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(See Pages 20-22)

MARCH

1938

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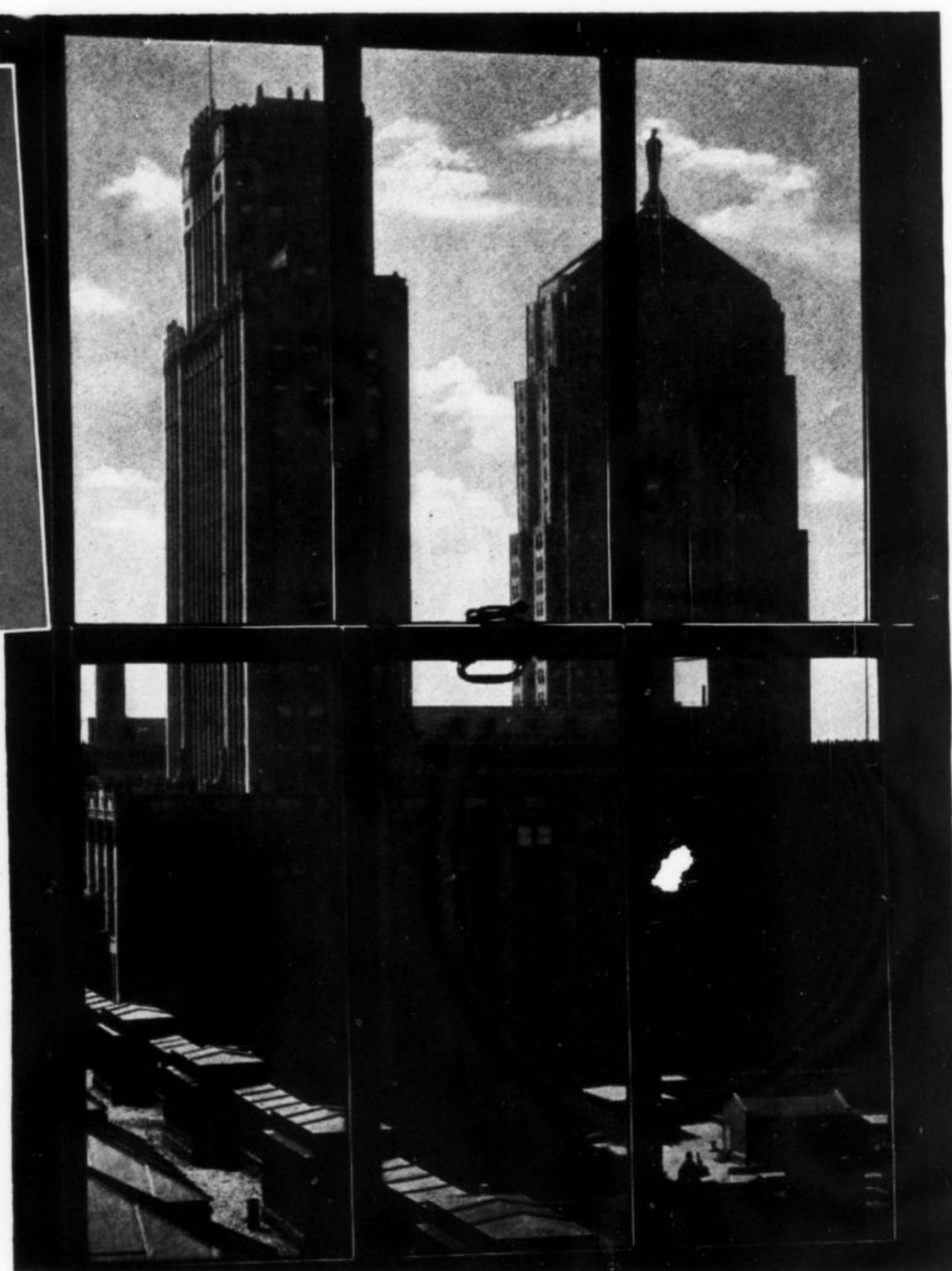


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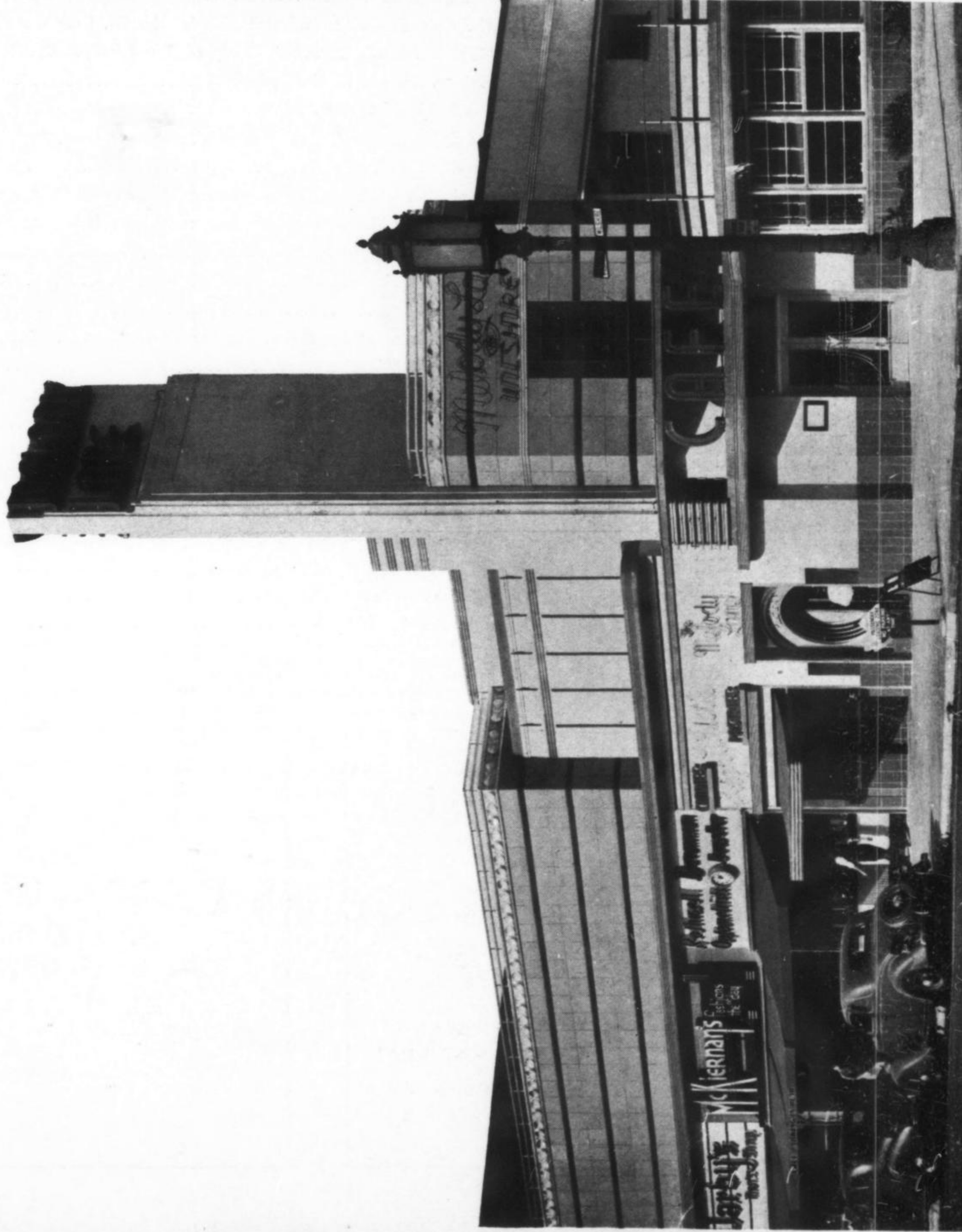
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EDITORIAL

THE Fair at San Francisco next year will offer many varied exhibits, and among the most interesting will be the display of floor mattings from Alaska, the West Coast of North America, Central and South America, the South Seas, Australia, the East Indies, the Straits Settlements, Siam, Anam, China, Japan, Siberia, and Kamchatka—in short from every country on the Pacific.

The number of different types of matting used in the East reaches an enormous figure, and there will be representative examples from each of the countries. From Korea will come the unusual and beautiful thick mulberry paper carpets. These floor pieces, which resemble linoleum, are waxed and are usable for generations. China will send reed matting and carpets of wool, hemp-lined, jute, horse-hair, silk, and silver and gold thread. Matting of banana fiber from the south of Asia, coverings of wool and bark fiber, felt and skins from Siberia and Alaska.

In the decorative arts section floor coverings of both contemporary and historical significance will hold interest. These art displays of floor coverings at San Francisco's \$50,000,000 Pageant of the Pacific will be in addition to the industrial showing of carpets and linoleums in the Homes and Gardens Building.

The Hall of the Mineral Empire will contain a replica of the historical Moffat Assay Office at Ophir, California. This establishment, operated during the gold rush days, was the first to issue coins under government authority, and was also the nation's first authorized private mint. The mint was built of local rock slate in 1850 by John L. Moffat, who had been appointed the previous year by President Zachary Taylor as U. S. Assayer for California, at which time he established an Assay office on Commercial Street in San Francisco.

Moffat's own mine in Mariposa County supplied the gold for the first fifty dollar slugs made by him at Mt. Ophir. These slugs were the first legal coinage minted in California.

The *Daily Alta California* of February 21, 1851, described the fifty dollar gold pieces issued in 1851 as follows:

"Hexagonal fifty dollar gold pieces, manufactured under an Act of Congress, appointing a U. S. Assay Office in California, and made under the supervision of the U. S. Assayer, were first issued yesterday. These coins are legal tender and the coin of the United States Government to all intents and purposes. The coin contains upon one face an eagle in the center, around which are the words, 'United States of America.' Just over the eagle is stamped '887 thous.' signifying the fineness of the gold; at the bottom is stamped, '50 dolls.' The other face is ornamented with a kind of word, technically called 'engine turning'; being a number of radii, extending from a common center, in which is stamped in small figures '50.' Around the edge is stamped the name of 'The United States Assayer.'"

CALIFORNIA ARTS & ARCHITECTURE

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ANNOUNCEMENTS

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.

CONSERVATION WEEK is March 7-14, with March 7 as California Conservation, Bird and Arbor Day. Luther Burbank's Birthday, (Tree planting). March 8, Preserving soil and water resources. March 9, Preservation of native flora, trees, shrubs and wild flowers. March 10, Fire prevention everywhere. March 11, Conservation of wildlife, birds, fish, game and shorelife. March 12, Conservation of parks and recreation areas, also beach preservation and improvement of roadsides. March 13, man and nature, emphasizing what conservation means to a community. March 14, Beautification of Home and School grounds.

CALIFORNIA SPRING GARDEN SHOW, INC. is held April 7-8-9-10, with a Preview, April 6, at Oakland. Plans are under the supervision of Howard E. Gilkey, Landscape Architect Designer, with Oliver Kehrlein as business manager. Abe P. Leach is the president.

PALM SPRINGS FIELD CLUB announces the annual Desert Circus, March 17, planned for the entertainment of the villagers and all visitors.

AT HOUSE AND GARDEN, 921 Fair Oaks Avenue, South Pasadena, is held California's Chromatic Show of Flower Arrangements, March 18-19-20. Open 10 A.M. to 10 P.M. In April, 4 through 9, an exhibition of contemporary ceramics by Myrton Purkiss may be seen from 10 A.M. to 6 P.M.

NATIONAL ORANGE SHOW at San Bernardino is held March 17-27, incorporating new ideas for display and entertainment.

FLORAL FETES of California scheduled for March include Almond Blossom Time at Banning; the Wisteria Fete at Sierra Madre; the National Mid-winter Flower Show at Encinitas, and the Wild Flower Festival in the Bakersfield area in March or April, according to bloom.

IMPERIAL COUNTY FAIR at El Centro may be enjoyed, March 5-12.

WISTARIA VINE ASSOCIATION, Sierra Madre, announces March 10 is Poet's Day at the annual Wisteria Fete, when the third annual Western Poet's Congress convenes. The vine is the theme of a contest in which prizes are offered for the best poems celebrating the vine.

CALIFORNIA STATE BADMINTON CHAMPIONSHIPS are held at Pasadena, March 4-5-6.

Successive stages in the making of cloisonné are shown on the top row: plain copper vessel; vessel with cloisons in place; after the first firing; after the third firing and ready for polishing and gilding; and finally the finished cloisonné. On the bottom row are a blue ground wine cup; a silver filigree cloisonné ah pin yin box; a silver backed translucent enamel snuff bottle and a Ch'ien Lung period painted enamel cup from the author's collection.

HAND-CRAFTED ENAMELS

By CHINGWAH LEE

NO DECORATOR'S repertoire can be termed adequate without a knowledge of the enameler's art, especially of Chinese enamels, for, until the recent imbroglio, China was the leading country in the production of hand-crafted enamel wares.

Originating in western Asia, the art spread to eastern Asia at a rather late date. The over-running of Mongols into the West in the thirteenth century and the sacking of Constantinople were factors in this dispersion, for in each case enamellers found their way into the ancient country of Cathay. Enamels were known as fa lan ware to the Chinese at that time. Fa Lan or Fo Lang is pidgin for Polin, which became Constantinople-Polin, eis tyn Holyn, Istanbul, Stambul!

The fall of Constantinople in 1453 before the Turks resulted in a second wave of enamellers migrating to China, and we hear at that time of a new style of fo lang ch'ien or Byzantine cloisonné. The Arabs at Canton were said to have introduced the painted enamels into the country, which were called Ta Shih Yao or Arabian ceramics. They were also called Kuei Kuo Yao or Devil Country's porcelain, the Chinese being convinced that the Arabs who reached China by way of Ku Li Gut Dia (Calicut) were sons of Satan.

Champlevé is probably the oldest type of enameling. In this process, the enamels are imbedded into pits of bronze, brass, copper, gold, or silver vessels. The pits or beds for the enamels may be moulded in the original casting, carved with engraving tools, or hammered into repoussé or pits. In the first type, the edge of the bed and even the bed itself are generally raised above the surrounding ground, but in the others the beds are sunken, so that the enamel is on the same level as the ground. This type is known as p'ing min shao ch'ing or basse faillé. The enamels used are fusible glaze, composed of a flux or glassy matrix and metallic oxides or coloring matter.

Champlevé is often decorated with incrustation of jade, turquoise, and other semi-precious stones. These are seen to advantage on the gilt bronze figures where jewels, girdles, and other adornments are realistically represented by stone incrustations. Hammered repoussé pattern is another decoration popularly associated with champlevé.

After enameling, the wares are generally subjected to gilding. This process is done by rubbing the metal with mercury, applying gold foil, heating, and then rubbing and polishing. Modern craftsmen generally resort to electroplating for this process.

Some writers traced champlevé to the inlaying of lapis lazuli on the gold and ivory ornaments of Thebes of Thutmosis, even as they traced cloisonné to the golden wire and precious stone inlaid jewelry of the 12th Dynasty

(Continued on Page 37)

HOW the beauty of lasting chromium facades is accomplished will be outlined in detail at the WESTERN METAL CONGRESS, March 21 to 25 in the Pan-Pacific auditorium and the Biltmore hotel, according to announcements concerning the event's technical program. Metallurgical wizards will depict the possibilities of stainless steel, and mechanical engineers will discuss outlines of structure that will lend new charm to the buildings of the future. For those reasons, provision has been made to seat a large number of the state's leading architects and engineers. Eight years ago, the same meeting last was held in Los Angeles. In the intervening time, the Congress has centered in various eastern cities, with the exception of 1931, when it was held in San Francisco. Many of the papers, to be delivered by authorities on industrial and architectural steels, will dwell upon the chromium alloys, which have proved their utility for building purposes. Dr. Donald S. Clark, of the metallurgical division of California Institute of Technology, has arranged the program. All is declared of particular interest to those who work with metals.

LOS ANGELES TURF CLUB continues the racing meet at Santa Anita track to March 12, with full programs each day except Sunday and Monday. The special event of the month is the rich Santa Anita Handicap, \$100,000.00, run March 5. March 9, Santa Catalina (California-bred Championship) \$10,000.00. March 12, San Juan Capistrano, \$10,000.00.

AT MIDWICK COUNTRY CLUB, March 6, 13, 20, Pacific Coast 20 Goal Polo Championship. Special Sunday polo matches, March 27 through April.

POLO GAMES may be seen each Sunday afternoon at the Riviera Country Club, Santa Monica, and at the Will Rogers Memorial Field. At the Fleishmann Fields, Santa Barbara, games continue through March.

JUNIORS of the Social Service Auxiliary have perfected plans for their romantic Candlelight Ball, March 26, in the Fiesta Room of the Ambassador Hotel, Los Angeles. All proceeds are dispensed to charity.

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The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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REST HAVEN BALL, an annual event of the San Diego winter season, is held this year, March 17, at the Hotel Del Coronado, Coronado Beach.

JUNIOR LEAGUE of Pasadena have again selected Santa Anita Race Track park as the setting for their Dog Show, March 19-20, conducted under American Kennel Club rules, with Jack Bradshaw as manager. Mrs. Samuel M. Haskins, Jr., is in charge of arrangements for the whippet races; Mrs. C. Ackert Banks is ticket chairman, with Mrs. James S. Martin and Miss Constance Matthews in charge of refreshments. Luncheon is served both days at the Club. Proceeds go to the philanthropies of the League.

"RECENT HAPPENINGS IN ENGLAND" is the subject of the talk given Sunday afternoon, March 6, by Mr. Hugh Maister at the California Club, San Francisco. The program includes piano selections by John Hoskins, Jr., graduate of Tuskegee. Proceeds will be dedicated to the needs of the Saint Cyprian Colored Mission.

CONSTRUCTION INDUSTRIES COMMITTEE of the Chamber of Commerce, Los Angeles, hold the sixth annual banquet, March 16, at the Biltmore Hotel. John C. Austin is chairman of the banquet committee.

TOWN FORUM HALL SERIES, based upon like series already established in nineteen major cities of the United States, are continued on Tuesday mornings at the Curran Theater, San Francisco. These events include the foremost speakers of the day, discussing world affairs.

MINING ASSOCIATION of the Southwest holds a general mineral conference, March 10, at the Clark Hotel, Los Angeles.

AMERICAN SOCIETY of Mechanical Engineers hold the spring meeting, March 23-25, at Los Angeles, with headquarters at the Biltmore Hotel.

PASADENA FORUM sponsors a lecture course at the Civic Auditorium, and presents H. V. Kaltenborn, March 14. Mr. Kaltenborn is the dean of radio commentators and brings the latest news of international developments.

LECTURE SERIES of Claremont Colleges, Bridges Auditorium, include a discussion of international problems, world travel and exploration. March 9, Julien Bryan, roving reporter for the "March of Time", titles his talk "Turkey Reborn" and shows motion pictures.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, provides a series of illustrated lectures by nationally known travelers and speakers, at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. March 8 at Pasadena Julien Bryan discusses "Constantinople Lifts Its Veil".

THE MODERN FORUM, Herman Lissauer, director, presents speakers of established independence of thought. The series continues at the Philharmonic Auditorium, Los Angeles, and the March speakers are: March 14, Stuart Chase, author and lecturer.

March 17, Mrs. Franklin D. Roosevelt, at the Shrine Auditorium, subject, "Problems of Youth."

April 1, Thomas Mann, at the Shrine Auditorium, subject, "The Coming Victory of Democracy."

GREENWOOD REVIEWS contribute much interest to the winter season in California. Current events, new books and plays are each in turn interpreted and enlivened by the quick mind and individuality of Aline Barrett Greenwood. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 A.M. The current date is March 16. The San Francisco series is presented in the Italian Room, Hotel St. Francis, the second Monday of each month. Miss Greenwood also appears at Los Angeles, Long Beach, San Diego and La Jolla.

MEMBERSHIP SEASON of the Pasadena Playhouse Association completes the film revival programs, March 13. Study groups meet each Tuesday afternoon through April 12 in the Recital hall. School of the Theater exhibition is scheduled for April 17, and the Deane-Lee Ballet completes the Sunday evening list, May 15.

INVITATIONAL TENNIS TOURNAMENT, the fourth annual, is held at Palm Springs, March 25-27.

THROUGH MARCH 17, Agua Caliente Turf Club races are held each Sunday at Agua Caliente, Baja, California. From March 18 to 31, races are held Friday, Saturday and Sunday of each week.

WINTER SPORTS CALENDAR: March 5-6, Spring Ski Races, Keller Peak, Lake Arrowhead; Big Pines Ski Club Final Tournament, ski jumping competitions, slalom and cross country races, March 5-6. Yosemite Winter Club Spring Invitational Ski Meet in March.

CALIFORNIA OPEN LINKS TOURNAMENT is scheduled for April 7-8-9-10 at the Stockade Country Club, Bakersfield. The event is sponsored by the California Golf Association and the Southern California Professional Golfers' Association.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sponsored by the Musical Association and directed by Pierre Monteux, presents the symphony concerts at the Memorial Opera House in pairs, Friday afternoons, with the repeat concerts on Saturday evenings. Notable soloists appear on these occasions. The guest artists for the month are: Tilly Losch, Viennese danseuse, March 11-12; Mischa Elman, violinist, March 25-26.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of the California Symphony Association, conducted by Otto Klemperer, presents the winter season at the Philharmonic Auditorium. Concerts are given in pairs, Thursday evenings and Friday afternoons. The dates and soloists for the month are: March 3-4, Lottie Lehmann, soprano; March 12, Second Brahms Cycle; March 17-18, Gaspar Cassado, cellist; March 26, Third Brahms Cycle, Richard Buhlig, soloist; March 31-April 1, Charles Kullman, tenor.

SAN CARLO OPERA COMPANY opens the season at the Memorial Opera House, San Francisco, with Verdi's spectacular "Aida" and continues through March 15 with a choice repertoire of the world's greatest composers. New singers are heard in this season's group. The performances are under the musical direction of Carlo Peroni. The San Carlo Opera Ballet is directed by Lydia Arlova, premiere danseuse, and Lucien Prideaux, premiere dancer. The local manager is Tom C. Girton.

SACRAMENTO SYMPHONY ORCHESTRA announces the Ballet of the San Francisco Opera Company as the guest artists of the March 3 concert.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, continues the season of symphony concerts at the Civic Auditorium. The current date is March 12, and the soloists are Marcia Leving Francis, first cellist, and Eugene Sacks, cellist.

L. E. BEHYMER announces five different musical and dance attractions, each of unusual interest, at the Philharmonic Auditorium, Los Angeles, in March. Trudi Schoop and her Comic Ballet appear, March 4-5, with a special matinee on Saturday afternoon. Her local repertoire includes her latest ballet, "All for Love", and a repetition of last season's sensation, "Blonde Marie". Sunday afternoon, March 13, the Continental Ensemble, Victor Chenkin, Emma Runitch and Raphael are heard for the first time locally. Tuesday evening, March 15, John Charles Thomas, baritone, is heard in song recital, and on Wednesday evening, March 16, Doris Humphrey and Charles Weidman, with their group of dancers are presenting a program of modern dance.

MUSICAL EVENTS and the dance at San Diego, each program at the Savoy Theater, include:

March 2, Trudi Schoop and her Comic Ballet.

March 9, Moriz Rosenthal, pianist.

March 11, San Diego Symphony Orchestra.

March 19, "Porgy and Bess", the Gershwin opera.

March 22, San Diego Symphony Orchestra.

March 29, Charles Kullman, tenor, presented by the Amphion Club.

CLAREMONT COLLEGES present an artist course program each season for the students and their friends. The concert of the month is given by the Los Angeles Philharmonic Orchestra, directed by Otto Klemperer, March 22, in Bridges Auditorium.

COLEMAN CHAMBER CONCERTS add much to the musical season at Pasadena. They are given at the Community Playhouse, 39 South El Molino Avenue, on Sunday evenings. The concerts offered in March are: The Roth String Quartet, with E. Robert Schmitz, pianist, is heard March 6, Andres Segovia, celebrated Spanish guitarist, plays March 20.

SAN JOSE CONCERT SERIES is presented at the Civic Auditorium, under the Denny Watrous management. The artists of the month are Luboshutz and Nemenoff, distinguished duo-piano pair, March 18.

MERLE ARMITAGE presents Moriz Rosenthal, pianist, March 11, in one recital at the Philharmonic Auditorium, Los Angeles.

MILLS COLLEGE announces a concert each Wednesday evening in the Hall for Chamber Music. March 2, Rose Resnick, blind pianist, is heard. In the concert for young people, Sunday, March 20, Patricia Murray, pianist; Jane Eddy, cellist, are the artists.

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ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, presents Charles Kullman, American tenor, March 28.

UNIVERSITY OF CALIFORNIA offers a series of concerts at the Gymnasium for Men, Berkeley, by the San Francisco Symphony Orchestra, Pierre Monteux, conducting. The appearance of guest artists marks each concert. The artist of the month is Mischa Elman, violinist and he is heard March 27. On April 3, Brian Aherne, noted Shakespearean actor, participates in a program.

SAN FRANCISCO STRING QUARTET gives the fourth concert of the season, March 16, at the Veterans' Auditorium. The personnel of the Quartet includes Naoum Blinder, first violin, Eugene Heyes, second violin, Romain Verney, viola, and William Dehé, cello.

RIVERSIDE OPERA ASSOCIATION, under the direction of Marcella Craft, American soprano, presents the "Merry Wives of Windsor", March 3-5-7, at the Riverside Junior College Auditorium.

GUEST ENSEMBLE SERIES is offered in San Francisco by Carolyn E. Ware at the Community Playhouse. The Roth Quartet of Vienna presents the March concert.

UNIVERSITY OF REDLANDS concludes the third winter concert series in March, when the Roth Hungarian String Quartet is heard.

MARIN MUSICAL CHEST announces the third concert is a return engagement of the San Francisco Symphony Orchestra, Pierre Monteux conducting, at Forest Meadows, Dominican College, San Rafael, this month.

PRO ARTE QUARTET, under the sponsorship of Mrs. Elizabeth Sprague Coolidge, provides a concert series, including Sunday concerts, March 6 and 13, and Thursday concerts, March 3 and 10, Boward Auditorium, University of Southern California. In each program the musicians play one quartet by a contemporary American and two from standard chamber music repertory. The last quartet at each concert will be by Mozart.

HOLLYWOOD APOLLO CLUB, conducted by Malcolm McMillan, appears in concert, April 6, at the Wilshire Ebell Theater. Olive Arnold is the soloist.

PRO MUSICA, Los Angeles chapter, holds the next concert meeting, March 7, Biltmore Music Room. An all-American program is presented. George Antheil, composer, plays several piano compositions, and Russell Bennet has written a woodwind quintet for the program.

LILLIAN STEUBER, pianist, presents a second concert at 1400 Hillcrest Avenue, Pasadena, March 15, which includes Scarlatti, Beethoven, Chopin, Debussy and Ravel. A similar series is given at Bakersfield.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra continue the series of morning musicals in the homes of music lovers of Santa Monica and Brentwood. Mrs. Harry Wetzel is hostess at her Santa Monica home,

March 9. April 13 the group will meet at the Pacific Palisades home of Mrs. George C. Baker, Jr. The final program is given May 11 at the home of Mrs. Harry Johnson, Brentwood.

THEATER NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, declared the State Theater of California, presents four plays in the early spring season. The Playhouse maintains a regular schedule of two plays each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director of all productions.

March 1-12, "Knights of Song" by Glendon Allvine, outlines the lives of Gilbert and Sullivan and introduces music from their operas.

March 15-26, "The Bread-Winner" by W. Somerset Maugham.

The Laboratory Theater, an integral part of the Playhouse, functions in the Recital Hall, and is an individual unit, designed to benefit new playwrights. Guest directors introduce original plays from Monday through Saturday evenings of each alternate week.

COMMUNITY PLAYERS of Palo Alto present one major production each month, with an equally meritorious presentation at the Workshop. The major production for March is "High Tor" by Maxwell Anderson, while the March Workshop play is "Volpone" by Ben Jonson.

THE MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are presenting "Once in the Spring" by Scott O'Dell, a play of early California, portraying life in the Pomona valley and the pueblo of Los Angeles during 1840. In addition to a dramatic love story the play offers songs and dances representative of the times. The program is given each Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

STUDIO VILLAGE GUILD, Los Angeles, announces the premiere of Katharine Kavanaugh's latest play, "The Duggan Family" on March 9.

SAN MARINO THEATER, 1160 North Keweenaw Drive, present one play each month, always a worthwhile production.

THE ROSS VALLEY THEATER gave "Berkeley Square," a pleasing production in Kentfield at the Tamalpais Center late last month.

GOLDEN BOUGH PLAYHOUSE, 1337 Sutter Street, San Francisco, continues production of new plays or good revivals. "Madame Sans-Gene" by Sardou is closing.

THE BERKELEY PLAYMAKERS in February gave a program of four original one-act plays, including the prize play of their 1937 play-writing contest, "So Gracious is the Time" by Betty Smith of Chapel Hill, North Carolina.



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7-9



GOLD HILL PLAYERS, Monrovia, are at work! Second and Fourth Fridays of each month there is a class in directing and play producing, conducted by Alice Garwood of the Pasadena Playhouse. First Friday in March, a Workshop meeting under the direction of Mrs. Robert Kirkpatrick. April 1, Workshop meeting under the direction of Miss Ruth Elliott, celebrating the Sixth anniversary of the Players.

MILLS COLLEGE, in collaboration with the University of California, presents two plays translated from the Spanish by the Quinteros, March 25, at Lissner Hall. The plays are "Fortunato," a tragic farce in three scenes, and "Women Have Their Way," a comedy. The plays are repeated at California April 1.

LITTLE THEATER of South Pasadena, 1311 Fair Oaks Avenue, opening March 1, is presenting "The Kentucky Thoroughbred," a farce comedy.

CALL BOARD THEATER, 8451 Melrose Place, Hollywood, operated by Frances Douglas Cooper, announces a spring schedule of three original plays. De Witt Bodeen's drama of the Bronte sisters, "Embers at Haworth" opens the series. "Snow in Paris" by Paul Fielding, March 21, follows. In April a play by Dorothy Cormack, "For Love of Men" is scheduled.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, prints and sculpture by members.

CORONADO

GALLERIES, Hotel del Coronado: A selection of paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition for students of Art Department.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings in oil and watercolors by western artists.

GARDENA

GARDENA HIGH: Selection of paintings from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Flower paintings by Nell Walker Warner.

FILLMORE

ARTISTS BARN: March 6 to April 1, aquatints by Marian Hebert of Santa Barbara; and watercolors and oils by Ventura county artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To March 5, pastel flower and garden pictures by Princess Lubov Golitzen.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Collection of etchings and prints, old and modern.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Exhibition by local artists.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal Artcraft.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To March 15, sculptured heads by Marguerite Brunswig.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Sts.: Paintings by local artists, the exhibition is changed each month.

LAGUNA BEACH

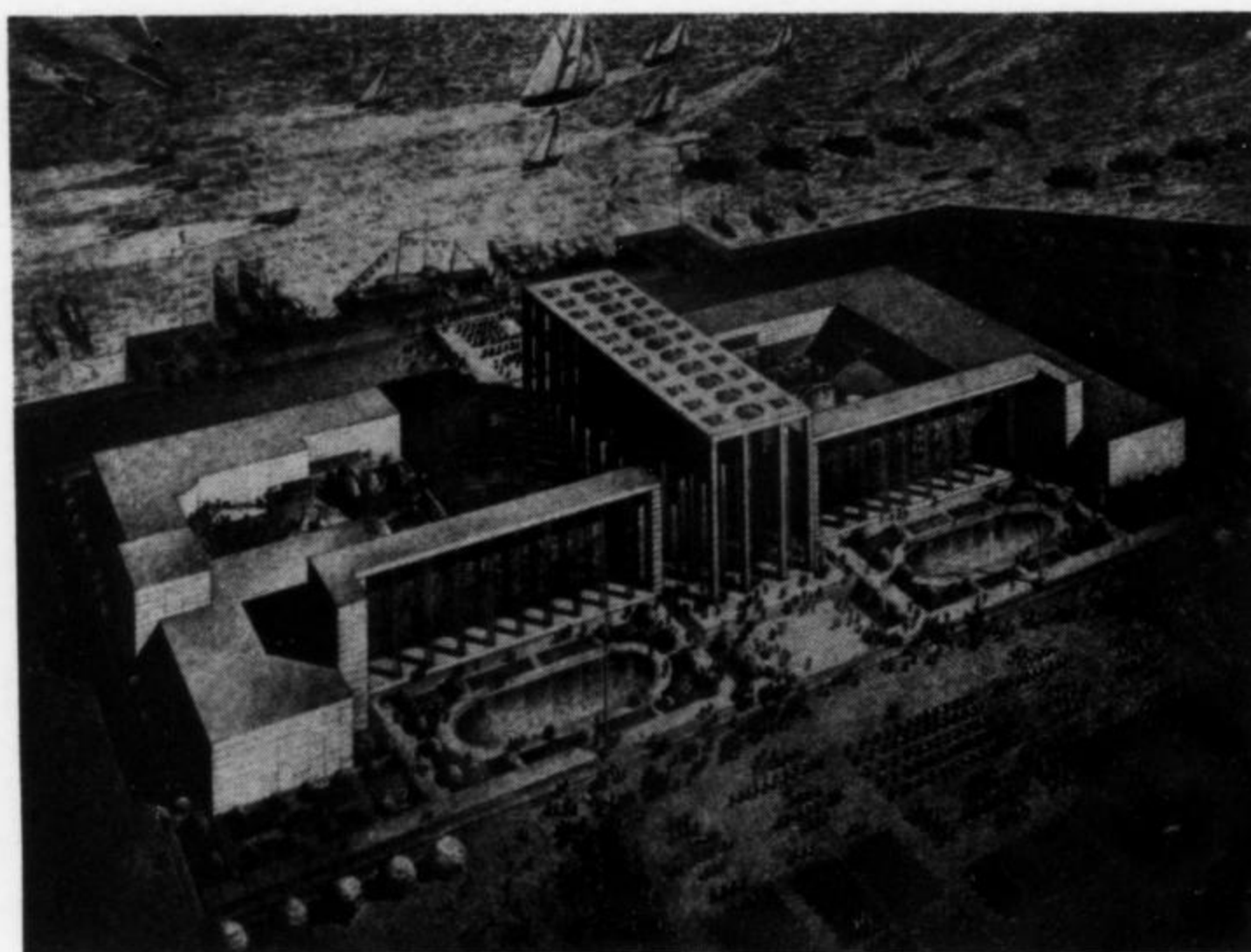
LAGUNA BEACH ART GALLERY: The work of members of the Art Association.

SILVER BELL, 492 Coast Blvd.: Guest artists are invited to exhibit.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oil paintings by members of the Painters and Sculptors Club of Los Angeles. Open daily, 8 a.m. to 5 p.m. except Saturdays and Sundays.

BILTMORE SALON, Biltmore Hotel: Indian portraits by Kathryn Leighton.



A nationwide competition is planned for the selection of artists and designs of murals for the Federal Building at the Golden Gate Exposition, according to George Creel, Federal commissioner. Designed by Timothy L. Pflueger, A.I.A., who was commissioned to create a structure of architectural beauty and one which would meet the requirements of the government's exhibits, the Federal Building will occupy a site of about seven acres. The building is in the form of a rectangle pierced through the center by the great Colonnade of States. Each of the forty-eight columns in the Colonnade will represent a commonwealth and will be decorated with the flag of each state. Three aisles leading through the Colonnade, will symbolize the Executive, Legislative and Judicial branches of the government. The walls of two porticos, which will extend north and south from the Colonnade of States, will be decorated with murals in brilliant colors. One will deal with the Conquest of the West, and the other with America's natural resources. The Federal Building faces the Court of the Nation, an area set aside for army maneuvers, concerts and pageantry. Within the rectangle, extending north and south from the Colonnade of States, are two courts; the south court will contain exhibits stressing the government's interest in the individual, its activities in science and invention, housing, development of natural resources, recreation and conservation; in the north court will be a National Parks exhibit, a Sylvan theater and the Court of the First American in which Indian ceremonies will be given. Buildings surrounding the court will contain exhibits of national defense units, Indian arts and crafts and Indian history. Construction will get under way by April first and the schedule calls for the building to be completed by October first. An appropriation of \$1,500,000 has been made by the Federal government to cover construction, art work and exhibits at the Exposition.

CHOUINARD SCHOOL, 841 S. Grand View: In the gallery an exhibition of recent paintings by Einar Hansen, including his portrait of Ruth Fracker Miller.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Through March, California Landscape and Figure Painters.

LOS ANGELES MUSEUM, Exposition Park: International Printmakers Exhibition; California Society of Miniature Painters; California Ceramic Show; Lovis Corinth paintings.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Exhibition relating Art and the Cinema.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Anti-war drawings by Willenchick.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Spring term begins March 7, continues to April 9. Easter vacation, April 11 to 16. Spring term re-opens April 18 and continues to June 4. Classes in session all year, both day and evening.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of Indian arts and crafts. Open daily, 1 to 5, except Monday. Casa de Adobe, a section of the Museum, is open Wednesday and Sunday, 2 to 5, and is a replica of an early Spanish-California house, authentically furnished throughout.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To March 12, exhibition by Nicolai Fechin.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Compositions by G. Thompson Pritchard. Sale of oil paintings during the month.

U. C. L. A. CAMPUS GALLERY: Sketches by members of Art Department.

U. S. C. CAMPUS GALLERY: Paintings and sculpture by students.

ZEITLIN'S BOOK SHOP, 641 W. 8th St.: New prints and etchings.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition arranged by members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Original drawings for the theater by Jo Mielziner and Rex Whistler. In the Art Library, to March 27, Architecture and Decorative Arts. Bender Room of the Library, Early American Printing.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition of members' work.

OAKLAND ART GALLERY, Municipal Auditorium: Annual Exhibition of Oil Paintings.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: The work of western artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Collection of fine old prints,

an unusual selection of fan paintings, carved jade, ceramics, damask and tapestry hangings.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by California artists.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: To March 5, The Pasadena Society of Artists.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Paintings by European and American artists.

POMONA

POMONA CAMPUS GALLERY: Work of Art Department.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings by John W. Winkler.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition by contemporary artists of San Diego. Drawings and sculptures by Hernandez (Mexican artist). Drawings and paintings by O. Uzzell.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Art craft by local craftsmen.

SAN FRANCISCO

THE ART CENTER, Mercedes Bldg., 251 Post St.: Helen Ullman prints and paintings.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Western Artists Associated.

COURVOISIER GALLERIES, 133 Geary St.: Miscellaneous American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Contemporary prints by Association of American Artists.

PAUL ELDER GALLERY, 239 Post St.: To March 19, watercolors by Angelina Minutoli. From March 21 to April 9, sketches by modern masters.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through March 15, "Impressions of Iceland," paintings by Emile Walters. Through March 20, paintings by artists west of the Mississippi. Through March, exhibition of European porcelain from the collection of Mrs. A. B. Spreckels. Opening March 24, Annual American Painting Exhibition, assembled by the Art Institute of Chicago.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through March 18, paintings by Schmidt-Rottluff and prints by Barlach. Through March 14, textiles from the Crocker collection, also master drawings from the same collection. March 22 through May 2, 58th Annual Exhibition of the San Francisco Art Association. To March 18, Loan Exhibition of old masters.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils and watercolors by invited artists. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Flemish and Italian primitives, Eighteenth Century English portraits enrich the art galleries. In the library special exhibitions are added each month to the general display. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by California artists.

FAULKNER

FAULKNER MEMORIAL GALLERY, Public Library: Invited exhibits by local and Eastern artists.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Exhibit by members of the Association.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Exhibition designed for and by art students.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selection of paintings from permanent collections.

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This charming study is the book room of the hillside home just completed by Mr. Marshall C. Pumpfrey in Coldwater Canyon, Beverly Hills. The color scheme features shades of brown with accents of Chinese red. At the window, overlooking a lovely view, is a desk of bleached wood, and the tables at either end of the sofa are also of bleached wood. A comfortable red leather chair and a red ottoman supplement the desk. The large sofa is *tete-de-negre*, and the draperies and other chairs have been done in browns and white. A suggestion of the Oriental is brought in through the use of lacquer red in the pictures which are Chinese. The entire room, a blending of modern and Oriental, was decorated by Barker Bros. of Los Angeles.

CHINESE ART AND ITS USE TODAY

By EDWYN A. HUNT

CHINESE art is being used more today than ever before in interior decoration, even though the designers of the eighteenth century were greatly intrigued by Oriental art, and sent designers and chemists to China to investigate the manufacturing process of porcelain.

It was perfectly normal through the centuries that an art so foreign to western culture should grow in importance. We cannot say too definitely how or when the arts of the Orient first began to trickle into Europe, but it must have been in the very dawn of culture itself, after some of the caravan routes were first established. The traders of the Mediterranean Sea were only interested in the exchange of goods, and that exotic wares awaited them at the docks of Asia Minor in exchange for Greek and Roman art.

But getting down to more modern times we find that the Jesuits had much to do with the opening up of Japan and China in the sixteenth and seventeenth centuries and the Dutch traders followed up the advantage in their trading. Chinese wallpaper was introduced into Europe and used profusely during the sixteenth century, really leading to the wallpaper industry as we know it today. After the Japanese killed off the Christians during the early seventeenth century they established a trading post where their art might be exchanged for western goods brought in by the Dutch.

Even with the war going on Chinese goods are being shipped to America as usual, and one may import anything from hand-hooked rugs to paper kites, including such fine art as old silk paintings or good porcelain, cloisonné, etc. At the San Francisco Furniture Exchange there is a large display of Chinese lamps made of fine porcelains and jade and beautiful rose quartz. They are sold widely for the Eighteenth century rooms that are being furnished all over the country, and I know of noth-

(Continued on Page 40)

THE STRIDE OF CIVILIZATION

By MARK DANIELS

WE HAVE heard repeatedly that civilization must "take it in her stride." Italy must take over Ethiopia; Stalin must purge Russia; Hitler must generate one *putsch* after another; labor must destroy capital and vice versa; sorrow, suffering and death must be endured because civilization evolves them "in her stride".

What civilization? Whose civilization? Did civilization take steps forward when the libraries of Alexandria were destroyed by Caesar and Theodosius? Are the mud hovels and nomad tents of contemporary Egypt a step forward from the temples of Thebes and Baelbek? Are the syphilis riddled, present day natives of Pacific islands on a higher plane than were their progenitors before civilization seared them? Is the life of the handful of Mayans in Central American jungles a just reward for the descendants of those who built temples at Tikal and Oxaca? If our civilized arts surpass those of the Greeks, the Egyptians, the Hindus, the Cambodians, the Incas and the Mayans, why are we going back to those arts?

Now comes the latest "Stride of Civilization." We hear that it is really too bad that civilized Japan must finally take over decadent China although, in all probability China may be crushed and destroyed. Yes, it is a pity but that "Land of Happiness" must perish in the "Stride of Civil-

(Continued on Page 40)

Wilshire Boulevard in Los Angeles grows ever swankier as evidenced by the new approach to the Ambassador Hotel. A sophisticated pylon rises to a height of fifty six feet, not counting the aluminum finial with its neon tubes. At the base is a figure in *verde granito*, a precast stone, with six bronze birds winging their way over watery waves, apparently in great haste to get to the Ambassador. Around the fountain are incised discs, the crests of South American countries, and on either side are two plaques, depicting the services and activities of the Hotel. Walker and Eisen were the architects, and Harold Wilson, the sculptor.

CALIFORNIA POET'S CORNER

A GROUP OF POEMS

By COLETTE M. BURNS

The Hedge

Of evergreens growing along the edge
Of our lawn mistakenly
Conceives itself the sea.
It falsely supposes
(Feeling itself superior to roses,
Lilacs and the rest,) That the cobwebs pinned
Upon its emerald crest
Are white-caps in the wind!

Night Sky

Tonight the moon's a melon,
A cream-skinned honeydew
That someone's cut in half.
Its seeds are stars
Scattered on the loam of unfurrowed midnight.

Waves

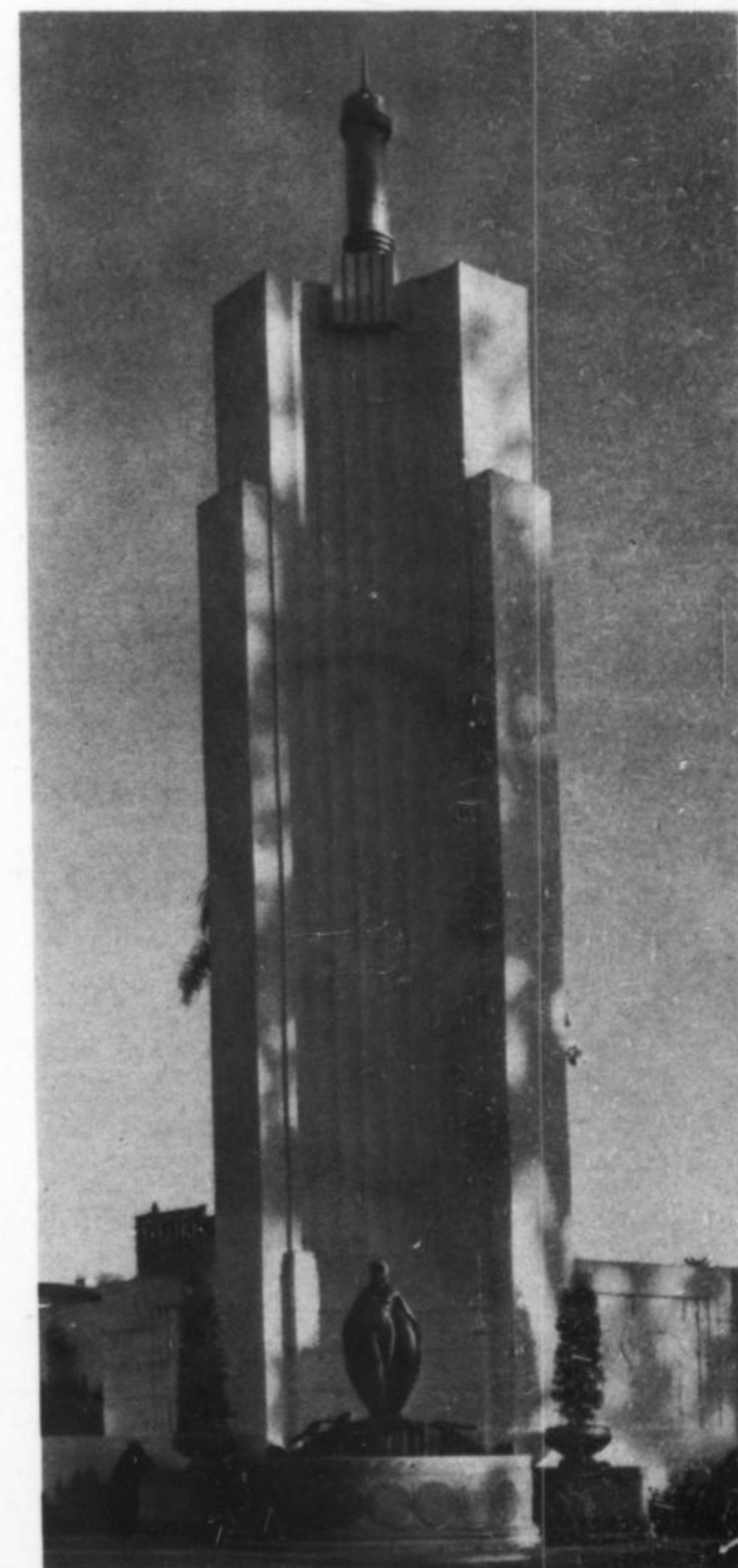
Whenever the ringmaster cracks his whip,
It hisses sharply; whitely sighs,
And sends the sea-birds to their stunts
In the three-ring of the skies.

Tattered Trees

It's no wonder eucalyptus
Always look so ragged.
Crows cut through with scissor-voices
That are rusty, jagged.

Our Poet of the Month

COLETTE M. BURNS, whose crisp and imaginative short poems have been used before by us, has had representation in many poetry magazines, the *New York Times* and the *New York Sun*, and several anthologies including the *Braithwaites*. With her husband, Robert S. Kolsbun, she did "The Animal Fair" published by Harcourt Brace. The Kolsbuns live in Canoga Park.





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STRICTLY WHOLESALE



In the Garden of the Good Earth, the pagoda is in the "Court of Heavenly Reflections" where the Ginkgo tree, the Weeping Willow, the Camel Back bridge and the garden Pailou are mirrored in the Lily ponds. Mark Daniels, A.I.A., architect and landscape architect.

ANOTHER JOB FOR CHINA

THE great problem in choosing styles of architecture for major concessions and exhibits in the Golden Gate International Exposition lies in the fact that so many great countries, or at least those great in area, have such a wide variety of styles that the choice is very difficult indeed. The architects who are designing buildings in these larger concessions are confronted with the problem of selecting a type of architecture that will be recognized by the visitors, some 20,000,000 of them, as typical of the country they are supposed to represent.

In China there are many styles that vary between great extremes. In the extreme northern province of Chihli there are courtyards and patios that might easily be mistaken for those in Spain. In Jehol, in that same province, are types of architecture with semi-circular arched tops to their openings and with pilasters and columns that look very much like our American commercial buildings and bank buildings. There is a great hall in the province of Shansi which, were it not for a cornice or two and corner tilted eaves, could very well fit into Florence, Italy. The brick is in ashlar bond with arches and pilasters strictly in one of the orders with the exception of the capital.

Fortunately there is sufficient variety throughout the great Chinese empire, or what was the great empire, to permit closely following the styles of the various provinces and still presenting to the occidental mind that tilt and swing to roofs and their corners that they have come to believe is solely characteristic of Chinese architecture. Details of the kind we have come to think of as Chinese are plentifully found in the province of Szechuan where the ridges are frequently decorated with dragons and flying flames in gold or gilt, and pilastered fronts are done in ebony with gold ornaments. Here too, as well as in Hupei and Hunan, are found gabled ends that would be a credit to any stage of civilization from the twentieth century B. C. to date.

These gabled ends are to be found in other provinces also. In the province of Kwangtung is one of the most beautiful gabled ends any person could find in a year-long search.

Merely because the outlines and profiles of these glorious gable end walls are not familiar to us is no reason for calling them a product of ignorance and superstition. As a matter of fact, when the sound principles of pure design are brought into play it will be found that most of the details of the Chinese structures stand the acid test better than do many of the great works of art, so-called, in these occidental countries.

The pagoda and the pailou are the two most important structures in Chinese architecture, when it comes to conveying to the mind of the occidental something of oriental architecture. The lines of the pagodas vary as widely from the north to the south as does all architecture in general. The pailou is what is known as a gate and is a structure that most Americans identify as being essential to the Chinese architecture. It has been twisted into a very feeble imitation in Japan where they call it a Tori.

All of these will be included in the Chinese Concession at the Exposition and will be shown in the true color of cultural China.

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A pair of horses, of fine white porcelain, painted in Aubergine from the Ming Dynasty (the first half of the 16th century). Two hundred years later, such horses were imitated in Dutch faience and English pottery. Their influence may be seen, too, in much of the "modern classic" work of today. From the Johnson collection, courtesy of Los Angeles Museum.

THANKS TO THE CHINESE Notes on Forgetting an Old Debt

By GRACE NORMAN-WILCOX

THE MODERN Occidental, traveling in China, is easily a first-rate snob. Having already "done" Chinatown in San Francisco, he has prepared himself to discover that all Chinese are indeed a strange and inscrutable people. He thinks arrogantly in terms of sanitation, eugenics, and the Rockefeller Foundation, as he lingers through the Native City of any Chinese port—carrying a lacquered stick with which to prod his way through the maze of beggars, and thinking to himself: how awful! He has sentimental recollections of Boston's tidy Beacon Street, or New York's upper-Park Avenue, and feels very sorry for these heathen Chinese! . . .

He has forgotten that these "heathen Chinese" were of high culture,—with a formal and sophisticated pattern of society and a stern code of good taste,—a thousand years before Christianity. In the chaos of our Dark Ages, the Chinese were writing exquisite poetry!

These Chinese were casting fine bronze ritual vessels while you, and I, were proudly calling ourselves Structural Artists because we had learned to hew a round log into a square beam. They had mastered the adroit chop-stick while we of the West still ate with our fingers—three thousand years before the advent of our fork. The Chinese were making small objects of cast glass, for burial in graves, twenty centuries before we could even make glass in sheets large enough for mirrors or window-panes. There were Chinese masters in the art of carved lacquer-work, while we were still getting by with a rude paint made of buttermilk and red oxide of iron!

But in spite of all this, it is convenient to forget. The snob-tradition infects us all—missionaries, and B.A.T., and the casual tourist. We feel wonderfully wise, and most superior. And we patronize the "backward" Chinese, who appear to be a little short of Electrolux, and Fords V-8. Above all, we say as little as possible about our actual indebtedness to them.

Every Occidental art lover has heard of Thomas Chippendale, the great 18th century English cabinet-maker and designer. Chippendale enjoys a reputation as almost "the last word" in originality and freshness. Clever, we Anglo-Saxons! We forget that Chippendale's dearest virtues were borrowed from the Chinese, . . . his fanciful cabinets styled like mahogany pagodas, his cabriolet leg, the ball-and-claw foot, the subtle moldings and the bamboo-shaped turnings.

We applaud the British restraint and grace of the Queen Anne style, without quite noticing that it is an Anglicised Chinese development. It's ten generations since the East India Company's ships came home from the Orient, laden with ideas!—time enough to forget, almost, that the ideas were borrowed, and not our own.

In regular cycles, Chinese "revivals" have re-vitalized Occidental design and taste. From the opulent Charles II to thrifty Queen Victoria, from elaborate Chippendale to the clean-limbed "moderne," China has supplied a bright picking-garden. The word "chinoiserie" has become a commonplace, to indicate the perennial evidences of our borrowing.

When we pay into three or four figures for single examples of the earlier English ceramics, do we remember that these wares were only an attempt to imitate the true, hard-paste porcelain China had been producing for seven or eight centuries? The very name itself is a corruption of "podcellana," meaning sea-shell, which the early Portuguese traders had used to describe the shell-like wares of China.

Or perhaps we think of the brocades, the rich damasks, the fine lampas and embroidery of the Mediterranean. Well, the secret of silk-culture and silk-weaving had to be smuggled out of China to Byzantium, fourteen-

(Continued on Page 38)

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"Linden", built between 1785 and 1790, stands today as a quaint but sturdy structure defying age. This home and its garden will be shown this month on the tours of the Pilgrimage Garden Club at Natchez.

UNDER SEVEN FLAGS

Natchez Will Open Hospitable Doors to Pilgrims

By HARRY SANDERS, JR.

A GAIN moss covered highways will greet you, for latch strings are hanging loose at Natchez, the quaint Mississippi town of seven flags whose caption "Where the Old South Still Lives" describes in few words this center of culture, art, architecture, history and romance.

Lovers of the antique from the forty-eight states and Canada will journey to Natchez' two annual pilgrimages, March 11 to 24 and March 26 to April 2, to visit some fifty ante-bellum homes and gardens. Each year pilgrims are received by hostesses dressed in the hoop-skirt costumes of their ancestors and are guests at tableaux balls, the "Bal Poudre," "The Ball of a Thousand Candles," negro spirituals and show-boat performances. Everywhere the romance and magic of the past are recaptured in the stately minuet, the picturesque schottische, the polka and the ballet. Luncheons are served in old courtyards and patios by "bandanna" mummies, survivors of a bygone era.

Since 1716, when Bienville built Fort Rosalie to protect French settlers around Natchez from Indian attacks, the town has been under, in turn, the Fleur de Lis of France, the British Union Jack, and Colors of Old Spain, the original flag of the Thirteen Colonies, the Bonnie Blue flag of the Sovereign State of Mississippi, the Stars and Bars of the Confederacy and the Stars and Stripes of America. And in the years following the great conflict between the states, when the very fabric of the social order of the South seemed destroyed, it is said that Natchez alone preserved her old culture and cherished her treasures of the past.

Delicate fan lights and spiral stairways, wrought-iron balconies, graceful Doric, Ionic and Corinthian columns supporting classic porticos, hand-carved woodwork—all intermingle in Natchez to depict the architecture of its various regimes. Be it the low-ceilinged primitive home of the Spanish Don of 1790 or the spacious manor of the affluent cotton planter of 1830, each is a center of a wooded estate. In terraced gardens, along bayous or among live oaks and boxwood hedges is a profusion of azaleas, camellia japonicas, sweet olives, cape jasmines, magnolia fuscata, amaryllis, oleanders, crepe myrtles; many of these plants were collected in the Orient by English and Italian landscape gardeners.

Inside one finds original furnishings reminiscent of the work of the best artisans and craftsmen of both Europe and America. Besides the work of Duncan Phyfe, Sheraton and Hepplewhite, there are countless pieces of rosewood and mahogany furniture typical of the South. Banquet tables are set with valuable crystal, china and silver; over the tables in several homes are found punkahs, which are large mahogany fans formerly swung to and fro by negro slave boys. There are many family portraits by such masters as West, Sully and Peale; there are innumerable works of art such as Dresden vases, Ming porcelains, Audubon paintings, French mirrors, Italian statuary and one of Wedgwood's original Portland vases.

Nearly every home in Natchez is rich in tales historical and legendary; in every day life of the past one finds the names of La Salle, LaFayette, Henry Clay, Ulysses S. Grant, Andrew Jackson, Jefferson Davis, John J. Audubon, Zachary Taylor, Aaron Burr, Jennie Lind and others. Visitors from the Coast will be particularly interested in the Spanish architecture of Natchez as it is closely related to that of Monterey; "Ellicott's Hill," built prior to 1795, was the one-time home of Major Andrew Ellicott who surveyed Natchez and Monterey alike when these sections were taken over from the Spanish.

One New England author, after visiting friends in Natchez, wrote:

"Natchez society is distinguished beyond any in the Union, generous and frank in character, polished yet free and full of all the courtesies of life." And so, again this month, Natchez estates open hospitable doors to you.

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ORIENTAL ART IN THE HOME

By PATRICIA DUTCHER

WHO can say what is the perfect modern home and what the correct decoration for it. Our own background means something to each one of us and there are very few that have not at one time or another been touched by a bit of the Orient, it is much more a part of us than we realize. Whether our background has been Italian, French, English, Spanish or Colonial the Orient has had a subtle influence on it, faintly but surely this light touch has enhanced the charm of the home which honors it.

Consider an ox-blood vase glowing on an Italian cadenza. Out of place—you say? Hardly. Vision Marco Polo and his treasure gifts of Kublai Khan on his return when he recounted tales to an incredulous Italy. Or fancy placing in a Mexican-Spanish home, so near in kin to the Italian, bronze mirrors of the Han dynasty or an imperial Kos-su priest robe as a hanging. They are appropriate. A charming Mexican legend relates a tale of an exquisite Chinese princess who wandered too far afield, was brought as a slave to Mexico and won freedom, respect and the love of an alien people. She became their gentle instructor in ways Oriental. What was her wardrobe? Was there ever a princess known not to preen before a mirror in royal attire? She gave to the Mexicans their colorful national costume, the Chino poblano.

Generations ago the French were sensitive to the subtleties of Chinese art. Through the gay, young Pillemont, a charming artist-designer, France established a fashion known as *chinoiserie* which later he carried to the Russian court of Catherine the Great. Decidedly has the Oriental influence been felt in English homes—the Chinese Chippendale gives witness, and in Colonial days daring young sea captains fared forth on quests of adventure and of commerce to return to patient families and ladies fair laden with rich brocades, lustrous porcelains and matchless lacquers from far Cathay. The women of early America prized the gifts of the breezy skippers, they brought into their quiet and sometimes austere lives gaiety, breathless romance and above all a love of color.

Today many of the homes have gone modern, but only seemingly so, as they are patterned on the severe lines of Oriental simplicity—a design old in the Orient when America was still quite young.

The culture of the Orient is ageless and when brought into a home adds charm and graciousness through its simple elegance. There is neither period nor style which prohibits its use. The introduction of *fine* art is good taste in every era. There is rarely a home today, whether copied from one of the traditional types or expressing the modern trend but can be made richer through a knowledge and use of Oriental art. On the blank, wide space above the modern fireplace, so approved by modern architects, might be placed a *kakemono*. It would add distinction without detracting from the simplicity desired.

Rich temple hangings and Kos-su tapestry priest robes should be used as hangings in a modern home. Their warmth and richness are startling and the infinite variety of detail in symbolism delicately worked out intrigues the fancy and spurs the curious to delve into the lore of Mother China.

The distinguished beauty and importance of porcelain in the home is endless. In a library amidst cherished volumes reserve a shelf or so and enshrine a *blanc-de-chine* Kuan-Yin, Goddess of Mercy, to bestow her benediction. Or if not Kuan-Yin then a *clair-de-lune* vase, that nocturne in porcelain, should be reverently placed.

The art of the Orient covers so vast a period of time, it reveals itself in so many wonderful media that it would be reckless to say what is most rare: the porcelains; the jades; the bronzes; the lacquers or the textiles. That their rarity is accepted gives them a timelessness unique. They are household gods—and household gods make a house a home, a treasure place where that which meets the eye delights it and quickens an appreciation in the one whose interest in the art of gracious living is so subtly expressed.

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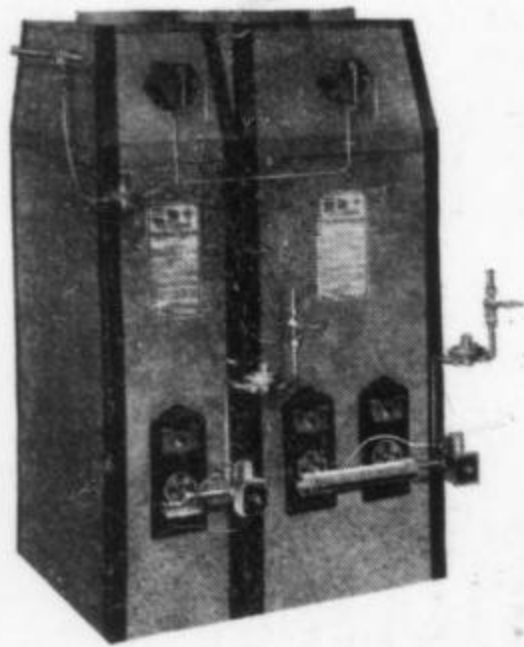
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE ULTIMATE and everlasting charm of life and a story proceeds, I suppose, partly from the lure of the strange plot moving on page by page to some curtailed ending, but appreciably more perhaps from the style and phrasings, the sudden lights, colors and music which seem to show a substance, a pattern, a symphonic arrangement to the apparently confused design of our days and nights.

The endurance of prose or verse, whether Chinese, Japanese, or English, rests then not so largely on the thought alone, which can very rarely be new, but on some expressing which may be high surprise, like the blue reaches of the Pacific extended before Balboa.

Through a cathedral window, the variegated silk of a Chinese lantern over a temple altar, or the lighted face of Oriental or Occidental, the same light shines differently, while Mendelssohn and Li Po each heard the tunes of spring with their own shadings and accents, and the sunset beyond the Japanese Sea flames with a foreign artistry across the English countryside.

Medieval European traders sought the precious spices of the Orient, others bartered for her silks and jades, but still others have explored for the gold and jewels of her ancient literature, dating far before the Biblical parables and the psalms—her brief lyrics smaller than diamonds, eternal though as fragile as a lotus blossom, and her prose like a vein of bright silver.

While Alfred was King of England, China knew the highest moments of her long ages of song. The T'ang Dynasty, from 618 to 906 A.D., encompassed the lifetime of the two greatest Chinese lyric poets, Li Po and Tu Fu, but the oldest Chinese poems now known were composed by the Emperor Yao, some two thousand years before the songs of David.

Herbert Giles, professor of Chinese at Cambridge, wrote a *History of Chinese Literature*, and translations have been made by others, notably Witter Bynner and Arthur Waley. With careful hands they moved from Chinese to English homes the delicate porcelains of Chinese literature.

There seems nothing could have been chipped or lost through this translation from Liu Chang-ch'ing by Witter Bynner. It reposes on the page, finely carved as a small Buddhist idol—

"From the temple, deep in its tender bamboos,
Comes the low sound of an evening bell,
While the hat of a pilgrim carries the sunset
Farther and farther down the green mountain.

The verse is from *The Jade Mountain*, Witter Bynner's anthology of poems from the T'ang Dynasty.

The velvet tones of the temple bell may be heard and felt through another translation from Ch'ang Chien—

"In the pure morning, near the old temple,
Where early sunlight points the tree-tops,
My path has wound, through a sheltered hollow
Of boughs and flowers, to a Buddhist retreat.
Here birds are alive with mountain light.
And the mind of man touches peace in a pool,
And a thousand sounds are quieted
By the breathing of a temple bell."

Beauty brushes by like the rustle of the silk curtain where Lin Fang-p'ing saw the Chinese maiden—

"With twilight passing her silken window,
She weeps alone in her chamber of gold;
For spring is departing from a desolate garden,
And a drift of pear petals is closing a door."

It remains one of the most exquisite of Chinese lyrics, surpassed not even by the fine imagery of Li Po—

"Her robe is a cloud, her face a flower;
Her balcony glimmering with the bright mountain dew,
Is either the tip of earth's Jade Mountain
Or a moon-edged roof of paradise."

Or by the vivid phraseology of Tu Fu, contemporary of Li Po, who sighed that—

"Ill fortune has laid a bitter frost on my temples,
Heartache and weariness are a thick dust in my wine."

Tu Fu was a student of human nature, for he saw the same eternal traits in kings and commoners—

"The Three Kingdoms, divided, have been bound by his greatness.
The Eight-Sided Fortress is founded on his fame;
Beside the changing river, it stands stony as his grief
That he never conquered the Kingdom of Wu."

A note rather foreign to the Chinese love of home—what may once have been spoken by Ulysses through ancient Greek syllables—was touched by Tu Shen-yen when he observed that—

"Only to wanderers can come
Ever new the shock of beauty."

It was the expressing lyrically of the old wisdom which moved through the proverbs, the philosophy of Confucius, Lao-Tsze and Mencius. Lao-Tsze reflected that "the journey of a thousand miles begins with one step," while another Chinese compared the swiftness of life to the weaver's shuttle. Other

Chinese writers have preferred the medium of prose. Su Tung P'o's "Tower of Contentment," ivory carved with a quill, survives among the classic essays of world literature.

Yet a lyric mood stirs through both Chinese and Japanese prose. It was poetry, as genuine music as Lincoln's "Second Inaugural," when Tsurayuki, the Japanese, wrote a thousand years ago that—"To verse the poets were moved when they saw the ground white with snowy showers of fallen cherry blossoms on spring mornings, or heard on autumn evenings the rustle of falling leaves . . . or trembled as they watched the ephemeral dewdrop quivering on the beaded grass. . ." Tsurayuki was classed the Horace of the Golden Age of Japanese literature, from 800 to 1200 A.D. Lafcadio Hearn, translator of *Japanese Lyrics*, regarded the Japanese poem to be "exactly the Japanese colored print in words."

Other Japanese poetry was white with pure philosophy. A half century before Tsurayuki, Yakamochi touched the strings that have echoed again and again through the language of man, from the temples on the Nile to the Globe theater at Stratford—

"Since that far day when Heaven and Earth were new
Plain to mankind hath been the certainty
That this our world is all impermanence.
Gaze on the heavens, and mark the gleaming moon
That ever waxes, evermore to wane. . ."

Poets, scholars and philosophers, East and West, meeting the same long and endless silence of their gods, prompted Lafcadio Hearn to render into verse some remarks of a Japanese scholar—

"You, of the West, still ask the 'Eternal Why?'
Probing the mist-wreaths of religious thought.
We, of the East, have sounded depths on depth
Only to find beneath the deeper depths
Still others, dark, unfathomed and profound.
Out to the farthest limits thought can reach,
Through Buddhism we voyaged—but to see
Ever the far horizon, far recede. . ."

Then, wearying with the search, perhaps the Japanese scholar turned, as did the Chinese poet, Po Chu-yi—and man through all the ages—to a sheer and simple enjoyment of living, to what Lin Yu-tang, a thousand years after the T'ang period, now terms "the importance of living"—

"There's a gleam of green in an old bottle,
There's a stir of red in the quiet stove,
There's a feeling of snow in the dusk outside—
What about a cup of wine inside?"

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See Sweets—Catalog 5, Section 11

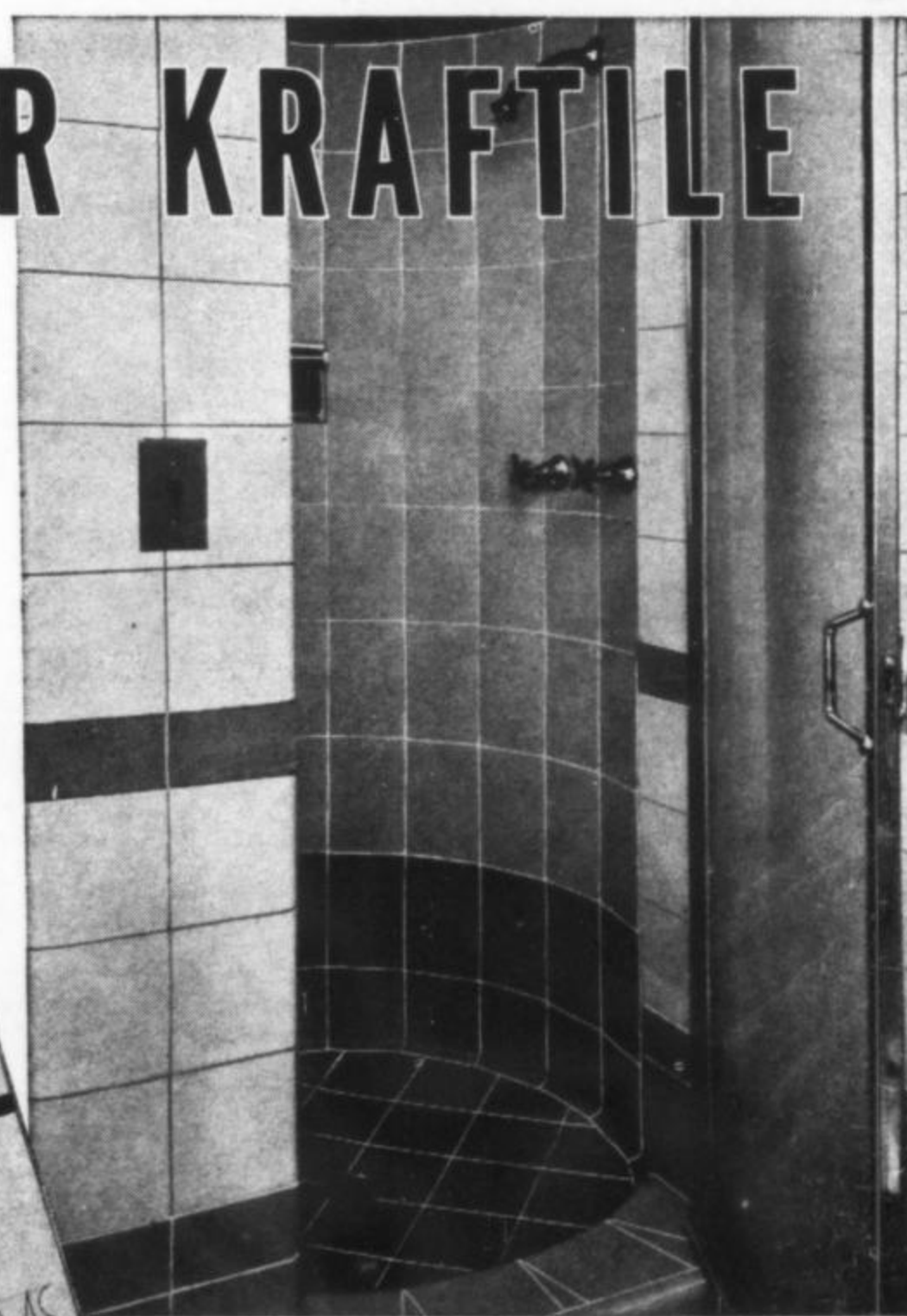
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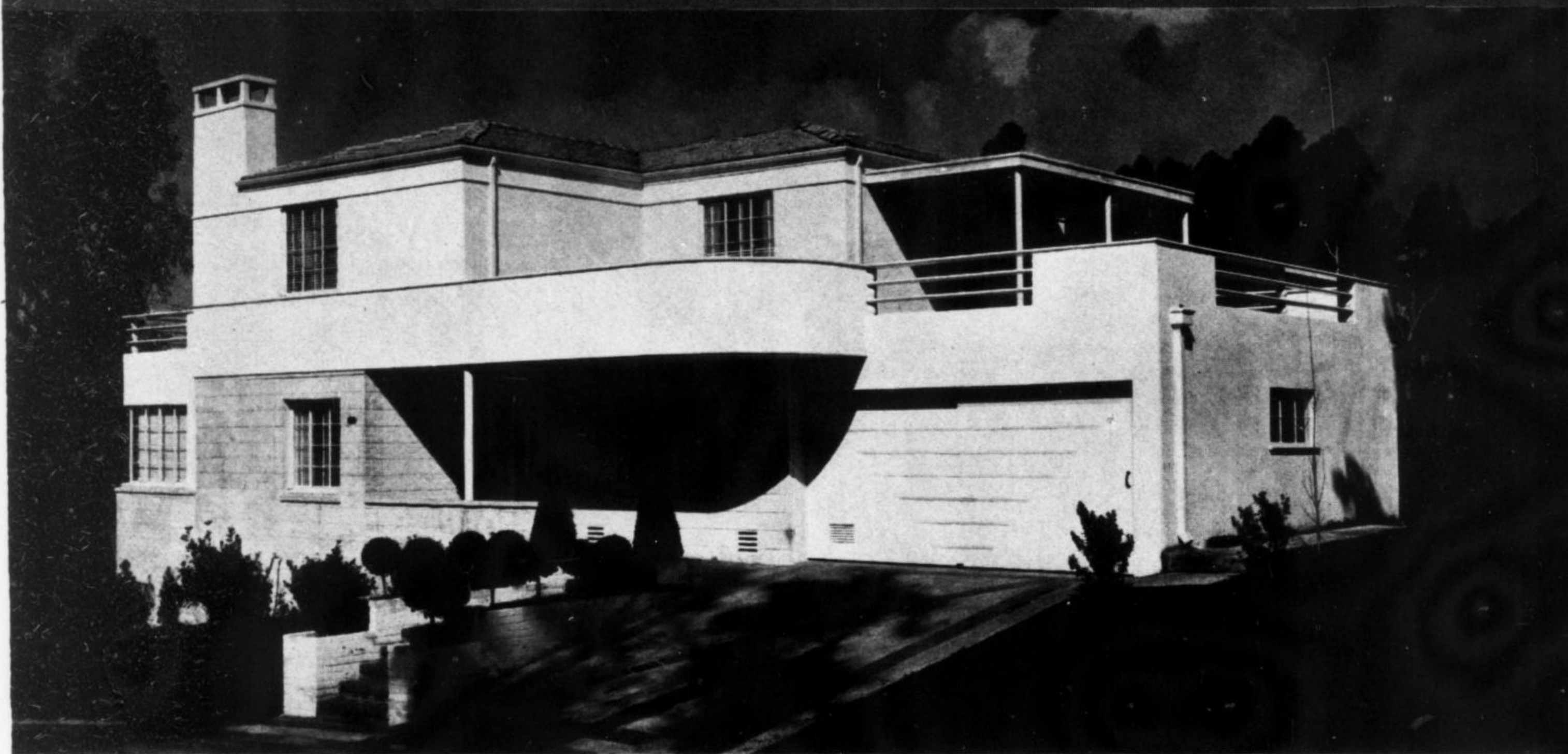
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(Signed) J. M. WALKER, Builder

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

A PLEA

PLEASE, Mr. Disney, won't you hurry "Snow White and the Seven Dwarfs" over the mountains to us in the west? We are so tired of crimes, so sick of blood, so weary with wars, so hungry for a smile, a little kindness, a little sympathy.

We know you can save us—you have done it before. For days after we saw "Three Little Pigs", people in our town bobbed their heads and nodded with smiling greetings to one another. Now we are back in the same old slough of despondency, sinking deeper each day in the mire of murder, arson, war, strikes and revolutions.

We want to get away once more from gangster movies, bombings, eternal triangles and smutty sex plays; to hear the clear ring of wholesome laughter.

Please, Mr. Disney, won't you? Please.

LAST SANCTUARY VIOLATED

NOW that our newspapers have reached the stage where there is nothing on their pages that we can believe except the "Funnies", the publishers are beginning to invade that sanctuary.

For more than a decade the comic strips have supplied characters for screen and stage, and those who deny it read them in secret. Who has not heard of Maggie and Jiggs, Pop Eye the Sailor, Mickey Mouse, Donald Duck, Krazy Kat and Skippy? And I'll bet there is a very large number of us who can remember Gloomy Gus and the Yellow Kid. There is no getting away from it, the "Funnies" have created a very definite place for themselves.

That being true, what right has any publisher to tamper with the sanctity of that page? Railroad Commissions have ruled that once you have started to serve water to a tenant you must continue to do so. But some editors are flaunting their imagined right of proprietorship in the face of public protest. They are slowly shoving advertising into these heretofore inviolate pages. It is too much.

In the March 1935 issue of this column, I warned Mr. W. R. Hearst that he was tampering with my favorite Funny Page when he reduced the size of the cuts and told him what dire results would follow, and didn't he change back to the regular size in a hurry? Now I warn him, and other publishers, again. Leave our Funny Pages alone. They're ours and we want to see something in the papers that we can believe from beginning to end. In good old Egbertian, we "can be pushed just so far".

MYSTERY EXPLAINED

YOU will have a long search to find a Manhattanite who can understand why anyone wants to live in Brooklyn. It is strange, when you come to think of it, but we broadminded people always say that it takes all kinds of people to make a world. But just why anyone should want to live in Oakland while there is still room for a few in San Francisco stumps everyone—in San Francisco. My friend Harry Perry, who agitates his diaphragm to music, has given me the explanation.

A friend of Harry's, who also sings (they have never sung together) came from England for an extended visit and although she was wealthy, took quarters in a more or less unknown hotel in the East Bay district. Harry asked her why she did not go to the Mark Hopkins or the Fairmont.

"But aren't those hotels in San Francisco?" she asked.

"Of course," Harry replied. "What of it?"

"Oh!", said his friend, "I wouldn't dare. I've been warned they have earthquakes in San Francisco."

GO EASY

AVOID Florence McAuliffe. Keep away from him. He's dynamite, he's glue, he's honey, he's flypaper. If you ever sit with him in his office for any length of time you'll be asking him to let you empty his wastebasket evenings. He can sell a cable car gripman a set of exercising weight pulleys.

Of course, the credit is not all to be handed to Mr. McAuliffe. You can't ignore any organization that includes Charlie Purcell. It just seems that everything moves when this man who completed a seventy-five million dollar bridge on schedule is called upon to lend a hand, but McAuliffe is chairman of the committee.

The point I am driving at is the functioning of the California Commission for the Golden Gate International Exposition in 1939. Second only to the San Francisco-Oakland bridge job, it is the marvel of the century in the bay district. It clicks. Just think of that. Only a few weeks old, in a community notorious for non-clicking commissions, this California group is already swinging along like an old organization. I don't know how they do it but will tell you later, for I'll probably be emptying that wastebasket before long.

BREAD ON THE WATERS

THERE are a number of different kinds of bread that can come back to us on the waters, and one of those is the rotten kind. None is so surprised, so hurt, so maltreated as the man who is paid off in his own coin.

A short time ago an old and all but forgotten acquaintance, with a persecution complex, was unleashing his dogs of complaint. The burden of his howl was that he could not get any appreciable response to his advertising of an unusually meritorious commodity. He had been thirty-five years dealing in this and that but always looking for the perfect article. Now that he had it he couldn't sell it.

Well, like thousands of others, he had exaggerated, made misleading statements, implied falsities and otherwise misled the public until he could no longer win serious considerations.

The truth of the matter is that we Americans have lied so much to our people that when we tell the truth in our advertising, not many believe us.

ROLL YOUR OWN

FROM the tongues of many of our Californians who return from France roll the names of French wines with a glibness calculated to impress rum hound and tee-totaler alike. "Did you ever taste anything more delicious than '98 Chateau-briant? Oh, how I loved those Barsacs. Don't fail to visit the Moselle district; the wines are perfect. Me for Médoc. You really have to go to Épernay to get real champagne. You can drink Pommards out of a tin dipper."

But ask one of these globe-trotting Californians what are the better wines of the various types produced in California and probably you will receive some such reply as "claret and port". Ask them where they are produced and about all you will learn is that the clarets come from the north and the sweet wines somewhere in the south.

Few of us know where the sauternes, the reislings, the burgundy types, the malagas, the sherries and the ports come from, and little or nothing of

the many valleys and wineries that produce such excellent wines that they often deceive wine lovers into the belief that they come from France.

During the 1939 Exposition when we let names of wines roll from our tongues, let's be prepared to roll our own.

ONE SOLUTION

SINCE receiving the latest letter from Mr. H. Donald Hope in London concerning items in this column about the vulgarity of semi-nude figures on the covers of magazines I have received one solution for the problem of eliminating them.

Harold Chambers in Los Angeles, where strip teasing in print is so popular, suggests that if we cannot persuade them to stop leaving the covering off the girls' bodies nor to leave the nude bodies off the covers, we might leave the covers off the magazines.

Something like that was suggested by the brakeman who, when he learned that the majority of railroad accidents happened to the rear car, urged that the company leave it off.

MAKING WAR CERTAIN

WITH the disclosure of the Hitler coup in Austria comes news that definitely puts to rest all doubt of an imminent war. Why the press of the world should do so cruel a thing, no one can guess. It is difficult enough to determine why they will not give credit to architects for the drawings they publish but, then, there is the off chance that someone might pay for an inch of space if they are forced to it.

But with Herr Hitler it is different. He pays for nothing. So why did the "press of the world" spring the news that the Fuehrer, by taking over Austria, would be the first dictator of modern times? Didn't they realize that this would start a real war when Mussolini read it? After years of thinking he was an arm and hammer brand, all wool and a yard wide dictator, he now must read that Hitler is the foremost (they said "first") dictator. If I know my Mussolini, those are fighting words and we can now look for the Fascist axe in a hurry. In a way it was very unkind and not at all necessary.

ANOTHER STRIKE

IN THE good old days when the heavy diggers struck a ledge of high pay ore it was called a strike. Whether there is any connection between the usage of the word in the sixties and the same word when labor discovers that by taking certain action they have struck rich ore is not clear. Anyhow, we are now on the verge of another great strike of pay dirt, namely a few hundred millions in the United States Treasury that can be dug out by those who are on the verge of building so-called shanties for the so-called needy.

Without a doubt there is no city in the world that has uglier houses for the middle and lower class people than the city of San Francisco. It is notorious throughout the country that the rows of cheap bungalows in the western part of the city are unquestionably the ugliest in North America. However, they have the merit of being cheaper than other houses, if that can be called a merit. Now word comes that in order to get your pick and shovel into the new vein of pay dirt, you must build houses even cheaper than the ugly rows of kennels in San Francisco. Just how this can be done is not evident to the naked eye. We have this much consolation however, that while it may be difficult to build them any cheaper, it is utterly impossible to make them any uglier.



The home of Mr. and Mrs. Joe Penner
in Holmby Hills, near Los Angeles
Leland F. Fuller - Architect
Rollin F. Pierson - Builder
Paul T. Frankl - Decorator



MODERN WILL LIVE

By PAUL T. FRANKL, A.I.D.

WHEN people think of building or furnishing, they are confronted by the decision whether to stay period or to go modern. In most cases the decision will be in favor of the tried out styles of the past. To build or furnish a modern house may have its good points, but may seem too much of an experiment, may be too much of a gamble, and too unconventional. Aside from that, there are but few architects and decorators who can tackle such a job and see it through successfully. The always reappearing question "Shall we go modern?" not only worries the client, but to a much larger extent has been puzzling the professional minds of architects and decorators for many years. At first when modern architecture was in its infancy it was easily dismissed by simply discrediting the entire movement as bizarre, unsound and as a passing fad. But as time marches on and the style of today is recognized as a "Style" the world over, there are many troubled minds wondering whether to get on the bandwagon and be in on it, or whether to stick to traditional periods and by doing so risk being left behind. It is only too natural that the pioneers are limited to the few. The architect, brought up in traditional styles, will find it extremely difficult to get into the modern spirit and will be hindered by his Beaux Arts training. Experienced in

working in many styles, trained to look upon styles, not as a living expression of a living being, but as a formal way of doing things, he cannot help but copy what others have done and in doing so his attempt to "go modern" will be but a hollow gesture.

The style of today is in a formative stage as is typical of the transition period we are living in. We therefore cannot look upon it as a *fait accompli*, but must understand the underlying forces that seek expression. What we should aim at is to be ourselves, to let our work express ourselves, and style will well enough take care of itself. Let us clearly understand that certain cycles in art are repeated in every period.

The greatest periods in architecture may well be compared to different types of trees. Every period started out with a new and different way of meeting its structural problems. These classic eras that laid the foundation for all new styles may be compared to the roots, the trunk, and the limbs that give the tree its character. The next step represented by the foliage corresponds with ornament and decoration that reaches its height when the tree is in full bloom.

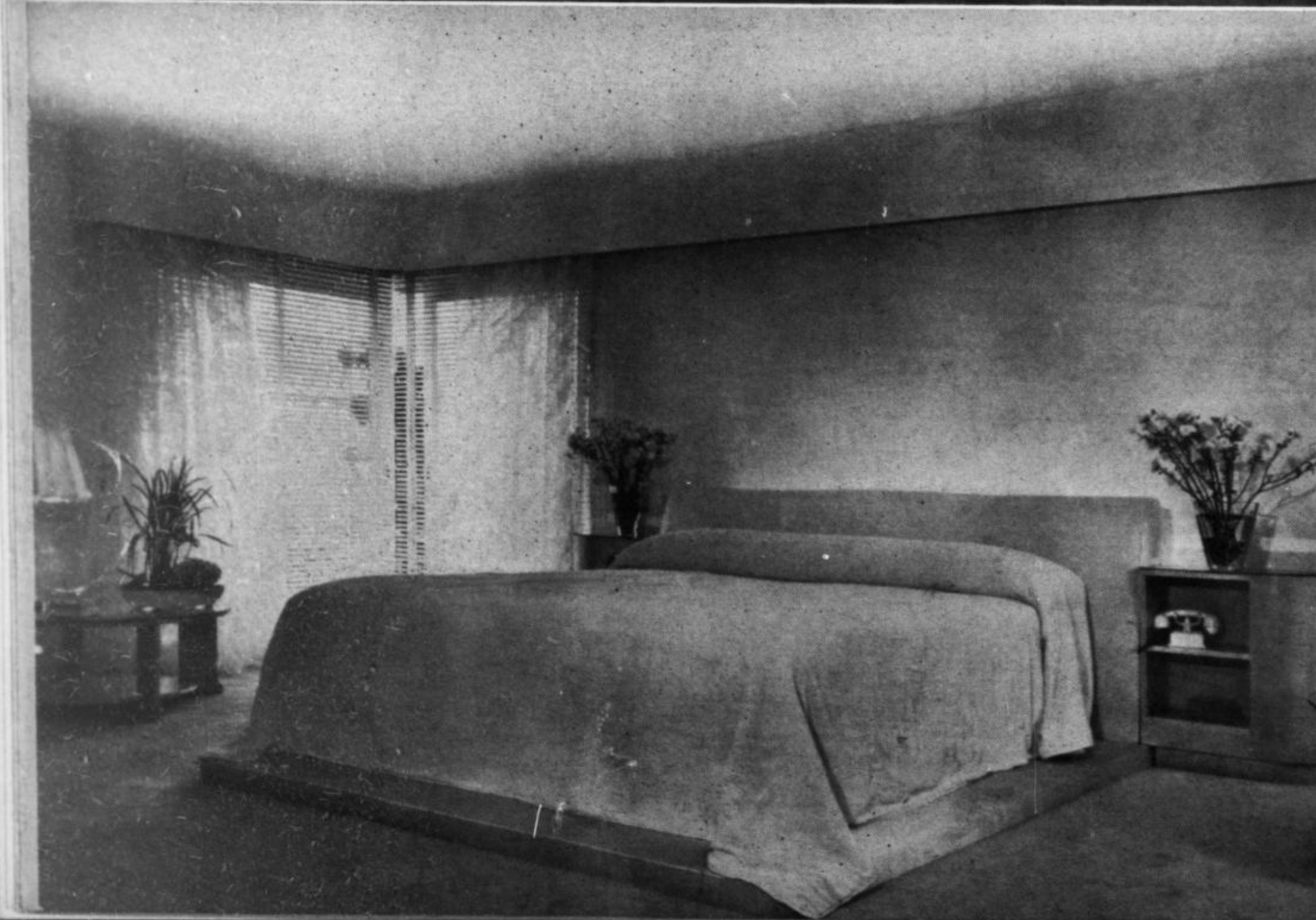
The belief that classic architecture was a monopoly of ancient Greece, that it was the one time blossoming of some mysterious greatness, that, like the Son of God, has left its

imprint upon our civilization, never to dwell amongst us mortals again, is all wrong.

The early wooden temple architecture of ancient Greece was classic. The early Greek column was a log stripped of its bark, slightly fluted, and later polychromed. But the great Greek temples of the Acropolis that we today worship as masterpieces of classic art show Greek architecture in its decadence. They are monuments to their barbarism. They are enlarged copies of the original wooden temple executed in marble. They are hewn in the most beautiful Carrara marble the world has ever known, but painted over in garish colors by craftsmen who had no feeling for their art.

Another classic of misunderstood classicism, we find in ancient Rome. Rome's greatest contribution towards architecture was the masonry arch, unknown to previous civilizations. But the Romans were ashamed to expose the arch and for centuries faced it with stone work—copying their Greek masters.

Every period in architecture started out from structural necessities and at its start was classic. It is important to comprehend this in order to find our proper place in the all-reflecting mirror of history. We are still at the outset of an important new era in architecture and the decorative arts. Structural steel, new building materials, the machine,



electricity, and all the other forces that make up this Twentieth Century civilization must find expression in a new style. To shout down ornament is not enough, to replace soft curves with sharp angles is not enough.

The entrance hall of the Penner residence is dramatic in its simplicity. White walls, black doors and trim, a lacquer red ceiling, and a floor completely carpeted with sand-colored broadloom.

Going into the drawing room the walls are a beige colored grass cloth, the ceiling a putty color which continues into the convex chimney breast above the fireplace. The mantel is Roman travertine with an indirect light in the frosted glass on top and African brown glass pilasters on the sides. The Chinese figures are dark brown with touches of gold leaf. The low square rattan table has rounded corners and a flower container recessed in the teakwood top. The sofa is covered in a beige rep and the arms of the chairs are covered in tan Rowena cloth with seats of a loop material in the same color. The beautiful glass screen painted by Nicolai Remisoff in tones of grays, yellows, gold and touches of white on a deep brown background, is reminiscent of the old Chinese Coromandel screens. The drapes are a loop material in light tan and the floor covering is the beige broadloom. The plant table of deep brown with red lacquer edges holds a giant antler leaf fern. The Venetian blinds are off-white.

In the dining room the walls are pale apple green with doors slightly darker. An antique flower screen, placed over the buffet, inspires the entire color scheme with its rich subdued tones. The modern buffet of primavera and cherry shows a far Eastern influence. Antique jade lamps have natural pongee shades; chairs are covered in a pale green cable loop and the rug is a sand broadloom. The table of primavera and cherry is in the Chinese manner.

Mrs. Penner's bedroom is done in white. The twin beds on a platform can be easily separated. The upholstered headboard, a panel with indirect lights behind it, is covered with white non-crush velvet quilted. The spread is of the same material and is also quilted. The draw curtains are of embroidered organdy with vertical ruffles. The furniture is maple, has mirrored tops and is bleached a pale parchment color. In the daytime light pours in through the large corner window, and at night lights installed outside the windows give the same effect.

Mr. Penner's bedroom is masculine in color and in mood. The floor is dark brown broadloom, the walls wrapping paper brown, doors and trim Havana brown and ceiling terra cotta red. The bed is simple and functional, two shades of cork giving it color and texture and a bedspread of beige lapin cloth supplying the only note of softness in an essentially masculine room.

All the flat roofs and endless terraces stuck on to so-called modern buildings are but another attempt towards another Renaissance of style.

It has been said that Man's creative mind elevates him above the animal. If it were not for our creative minds we would, like bees, go on reproducing beehives throughout the ages. That is what we are trying to get away from. What we are striving for is a new organic architecture, a new conception of building that approaches our present day requirements as closely as possible. The new house is no longer broken up into a lot of rooms with insufficient light and air, but is a house in which space flows into space—every room a "living" room, and every room a "sun" room—a house that gives us freedom and does not require a retinue of slaves to service it. That house, like a tree, must be rooted in the soil it springs from, it must fit its environments and serve its purpose. Its floor plan must be clear, clean-cut, logical, and suited to its needs. The intrinsic beauty of the materials used in its construction must be preserved and this house, like a tree even without foliage blossoms, will be beautiful in its stark honesty.

To come back to the starting point, the question is not "Shall we go modern?" but rather "Shall we apply common sense to our building and decorating program?" By applying common sense to your problem, you will help to develop a style of our own quicker, surer, and more convincingly than the talk about Art, Style, and Modernity.

In one end of the game room a broad bay window overlooks the garden and the swimming pool. A comfortable curved sofa fills the bay with quarter-round end-tables of Nara wood attached. The drapes and sofa covering are beige and copper colored homespun and the chromium bridge lamps have henna colored shades trimmed in white. The room itself is grouped around the billiard table. In one corner is a help-yourself bar with copper top, running water and a built-in refrigerator. The walls and ceiling are light tan, the floor dark brown linoleum with white inserts.

The solarium is done in rattan throughout. The walls and ceiling are a light shade of tan and tan broadloom covers the floor. The large sofa and chair are covered in a hand-loomed fabric of chartreuse and the curtains are a hand-blocked English silk. The andirons are of satin finished brass. In the niche above the fireplace is a modern torso carved in wood.

Beyond the solarium is the bar, its semi-circular shape emphasized by the counter and the seat opposite. The aqua walls are enlivened by murals by Nicolai Remisoff. The bar is faced with natural color wood weave with a cream colored top—the stools are covered with white leather, and the floor is dark green linoleum with a cream border.

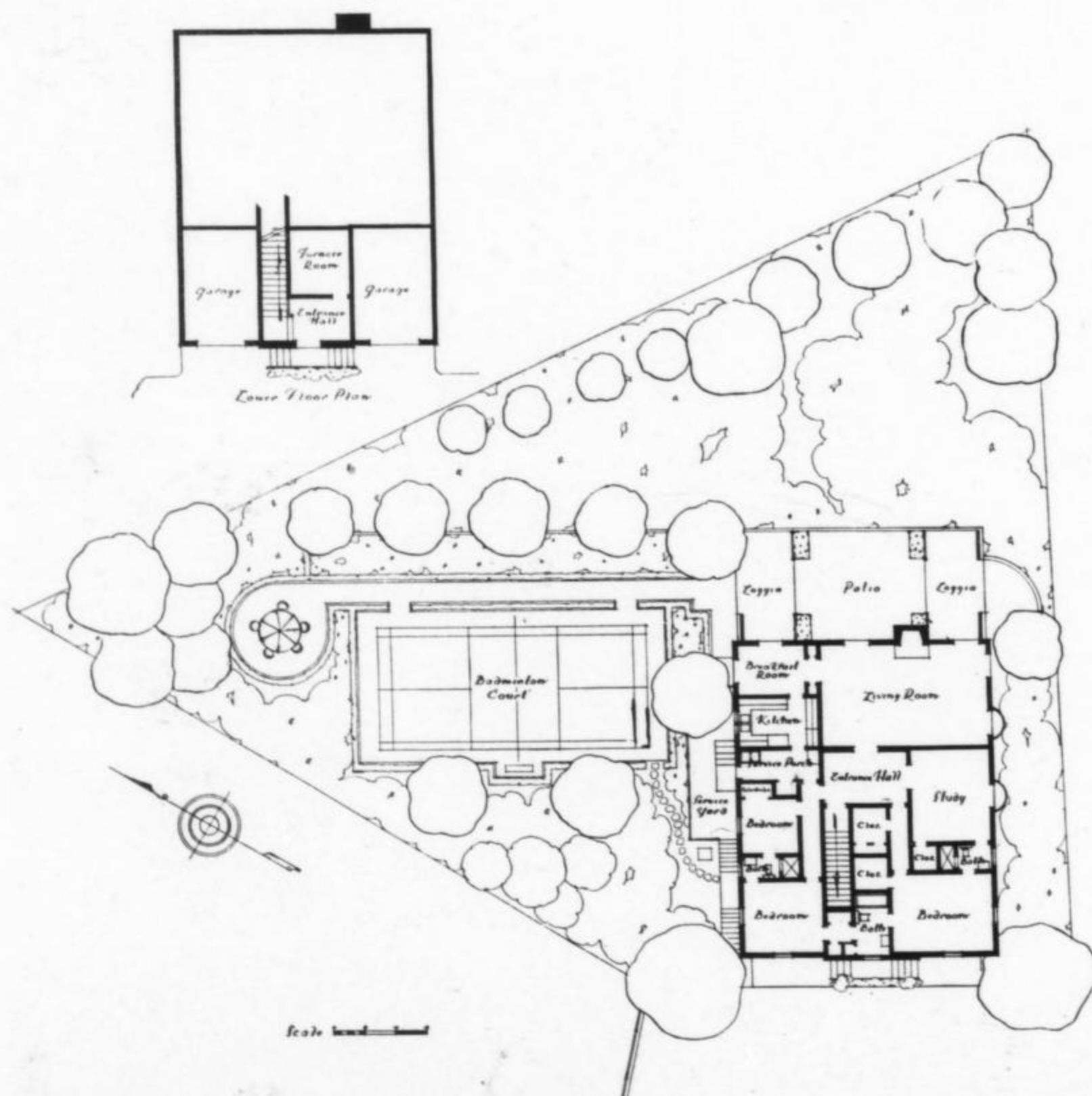




Photographs by Fred R. Dapprich

THE RESIDENCE OF MR. AND MRS. SUMNER SPAULDING
in Peavine Canyon, Beverly Hills, California

SUMNER SPAULDING, A.I.A., ARCHITECT



A Letter from the Architect

To the Publisher

Dear J J

You ask me to describe our house. I cannot do it without baring my architectural soul. Therefore, in my way I will try to explain it, without expecting anyone to get any great inspiration from reading it. However, I would not deny some client of mine, or a client of some other architect, the secret pleasure of knowing some of the difficult problems an architect faces when he builds his own home.

We started with a good idea of what we did not want. For example, the so-called dreamhouse, with white-washed brick, steep roof and dormers, cast iron grape balconies, and roses climbing around the door. In other words the cute, cosy, comfy house with a picket fence around the front lawn never appealed to us. Some of the things we did want were more paradoxical. Mrs. Spaulding, Pauline to you, has always insisted on having a one-story house. I have always wanted a level lot on a hillside with some view. Both of us have always wanted an outdoor living room where we could eat, dance, entertain, or sun-bathe, as we saw fit.

One night we were at a dinner party at a house on a hillside and Pauline and I both admired the location. It was over the fence



from the big-shots, but still on the right side of the railroad tracks. The next day I called a real estate agent, but the prices were out-of-sight. Then he said, "How about Peavine Canyon? Once you see it, you will want to spend the rest of your days there." I looked the site over. It had a lovely view, a reasonable price and no set-back restrictions. We put up a deposit that night.

Now owning property, the next problem was to put a house on it. If you try to plan a house on a hillside, with one side kissing the contour, you will find that the other side is about thirty feet out of the ground, according to the slope of the hill. When I discovered Pauline did not object to climbing steps into a house, providing all the rooms were on one floor, we decided to put the house higher on the hillside. But when we thought of ambling up these steps through the rain, and when we found rattlesnakes in the vicinity, we were less enthusiastic. There were many more schemes until we finally arrived at the one we built.

In this one we established the level of the house eighteen feet above the curb line. At this level we created a terrace on the hill thirty feet or more wide. By placing the house with one end on the edge of this terrace and the other over the curb, we made a garden in the rear and eliminated a lawn in front. Now by placing the bedrooms in the front portion which was eighteen feet above the curb, they became second floor bedrooms, and with some excavating underneath, we had an ideal place for the garages. By putting the staircase between the garages and leading directly to the center of the house, we avoided both rain and rattlesnakes. Thus the living room was automatically in the rear and the bedrooms in the front, exactly the arrangement we had originally desired. You will note that none of the rooms takes direct advantage of the view. I explain that by





saying that a view that smacks you in the face is not as subtle as one that is more casual. (That's what I tell my clients when I can't make a plan work.) The dining room table does come in front of the entrance door to the living room, but I explain this by saying that it's a nice place to put flowers. My study which opens on the entrance hall, doesn't give me a bit of privacy unless I get temperamental and close the doors.

Long ago Marshall Laird interested me in furniture, and Pauline and I have been collecting pieces both here and abroad. Most of our interest in furniture was born during the Italian Renaissance (1929). We designed our spaces to fit them and believe it or not, everything fitted beautifully, with the exception of my bathroom door banging a book-case. In rugs and fabrics everything we had was of a different color, so we thought if all the trim and doors were of one color, we could tie these things together. We both liked gray-green, so we decided this should be it. In discussing our plan with Bill Schuchardt, he offered to paint the picture which is now hanging over the mantel. It was painted to fit the space and in the proper shades of green as he found them in Stone Canyon.

As long as I have been designing houses I have never been able to persuade anyone that it is possible to live out-of-doors most of the time, providing of course the house is planned properly. The sun is always warm in California, but the wind both in summer and in winter makes it seem cold. So we determined no matter where our house might be, we would have an outside room with a wall at least ten feet high all around it. In the plan we finally selected two sides were already formed, one by the house itself and one by the retaining wall of the terrace. By connecting these two sides we had a place at

(Continued on Page 39)

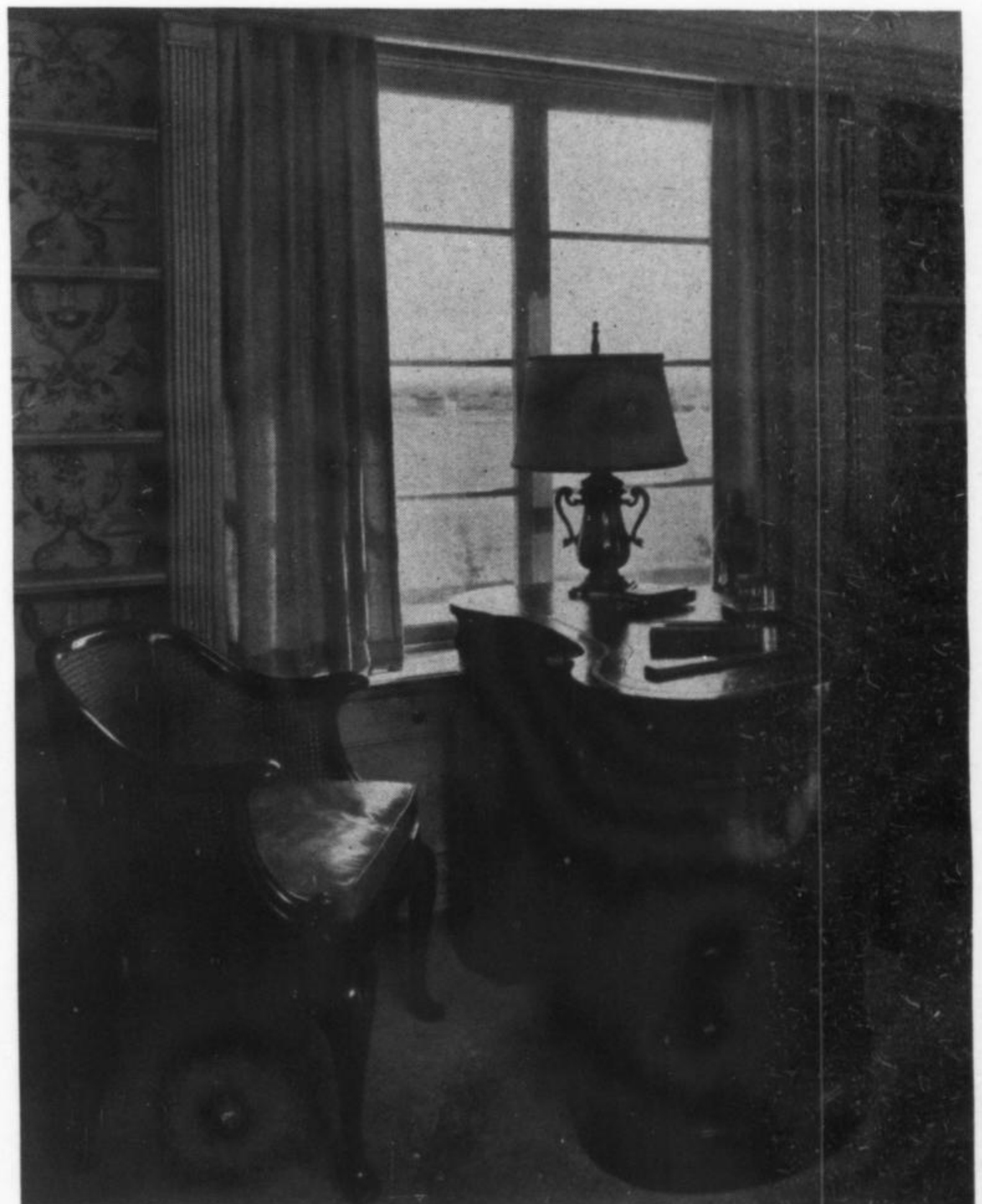


Photographs by Fred R. Dapprich

IN A LIBRARY

By W. & J. Sloane

The woodwork and trim are antiqued to harmonize with the beautiful chinoiserie wallpaper in tones of coral and green. The broadloom carpet is the color of putty, the furniture, 18th century pieces in walnut and mahogany. The sofa is covered in a durable and attractive textured damask with a gold floral pattern on a green background. The porcelain lamps have a humming bird design in golds and Chinese greens, the shades are natural pongee trimmed with the same green. The kidney-shaped desk is placed near the window so that the light may come in on the left while an interesting old copper vase with a natural silk shade bound with green supplies the light at night-time. The top of the desk is inlaid with leather and the drawer fronts are carefully matched burls. The simple drapes are of a hand-loomed material in gold. The leather seat on the desk chair is putty color and the wing chair is upholstered in a tweed material of rich dubonnet. All the accessories in the room show the Chinese influence. The decorating was completed under the supervision of George Gilbert of W. & J. Sloane of Beverly Hills.





Photographs by Fred R. Dapprich



THE RESIDENCE OF MR. AND MRS. C. T. LLOYD

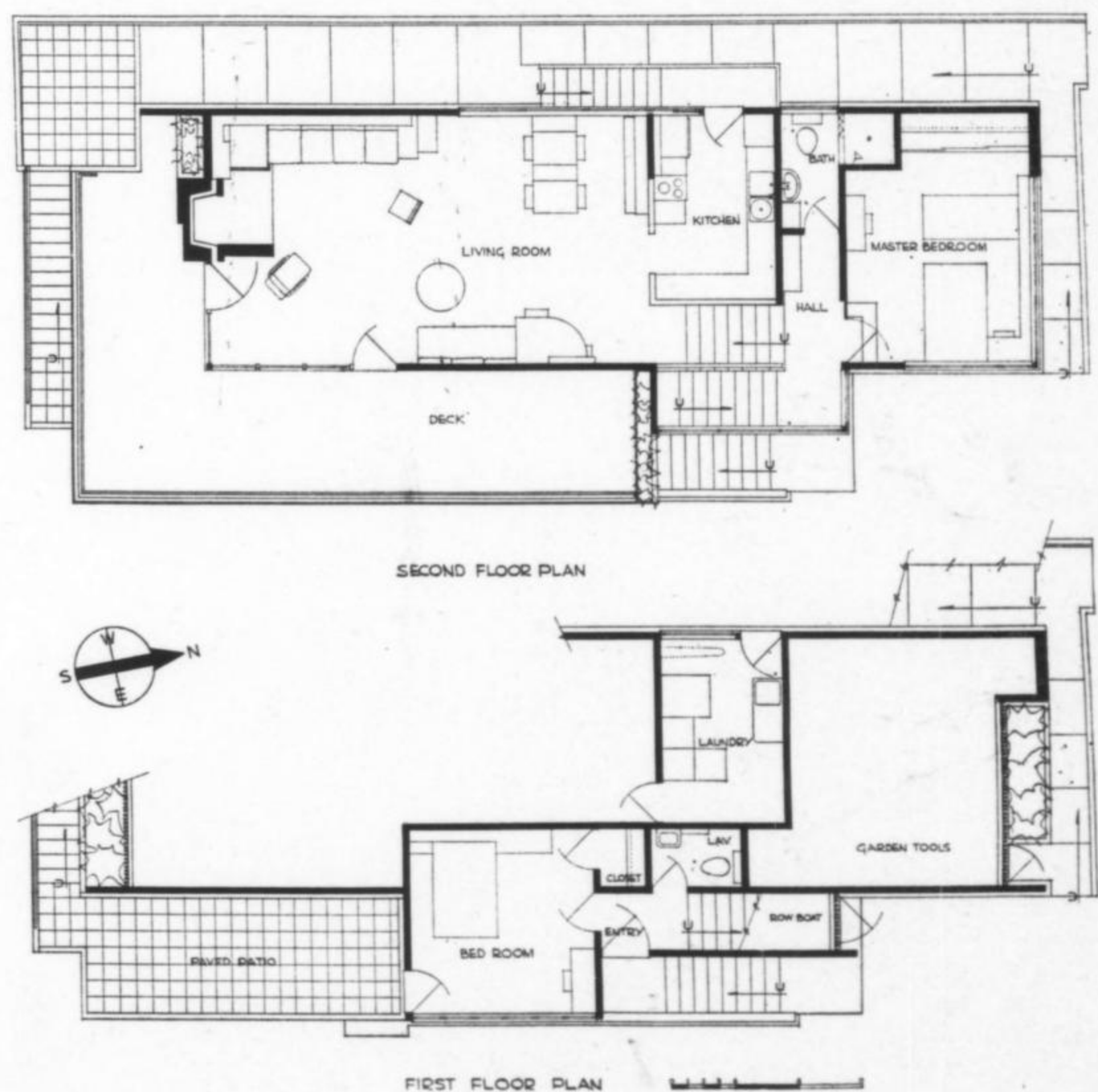
By STANLEY VALLET

ON A wooded hillside overlooking Lake Sherwood in Ventura County, California, is the summer residence of Mr. and Mrs. Lloyd, Sr. Additional prerequisites were to provide week-end accommodation and recreational facilities for young Mr. and Mrs. Lloyd and friends, to take full advantage of the natural beauty of the site, and the lake, and to achieve all at a low cost.

The house is placed at the back of the lot, the highest point, where the best view of the lake is obtained, and where the trees hide the highway, which skirts the edge of the lake. As excavation was difficult, the stairway was used as a corridor and the rooms climb up the slope following the stairway. On the first level is a bedroom, a lavatory and a covered patio. On second level, half way up, is the master bedroom and bath, and on the upper level the kitchen, living room and deck. The corner of the living room nearest the kitchen is used for dining, and is separated from it by a low partition only. The fenestration has been worked out so that there are unusually beautiful views from both bedrooms, living room, kitchen, deck and patio. A laundry room, which may be converted into a spare bedroom, is directly under the kitchen and is reached from the outside, under the stairs. There is space for garden tools and storage under the master bedroom, and room for a rowboat under the main stairs. By means of windows under the ceilings, cross ventilation is obtained throughout the entire length of the upper level.



As excavation was expensive, the foundation was designed to consist of individual piers, the outside piers being tied together at the top by a continuous beam of reinforced concrete. The building is a wood frame structure covered with $\frac{3}{16}$ " asbestos board both inside and out. No battens were used. Wood sash and doors were used throughout. Outswinging casement, sliding, and inswinging bottom-hinged windows were used according to convenience. The construction is an attempt to achieve as many of the benefits of prefabrication as possible necessitating the elimination of traditional styles, but at the same time requiring a maximum of flexibility, within the general characteristic style which is a result of the structural system adopted. Accordingly, horizontal and vertical units are used, but these may be varied without creating extra labor or demanding special parts. Plywoods, wall boards, stucco and plaster may be used without changing the framing system or wasting the wall boards. The framing is a ready-cut system. Stock lengths and pieces cut from stock lengths with a minimum of waste compatible with a minimum use of material and carpentry work at the site are used. These three factors must be properly correlated to produce a truly economical ready-cut framing system. It is of course possible to use pieces cut from stock lengths with no waste at all, but if, for example, avoidance of wasting 2" from the ends of ten plates makes it necessary to frame the pieces together in such a way that twenty-four extra posts ten feet long are required, it is obvious that the means is defeating the purpose. Also, for general use, the





rough frame has no rabbeted pieces and all window banks can be full clear openings. Since the lateral strength, parallel to the wall, of six lineal feet of plaster wall is equal to twenty-four 4 x 4 posts acting as vertical cantilevers (four ft. window height) the use of these posts spaced at 3 to 4 ft. centers is justified only when an unusually large area of glass is desirable, as the posts obscure the view and the required lateral stiffness can be secured more efficiently by other means. Rafters were cut to have a $\frac{1}{4}$ " pitch when laid horizontally. A continuous $1\frac{3}{8}$ " space between the gutter and the edge of the roof provides intake for air which circulates between rafters and is exhausted through a long continuous ventilator on the roof.

Various special features contribute to the flexibility and week-end-ability of the house. The open kitchen allows hostess to converse with guests while preparing the meal, and also adds to the spaciousness of the upper level. The built-in couch at the fireplace may be pulled out to form a double bed and provides space for bedding, books, magazines, a large radio speaker and a wood drawer. A studio couch is located on the front wall and a portable screen may be placed between it and the fireplace couch. The screen is stored in the desk when not in use. Two drop-leaf tables are used so that the room can be easily cleared for dancing. Sectional chairs, drop leaf tables and buffet may be combined together in many different ways, according to the number and the desires of the guests.

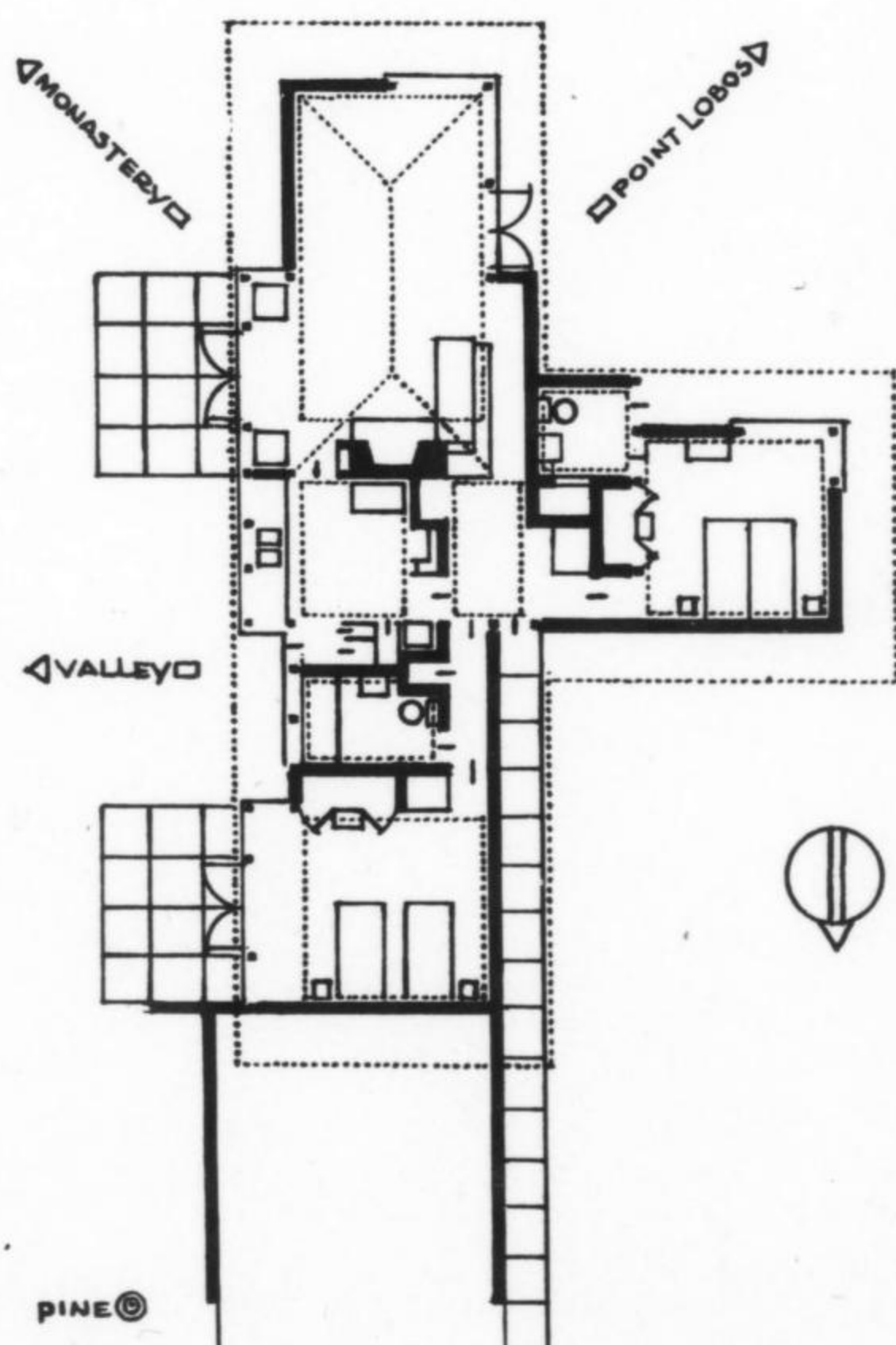


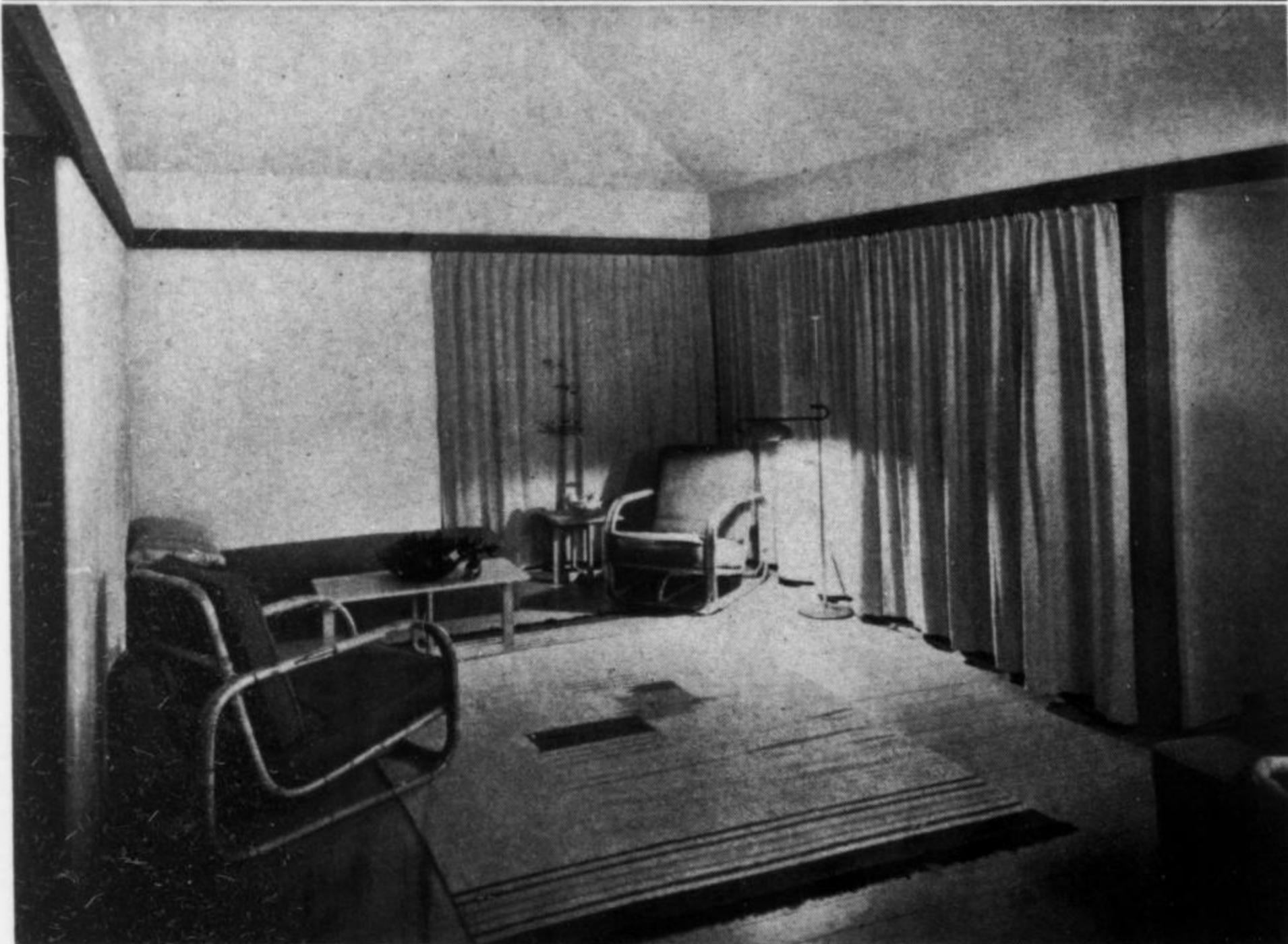
Photographs by Fred R. Dapprich

A HOUSE FOR
MISS MARION CLARK

at Carmel-by-the-Sea
in California

DESIGNED BY
HARWELL HAMILTON HARRIS



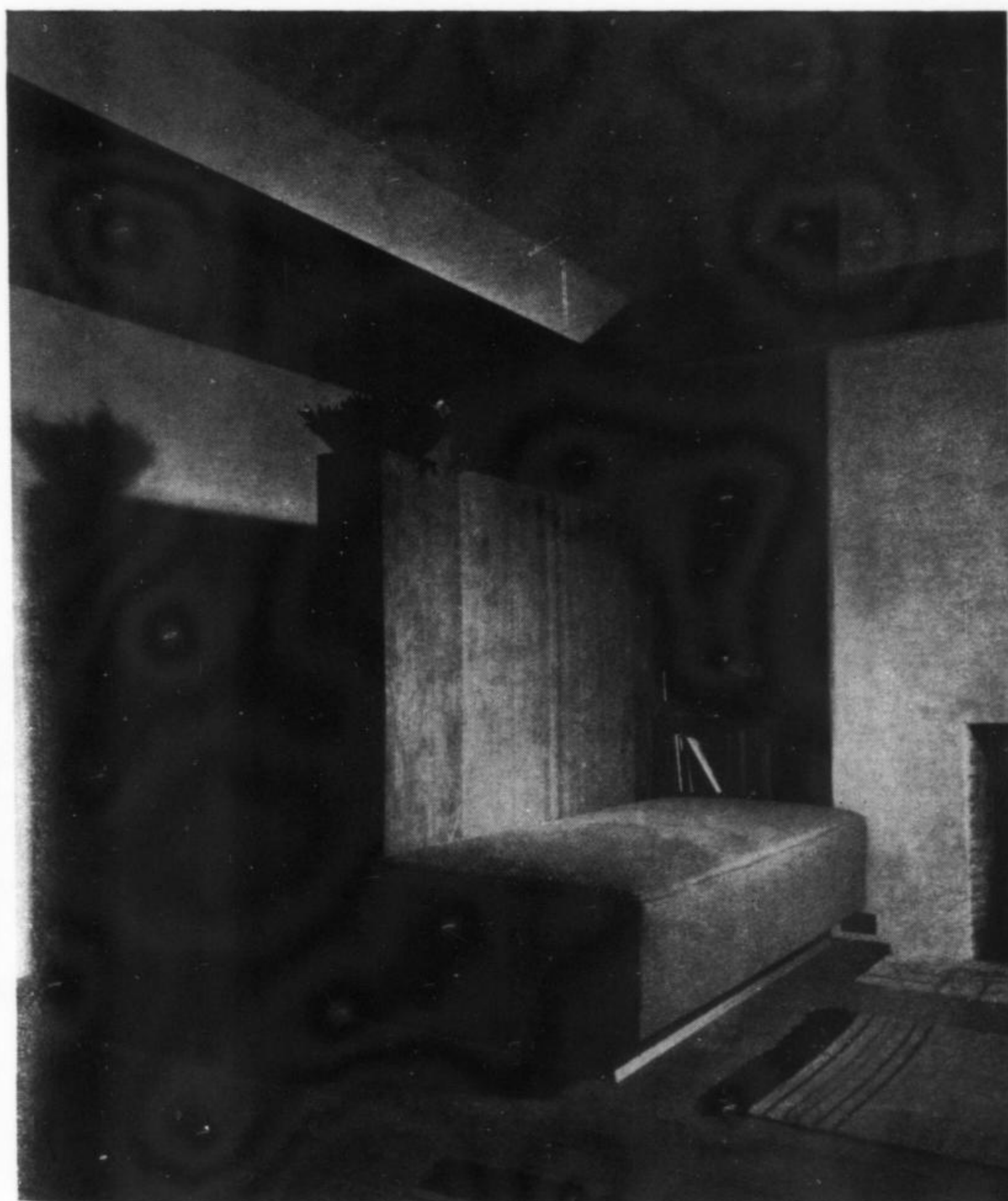
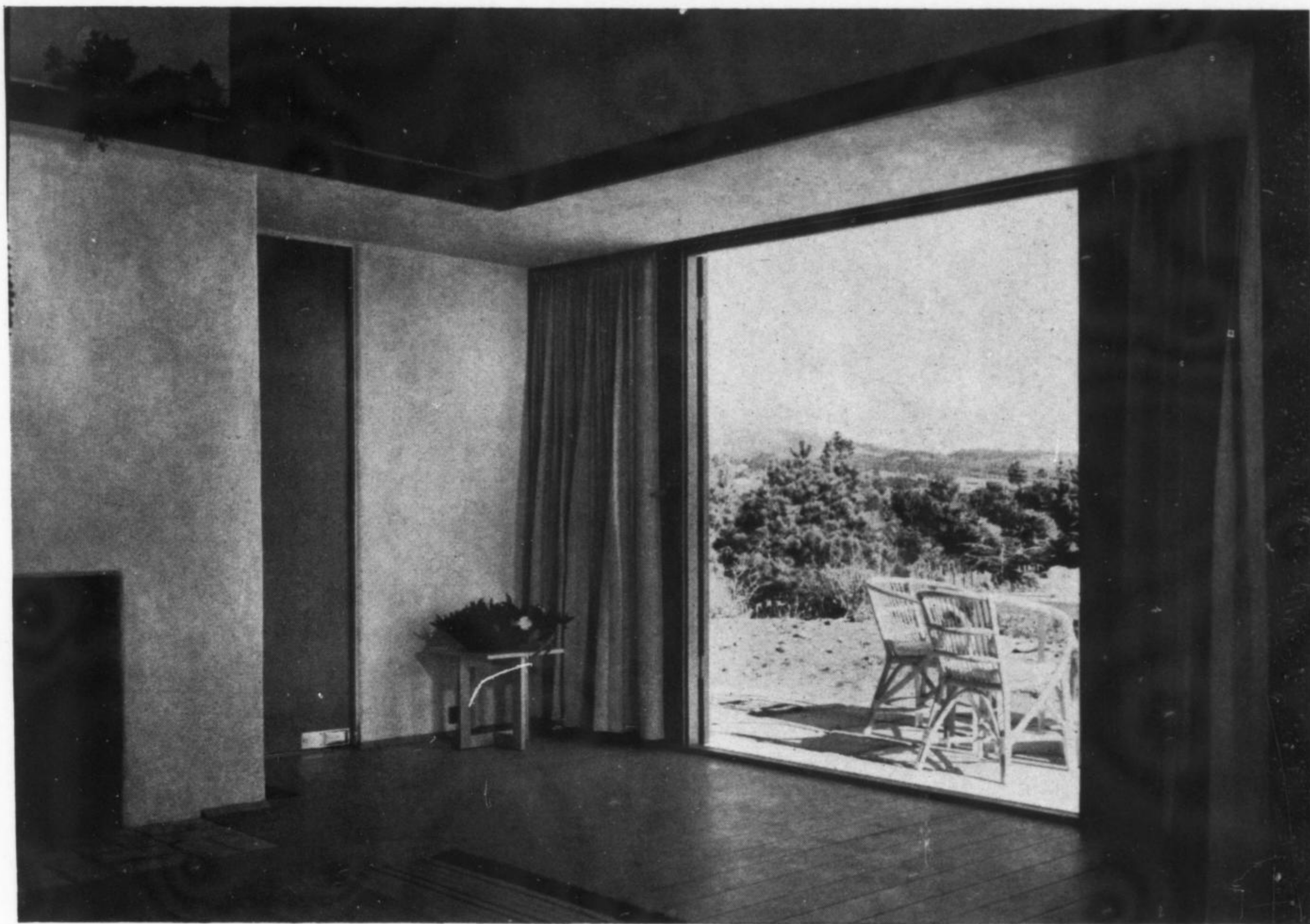


The home of Miss Clark is built on a low sand dune on the edge of Carmel Bay. Long and low with two outside terraces, it basks in the sun on fair days and on stormy days it withstands the winds that sweep across the ocean from beyond Point Lobos.

The colors of the building are the colors of its surroundings; the walls are the color and the texture of the sand; the low spreading roof is the color of the white caps and the doors and trim are the turquoise blue of the water.

In the living room, coarsely woven curtains of yellow green frame the seascape during the day and when drawn at night add warmth and comfort. The redwood, which closes in the underside of the eaves, is dyed crimson and appears in the interior as a broad band circling the room at door height and concealing the curtain track. It forms the bookshelves, and the cabinet work, and is reflected in the pinkish cast of the interior walls. The floors are sand colored and the rugs are patterned with crimson, yellow green and red-violet. The movable furniture is maple and natural colored Philippine rattan.

In the dining bay, two small tables fit into the corners to permit passage through the center. At meal times they may be drawn together to form one large table or they may be moved out on the terrace for dining al fresco.

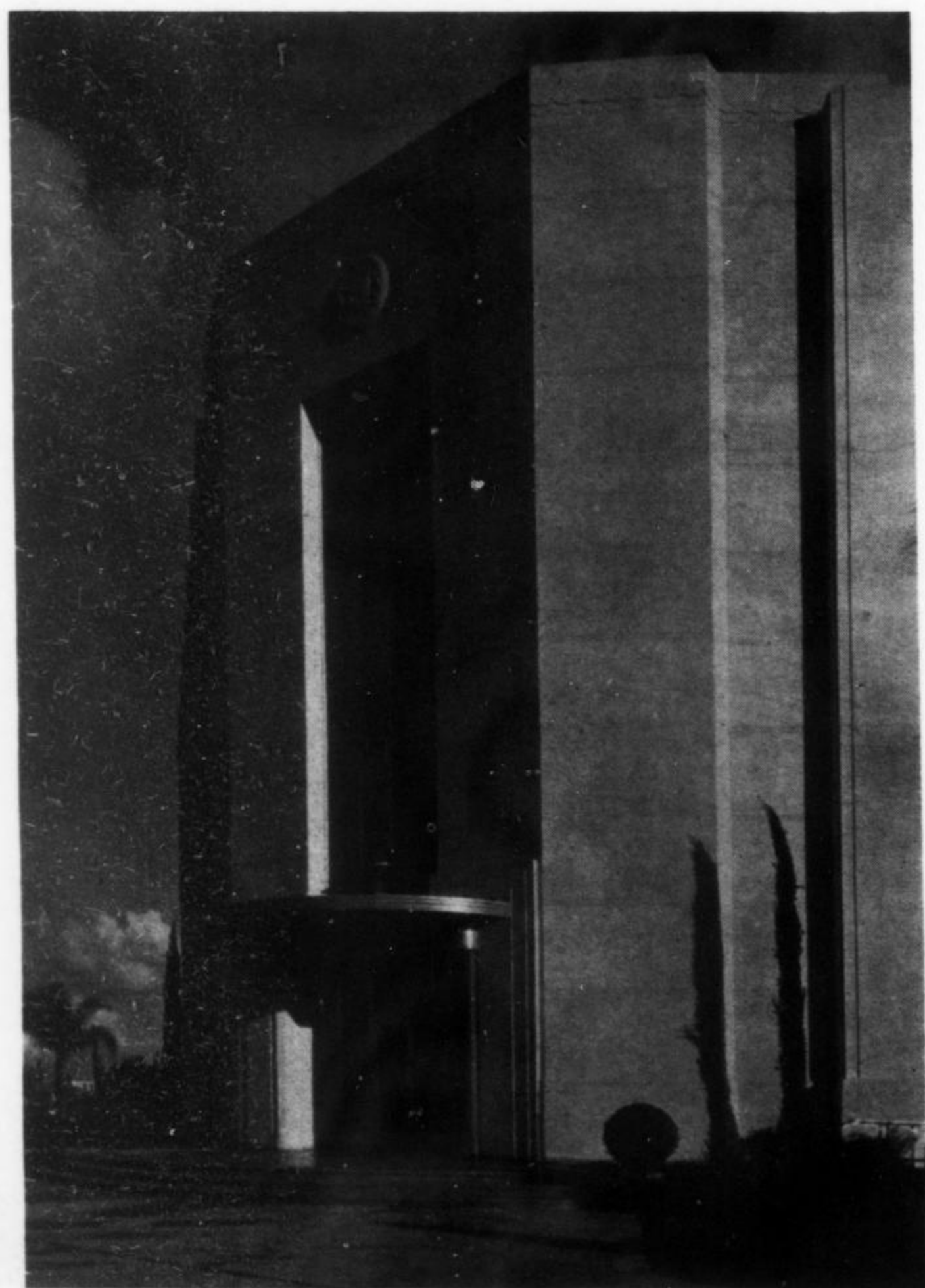




Photographs by W. P. Woodcock

THE FARMERS INSURANCE BUILDING
on Wilshire Boulevard in Los Angeles, California

WALKER & EISEN, ARCHITECTS



The new Farmers Insurance Building in Los Angeles was completed last November and now houses a force of approximately four hundred employees. The structure has three floors and a basement providing a total of 48,750 square feet of space, and is built throughout of reinforced concrete with the floor construction consisting of concrete joists, the typical bay being 70 by 20, and the ordinance limit of 125 pounds live load together with the fact that the building was designed for three additional stories which required somewhat larger columns than would at first sight seem necessary. The building is designed to be earthquake resistant being 8% gravity on the building as a whole and 2% gravity throughout the structural frame. The exterior facing on all sides is concrete put against plywood forms. Situated on a lot 150' x 300' the building conforms to a 25' set-back requirement leaving a space for landscaping and affords a 100' x 150' parking lot in the rear for the convenience of clients as well as employees. A miniature hospital provided within the building is in charge of a registered nurse just in case someone slips on the beautifully polished floor. Acoustical plaster and insulation throughout make for golden silence and an air conditioning system provides a complete change of air every fifteen minutes. In the basement a cafeteria has been installed for the employees. The cafeteria has a platform at one end and may be used as an assembly room with accommodations for three hundred people. The Farmers Building represents another notable addition to Wilshire Boulevard and is indicative of the clean construction that is now characterizing modern American commercial buildings. As the planting grows, it will add dignity and beauty to a dignified and beautiful building.

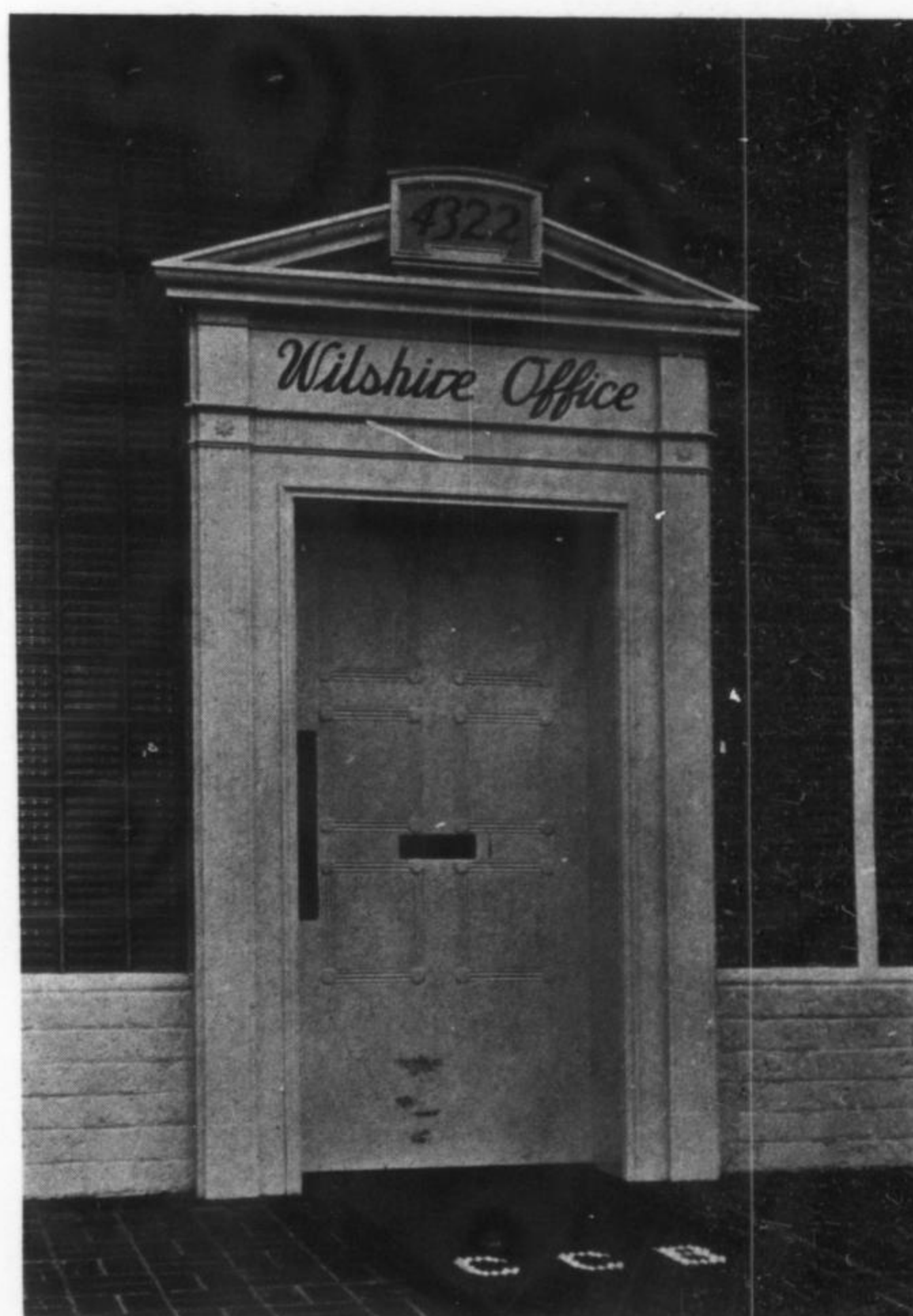


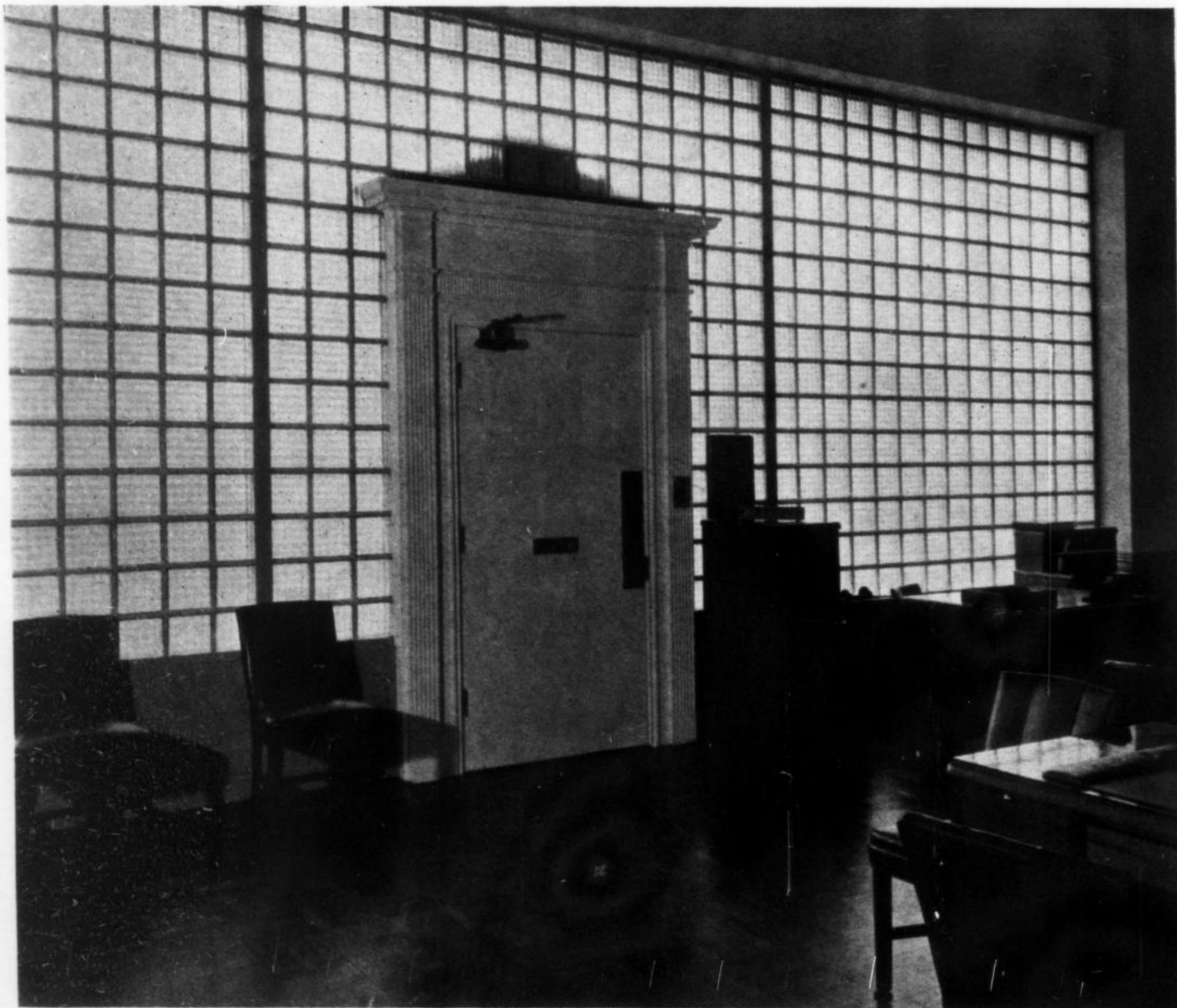
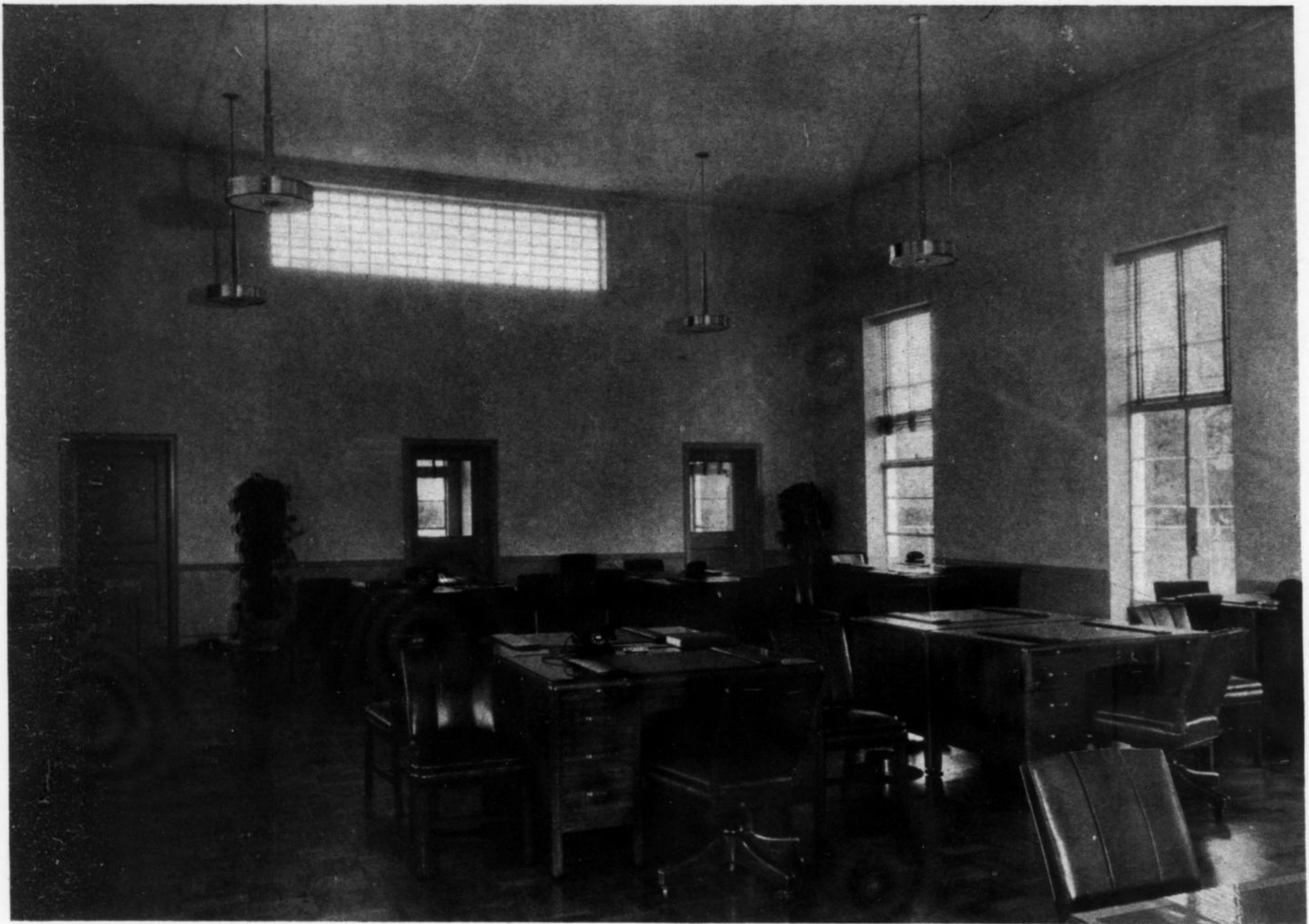
Photographs by W. P. Woodcock

A NEW BUILDING FOR
COLDWELL, CORNWALL & BANKER
on Wilshire Boulevard in Los Angeles

GORDON B. KAUFMANN, Architect
TOMMY TOMSON, Landscape Architect

One of Wilshire's newest and most attractive buildings is the Los Angeles office of Coldwell, Cornwall and Banker designed by Gordon B. Kaufmann. It is of groutlock brick painted an off-white, with all doors, windows and trim the same color. Modern corner windows and a practical as well as good looking expanse of glass blocks across the front admit light but not sight and also permit freedom from distractions and thereby increase concentration on the inside. The roof is of beautiful shingle tiles in soft reds. The building is simple in design, with its investment in good construction and quality materials rather than furbelows. While it is modern from one corner window to the other there is a southern and Colonial quality that is in keeping with American traditions. The west end of the building is devoted to the service rooms, the high ceilinged central room contains the desks and accommodations for the salesmen. This room has a quiet dignity and beauty with its matched walnut flooring, its modern, simple desk equipment. In the east end of the building are the private offices, carrying on the functional and practical simplicity and the luxury of modern comfort. The entire building is well protected with insulation and acoustical plaster against the noise of heavy traffic on the boulevard outside, and is well ventilated and air conditioned on the inside. Venetian blinds add the final modern touch.





Light on problems of modern business is shed through the glass blocks in the large central room of which the above is a view looking from the center of the room toward the executive offices in the eastern wing. On the left is a view of the entrance from the inside.

HOME BUILDING SERVICE

Fill Out and Mail This Information Blank

BUILDING MATERIALS

- | | | |
|--|--|---|
| ☐ Brick | ☐ Lath | ☐ Roofing (Slate) |
| ☐ Building Paper | ☐ Wood | ☐ Shingles (Wood) (Tile) |
| ☐ Cement | ☐ Plaster | ☐ Steel Joists, Bars, Mesh |
| ☐ Concrete Units | ☐ Metal | ☐ Stucco |
| ☐ Concrete Hollow Walls, | ☐ Lumber Preservatives | ☐ Wall Board |
| ☐ Poured | ☐ Marble | ☐ Waterproofing and |
| ☐ Doors | ☐ Painting for | ☐ Decorating for |
| ☐ Flooring (Hardwood) | ☐ Wood | ☐ Concrete |
| ☐ Flooring (Pine) | ☐ Cement | ☐ Brick |
| ☐ Flooring (Tile and Stone) | ☐ Stucco | ☐ Stucco |
| ☐ Glass | ☐ Panelling | ☐ Plaster |
| ☐ Window | ☐ Plaster Board | ☐ Window Frames |
| ☐ Structural | ☐ Roofing (Tile) | ☐ Wrought Iron (Gates) |
| ☐ Interior Woodwork | ☐ Roofing (Composition) | ☐ (Grilles) (Rails) |
| | | ☐ (Lamps) |

HOME BUILDING EQUIPMENT

- | | | |
|---|---|--|
| ☐ Air Conditioning Systems | ☐ Heating | ☐ Linoleum |
| ☐ Art Glass | ☐ Electrical | ☐ Mirrors |
| ☐ Art Stone | ☐ Gas (Basement) | ☐ Oil Burners |
| ☐ Awnings | ☐ Gas (Floor) | ☐ Refuse Receptacles |
| ☐ Bathroom Fixtures | ☐ Gas (Radiators) | ☐ Shower Bath Doors |
| ☐ Casement Windows | ☐ Gas (Wall) | ☐ Tiling (Bath) (Sinks) |
| ☐ (Wood) (Metal) | ☐ Insulation and Sound | ☐ (Floor) (Wall) (Stairs) |
| ☐ Cedar Closet Lining | ☐ Deadening | ☐ Wall Covering |
| ☐ Dish Washers | ☐ Incinerators | ☐ Wall Safes |
| ☐ Electric Fans | ☐ Kitchen | ☐ Water Heaters |
| ☐ Electric Lighting | ☐ Fan Ventilators | ☐ Water Softeners |
| ☐ Fireplace Equipment | ☐ Ranges | ☐ Weatherstrips, Metal |
| ☐ Garage Doors | ☐ Refrigerators | ☐ Window Shades |
| ☐ Hardware, Finish | ☐ Sinks and Drainboards, | ☐ Windows, Stained Glass |
| | ☐ Metal | |

LAWN AND GARDEN EQUIPMENT

- | | | |
|--|--|---|
| ☐ Landscaping | ☐ Nursery Stock | ☐ Garden Furniture |
| ☐ Lawn Sprinklers | ☐ Garden Art (Statuary) | ☐ Flagstone |
| ☐ Tennis Courts | ☐ Swimming Pools | |

INTERIOR FURNISHINGS

- | | | |
|--|--|--------------------------------------|
| ☐ Furniture | ☐ Venetian Blinds | ☐ Rubber Tile |
| ☐ Rugs and Carpets | ☐ Linoleum | ☐ Radios |
| ☐ Drapes and Curtains | ☐ Cork Tile | |

HOME FINANCING

- | | | |
|---|---|---------------------------------------|
| ☐ Building Loans | ☐ Fire Insurance | ☐ Surety Bonds |
|---|---|---------------------------------------|

Information follows on the style, construction, size and approximate cost of my house to aid in replying to my inquiry or transmitting same to those who can supply the desired information.

Style of architecture.....

Construction (Brick, Stucco, Concrete, Frame, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

Site purchased: ☐ Yes, ☐ No.

Hillside or level lot, and size.....

I will ☐ will not ☐ require Architectural Service.

Name

Street Address.....

City..... State.....

IMPORTANT: WE CAN SERVE YOUR NEEDS BEST IF YOU WILL CHECK THE CLASSIFICATION TO WHICH YOU BELONG

- | | | |
|---|--|---|
| ☐ New Home Builder | ☐ Architect | ☐ Contractor |
| ☐ Home Owner | ☐ Student Architect | ☐ Building Materials |
| ☐ Modernizing only | ☐ Draftsman | ☐ Real Estate |

ARE YOU
PLANNING TO BUILD
THIS SPRING?

Before You Build
the New Home or
Modernize the Old

CHECK the items on the blank and mail to us so that you may receive such printed matter as is issued by manufacturers and dealers in many different lines—all without cost.

Home Builders, Architects and Contractors have made use of this free information service and have learned about the various new materials and equipment items in the market, or a better way of using the old ones.

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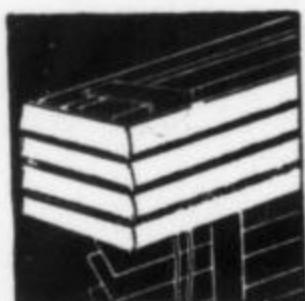
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Azalea season in the Oriental Garden at Coolidge Rare Plant Gardens in Pasadena.

SPRING ECSTASY

By ROMA COOLIDGE MULVIHILL

SCARCELY have we said our farewells to a vanishing spring before another is here, assailing our nostrils with subtle fragrances and delighting our eyes with color.

In the late winter or very early spring, the bouquet of the garden is distinguished rather than varied and it is in this interval, between the definite seasons, that the first Kurume azaleas offer modestly, but with increasing assurance, their tribute to the young year.

These favored children from the Flowery Kingdom were introduced to our shores within recent years with a charming old legend which tells of their descent from the sun-goddess, Amaratsu. Surely no one will dispute their heritage, for, not only the sun, but the moon and stars as well, shine out from their twinkling ranks.

Because there is no flower of simpler culture, all may enjoy them. All that they ask is a bed of pure German peat-moss, occasional food through the growing season and the assurance that they will not be allowed to dry out. If grouped around a shady pool or spread in colorful masses beneath the trees, where the sunlight may filter through, they will grow contentedly and paint a picture long to be remembered. The cut blooms, which last so long in water, will add a demure or gay allurements to the different rooms in your house and give out a delicate, woody fragrance.

As I write, these Kurume azaleas are at their glowing best. On my desk, beside me is a low bowl of Ecstasy, a double brilliant pink, making a solid mass of vivid color. Through my window, I can see Snowbird, a large single pure white; Darling of the Gods, a very large orchid-pink; piquant Geisha, a fluted coral; Lavender and Old Lace, "quaint, sweet, and good for nosegays;" the violet-margined white of Evening Star; Firebird, an upright and valiant red; aristocratic Old Wine in rose-salmon, and the soft pink chimes of the Bells of Arcady. These are but a few of the many, many types and colors of Kurume azaleas.

CHINESE GARDENS

By BERNIECE ASHDOWN

ORIENTAL gardens are unique and cannot be compared to any others in the world. The Japanese gardens, which are more familiar to the Westerner than the Chinese, are simply the Japanese interpretation of the older gardens of China. Chinese gardens on the whole are more rugged and substantial in appearance and have a wider variety of plant material.

Although their gardens are essentially artificial, the Chinese have a deep admiration for nature and derive their basic designs from a study of natural landscapes. So great was the Chinese love for the mountains that when they were confined to the thickly populated cities where space was very limited, they made their gardens resemble the landscape they had known and loved so much. Very few of these gardens are more than 100 feet in length, and yet they give the illusion of great expanse. They are, in reality, miniature landscapes. Miniature mountains are built of lava rock,

the appeal of color!

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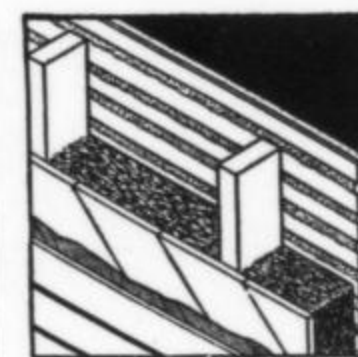
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THE INSULATION OF THE AGES

often with tunnels running through them for the entire length of the garden, and joined by a network of winding paths. They have perfect unity, scale, proportion and balance, and give a feeling of harmony and repose. The moon windows and moon doorways of the houses sharply edged with black or red lacquer, frame the garden pictures and make them very charming.

The Chinese uses his garden as a retreat where he spends many uninterrupted hours in concentrated thought. In his garden he sees the beauty of his beloved mountain country and there in its quiet atmosphere he is able to relax and contemplate without distraction.

Extensive use is made of water. Tiny streams wind through the garden and make mountain torrents and waterfalls as they run down the sides of miniature mountains. Invariably they flow into a pool planted with the beloved lotus lilies. Often a small pavilion is built near the pool and covered with purple and white wistaria. There are rustic stone and camel-back bridges that span the streams, miniature pagodas, rustic arbors, small shelters built of reed and bamboo, stunted pines that bend over the water, and bronze and iron lanterns hung at convenient intervals.

The Chinese prefer weather-worn and moss covered rocks. They also make extensive use of bamboo, herbs and dwarfed trees.

The following are a few of their favorite plants and trees.

Tall Bamboo (*Arundinaria nitida*)

A straight, slender growing plant 6' to 10' high. Its grass-like leaves are shining green above and pale beneath. It is one of the hardiest and most attractive of all bamboos.

Azalia (*Indian and mollis*)

Well known, small shrubs belonging to the heath family. They need an acid soil and partial shade. Their blossoms range from white, pink, red, coral and orange to lilac-purple. Most of them bloom in early spring.

China aster (*Callistephus chinensis*)

Popular annuals which grow about 2' high and bloom in the fall. They prefer a good, heavy loam and full sun. They may be had in a wide range of colors including rose, pink, red, purple, lavender, pale yellow and white. Because they are subject to bacterial disease wilt resistant varieties should be chosen.

Chrysanthemum sinense

Showy, aromatic flowers that need no introduction. They come in a wide range of colors, bloom in the autumn, and require a rich, well drained soil.

Maidenhair Tree (*Ginkgo biloba*)

A straight, sparsely branched, slender tree which grows 60' to 90' high. Its leaves resemble those of the Maidenhair fern, and it has a thin-shelled edible nut.

Hydrangea hortensis

A well known shrub which bears large clusters of blossoms over a long season. They are normally pink but can be turned blue by making the soil acid. They are very hardy in southern climates.

Iris (*Iris chinensis*—var. *tectorum*)

A dainty, wide flowered blossom on 1½' stems; bright lilac in color, streaked with violet and white. There is also a white variety streaked with yellow.

Iris (*Iris chinensis*—var. *japonica*)

This well known Japanese iris is distinguished by its large flowers which are often 10" across. They require rich, well drained soil and plenty of water during their blooming season.

Chinese Juniper (*Juniper chinensis*)

Very ornamental and hardy, they are pyramided in outline with grayish green foliage. It is one of the finest low-growing junipers and adapts itself readily to existing conditions.

Tiger lily (*Lilium tigrinum*)

Probably the oldest cultivated lily. It bears deep orange, nodding blossoms densely spotted with brown or purplish black. It is easily grown in any lime free soil. Bulbs should be planted 6" or 9" deep.

Mimosa rubicaulis

A tall shrub or small tree having sensitive fern-like leaves and attractive, ball-shaped pink blossoms. They are the loveliest of all shrubs for southern gardens but must be raised under glass in the north.

Chinese Bamboo (*Nandina domestica*)

A small shrub seldom more than 3' high. It has light green foliage which turns bronze red in the fall. It blooms in spring with small white blossoms which are followed by crimson berries.

Lotus lily (*Nelumbium speciosum*)

The best known of the lotus lilies, having magnificent foliage and flowers. The blossoms are deep rose color, shading to creamy white at the base of the petals.

Osmanthus fragrans

A small tree growing about 20' high. They bloom profusely with very fragrant clusters of blossoms on slender pedicels. They prefer a shady or semi-shady location and require winter protection in northern gardens.

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Moutan peony (*Paeonia suffruticosa*)

A favorite of Chinese gardens and one of the finest perennials. There are many excellent varieties from which to choose. They grow 3' to 6' high and bear pink, red and white blossoms in May and June. They need deep, rich soil and full sunlight.

Chinese Pine (*Pinus masoniana*)

A native of China and much cultivated in their gardens. It is often found in dwarfed or stunted form. The old trees are the most valuable.

Flowering cherry (*Prunus*)

Attractive, well known, small trees which bear abundant pink and white blossoms in the spring. They are easily grown in any good garden soil.

Chinese apricot (*Prunus mume*—var. *albo plena*)

A medium large tree used principally for ornament. It is much prized by the Chinese for its dainty, pale pink, fragrant blossoms and its early blooming season. They grow easily in any good soil but are often damaged by frost.

Chinese Primrose (*Primula sinensis*)

Vigorous, free blooming flowers much valued by the Chinese. They are easily grown but need winter protection.

Tea Rose (*Rosa odorata*)

Many lovely hybrids are now on the market. They are nearly all hardy and have evergreen or half-evergreen leaves. They grow well in any good garden soil if they are planted where they will get full sunshine.

Chinese Wistaria (*Wistaria chinensis*)

A well known, popular vine having light green foliage. They bloom in spring with graceful hanging clusters of blossoms. There is a pink flowered wistaria but it is not as hardy as the purple and white varieties.

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HAND-CRAFTED ENAMELS

(Continued from Page 3)

Egyptian, 3000 B. C. They pointed, too, to the enameled walls of Rameses III at Tell el yehudia, to the enamel work of the Palace of Nimrod, Babylon.

Cloisonné is made by soldering thin narrow metal ribbons to the surface of the vessel, forming a trelliswork of cells. Generally, bronze is used, but some of the finer works were in silver or gold. Emptied cartridges from field guns of the late war were said to be the basis of many Chinese cloisonné boxes of recent times. The vessel for enameling is first cleaned in a weak acid solution, and then the enamels are applied as a thin paste of finely ground powder. Frequently, two colors are applied to one cell in order to produce gradation of coloring. It is then fired in a simple charcoal kiln. Three firings are generally needed to overcome shrinkage and pitting. It is then rubbed smooth with pumice stone and polished. Gilt is applied on all the finer wares.

Moulded gilt bronze figures, such as a lion surmounting a cover or three animals supporting an urn, make an effective additional decoration. Cloisonné is often fashioned after old bronzes, and these are called k'u t'ung shao ch'ing. Tradition states that ground turquoise and other precious stones were mixed into many Ming enamels, accounting for the beautiful colors, and there is said to be imitation cloisonné in which precious stones completely replaced the enamels. Much of the Ming wares, however, though vigorous and bold in form, have highly pitted enamels.

Cloisonné making received great impetus during the short Ching Tai Period (1450-1456) and cloisonné to this day is called Ching Tai lan or Ching Tai shao ch'ing, often receiving the Ching Tai reign mark.

The vogue for polychrome enamels during the Ching Tai period partially replaced the plain bronzes so popular during the Hsuen Te Period (1426-1435), and this was paralleled by a similar change from plain porcelains which had held sway for four centuries to a polychrome porcelain which gained popularity during the Cheng Hua Period (1465-1487), and we are led to ask if this is not the result of the influence of colorful enamels on porcelain.

It is well to bear in mind that enameling was introduced into China before the Mings, and no accompanying changes were observed in earlier times. A famous Ming connoisseur (1459 or earlier) referred to enamels as follows: "They are only fit for use in the ladies' apartments, being too gaudy for the libraries of scholars of simple tastes." Enameling had another vogue during the early Ch'ing Dynasty, but on the whole, the Chinese, with their preference for subdued elegance, did not take to enamels.

Painted enamels differ in that the enamels are applied on a flat surface



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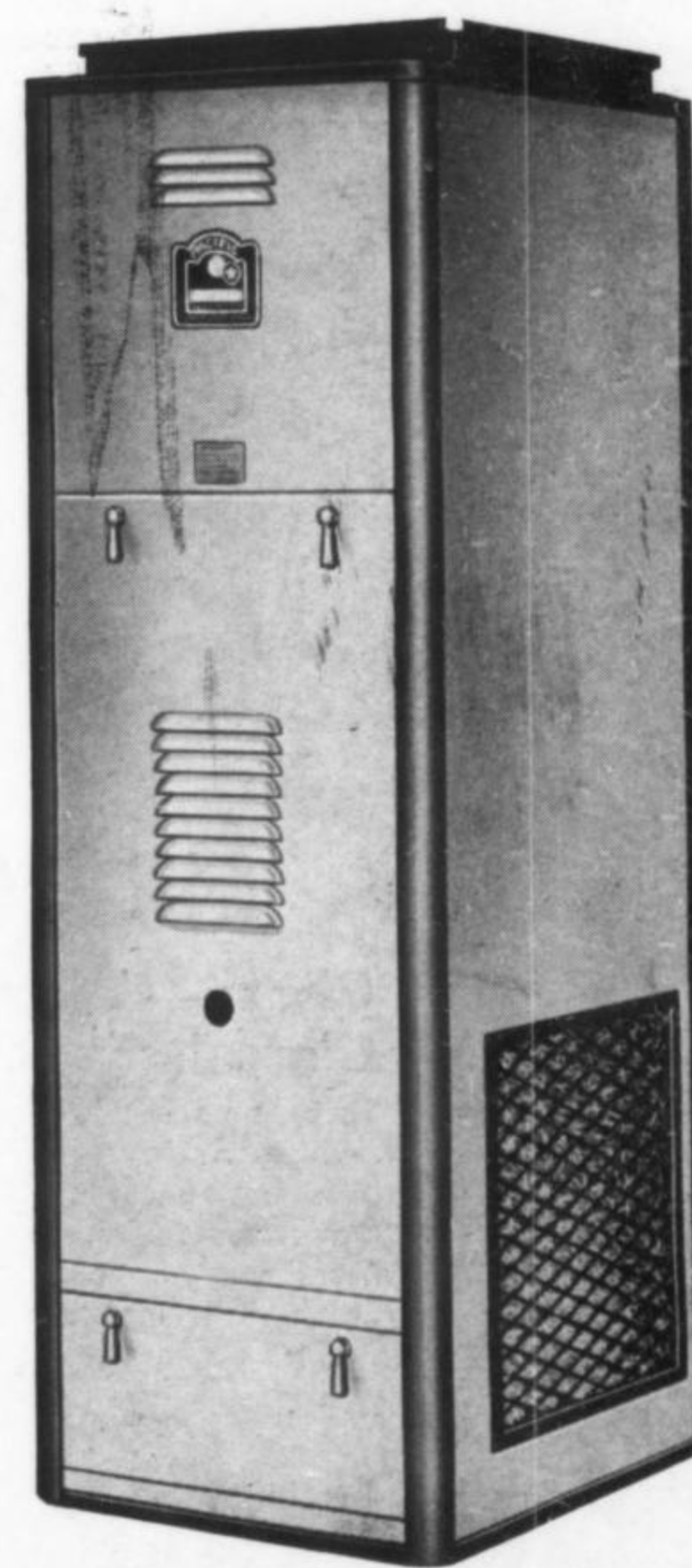


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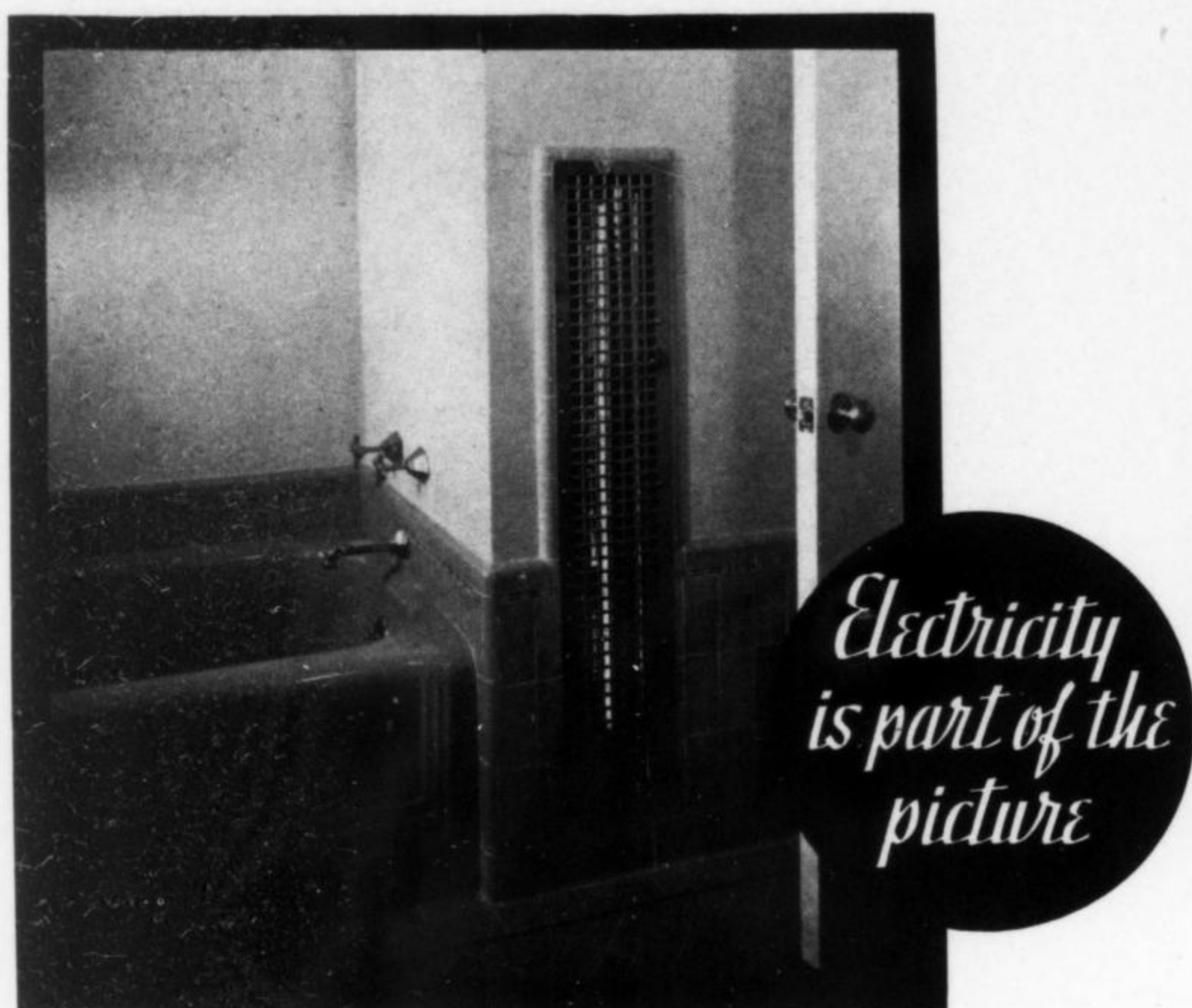
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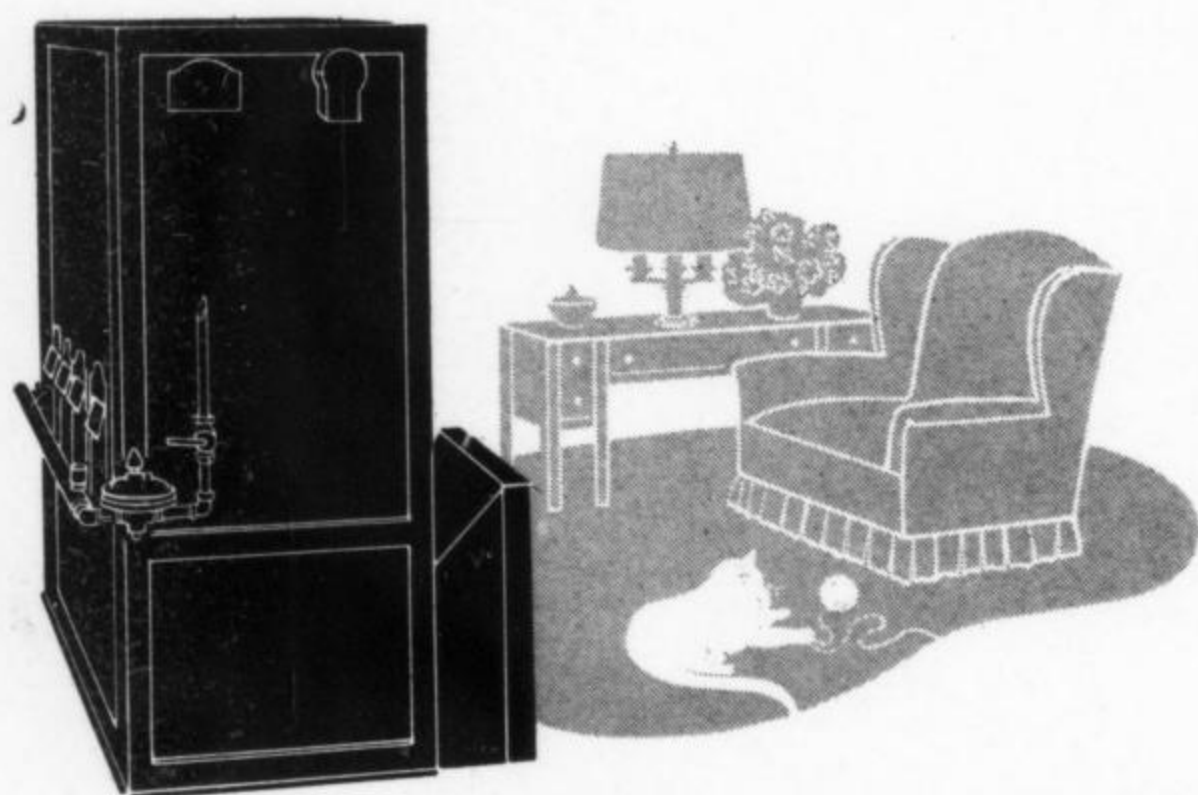
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On the left is a ginger jar of the K'ang Hsi period of the Ching dynasty, about 300 years ago. On the right is a San Psai, or three-colored bowl of the Ming dynasty, about 460 years ago. Both pieces from the author's collection.

and without the use of borders. The coating as well as the vessel itself is generally thin. Enamellers probably borrowed the new technic from ceramic painters. Painted enamels are known as yang tz'u or Canton enamels. Among the Cantonese they are called lang yu.

Canton was a flourishing center, and orders were taken from France, England, Holland, Germany, Italy, Siam, Java, India, Persia, and other countries. Designs poured in from all over the world and hence the European gresaille style (the piling of enamels to produce shading) must be known to them. The Canton designs were rather heavy and loaded, some having as many as seven borders, made perhaps with an eye to pleasing foreigners.

From painting on copper to painting on porcelain was but a step, and soon Cantonese enamellers were painting eggshell porcelain sent down from Chingte Chen, the great ceramic center. This resulted in ceramics receiving a new palette of colors—the famille rose (or rose family, so-called because the rose color predominates). The Chinese call this palette yuan ts'ai (soft colors) or yang ts'ai (foreign colors). Famille rose decoration spread to Chingte Chen, replacing the famous famille verte decoration. To the Cantonese belongs the credit of bringing about one of the most revolutionary changes in the ceramic world. However, they served essentially in hastening the arrival of the new palette, for Chingte Chen potters already had two of the new colors—an imperfect rose and a dull white.

A variation of the painted enamel is to be found in the yin ti shao ch'ing or silver backed enamels. By using enamels with a high flux content and by coating them on a silvery ground, the resulting ware attains a high degree of lustre and translucency. The ground under the design is either etched or given needle point treatment to suggest "texture", and sometimes the ground is raised to produce "dat hua" or raised decoration. This type enjoys great popularity in Japan, and their best known monochrome, a ruby red, is commercially known as pigeon blood cloisonné.

THANKS TO THE CHINESE

(Continued from Page 9)

hundred years ago, by hiding silkworm cocoons in the pilgrim's staff. Even the word silk comes from "Seras," the ancient name for the Chinese people. The Japanese, too, learned silk-culture from the Chinese. And so grateful were they to the Japanese princess who stole the guarded secret, that she became a deity!

We speak of the "ancient" craft guild of pewtering, in medieval Europe. But the Chinese had cast small pewter figures and models, for burial with the dead, since before the time of Christ. When Europe was little more than beginning, the Ming dynasty pewterers of China were already inlaying their work with fine patterns of brass or copper.

When we comb the markets for our "antique" Sandwich glass of seventy or eighty years ago, we forget that the Chinese have ten centuries or more of glassworking tradition. While we boast of "new" enamels, we forget that they were discovered, and discarded, by the Chinese centuries ago. Everything we do, it sometimes seems, has been done before, and better, by the Chinese. It is very difficult to overlook! It is even difficult to forgive. For when we brag, at least, about our modern "technical superiority," the Chinese are ready for us here, too—claiming an earlier equivalent of our recently-invented cellophane, and neon light!

But the Chinese never really permit themselves to remind us of our debt. They remain serene—and maybe a little contemptuous, underneath, of our attempts to imitate the arts we understand so superficially, and adopt so lightly. They must wonder whether Chippendale really thought it took him only a decade to perfect the style they, themselves, had been evolving for ten centuries? . . .

A LETTER FROM THE ARCHITECT TO THE PUBLISHER

(Continued from Page 22)

one end for a dining table and the other side for chairs and a sofa. Now fully realizing that there is a short time of the year when it is warm and we might want circulation of air through this outdoor room, we put rolling doors eight feet wide in each end so that when they are open we have circulation and can see up and down the canyon. I think the photographs will attest to how beautiful the vistas are. You will notice in the patio the sgraffito panel on the wall. As we did not want to use any material that did not seem a part of the wall, Napolitano suggested a drawing in the wet plaster. So we took San Ysidro, the name of our street, as our subject. He turned out to be the patron saint of Seville in the IXth century and is noted for writing the first encyclopedia. The drawing depicts him in the act of writing it. (Pauline says it looks like me signing the check for the last payment).

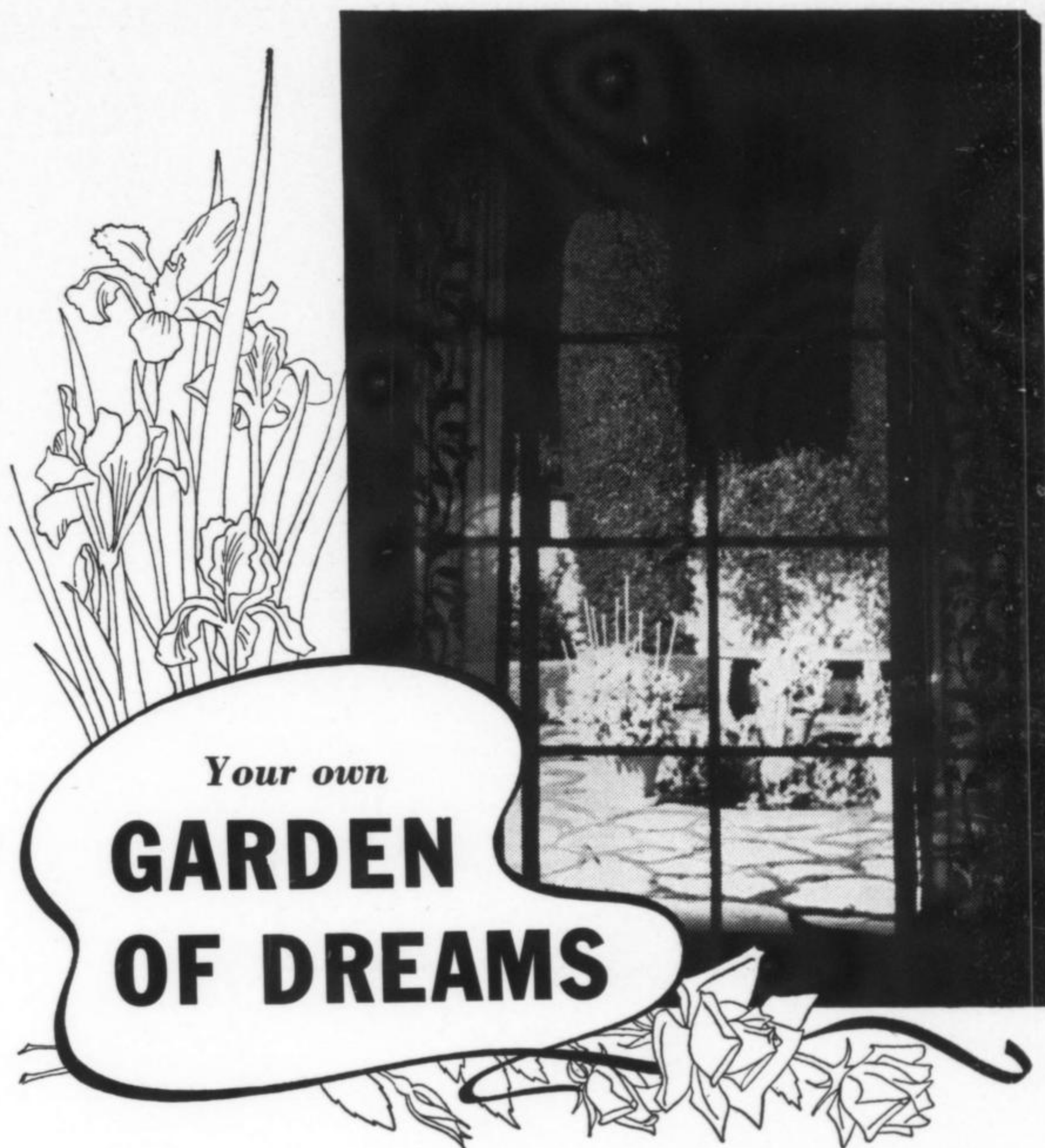
The first time we entertained in our patio a terrific fog came up. Pauline's father was to be one of our guests, and as he has always thought me crazy, we were in a panic. I was horror stricken, that after all my theorizing, I was to be undone by the weather. All I could do was try and find an outdoor brazier, and at last I located a two foot crucible and placing it in the center of the patio, built a charcoal fire in it. By the time the guests arrived, it was full of red coals and our patio was so warm that no one noticed the fog. Since then we have had dinner and danced outside when our guests were in evening clothes and I have noticed that ladies, expecting to be cold, were uncomfortably warm in their wraps and one by one removed them.

Ralph Cornell hardly dignifies our planting with the term garden, for after the badminton court was built, it left only a strip along the wall large enough for cutting flowers. The court and this planting space are surrounded by a low hedge which will eventually give definite form to the garden, even in winter. The rest of the property is planted with trees and shrubs that require little care. Above the house there is yellow acacia, yellow jasmine and yellow mesembryanthemum where the bank is steep. Yellow evergreen roses, which have a single yellow blossom like the wild rose, are being trained over the roof of the loggia. They bloom the year around and have a delightful fragrance. Inside the patio is the star jasmine which is also fragrant and is to be trained up the lattice.

As I write, I am sitting in the patio sun-bathing. The loggia doors are rolled together, but over the wall I can see the hill tops and the trees waving vigorously in the wind. The New York Philharmonic is coming over the radio, and I have a feeling for the moment of being satisfied with the world. It is well that we like our house, for the opinions of others are not so flattering. Eugene Weston has likened it to a French pension. A real estate agent described it as looking like a power plant, and one night there were two motorists who parked in front of the house and we overheard this conversation: "What building is that?" said a female voice. "I've heard it's an architect's house," was the answer. There was a brief pause and then the female voice replied: "My God, how awful". Fred Emmons says that if we pasted "adviso" over the door it might be mistaken for the prefecture of police in a small Italian town. All of which convinces me we have exactly the kind of house we wanted, and we are as proud of it as Lynn Atkinson is of his Louis XV chateau.

Yours long-windedly,

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CHINESE ART AND ITS USE TODAY

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ing quite as fine for lamps in an English room as these Chinese porcelains.

Queen Anne, from 1700 to 1715, as England's monarch made a great collection of Chinese porcelain, and was instrumental in establishing certain furniture forms, such as the open Queen Anne Cabinets to hold them. Hanging wall cabinets were made at the same time for the same purpose, and every room had to have a fine lacquer cabinet to add that exotic touch the people demanded. At first the cabinets were made in England and shipped to the Orient to be lacquered, then, after the secret was learned they were done in England. Even the ladies tried their hand at the process.

Chinese embroideries and paintings began to be used also, and it was only normal that textile designs should reflect the Chinese influence. The Occidental interpretation of Chinese art was a little strange, but fine silk damask in Chinese designs was used profusely by Chippendale, until he designed furniture that was more Chinese than the teakwood that came from China.

In France the Martin Brothers, who were cabinet makers during the reign of Louis XV perfected the Chinese lacquer finish that is known today in decorative circles as Vernis Martin, while Jean Pillement, who lived from 1719 to 1808, spent most of his artistic life painting Chinese motifs on French paneled walls.

It is perfectly natural then that the homes of today should retain their Oriental phases and thereby enrich their room ensembles. And it is also perfectly normal that the so-called modern house or contemporary house, (I wish someone would invent a name we could use for modern without blushing) should find uses for Chinese art. Recently I saw an air view of the Forbidden City in Peiping. In configuration and horizontal composition it could have been designed by Frank

Lloyd Wright for some of his Wisconsin hills. Their use of simple horizontal masses in furniture design fits into the modern scheme perfectly. I have a theory of my own that modern owes more to Oriental art than anything else.

In a recent adobe house designed by Gardner Dailey the side of the living room was paneled in fir that is Chinese in its effect to take care of some fine porcelains collected by the owners, and also to repeat the motif in the Chinese teakwood furniture. The rest of the walls were painted, rough textured adobe, and the furniture was English in character.

In a simple modern room I can think of no finer wall decoration than a dignified Chinese painting, and Ben Davis at S. & G. Gumps in San Francisco uses Chinese forms in his fine modern furniture in rooms that show a definite classical tendency. I mean that he mixes his formula by using Grecian, modern and Oriental without any straining of our incredible credulity.

There is a fine serenity to Chinese art that fits the modern mood perfectly, and I do not mean the muddled Cantonese coolie pottery. This serenity outlives wars and revolutions, and stylistic upheavals, and becomes the true basis for modern art.

THE STRIDE OF CIVILIZATION

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zation". Like the libraries of Alexandria, the great collections of manuscripts in Peiping and Canton shall be burned that this thing called civilization may take another stride. Bronzes of the pre-Christian era, the precepts of Lao-Tsze, the philosophy of Confucius and the manuscripts of Mencius must be swept from the face of the earth lest civilization trip in her stride. The potteries of Han and T'ang, the pale porcelains of the Sungs, the delicate enamels of the Mings, the incomparable textiles of a dozen dynasties must be blasted, shattered, cremated because "civilization" is on the rampage.

"The tree is known by its fruit", and no honest person who is familiar with the arts and philosophy of China during the past 4000 years could refuse to place her in the vanguard of civilized nations. When all the charges against her are sifted through the screen of unbiased judgment we find that about all we can use to justify her destruction is the deep rooted love of the land that is in the hearts of her people and a noble veneration of their ancestors. But this is not in stride with the conception of civilization of nations where prostitution is a source of governmental revenue, where marriage certificates are sold for a dime and where divorces cost less.

For more than a year I have walked past a Chinese playground in San Francisco two or three times a week. During all that time I have never seen a child fighting or pulling the hair of another, nor have I heard a scream of anything but laughter. In Chinatown laughing children run along the streets, dart in and out of doorways, with never a harsh word from the grown-ups. But, of course, this is not civilization to those whose hearts leap with joy at the screech of shells and the screams of mangled children.

We went to war to fight for the self-determination of small peoples. How small must a nation be before other nations shall permit it to control its own destiny? If Yugoslavia shall have her independence, may not the oldest and largest nation on earth be granted the same privilege?

China, "Mother of Gardens", land of happiness, birthplace of the golden rule, inventor of the seismograph, the compass, the compartment ship, paper making and paper money is facing destruction in "the stride of civilization".

Whose civilization? What civilization?

WHO, BUT AN ARCHITECT?



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