms. Large openings with sliding doors lead out to terrace and lawn. Wide windows allow an unobstructed view of the magnificent landscape.

The materials and color throughout the house were selected in relation to the colorful pictures. Therefore, a neutral background was desired. The floor covering is soft beige-gray, and a lighter and more transparent shade the same color has been used for the walls and ceilings.

With the exception of the library the furniture consists of simple, fine antique pieces, most of them in pale walnut or fruitwood.



Photographs by Julius Shulman

The Residence of Mr. & Mrs. Henry F. Haldeman

HOLMBY HILLS CALIFORNIA

WALLACE NEFF, A.I.A. ARCHITECT

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The main garden axis of this residence picks up the blue accents of the tiled porch and barbecue with blue fountains among the flowers in a shaded area of jacaranda trees. The exterior walls are unique stucco with shutters painted a greenish blue. All trim is in old white, while the tiled roof is of burned terracotta.



Photographs by W. P. Woodcock

The long gallery has a Terrazzo floor in antique marbles interspersed with white. The walls are of textured white plaster. The vaulted ceiling of the gallery is tinted in tones of antique blue.

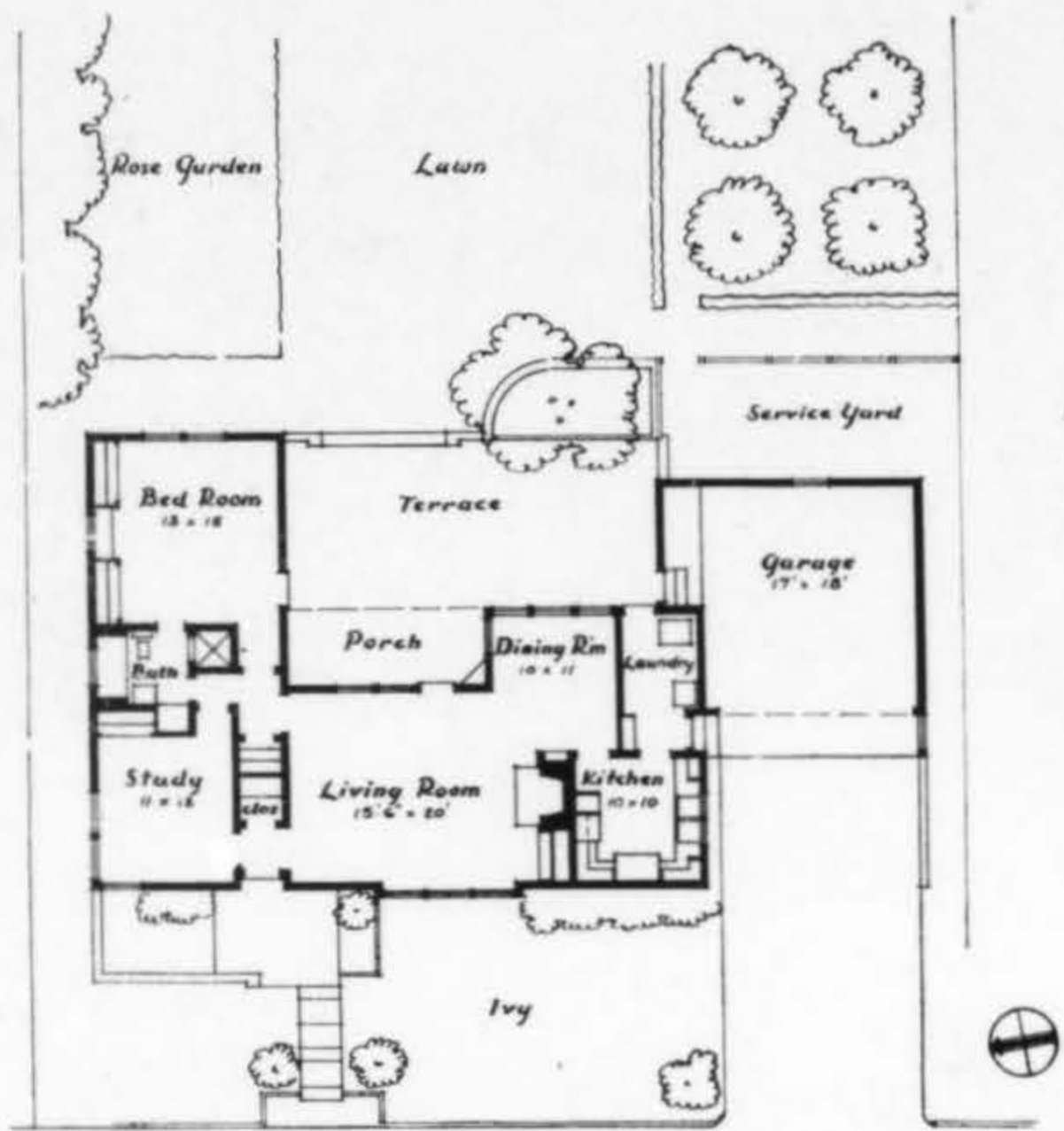
In the living room an off-white rug contrasts with dusty raspberry upholstery. The walls are deep blue jade; the curtains of silver and raspberry damask.

The game room has a textured rug in tones of brown and cocoa. Curved seats in bleached rattan are upholstered in a heavy loop fabric in lacquer red.

The breakfast alcove has terra-cotta walls; the shutters are painted in provincial designs and colors; the furniture is of California walnut; and the chair coverings are in gold antiqued satin.

The awning type louvre shutters used throughout the house are particularly adapted to our semi-tropical climate.





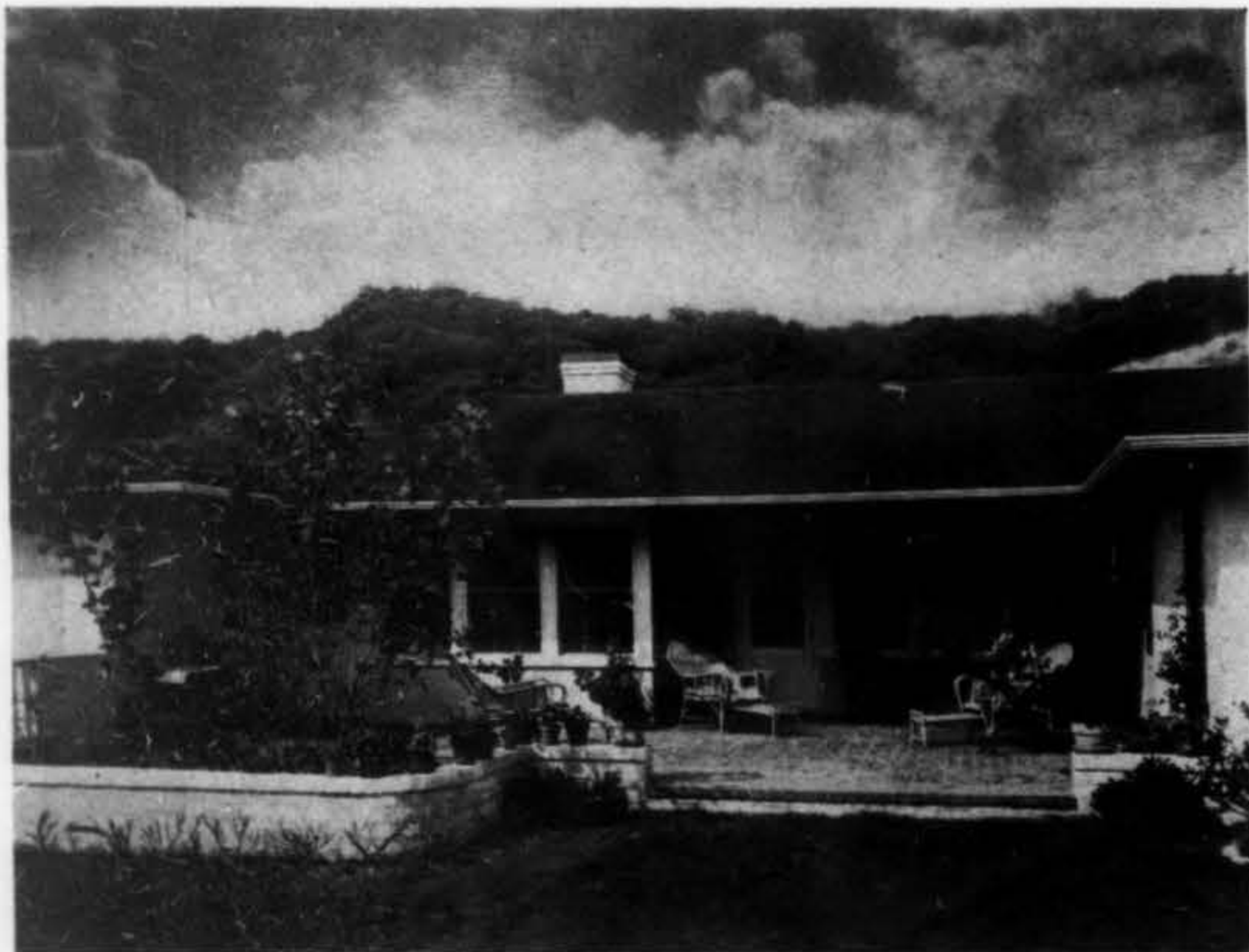
Photographs by Miles Berné

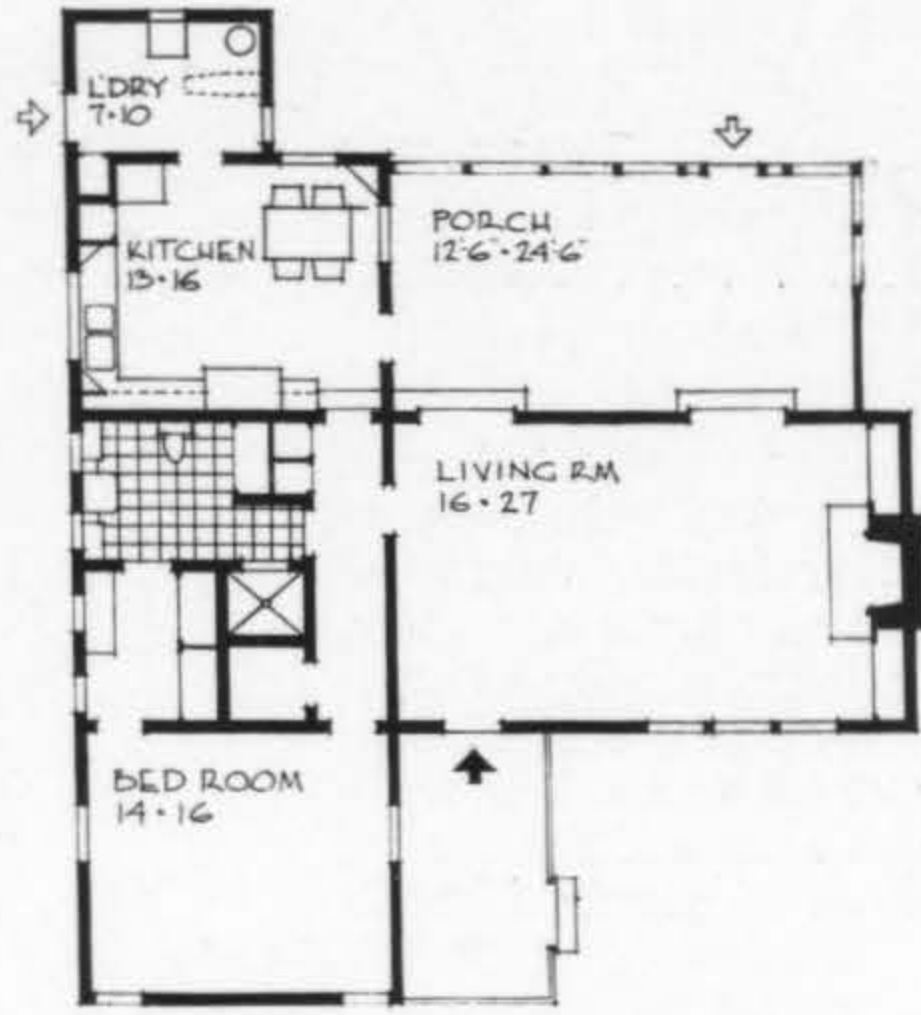
THE RESIDENCE OF MR. AND MRS. PETER H. VANCE

BRENTWOOD HEIGHTS CALIFORNIA

WINCHTON RISLEY ARCHITECT

The owner wished a one-story maidless house with ample space for outdoor living, well protected from prevailing winds. It was also required that the garden be visible from all the main living quarters. The frame walls are white plaster with a glass dado. The trim is white, the roof a warm weathered gray, the doors pumpkin yellow. In the interior the plaster walls are a clear light blue. The woodwork is white, the carpets are rose, and the draperies are in figured chintz.





THE HOME OF MR. AND MRS. E. D. HINTZ
 ARCHITECT GRAHAM LATTA
 BUILDER ERIC F. NELSON

The living quarters in this small house are developed in such a way that the area of the six-room house is divided into three rooms and a large living porch. This porch or garden room becomes the focal center of the house and serves as a lounging and eating place.

The floors are red tile, and cupboards are of pine. The ceiling takes the form of an arch with contrast in color between the sheathing. The molded rafters are of fir which are accented with star-shaped bronze studs. The exterior is of redwood.



Photographs by Miles Berné



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THE HOME OF MRS. FRANK T. BARKER

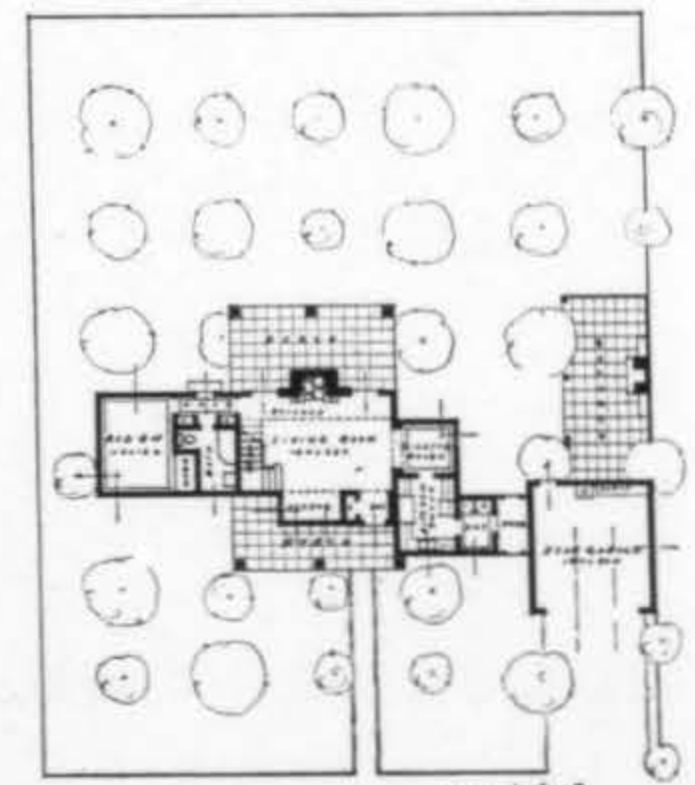
DOWNEY CALIFORNIA

ARTHUR W. HAWES ARCHITECT

This small ranch house is situated in a large orange grove. Hand-split shakes give the roof an interesting texture. Redwood siding has been used on all exterior walls. In the living room a long balcony extends above a large brick fireplace, a small stair leading to the master bedroom. The wide sheltered tile porches surround the house, lending an atmosphere of gracious hospitality.



Photographs by W. P. Woodcock



WE DESIGNED IT OURSELVES

(Continued from Page 22)

ciated with culinary functions is one like that which Daniel visited. And even that showed signs of functional specialization. Therefore, "I flourished the umbrella of the peacemaker in the wave of my pen, "item, lots of closet space; item, a cozy and fairly secluded den. What else?"

"Some sort of California style," said Mary uncertainly, while Henry nodded.

"Good," I said, "that's very clear. Lots of closet space at a fair distance from a cozy and secluded den. Oh, yes, and a kitchen has been mentioned, so that comes in somewhere. All three done in some sort of California style. Nice going! Now let's discuss the landscaping. A few camellias . . ."

I dodged the pillow which Mary flung. It hit the wall, and the neighbors — fully half an inch away — chose to regard it as the first gun at Fort Sumter. They tuned down their radios.

"Now, listen, you two nesting ostriches," I remarked, "before we begin to sketch in a house around your closet space and cozy den, just what *sort* of house do you want? You can't just prop up a cellar and build a house around it. Not even in 'some sort of California style.' Not even in California!" Which is saying a good deal. "First of all, where would you like to be?"

"Oh, in some good locality," said Mary, who is as theoretically democratic as most women.

"And how do you know that it will remain that sort of locality?"

"Things don't change that fast."

"Don't they, though! A few years ago street-car conductors used to pot jack-rabbits in Hollywood. Now they carry candid cameras and shoot stars. In a few years —"

Anyway, they had not bought a lot. That was something.

"I don't see what the lot has to do with it," remarked Henry. "These engineers can put up a house on almost any sort of lot."

"And sometimes do," I said with emphasis. We were getting nowhere. I asked for ground plans, and they both brightened up.

"We've adapted several to our particular needs," said Mary proudly. She brought out some rough sheets of paper looking like a commercial treasure-map of Cocos Island. I inspected them carefully.

"This is the bathroom, of course?" It was. "And this is the bathroom window?" Oh, yes. "And your tub is right in front of the window?" There was a pause. The psalmists used to mark such a pause "Selah."

"Well, it's all subject to change."

"I see. And this is a fire-place in the living room?" Oh, yes, it was. "And another in the den?" Undoubtedly. "And different chimneys?"

"Henry, dear, I see no reason why the den should be so far from everything. Couldn't you —" Henry glowered irritably.

"May I continue? These two doors —" Well, what about them? — do they open into the same room? Most certainly. "And the light switch will undoubtedly be between them?" Yes. "Well, if either of the doors is open, the light switch is covered, and if both doors are open, all concerned had better love darkness better than light."

"I really think," said Mary with asperity, "you're trying to make our plans look foolish."

"I'm really not," I said truthfully, and, being a fairly tactful soul, I said nothing further. "Let's look at this book," I said. We all turned with relief to Rogers and his able discussions of what one must know in planning a house. It was a revelation to us all. He discussed lots, localities, prevailing winds, building law, and sunlight. He went into personal requirements with the minute accuracy of a Columbia Uni-

(Continued on Page 34)

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*At right: Beautiful Redwood paneling in home at West Hartford, Conn.
Keith Sellers Heine, Architect
Robert B. Swain, Builder*



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San Leandro

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**ARTISTIC
NEW
REDWOOD
HOMES**



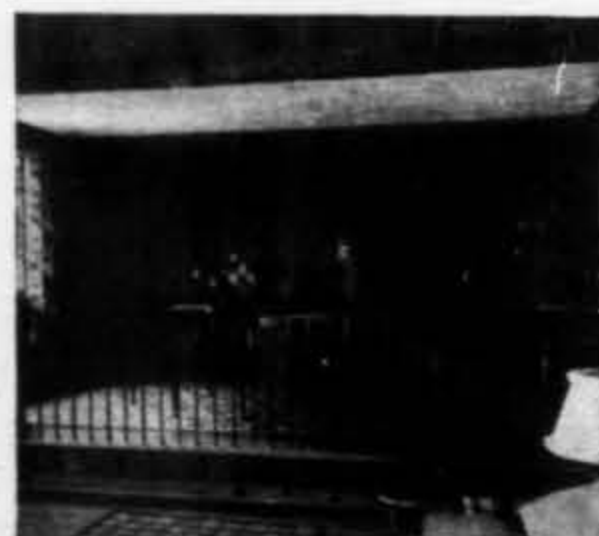
Berkeley

Michael Goodman, Architect



Pasadena

Harold J. Bissner, Architect



WE DESIGNED IT OURSELVES (Continued from Page 33)

versity questionnaire. He worked over the house from the foundation to the chimney-pots, and all in the candid interest of the would-be builder. He discussed, charted, illustrated and tabulated until the problem of building began to take shape as the exceedingly complex matter that it really is.

"I guess this is more like real planning," said Henry, humble but eager to learn. "And it's a lot tougher than we really thought." He did not trouble to consult Mary's permission for thus assuming her opinion, but Mary made no comment. She, too, was learning. It was with appreciative eyes that they read, toward the end, "No one can make an earnest study of house design and planning without wondering why so few laymen know what architects do, or why their services are needed. . . . The employment of an architect is a mark of distinction as well as evidence of good judgment."

And that is how Mary and Henry came to walk into an architect's office and avail themselves of expert knowledge instead of perpetuating their ignorance in concrete. Their dream of a house expanded from an amplitude of closet space and a den to a house of dignified and definable proportions, structurally and artistically adapted to its setting.

Mae Kilver stopped me one day.

"Is it true that you persuaded Mary and Henry to employ an architect?" she asked.

"Not exactly," I answered, "but I think I headed them off from \$5,000 worth of chagrin and a decade of regret. Although it robs the Air Mail lads of another reliable landmark, you know."

"Only \$5,000! But I thought they had an architect!"

"They did," I said, "but since real estate gentlemen developed into architects overnight, the real architects have cut down on their cost of living. They eat sandwiches made of slices of blueprint stuffed with typewriter erasers."

"Is it true that Mary's house is appearing in one of the architectural magazines?"

"Henry owns a small share in the house," I remarked, "and one of the photographs will show a few of the other local houses in the background."

"I wonder whether they don't find it a trifle small. Our own place is larger, but it isn't quite satisfactory, it seems. We're thinking of selling, if we can find the right buyer."

"I wish you lots of luck," I said. "It's a very attractive lot."

BOOKS IN REVIEW (Continued from Page 24)

Here is a godsend for those who cut out pictures, an aid to teachers, and the beginning of a library for the art student.

Alexander Brook, one of America's outstanding painters, wrote the preface. The book is published by the Ward Ritchie Press of Los Angeles. P. S.

"It's an Ill Wind —"

Books about the Old South continue to be popular. A new one is Burton J. Hendrick's "Statesmen of the Lost Cause — Jefferson Davis and His Cabinet." Judging by the receipts from these books — and from the movie "Gone With the Wind" — it seems to have been hardly a "lost cause" for some people.

"Et Tu, Shakespeare"

In Shakespearean interpretation, Mark Van Doren's "Shakespeare" is eminently understanding. Far more so, for example, than George Bernard Shaw's comment on "Julius Caesar." Shaw thought it "impossible for even the most judicially-minded critic to look without a revulsion of indignant contempt at this travesty of a great man as a silly braggart. . . ." But does it not seem likely that Shakespeare saw through the eternal dictator species? Read Shakespeare's "Julius Caesar" again. It's timely.

GARDENS (Continued from Page 11)

the lowest at the front. Yet every day we see this law of mere common sense violated. I could show you a hundred examples in a ten-minute drive. So it is most vital.

If the planting is large enough, Hollyhocks make ideal backgrounds; so do, on a smaller scale, Watsonias, Gladioli, and Delphiniums.

For low foregrounds, Nepeta, Ageratums, Mexican Primroses, Zephyranthus, Lobelia, Dwarf Veronica, all the Spice Pinks, and such, are ideal. For middle grounds the material is unlimited.

This item, too, we can treat but sketchily now.

In California the border should be planned to give color every day in the year.

Spring is easily taken care of; Summer is not hard; so we will not pause over those now. But Fall and Winter need prayerful thought.

For Autumn, Cosmos make fine backgrounds (though I believe in avoiding annuals in the border if one has not a corps of skilled gardeners). Fine tall perennials are Helianthemums of brown or yellow, and Blue Salvia Pitcheri. Yellow Sternbergias or Fall Crocus, and Gerberas of many shades are fine for low foregrounds. For the middle areas Crysanthemums, Perennial Asters and the Bedding Dahlias are standbys. In annuals, Petunias and Asters lead.

For a golden background for the Winter border, Rheinwardtia or Golden Flax is splendid. So is Strelitzia or Bird of Paradise Lily if one is rich. So are the smaller Heathers if one has room.

Iris Stylosa or Midwinter Iris gives splendid low foreground; so does Bilbergia or Pineapple Lily; so do early Violets.

Stevia and Dimophortheka are good in the middle ground; and Daphnes and Camellias are perfect for those who can afford them. Many Polyanthus Narcissi bloom in midwinter; so do Grape Hyacinths if planted early.

The ideal Winter annuals are Pansies, Violas, Stocks and Snap Dragons (which latter, if the soil is treated with Semisan, will not run to rust). And Primulas for shade.

The Californian must make up his mind, whether he likes it or not, that his perennial flower border simply must be taken up, fed, sweetened, thinned and replanted at least every four years. For the Iris Rhisomes will have gone woody, the Perennial Asters matted, the Day Lilies choked; and they will all be on a hunger strike. In England, where these borders are the envy of the garden world, they are almost all done over every year.

OF MUSIC (Continued from Page 6)

Stokowski skilfully employs with stunning results the gorgeous orchestra effects of Debussy. Most interesting in this group is "Sirenes." In this seldom-heard number, a splendid chorus of women's voices used as an orchestral voice is particularly enchanting.

Schubert: Der Erlkoenig.

Schumann: Die Beiden Grenadiere. Sung by Alexander Kipnis, basso. Recorded by Victor.

One of the outstanding bassos of our time stirringly sings these two leieder. A more intense and dramatic interpretation of the well known Schumann "Two Grenadiers" is difficult to imagine. His voice is gorgeously rich and his talent shows unusual originality. Celius Dougherty is the splendid assisting artist who is always remembered in Los Angeles for his superlative work as accompanist for various artists.

Space forbids mentioning more of the many fine recordings coming from domestic and foreign concerns. The three noticed above are outstanding in their particular fields and were not chosen to exclude any or all.

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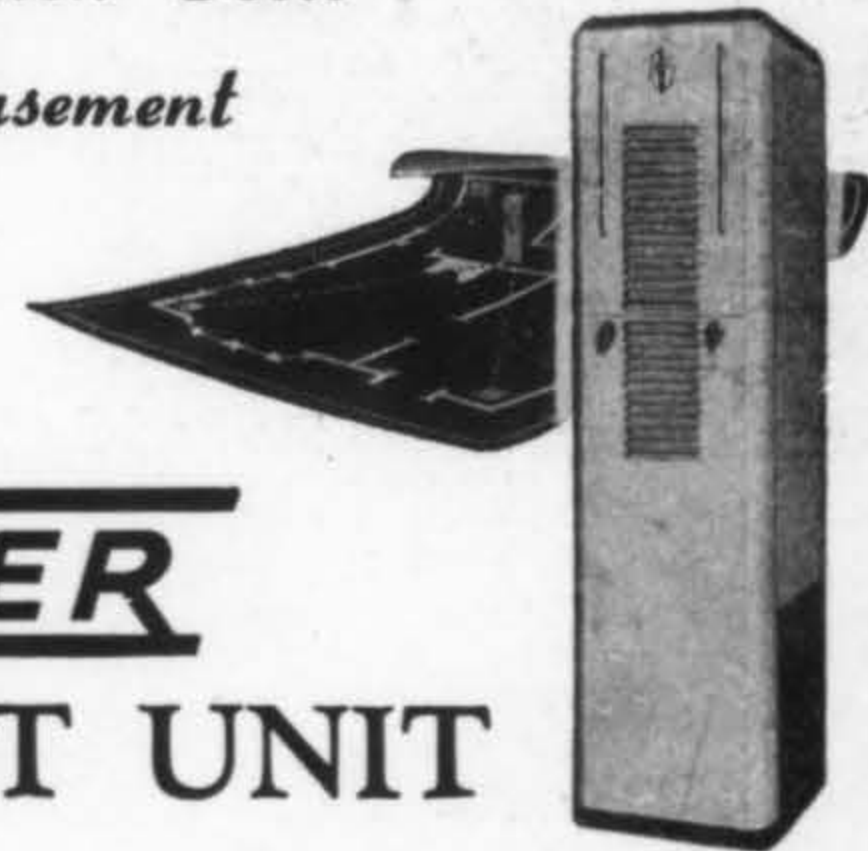
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THEATER (Continued from Page 17)

production activity in Southern California—the old, old theory that if a play emanated from Hollywood it would be automatically damned by the New York critics, and the equally old saw that if a play were produced here originally it would lessen its picture sale value. For years the leading playwrights have refused for these reasons to allow their plays to be produced out here until after New York had placed its stamp of approval on them. The Foundation's selection of "The Male Animal" effectively disproved both these theories.

The play was shipped to New York direct from its presentation here. When it played at the Mayan Theater it was hugely enjoyed by audiences but aroused no interest whatsoever from the picture studios.

The New York critics, taking cognizance of the fact that it had been selected by so eclectic an organization as the American Theater Foundation, did not hold any grudge against its lowly origin on the West Coast. It is now playing to standing room only and is sold out six weeks in advance. Negotiations have been closed for the picture sale to Warner Brothers for one hundred fifty thousand dollars.

With this satisfying indication that the Foundation's theories are sound, it plans to carry out the balance of its program with renewed enthusiasm. These plans include (1) the continued efforts to increase membership in Los Angeles; (2) the organization of chapters of the Foundation in San Francisco, San Diego, Tucson, Phoenix, Seattle, Portland, Victoria, and Vancouver.

And with interest re-aroused, the theater will not be completely dependent on that mysterious combination of prestidigitation and chicanery and luck known as "show business"; plays will not have to be backed by "angels." By signifying their willingness to buy tickets in advance, audiences themselves will finance productions. And since, if they are not pleased with the fare they receive, they have only to withdraw their support, actually the audiences will have a complete check on the producers. It will be up to the producers to deliver first-rate plays with first-rate actors or the entire structure will collapse.

It is with this in mind that the American Theater Foundation has taken very seriously its selection of plays. The board has felt that it would rather recommend only the very best in the theater even if by setting so high a standard it should find itself unable to recommend more than five plays now. Eventually, as standards improve, there will be more good productions attracted to this coast by the guarantee of a dignified audience of real lovers of the theater.

ARTHUR J. BECKHARD.

Index to Advertisements

American Institute of Decorators.....	3
Barker Bros.....	Inside Back Cover
H. R. Basford Co.....	35
John C. Bentz.....	7
Bullock's	6
California Panel & Veneer Co.....	32
California Redwood Association.....	34
Cheesewright, Mason & Co.....	Inside Front Cover
Coast Filter Co.....	32
Colonial Shops	7
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Charles Ray Glass, Inc.....	7
Grosfeld House	6
John H. Hadley.....	7
Daniel C. Hay.....	33
Harold W. Herlihy.....	35
G. C. Hewitt Co.....	1
Hotel El Encanto.....	9
La Valencia Hotel.....	33
W. S. Kilpatrick & Co.....	1
Los Angeles Art Glass Co.....	9
MacKay Business College.....	32
Oliver's	7
Otis Art Institute.....	3
Pacific Coast Electrical Bureau.....	36
Pacific Coast Gas Association.....	Back Cover
Pacific Gas Radiator Co.....	7
Paddock Engineering Co.....	Inside Front Cover
Willis Pasley	4
Payne Furnace & Supply Co.....	Inside Back Cover
Pomona Tile Mfg. Co.....	33
Rattan Manufacturing Co.....	4
Santa Fe	9
Santa Maria Inn.....	9
L. M. Scofield Co.....	1
Everett Sebring	4
Southern California Edison Co.....	Inside Back Cover
Southern Pacific	8
Summerbell Roof Structures.....	1
Superior Fireplace Co.....	36
Union Pacific	8
Venetian Terrazzo & Mosaic Co.....	32
William C. Warmington.....	31
Wilshire Staff & Stone Co.....	4
E. K. Wood Lumber Co.....	31
Zandt Carpet Co.....	33

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