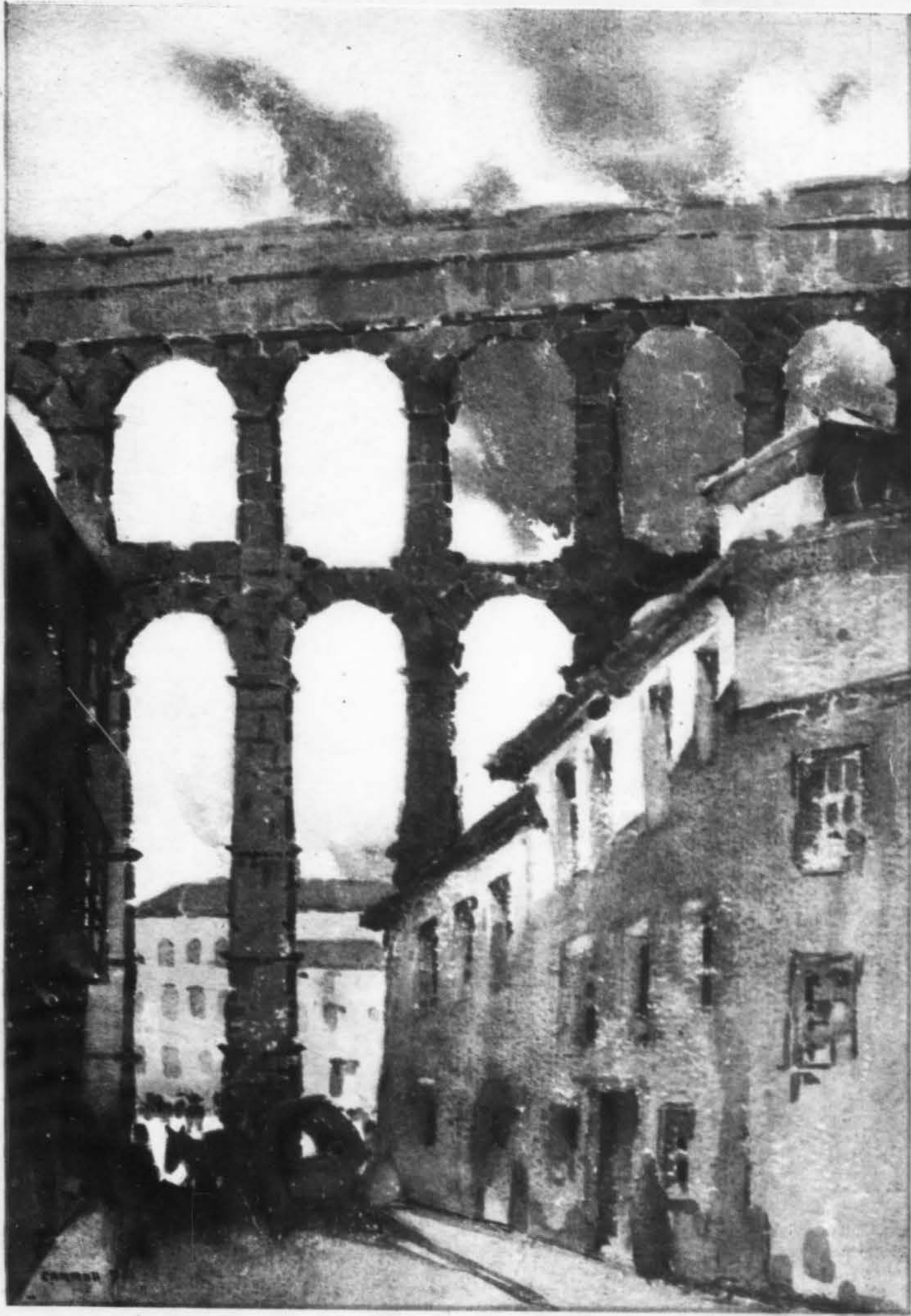


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The Roman Aqueduct, Segovia.

A Water Color by Carroll Bill.

Courtesy, Stendahl Galleries.

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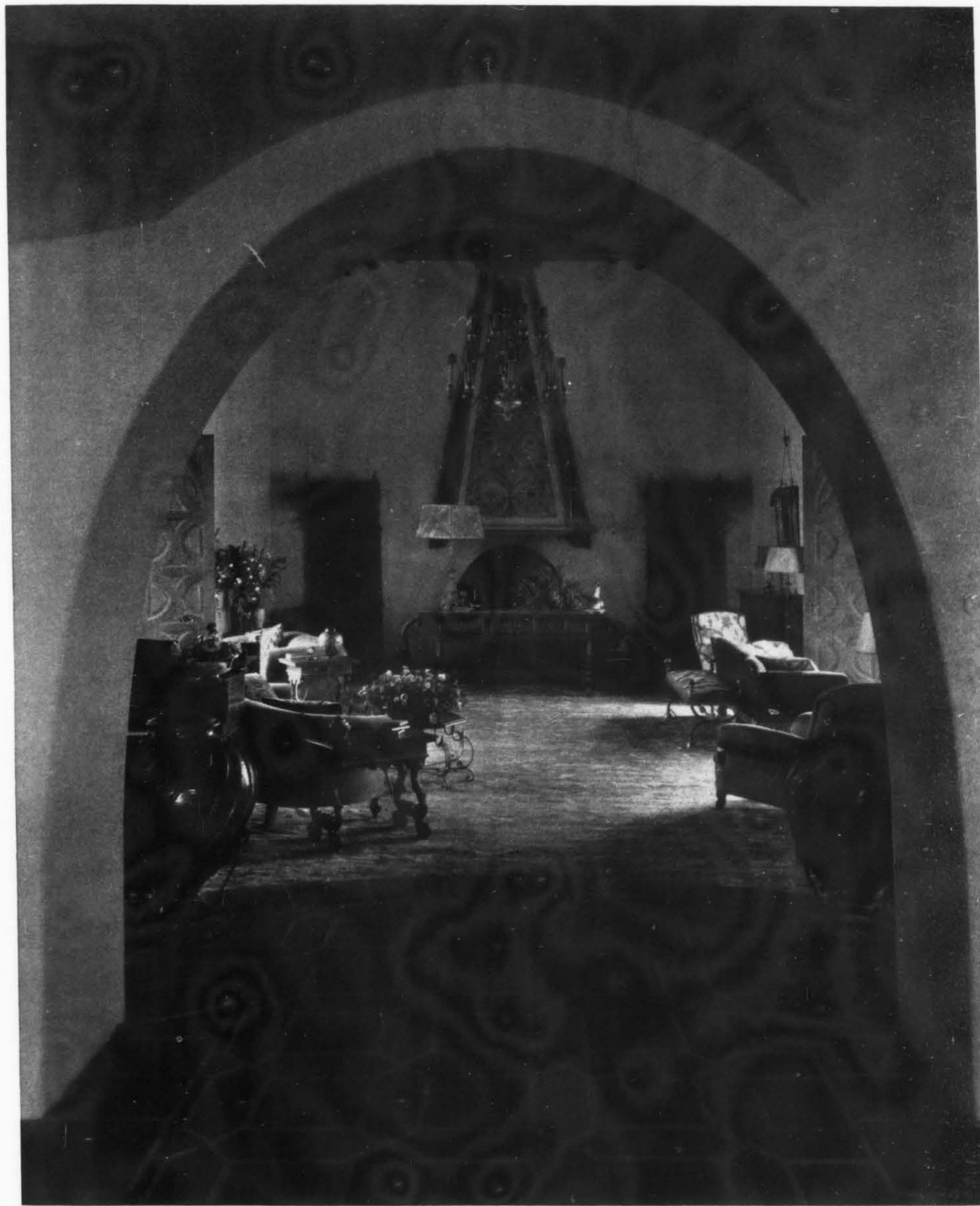


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ONE is conscious with the advent of summer of a keener interest in the out-of-town house and its furnishings. Whether it is a cottage at the seashore, a cabin in the mountains, or a homey ranch house, there is a fascination about furnishing each of them that appeals to all alike.

With the thought of getting away from the noise and confusion of the city to where one may relax and be quiet, there is a desire for furniture that is comfortable rather than ornate, of hangings that are cheery and light rather than stuffy and heavy. We seek comfort in informality whether we are conscious of it or not.

The fine simplicity of much of the early furniture of our forefathers has a direct appeal and the collector who not only loves it for what it represents but wishes an attractive and restful home with the proper background will not go far amiss in choosing it. Our first most endearing, and most sacred associations are connected with these homes and what is more natural than our wish to return to them in so far as circumstances will permit! One of the endearing qualities of this early furniture is its adaptability to other types and so we may combine early pieces from different sections of our own country with some of the provincial types from other lands.

Starting with chairs—it is well to be on the look-out for those known as "slat-backs." A few years ago they were much in demand. Today the discriminating collector who is not bound by the fads of the moment is buying them for his country house, realizing they will come back with added value. He is buying on a low market.



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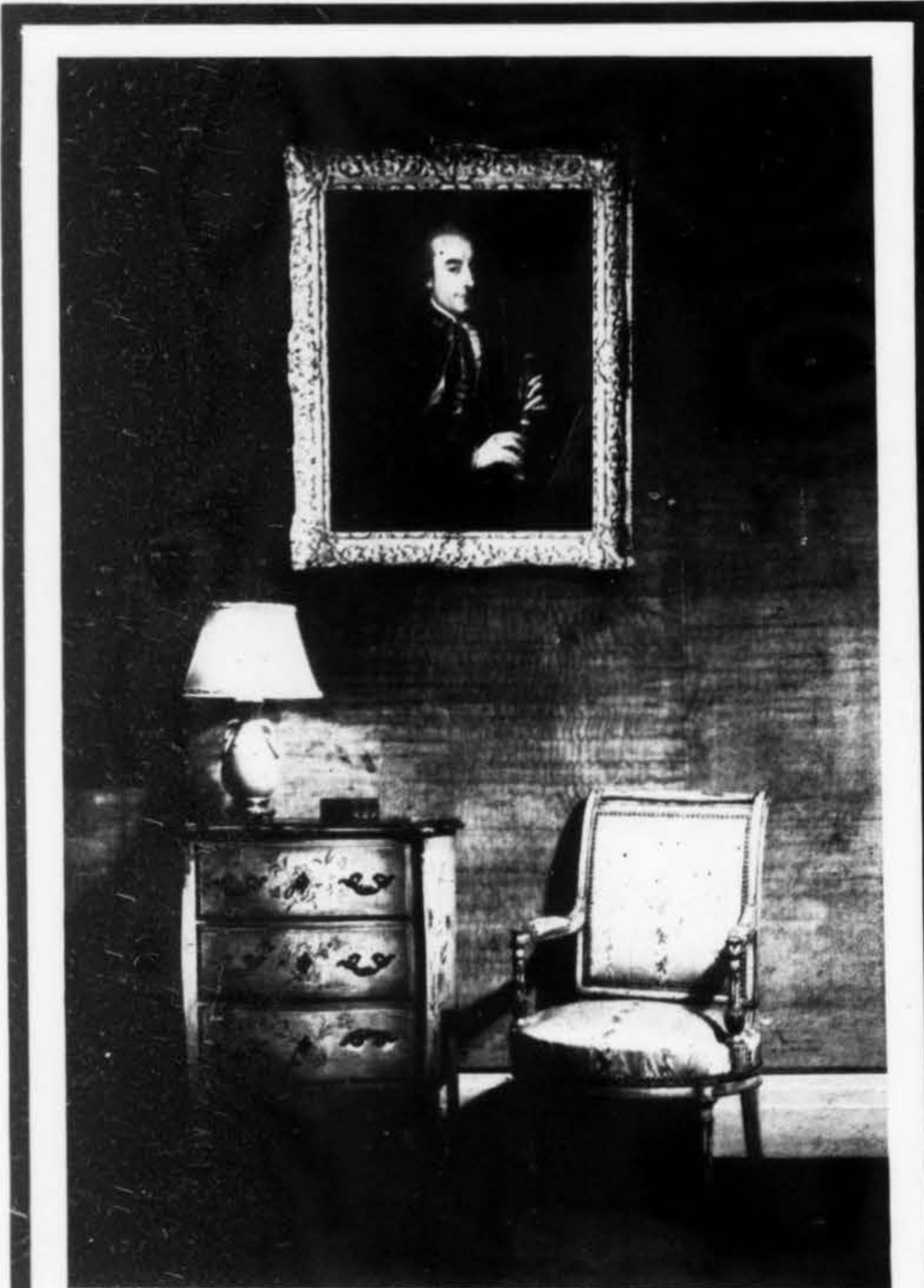
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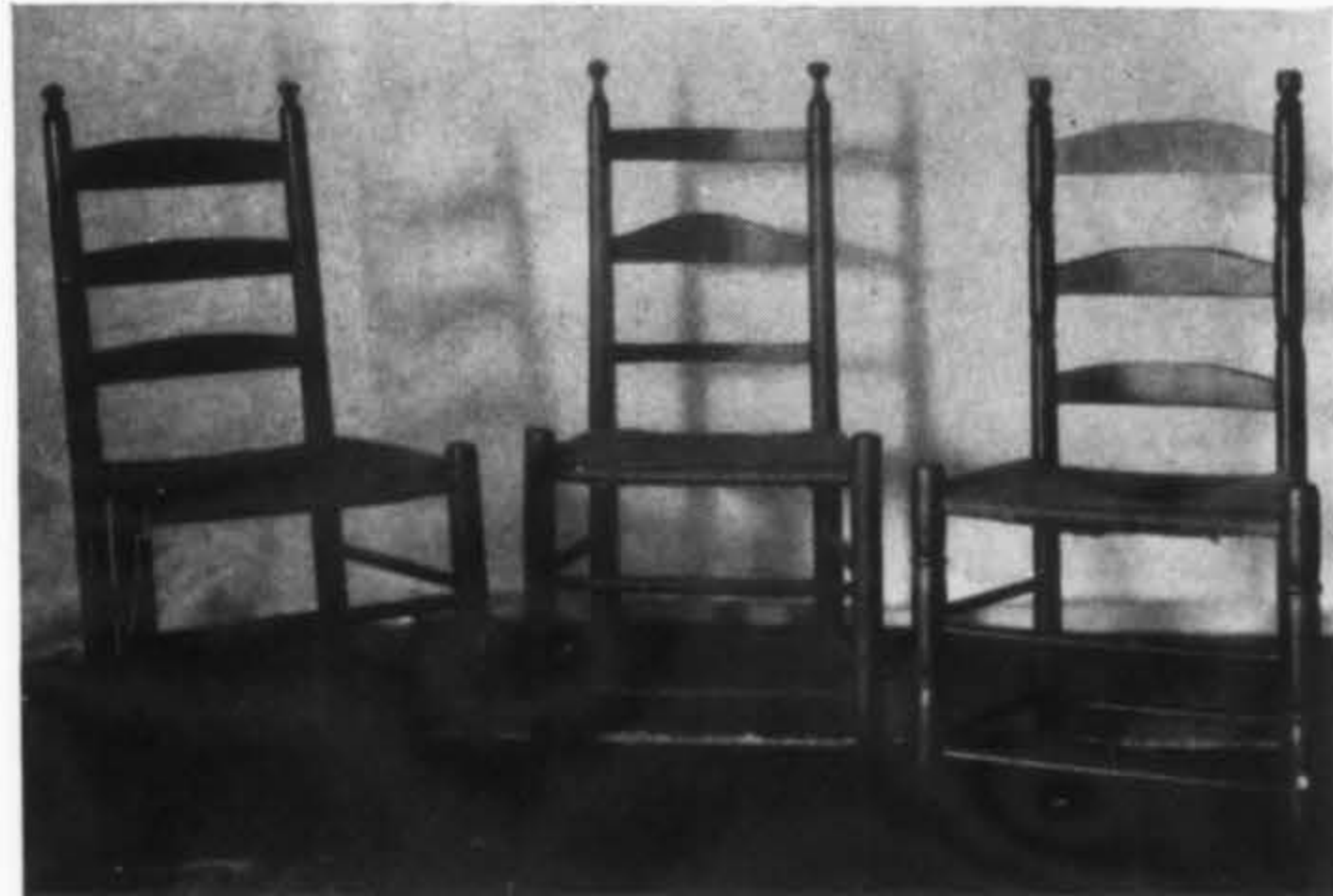
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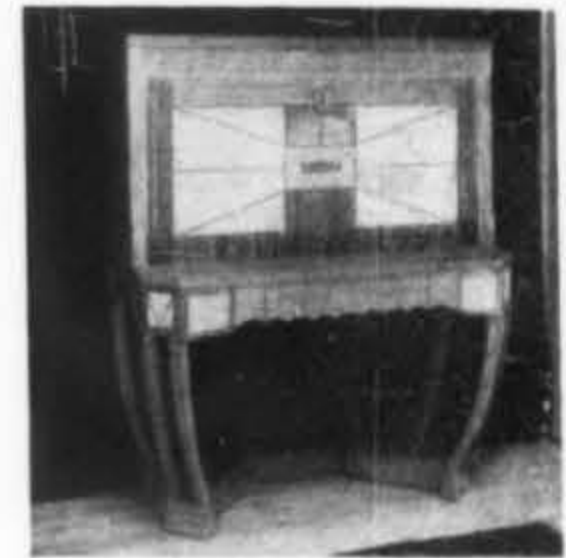
American Slatbacks

Slat-back chairs are liked for their sturdy construction and simple lines and for their comfort and appropriateness for informal furnishing. The earliest seats were of rush, later ones of webbing or splints. The legs and uprights are simply turned and the frames made of the lighter woods. You can find them now and then in the older shops but don't forget to keep an eye for them when driving through the country even as far north as Canada.

The Shakers, a people known and respected for their honesty and integrity, made chairs of various styles which have the recommendation of good construction without sacrifice of strength and are specially adapted to such furnishings as we have in mind, because made at a time and for use in homes of simplicity and home-like comfort. The slat-back chairs and rockers made by these craftsmen are a joy to own and are being made to a limited extent today, according to Walter A. Dyer, who so well describes their history in one of his articles. The really old ones are no longer easy to find as most of them have been placed in museums or are in private collections. It is possible, however, to find those made within the last hundred years, and these are well worth collecting not only for use today but for their added value and rarity in the future.

Another type of chair suitable for this type of furnishing is the ever popular Windsor in its variations. This chair made for hard wear was also sturdily constructed. The lines are more graceful and a different beauty expressed. Instead of slats there are slender spindles arranged in graceful curved backs of several forms. The seats instead of being rush, splint or webbing are one piece of wood and usually saddle-shaped.

Our early history is colorfully connected with Windsor chairs. The most notable incident being the fact that Thomas Jefferson signed the Declaration of Independence while seated in a Windsor chair and Washington used many of them at Mount Vernon. This type of chair from the beginning of its manufacture was a general favorite and today is eagerly sought by all collectors. Very early Windsors are rare and prices high, but that adds zest to the search for bargains and if one cannot go out in the market and buy a set of the very old Windsors, he can pick up a chair here and there and will find just its right place in that countryside home.



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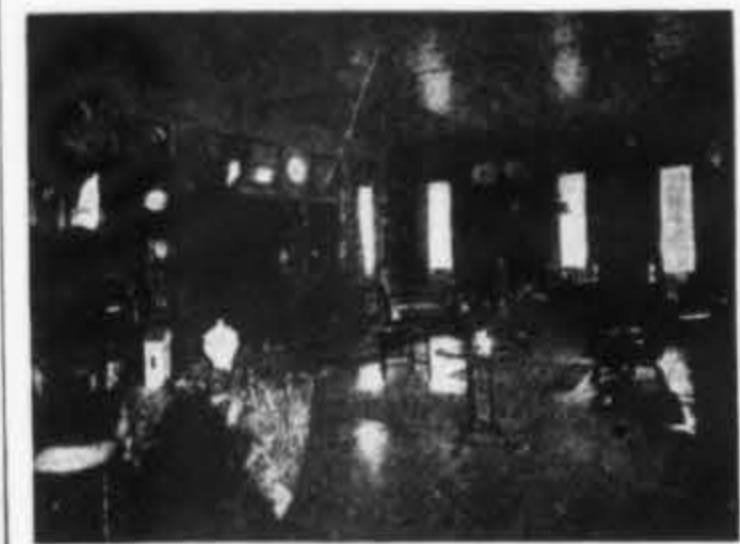
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With the chairs described one may choose tables of like simplicity. Our choice, if we can find them, will be the trestle or tavern type for the dining table and as many small ones as we can find or our purse afford. Those intended for use as dining tables are long and narrow and now and then one is found with drop leaves at the ends which can be quickly raised for additional guests who drop in. The wood will be pine, walnut, cherry, or maple. Some of them will have one or two drawers making a handy place for the table silver if the arrangement is one in which the end of the living room is used for dining. On this table may be placed a choice piece of old blue Staffordshire, its rich blue color lighting up the subdued shades of the hooked and braided rugs on the floor and giving character to the entire room.

The small tables, of which no one ever seems to have enough, may be some of various types. Sturdy of construction, with strong underbody framing, turned legs joined by stretchers and the tops square, rectangular, oval or round. Many of this type were made and a goodly number seem to have survived so that it is quite possible to find them today.

A home so furnished brings back to us something of the simplicity of living of our forefathers and the sturdy, fearless spirit of their lives follows us like a benediction.

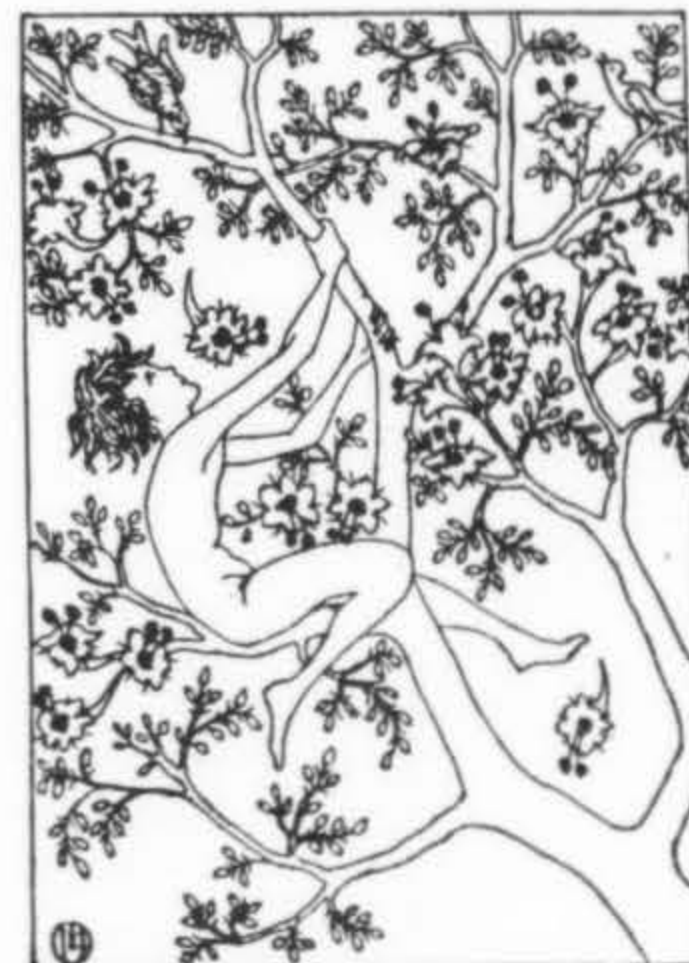


"Blackstone Alley, San Francisco," from an etching by Blanding Sloan. The artist has caught the spirit of the clanking and ponderous excavating machine about to invade the quiet of a long undisturbed corner of the city where he lives.

BLANDING SLOAN, San Francisco etcher, whose work has been shown in some sixty of this country's leading museums and art galleries, is now in Los Angeles where an exhibition of his etchings, monotypes and lithographs was a June event, at Bullock's-Wilshire. The etching, "Blackstone Alley," reproduced above, was included in this exhibition.

Mr. Sloan is well known in the theater world for his designs for many New York producers, including John Murray Anderson of the "Greenwich Village Follies," and more recently for his San Francisco puppet theater where he established the puppet as a medium for adult entertainment.

As a summer location for his puppet theater and experimental workshop, Mr. Sloan has chosen the art building of the Hollywood School for Girls at 1749 North La Brea Avenue, Hollywood. His entire puppet equipment and tools for etching and lithography are there at the disposal of a group who wish to have a practical workshop association with him while he is in southern California.



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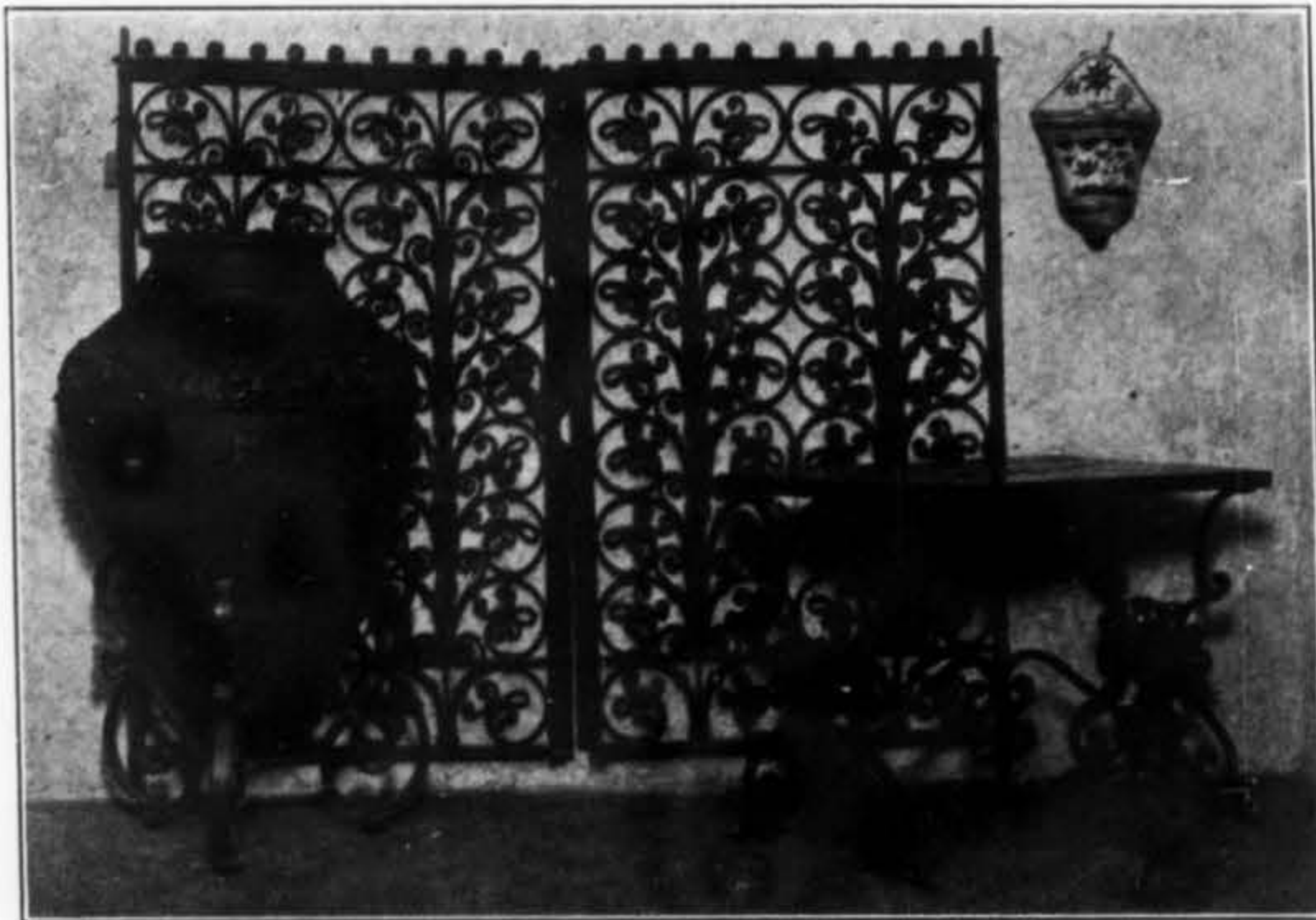
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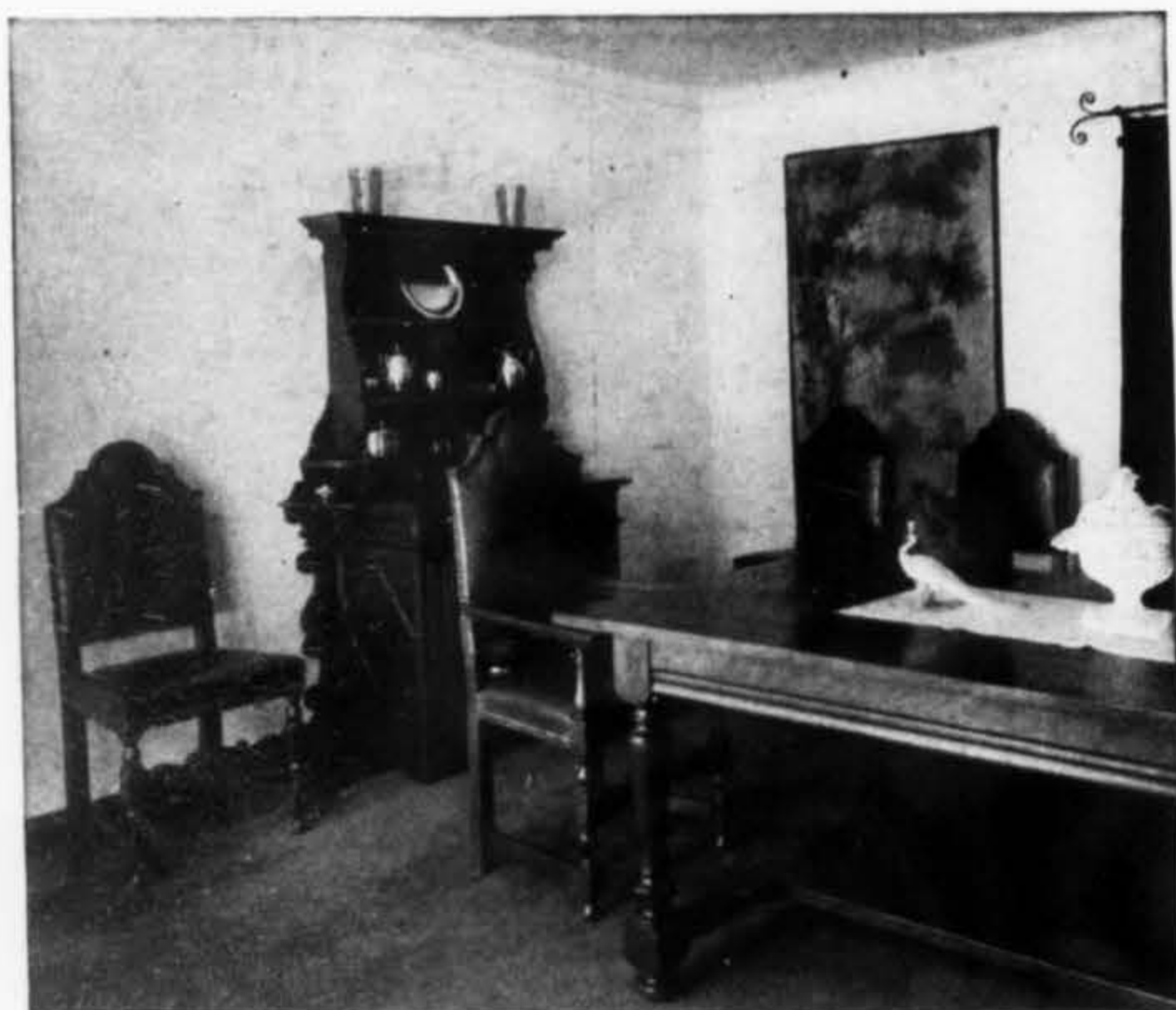
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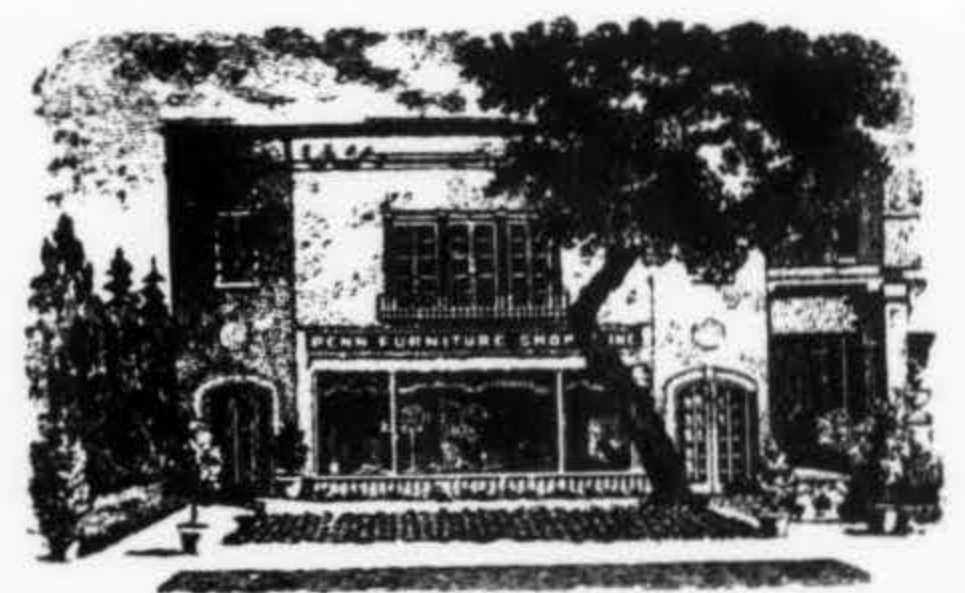
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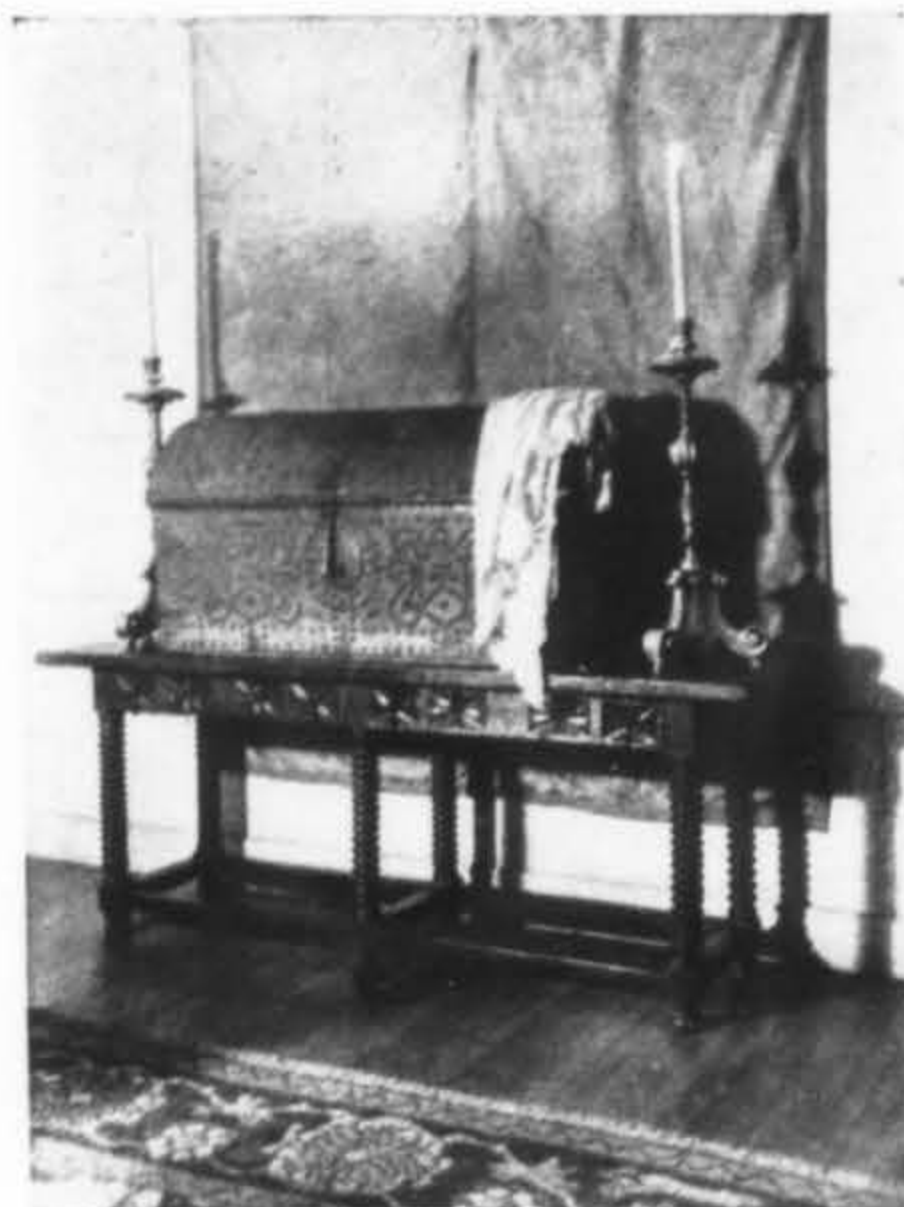
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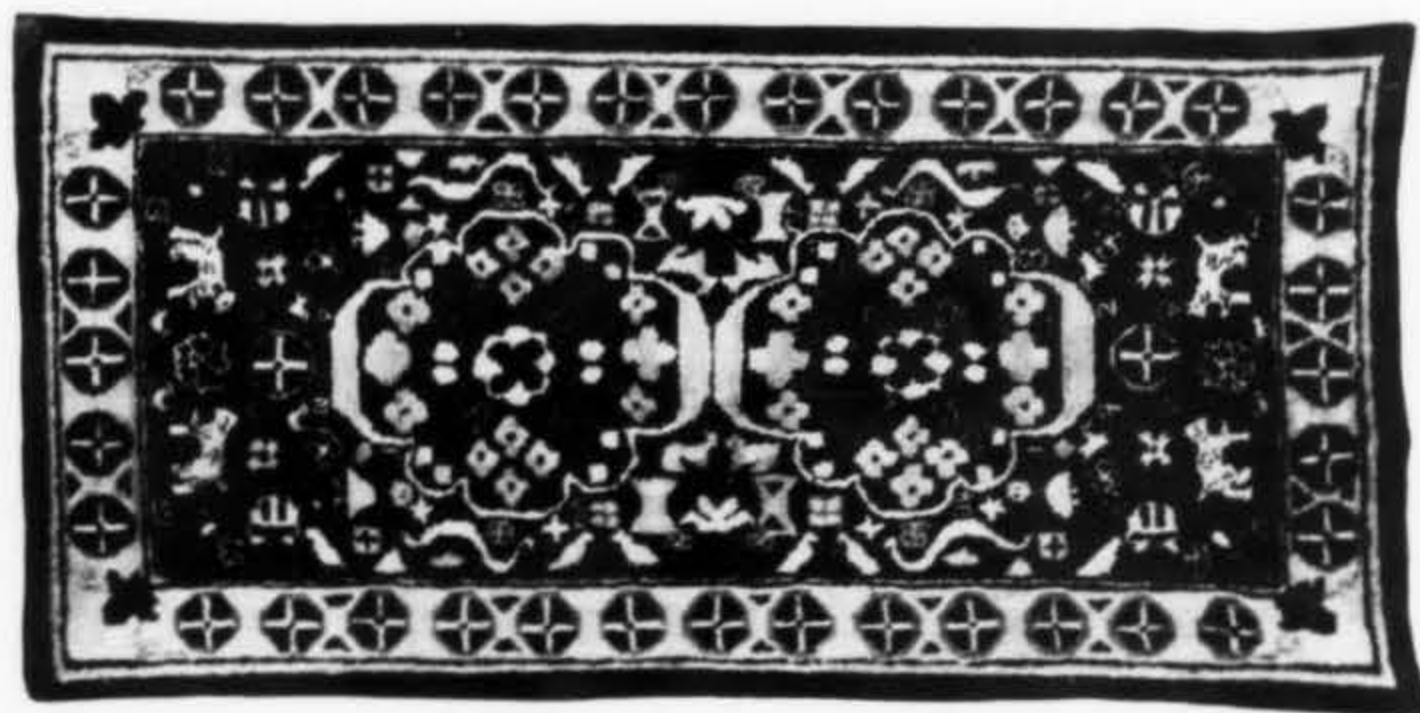


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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

FLOWER DAYS have been announced by the San Francisco branch of the National Plant, Fruit and Flower Guild for the acceptance and distribution of flowers to the hospitals and to shut-ins. The plans include the placing of collection tables in the ferry and railway terminals for weekly flower day contributions from commuters. Volunteers will be on duty to accept the flowers and attend to the distribution. Friday of each week has been selected as flower day. The National Plant, Fruit and Flower Guild was founded by Mrs. John Wood Stewart thirty-six years ago and has branches throughout the United States.

MOONRIDGE BOWL in Big Bear Valley, California, is the scene of a pageant, July 4-5-6, depicting mining camp days. Plans include rebuilding the ghost city of Holcomb as a permanent "set" for the pageant, thus the saloons, dancing halls and gambling palaces of early days are restored for the spectator and take one back to a glamorous period of California history. The historical drama is staged under the direction of Phil Whiting, is adapted from the novel, "Take-a-Chance Tamarlane," and is entitled "Nevertheless Old Glory."

MIDSUMMER JUBILEE is staged at the Bowl, Hollywood, California, July 2, as a benefit, the net proceeds to be used for the purchase of hospital equipment for the Los Angeles Sanatorium.

WOMAN'S CLUB, San Jose, California, celebrated the thirty-sixth anniversary recently with the presentation of the pageant, "Memory Lane," through which the history of the club was told in songs and episodes, interspersed with allegorical figures and characteristics of California.

THE WESTERN OUT-OF-DOORS JUNIOR CONSERVATION LEAGUE has placed a memorial bird bath on the Stanford campus, Palo Alto, California. It was erected in memory of Barbara Jordan, daughter of Dr. and Mrs. David Starr Jordan, and stands in the court, just west of the Stanford Memorial Church. The memorial is carved from a solid block of echaillon stone from Grenoble, France, and was designed by Edward M. Farmer of Stanford. The activities of the League are directed toward the protection of out-door life, especially the birds, and the membership includes school groups.

THE CONVENTION of the California Federation of Business and Professional Women's Clubs in September at Ailomar, California, offers an interesting feature in the photographic contest. There will be five classes of entries, including prints from snapshots, more advanced amateur work, hand-colored photographs and prints by members whose business is photography. Only the work of members will be accepted, and the competition closes August 1.

A SPRING FIESTA, the fourth annual, was held by the students of the elementary school of San Fernando, California, on the quadrangle between San Fernando Mission and the old Mission church. The festival is a presentation of the legendary romance of the beautiful Senorita Dolores and the bandit, Vasquez, and is given with a cast of nine hundred Mexican children, which includes singers, dancers and neophytes of the Mission, as in the olden days.

MONTEREY, CALIFORNIA, celebrated the 160th birthday on June 3. Residents of the Monterey Peninsula joined in the celebration. Wreaths were placed on the Serra monument in honor of Fray Junipero Serra's rediscovery of Monterey on June 3, 1770, with Don Caspar de Portola, the explorer. The actual continuous history of Monterey as the first, principal city of California dates from that day. The original discovery is accredited to Vizcaino.

AMERICAN LIBRARY ASSOCIATION held the fifty-second annual convention at Los Angeles, California, June 23-28. Formed in 1876, the Association has grown until it numbers 13,000 members, representing memberships from more than 5000 public libraries.

FILIPINO FEDERATION OF AMERICA holds the annual international convention at Santa Maria, California, July

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3 to 9, for the discussion of the problems of labor and ways and means of maintaining peace and order. Dr. M. C. Moncado is the national president and presides.

A BRONZE MARKER was unveiled at the old Avila Adobe on Olvera Street, Los Angeles, California, on Memorial Day, in memory of the soldiers and sailors of the Mexican War. The ceremony was conducted jointly by the Historical Society of Southern California and the California History and Landmarks Club. The marker shows that the historic old house was the headquarters of Commander Robert Field Stockton, January 14, 1847, when Los Angeles began its permanent existence as an American city.

BOEING COMPANY recently inaugurated hostess service on the eighteen-passenger planes on the transcontinental airway. The young women are trained nurses and give scientific care to passengers subject to air sickness, as well as providing reading matter, food, and general information.

LUCERNE COUNTRY CLUB, Clear Lake, California, celebrated the opening of a new and approved airport last month. Under the sponsorship of the San Francisco chapter of the National Aeronautic Association airplane races and other aerial events marked the program, as well as golf and tennis matches.

AIRPLANE SERVICE to and from Yosemite National Park was inaugurated from San Francisco and Los Angeles in June, to continue to September. The service is furnished by T.A.T.-Maddux Air Lines.

MUNICIPAL AIRPORT, Los Angeles, California, on the Inglewood-Redondo Boulevard, was officially opened last month with a two-day celebration.

MUNICIPAL MOUNTAIN CAMPS, Los Angeles, California, operated by the Playground and Recreational Department, opened in June. Camp Seeley and Camp Radford are in the San Bernardino Mountains, and Camp High Sierra in the heart of Mono county. Information may be obtained and registrations made at a special camp booth in the City Hall.

LINCOLN HIGHWAY is now a coast-to-coast artery, a transcontinental motor route throughout. The closing of the gap that existed between Ely, Nevada, and Wendover, Utah, was accomplished and a dedication celebration held June 4-5-6-7 in Ely. The end of the trail is at Veterans' Memorial Park, San Francisco.

NATIONAL OLD TRAILS HIGHWAY between Amboy and Essex, California, is now under construction by the State Highway Department. This link is a valuable one in connecting San Bernardino, Barstow and Needles.

SOUTHWEST MUSEUM, Los Angeles, California, is a research institution with the purpose of becoming the best outdoor laboratory for studying Indian anthropology in the world. The Museum is affiliated with the California Institute of Technology, the State University, Occidental College, the Claremont Colleges, the University of Southern California, the University of Chicago and the Carnegie Institution of Washington. Besides the ethnological and archeological work of the Museum it broadcasts information by means of pamphlets and lectures. Dr. James A. B. Scherer is director.

THE FIELD MUSEUM'S latest expedition, headed by Philip M. Chancellor and Horton Stuart of Santa Barbara, California, left San Francisco, California, early last month for the Islands of the South Pacific. The first port is Rarotonga, Cook Islands, and thence to Aitutaki, a small island, rarely visited by white men, and under mandate to New Zealand. The object is to collect natural rarities, especially the fish to be found on the coral reefs, study the natives, and take under-water pictures.

MISSION SAN DIEGO de ALCALA, more usually known as the "Old Mission," San Diego, California, is soon to undergo restoration as the fund necessary for the work is almost complete. Less than \$5000 is needed to effect the \$60,000 total necessary.

(Continued on Page 52)



ALPHA OMICRON PI FRATERNITY HOUSE, BERKELEY, CALIFORNIA, JORY & SHAW, ARCHITECTS

Ramona Roof Tile

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That the use of Ramona Tile is not restricted to roofs of the ordinary low pitch is shown by the illustration above. Here the tile are copper nailed to wood field strips with moderate irregularity, the eaves being of the rugged type and casting shadows which add greatly to the reserved informality of the roof as a whole. A harmonious blend of colors, too, adds much to the charm of this roof, which, like most roofs of Ramona Tile was laid as well as made by ourselves.

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Editor's Note Book

THE editor recently spent a day in Fredericksburg, Virginia, visiting several of the old Colonial homes, which, mutely but eloquently, tell us the story of early American life in that region. Very different must that life have been from our modern, unconventional whirl of excitement; formal, rather stately, polite, serene; certainly hospitable, social. We would not, if we could, revive the formality of those days, for it would be absurdly artificial in the light of changed opinions and customs. But one can not help thinking that, as regards gentle manners and the leisurely enjoyment of nature and humanity, we have not improved upon our great grandfathers.

With hardly an exception, these homes "belong" unmistakably to their setting and to their period. And yet, heresy though it be to utter the thought, one of the loveliest of all would have fitted into a California setting with absolute and happy harmony. Designed in the Georgian spirit, with great dignity and refinement, its brick walls are whitewashed; its window shutters are painted a cool green. The proportions between main mass and end pavilions, with their low connecting wings, are delightful. The relations between gardens and house, terraces and lawns; the vistas and views, the sheltering sycamores, tulip trees, elms, evergreens—all the elements combine to make one of those perfect ensembles rarely found, even in our own favored region. But, for the sake of patriotic and architectural decency, let us devoutly hope that never will an attempt be made to reproduce "Chatham" on this edge of the continent.

IN AN article published in "California Arts & Architecture" February, 1930, entitled "Terra Cotta vs. Terra Firma," the impression was given—or at least received—that the entire exterior of the Richfield Oil Building, in Los Angeles, consisted of terra cotta. The author regrets that in his attempt to secure a striking title, and his absorption in the elements of architectural design (form, color, detail) he overlooked such an implication. The walls on side property lines were not faced with terra cotta (except for the gold finials), but with concrete moulded to conform in line and detail with the terra cotta street facades, and colored with China wood oil and mineral pigment to a remarkably close match with the terra cotta. The only difference perceptible beyond a short distance consists of a somewhat duller tone to the surface. The architects were thus enabled to give the building a uniform treatment on all four sides, without an unjustifiable cost.

LANDSCAPE architecture, closely allied on the one hand to city planning and on the other to architecture, has, never-the-less become a definite profession.

The work of Mrs. Max Farrand has been unusually fortunate in being executed for Yale College and Princeton University and Vassar College. Associated in these plans with the best American architects, and designing for institutions of learning, the task must be a pleasant one and must also have the effect of establishing the profession of landscape architecture in the minds of thousands of passing students as well as before the world of men and women in other professions. Coming to this coast for part of each year since the direction of the Huntington Library has been in the hands of her distinguished husband, Mrs. Farrand has done the little formal garden around the private observatory of Dr. George E. Hale on the Huntington Estate, and has lately finished the planting of a court on the campus of California Institute of Technology.

"Have you a general landscape plan for the whole campus at the Institute?" we asked Dr. Munro as he told us of the many new buildings soon to appear on the Campus. "Mrs. Farrand probably has, in her own mind," Dr. Munro answered; and thus located the profession's ideals.

WE KNOW, however, that C.I.T. has had a general landscape plan from the beginning. Before the first unit, Throop Hall, was planned by the architects, Hunt and Grey, Mr. Myron Hunt, went east for the sole purpose of studying the development of the established institutions of the country and came home to make the general plan for California Institute of Technology.

In studying the Campus at Westwood, for the article on Westwood Village so superbly laid out by experts, we hesitate to write of the landscape. It seems inconceivable that the University of California at Los Angeles has begun to build on the extensive site in beautiful Westwood without a prepared plan for its setting. The lovely

California hills have been denuded of the natural "elfin forest" which covered their gently sloping sides. Starkly the handsome new buildings stare at the passing world going by in limousine and touring car on the best of our boulevards. It would comfort those devoted alumni and Californians in general who look to the State University to set an example, if some one who knows the soil, the plant growth, and the contours of the Southland, could assure us of a fine general planting plan and begin intelligent planting at once. With plenty of water in a year 'round growing season the Campus could be made beautiful "while we wait."

IF, as many, inspired by our climate and situation, have been led to prophesy, a new center for the culture and civilization of the world is coming into being beside a western sea, what a responsibility rests upon providers of western education to lay foundations that will last. An illiterate democracy forms the matrix of the population of the United States. Our national ideals, formed and planted deeply in the soil of Freedom when this country was sparsely settled by well educated colonials, have been largely lost sight of in the rush of the laborers to be educated out of their labor into the leisure class. That is what they and their fathers came to America for—to improve their condition socially and financially, not for "freedom to worship God". Steam shovels, combined header-and-threshers, machines of all kinds, have lifted the laborer out of the ditch.

From unskilled day laborers to the white-shirted clerk and bosses all seem to look on work as a chip on their shoulders; something to be more or less ashamed of, though necessary. And yet, no great center of art and culture, no finer civilization can come to us by the cessation of work. That is not leisure. Every one who takes a part in the building up of a center of culture in the West must work; and that with his heart in his work. At present the people who have gained what we call leisure are doing the hardest work to make this the advance line in our civilization. They take little time for physical recreation. They do less loafing than those who envy them. They forget themselves in the earnest pursuit of work to do for others. They do it cheerfully and thus build up a structure of society that will endure.

Not until all the work that men are doing is done with joy and gladness will a nation that is founded on democratic principles attain any high degree of culture. For culture is the genius of a people in perfection, and genius is "a capacity for well directed, hard work."



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CONTENTS

NUMBER 1

COVER:

The Roman Aqueduct, Segovia.
A water color by Carroll Bill.

FRONTISPIECE:

The Cottage Garden in "Perin's," Pasadena..... 18

ART:

Decorations and Fine Arts..... 5-11
The Work of Emil Janel, by *Harry Wyckoff*.... 38-39

ARCHITECTURE:

The Residence of Mr. and Mrs. L. C. Merrell
Pebble Beach *BLAINE Y. OLSEN* 21-23
The Residence of Mr. and Mrs. H. V. Ogden
Pasadena *MARSTEN MAYBURY* 24-25
The Residence of Mr. and Mrs. Reese Taylor
San Marino *COATE* 26
The Residence of Mr. and Mrs. Bradford Perin
Pasadena *MC GAY* 29
Holmby Building, Dome Building, Doheny-
Holmby Dormitory, El Greco Apartments,
Masonic Club at Westwood Village..... 40-45
Residence of Dr. Ernest C. Moore, Westwood... *R. JOHNSON* 46
La Ribera Hotel, Carmel *BLAINE Y. OLSEN* 47-49

CITY PLANNING:

Westwood Village *M. Urmy Seares* 41

INTERIOR DECORATION:

Combining Antiques with Comfort.....
..... *Alice R. Rollins* 5
Three Sixteenth Century Tapestries..... 33

Elizabethan Treatment of a California Home,
The Residence of Mr. and Mrs. Reese Taylor 34-35
The Apartments of Mr. Richard Gump, San
Francisco 36-37

GARDENS:

Fitting the Land for Human Use *Florence Yoch* 19-20
The Garden of Mr. and Mrs. R. B. Fudger,
Los Angeles 20
The Garden of "Perin's," Pasadena..... 28-31
The Garden of Mr. and Mrs. J. N. Clapp
Seattle 32
Garden Calendar..... *Dr. A. D. Houghton* 66
Gerbera from Seed..... *Barbara C. Alpin* 67

LITERATURE:

Books for Midsummer Days..... *Louise Morgrage* 50

DRAMA—MUSIC—FILMS:

Mei Lan Fang 53
Happy Endings Unpopular..... *Ellen Leech* 54-55

TRAVEL:

A South American Cruise 62
Our National Parks 63

MISCELLANEOUS:

The Calendar 13
Editor's Note Book 15
On Wings *Katherine Wilson* 27
Sports 51
Junior League of Los Angeles..... 58
Assistance League 59

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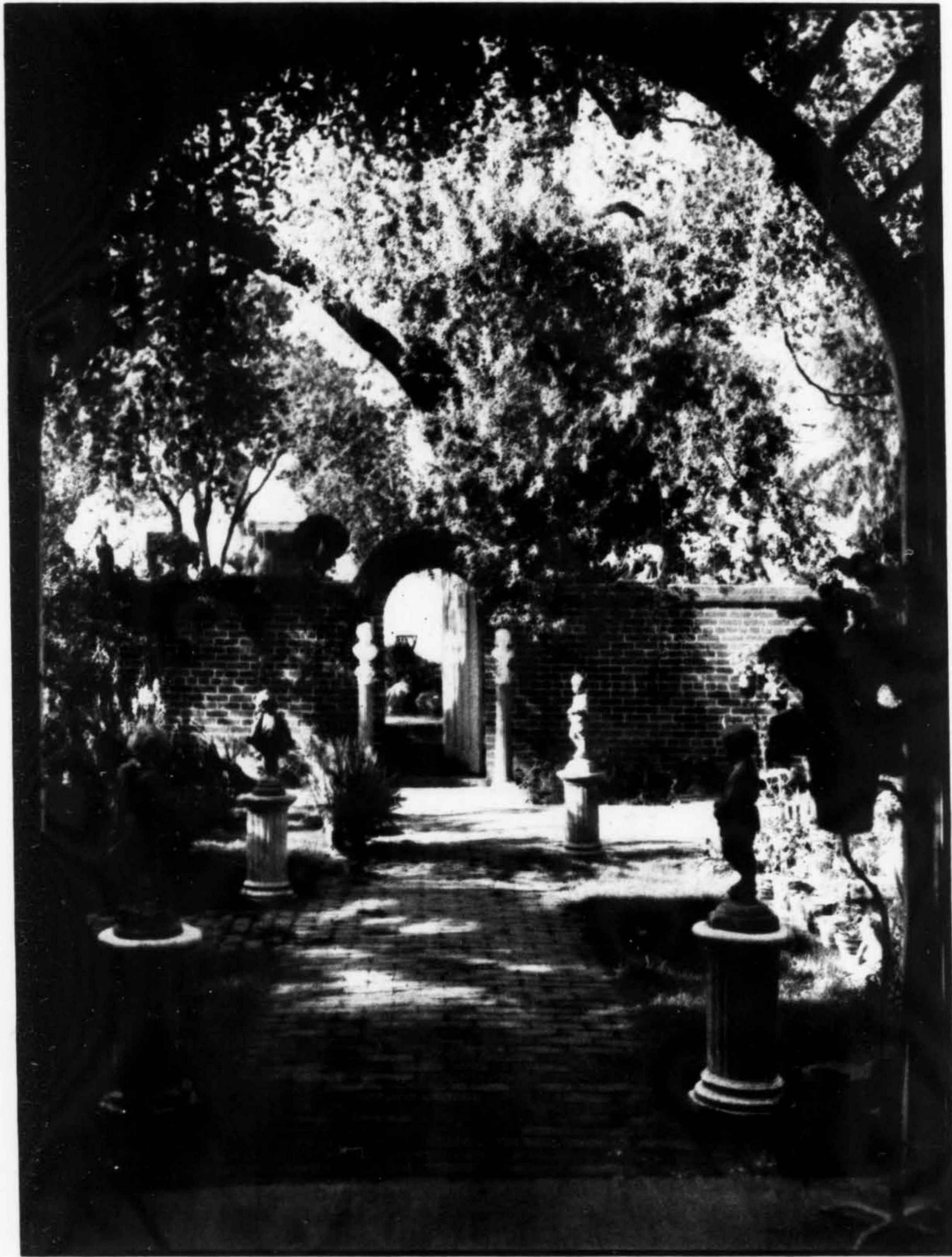
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Photograph by George Haight

THE COTTAGE GARDEN IN "PERIN'S", PASADENA

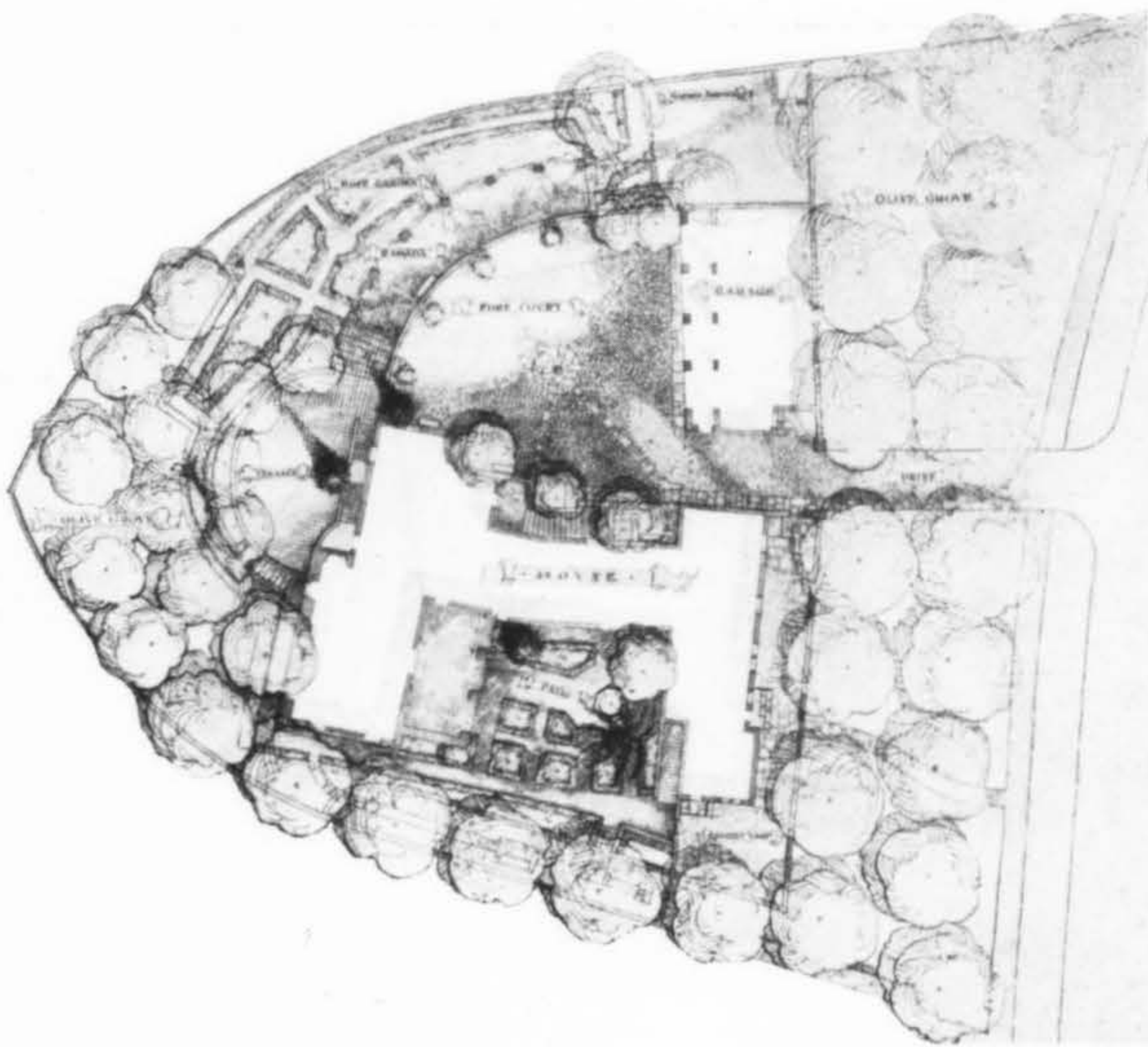
*I have a garden,
Bright with many flowers,
Where errant birds
Vie, through morning hours,
To make the air pulse
With their melody;
Such is their springtime
Ecstasy.*

*I have a garden,
Filled with odors rare
Of roses
And a thousand blossoms fair,
And drifts the perfume,
Delicate and fine,
From shrub and tree
And creeping vine.*

*I have a garden,
Wrapped in Nature's spell
Which holds in thrall
The little folk who dwell
Within its rustling screen,
Secluded from the street,
And where, in green thatch,
Branches meet.*

From "Songs of the West Wind" by Arthur Lawrence Bolton

Design for the grounds of Mrs. Richard B. Fudger, Los Angeles. Florence Yoch and Lucile Council. This garden received Honor Award for skill and interest of design in a peculiarly shaped lot.



FITTING THE LAND FOR HUMAN USE

An Art That Is Closely Allied to Architecture

By FLORENCE YOCH, Landscape Architect

IN PROGRESSIVE stages through the centuries since the atrophy and disintegration of the Renaissance, the architect has sloughed off many of his former attributes—such as, painter, sculptor, worker in fine marbles, and designer of great gardens.

The newer developments of science and modern living requirements have produced another category of applied arts—plumbing, various electrical arrangements, heating and ventilating, the handling of steel. All of these are expressions of the modern trend toward utilitarianism and increased physical comfort.

The older arts, however, were too highly developed to be discarded. Civilization has absorbed them and demands their continuance. In the readjustment they have fallen to the lot of specialists, or, if you prefer, lesser men. Each one of them has gone through the long period of decadence and the valley of shadow that is typified by the wooden glories of cookie-scalloped Gothic architecture. Now Bacon comforts the landscape gardener with his graceful but much quoted "You will ever find as the ages grow in ability and elegance, men come to build stately sooner than to garden finely, as though gardening were the higher art." A franker interpretation is probably that architecture is, and necessarily must be, the dominating and determinative art. All the others are fundamentally purely

amenities. Architecture is equally as enduring and formative of men's minds as political institutions. Witness the living importance today of Grecian architecture with Roman laws.

Any article made by man, from the smallest and most useless bauble to the most complexly functioning building, is subject to rules of design and is conditioned by intentional use. I think all will agree that, in the applied arts, use in the prime factor influencing design. Materials can be beaten, bent, carved, and moulded to serve utility, but in the so-called "pure" arts, materials often dictate the expression.

Landscape gardening follows the parallel of architecture, and is only expressive and completely interesting when treated as an applied art with a definite and legitimate function. When a man-made landscape loses human relation and claims as its reason-for-being mere beauty, it rarely succeeds. Charles Eliot aptly described landscape architecture as "the art of fitting the land for human use and enjoyment."

Here, as elsewhere, all genuine design springs from absolute need. In landscape gardening the contributing and limiting elements are climate, water conditions, and materials available—whether plant or building. These are subjected to the influence of racial characteristics and demands, and the net result in every case is type or style.

Getting down to first principles in this manner is exactly comparable to studying primitives in the graphic arts. One is led to the realization that in the peasant gardens we find the essential qualities of each race or nation. The larger and most sophisticated run to a type. Just as there is a norm or glamorous ideal for other amenities in life, we find the more elaborate gardens trending toward a sameness, or universality, whichever you prefer to call the lack of distinctive national character. We have French cooking, German music, English servants, Italian gardens, advertised all over the earth's surface.

Very definite types of landscape art reflect the life of each people. The formal French city plan—the informal English village plan—is each perfect in its function and its expression of beauty. The austere settings for great public structures consummately handled by the French; the peaceful effect of the English park; the cosy charm of English domestic work; the regal splendor of the Italian pleasure, have never been successfully imitated by any other peoples.

Among the humbler folk we see outdoor living arrangements even more intriguing. No Italian peasant is too humble to have his scrap of paved terrace, where most of the domestic rites take place. They are frequently perched on steep hillsides, overlooking stupendous views, and always re-



At the left are shown original sketch and photograph of the Fudger patio, with paving and planting worked out in harmony with the type of architecture; house designed by Roland E. Coate, A.I.A.

Below is shown the fore court and entrance to Mrs. Fudger's residence, an instance where trees and potted plants are happily placed in relation to the building.



Photographs by William Clarke

vealing the same unconscious, almost dramatic sense of the picturesque that is inherent in their race.

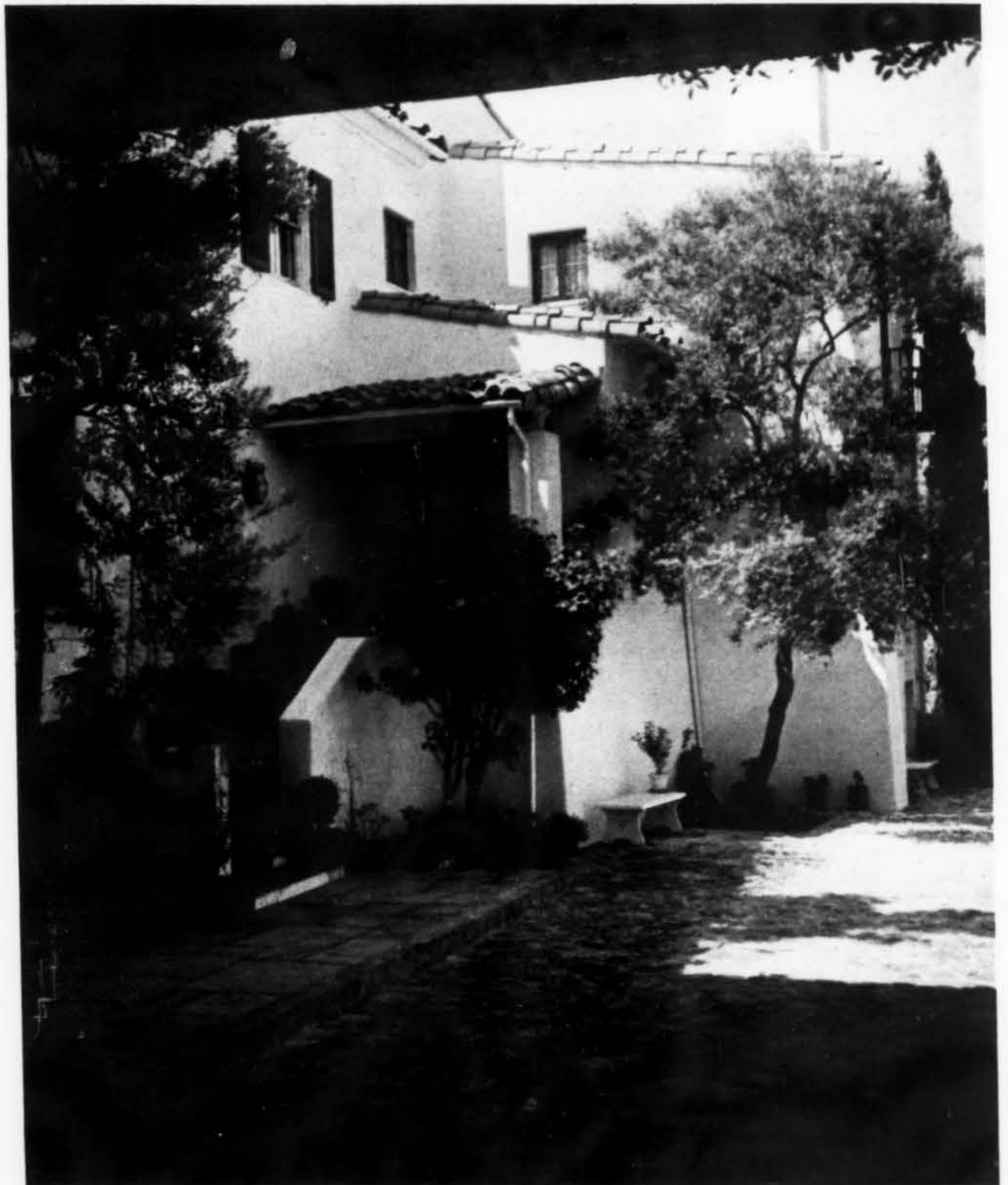
The Spanish peasant's patio provides indolent comfort in the most compact form. Interest and beauty are never lacking. The sharp contrast of white walls with interesting leaf texture and strong shadow, always some sort of fountain which is utilitarian as well as attractive, complete these beguiling little gardens.

The English cottage garden is famous the world over for its splashes of brilliant flower color. There is a poetic atmosphere of delicacy that we do not find in the more arid climates.

In France, the little potagers of the peasant indicate the Frenchman's thrift and his artistry. Nowhere have economy of space, shipshape straight lines, and determination to wrest the last ounce of productivity from the soil; nowhere have these things produced such an effect of smartness and interest, as in France. The very name "potager"—place from which the potage comes—gives one a sense of its compactness. Peasant gardens owe a large part of their naive charm and interest to the materials of which they are ordinarily made. The poor man must construct walls, dipping wells, or other utilities, of the materials most near at hand and most practically adapted to general use.

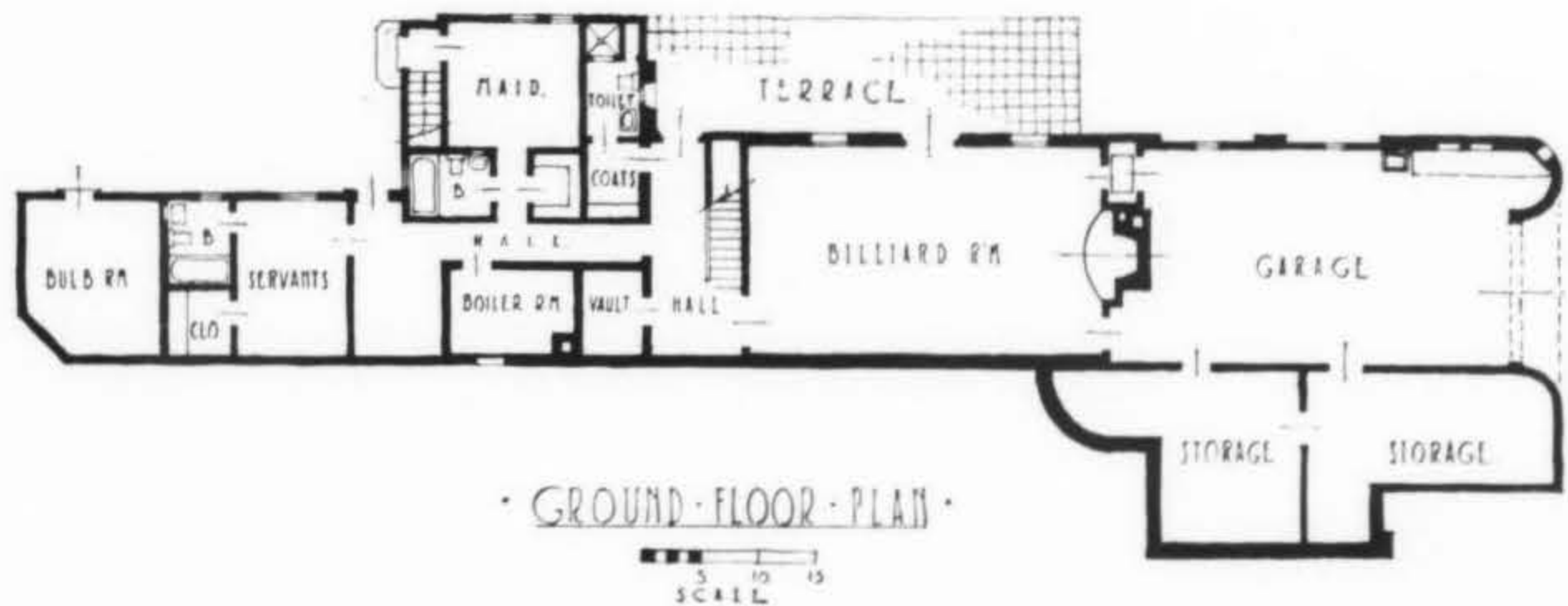
One of the greatest points of interest in building gardens in California is the variety of materials available to harmonize with the many styles of architecture. It does not seem to me that our most interesting

(Continued on Page 72)





Photographs by Roger Sturtevant



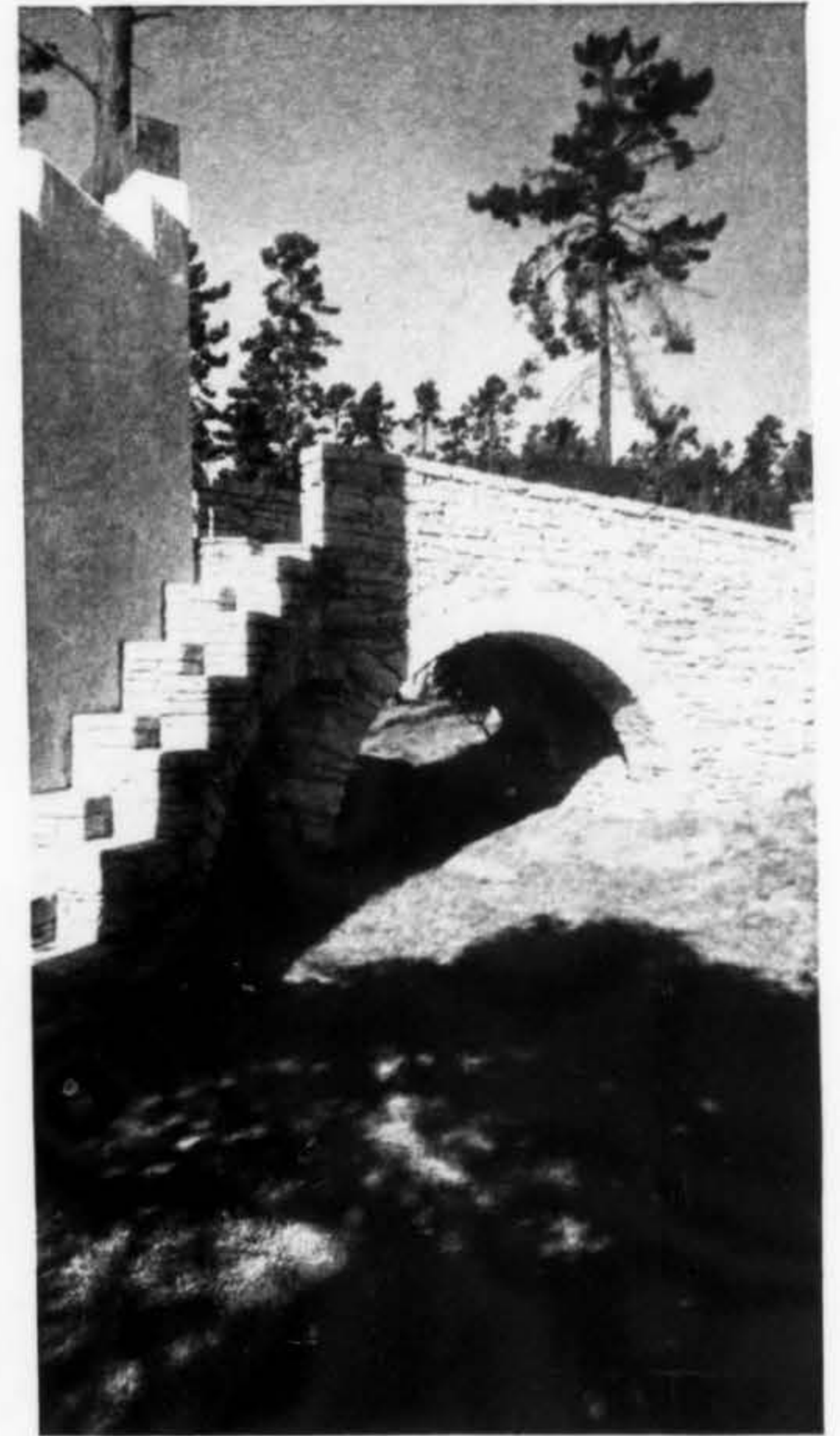
THE RESIDENCE OF
MR. and MRS. L. C. MERRELL
AT PEBBLE BEACH
CALIFORNIA

Blaine and Olson, Architects

Mr. Merrell's property falls away abruptly from the road, thus enabling him to build a house which is of one story on the land side (except for one upper bedroom) and full two-stories on the rear, commanding an unobstructed view of the ocean from all the principal rooms. The opportunity was not lost to compose an entrance facade with all but unbroken wall—an architect's delight.



Mr. Merrell has taken advantage of an irregular drop from the highway to his property at Pebble Beach, to create a quaint stone bridge to the service gate, with steps to the lower terrace level; a flat roof, over a basement wing, becomes a walled service yard. Blaine and Olson, architects.



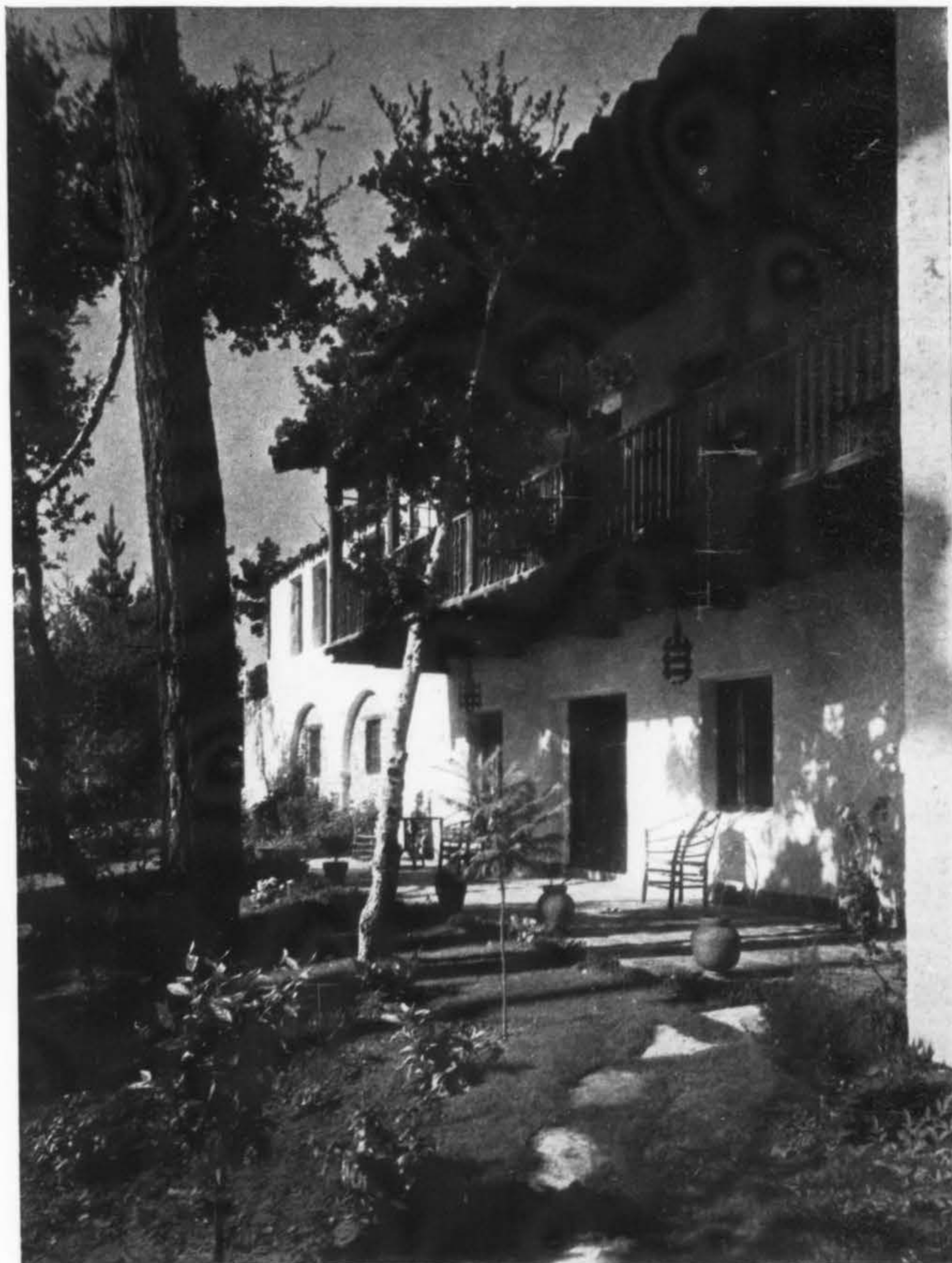
At the left, the arches which convert entrance hall into an alcove between living and dining rooms.



What with terraces and balconies, the sea front of Mr. Merrell's house at Pebble Beach was clearly designed by Blaine and Olsen, the architects, for the use and pleasure of the family life. The half-timbered bay over the garage is the one artificial note in an otherwise delightful, harmonious composition.



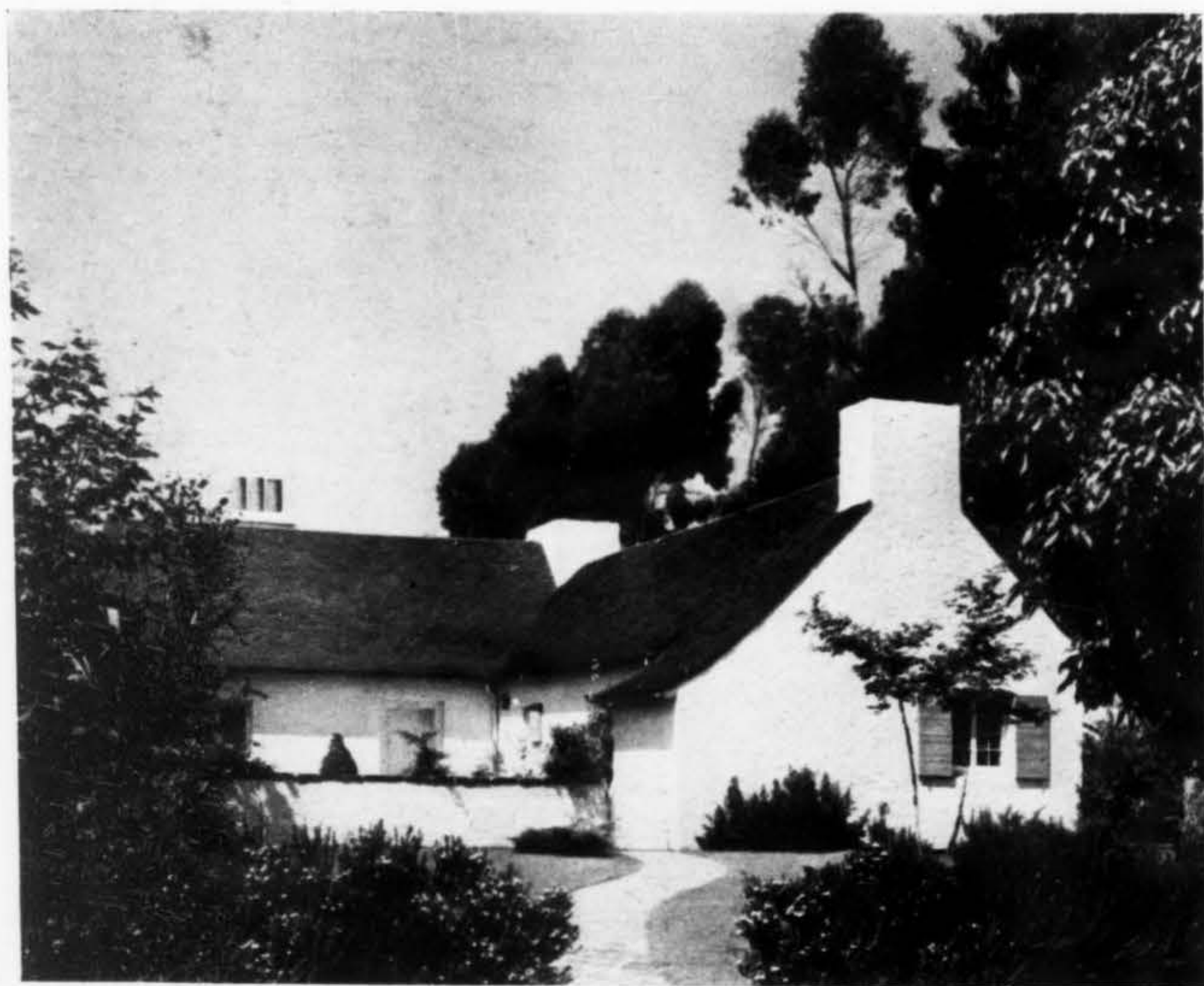
A heavy, nail-studded door is framed with a decorative tile treatment—a note of brilliant color in the expanse of white stucco.



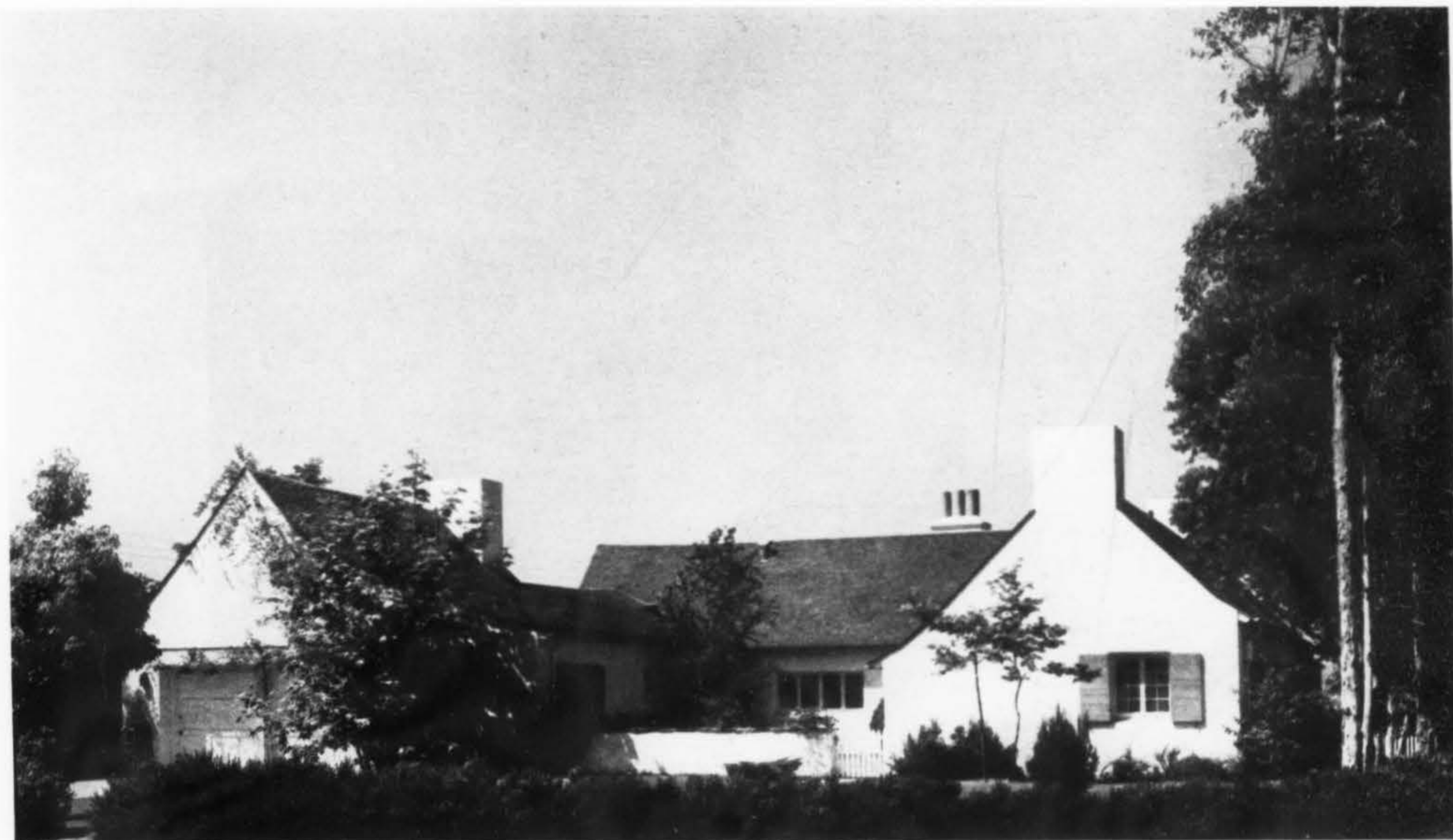


RESIDENCE OF MR. AND MRS. H. V. OGDEN, PASADENA

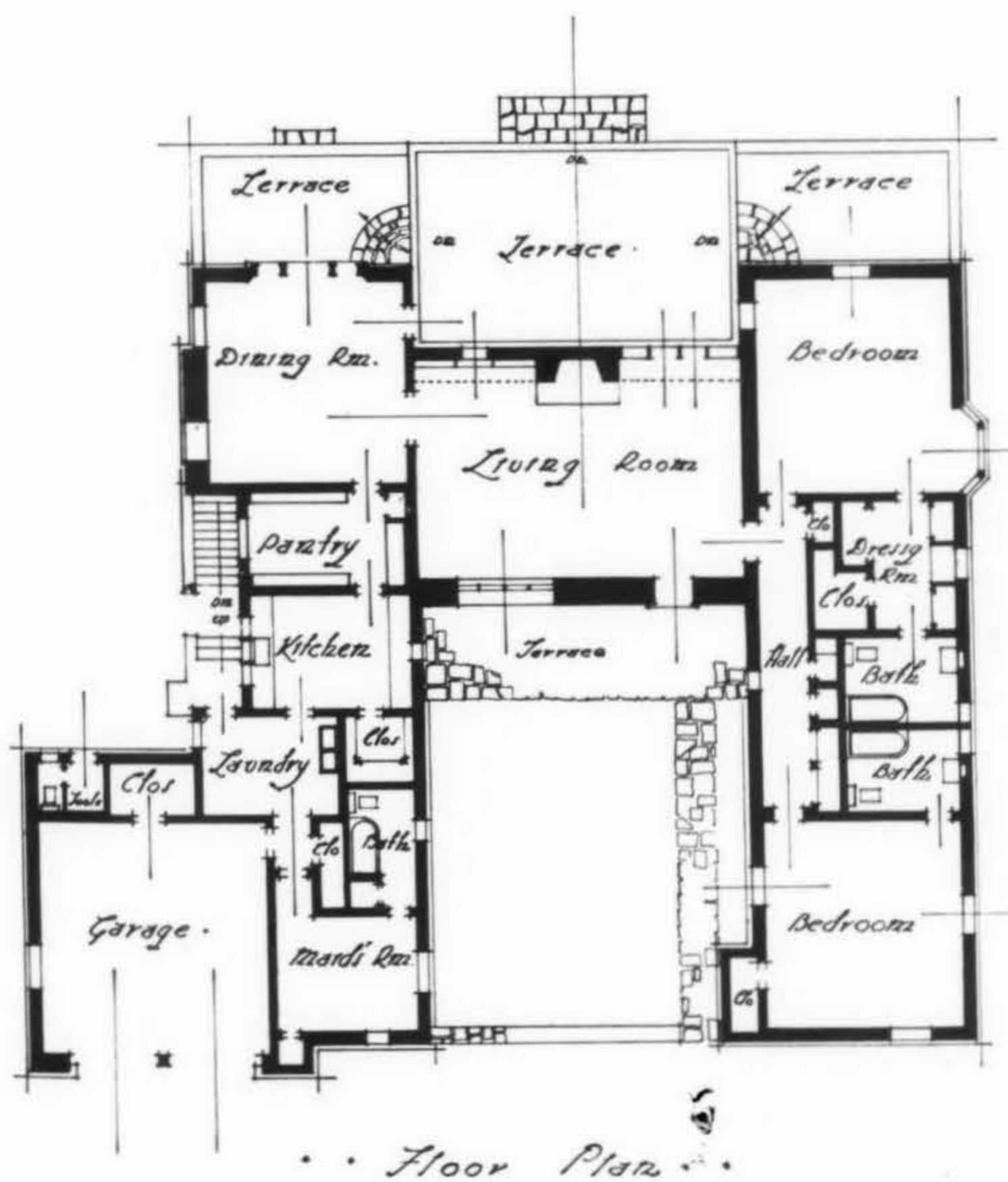
Marston and Maybury, A.I.A. Architects



The home of Mr. and Mrs. Harold V. Ogden of Pasadena is one of those rare creations so fortunately fitted to its setting, so full of wholesome domestic charm, that it assuredly deserves the Honor Award which it received from the jury of the Southern California Chapter, American Institute of Architects. Marston and Maybury, A.I.A., were the architects. Cook, Hall and Cornell, landscape architects.



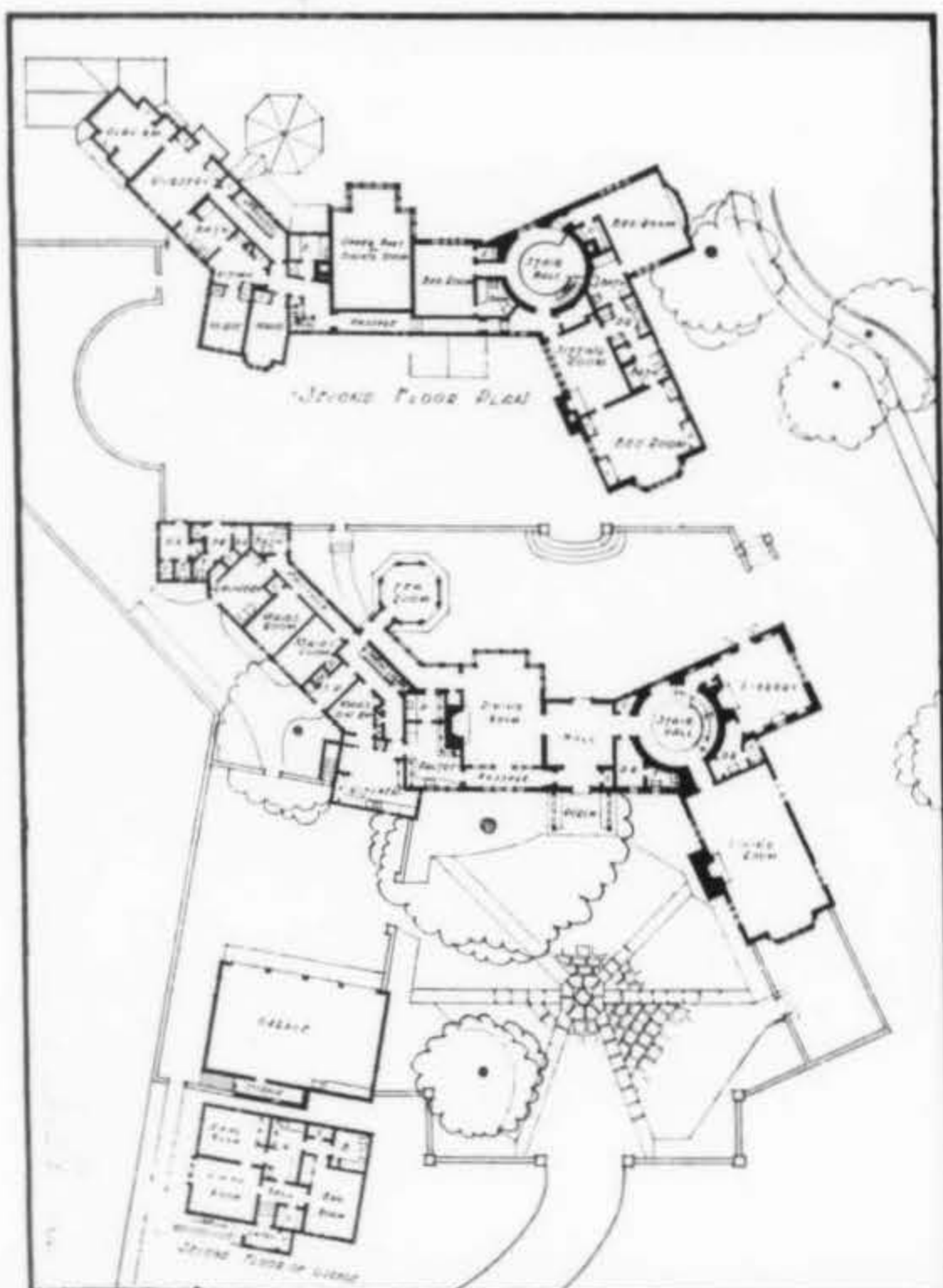
It makes little difference whether the design of Mr. Ogden's house is of French or English inspiration; the important point is that its composition, proportions, detail, texture, color, are all architecturally good. It is modest and honest, and the absence of any labored effort to achieve a picturesque effect, makes it all the more effective. It would be hard to praise this little house too highly.





THE RESIDENCE OF MR. AND MRS. REESE TAYLOR AT SAN MARINO, CALIFORNIA

Roland E. Coate, A. I. A. Architect



Much more definitely "English" than the house shown on the preceding pages, the residence of Mr. Reese Taylor has a similar straightforward integrity and a delightfully domestic atmosphere. Here, too, one may be sure that time will not wither, nor custom stale, its quiet and restful beauty, will but bring added graces to its mellowing surfaces.

Photographs by William Clarke



THE SONG SPARROW

*I wish that all might hear the lay
This little fellow sings all day.*

*He thinks that he quite owns our
garden,
And sings as though he'd n'er a
burden.*



*One cannot detect in his simple
air,
The slightest suspicion of family
care.*

*And When we hear, yes every
morn,
His paean of praise we're free to
own,
With added joy we greet the
dawn.*

Angelo Hewetson

ON WINGS

By KATHERINE WILSON

FROM my sleeping porch in the north gable of a California bungalow I open my eyes in the early morning upon a sector of sky, bounded by the angle of the eaves and the arc of a knoll thick-wooded with live-oak, madroña, wild lilac and chaparral. It is a winging-place for birds, that sector, an aerial plane which, at the first pale of daybreak from the east, becomes halved, then quartered, then criss-crossed, and at last quite jig-sawed, by the streakings of feathered folk in matutinal flight. Up from the somnolent foliage of the knoll the trunk of a dead pine spires into the blue, serving as a lookout and conning tower from which bird-speculation is afforded a survey of the prospect below. This pine is a much-frequented resort, woodpecker and bluejay, towhee and thrush all attaining from time to time its high vantage; and almost any moment's looking will discover at its very peak some adventurer of the flying-kind triumphantly poised. Now I am not a student of the anatomy of birds nor of the principles of aeronautics. I am a mere observer of passing things. But even my casual inspection has not failed to note the differences in flying-form characteristic of various species of the feathered tribe—the innate distinction, for instance, between the serene soarings of the turkey-buzzard and the wing-flurries of the hysterical quail. And on idle mornings I have found it an engaging adventure into the mysteries of flight to follow the tenors of those wingings. They lead by tentative ways into realms of airy speculation.

For example, there is the bluejay. This bold and insolent marauder noises through the air with an arrogance of wing as flagrant in its offense as the impertinence of his shriek. A parvenu, loud in his scorn of the amenities, having set out in the determination to go high, he is quite undis-

mayed by the fact that he must flap vigorously to do so. On the contrary, it is his proudest boast that he has worked his way up; and by that very audacity that is so frequently an entree to high places, he often succeeds in "making" the peak of the pine. There he alights with a flourish—the better, no doubt, to maintain his balance!—and once on his perch, proceeds to strut and to preen, eminence being with him but a thing to brag of. The bluejay is a sizable bird and of a brilliance that would be irresistible less swaggeringly displayed. But alas! In the very assurance of his bearing is the measure of his limitations. His is the self-sufficiency of the soul of little reach. He attains—but with violence. And when he pauses to look about him, it is but to gaze back with vanity upon the way that he has come, his outlook measured by the facility of his wing.

The woodpecker is of a different stripe. He too is a vain bird, much of a dandy with his swipe of black mustache, studded shirt-front, buff choker and cutaway, all given a Rabelaisian dash by a scarlet cowl. But the woodpecker is the gentleman born, scorning from his perch aloft the bluejay's upstart proclivities. He is an exclusive bird even among those of his own feather, as he repeatedly attests to his boon companion with his smug "We-two, we-two, we-two!" Keen for the niceties of things, he lays much stress upon small matters of the moment, and in all his pursuits is given to form and ceremony, being greatly addicted to the bowing and scraping gallantries of the cavalier. It is no surprise, therefore, to find that the woodpecker's wings, fitting snugly to his sides, are of narrow scope; to note that though he too aspires to high places, his ascent thither is not without its flutterings. And it is plain to any eye that, once arrived, this aristocrat is far more sensible of his elevation

than of sights afield.

There are birds to whom uplift is an inseparable part of the day's work, song and the search for worms expeditiously going on together. Not so with the towhee. Quite the cleric in his cassock of black, white vestments and snuff-colored stole, this diminutive zealot draws a sharp line between material and spiritual concerns, never permitting the one unduly to intrude upon the conduct of the other. Flight he takes quite seriously—so seriously, indeed, as to make of it a rite. With him this is a difficult business, an undertaking not to be assumed lightly, frivolously, or without earnest regard for the fitness of things. So it is not until he has quite finished at his vigorous stirrings among dead leaves below, that the towhee permits himself a rise to exalted heights. Then, however, he hastens to the spire, where matins and vespers find him religiously at his task, his voice sent heavenward in ecstatic song. Certainly it is the towhee's misfortune, not his fault, that his wings are short and he is thus ordained to spasmodic flights. Those whom Destiny has consigned to grubby tasks do well to remember at all their orisons! One cannot deny to this small votary the credit of his ascents, nor refuse him the merit of a lofty obligation diligently, if perfunctorily, performed.

So much can hardly be said for the quail. Startling indeed would be the appearance of this wingling upon the tip of the pine or at any other point more elevated than the limb of a sequestering oak. Such a proceeding would give rise to grave question of his morals, his sanity, or both, airy peregrinating being the last—and then only terrified—resort of this most unforthright of fowls. It is in the security of the knoll's thicket that one finds him, with his agitated "Sit-right-there! Sit-right-there! Sit-right-

(Continued on Page 76)



A main driveway winds through the gardens and courts of Perin's, Ltd., in Pasadena; from it, to the "Cottage Garden," runs a brick path in a slight, gentle curve, framed by two old lead urchins supporting baskets planted with gay petunias. Florence Yoch, Landscape Architect.

ONE OF PASADENA'S FAMOUS STUDIO GARDENS

Half hidden by the noble trees at one end of the garden of Perin's, Ltd., in Pasadena, gleams softly a chaste white structure designed in the spirit of the English period known as the Regency by William S. McCay, architect, as residence for Mr. Bradford Perin. The delicate post-Adam iron railing on the brick terrace was wrought in the Perin forge; wood work, including the handsome carved door, was made in the Perin cabinet shops.

Mr. Perin's living room has the refinement and distinction of its "period," walls and finish of pale apple green in varying shades, old rose tones in the Hamodan rugs, lamp shades, fabrics, and black accents in frames and mantel; a rather formal background with informal center grouping. The 18th century furniture is in good scale with the room.



Photographs by George Haight





Beyond the main studio and shop building of Perin's, Ltd., in Pasadena is the Inner Patio shown at the left, an irregular, brick-paved court painted with flickering pattern of shadows by the sunlight which filters through two magnificent oak trees. The lead, garden figure is taken from Canova's "Dancing Girl."

A GARDEN HOUSE
 By William McCay
 Architect

Further on, is a walled, paved court known as the Refectory Patio, where around a shallow pool are scattered table groups, the furniture all being of delicately wrought iron. Arcaded French windows open from a long, narrow, dining hall for use on those rare occasions when eating out-of-doors is not comfortable. Under the olive tree, a marble "Spring" is signed Romanelli, 1680. The lead fountain is from an old Italian Renaissance bronze. A Pompeian figure is familiar. Altogether, the aristocratic air of an elegant private villa.





Contributing greatly to the charm of the Perin Gardens in Pasadena, are the walls which divide the various courts or patios or orchard spaces. The connecting openings give opportunity to use iron gates, some of which are wrought in Perin's forge, such as the airy, graceful Orchard gate shown above (through which is glimpsed a marble figure of Apollo, signed De-Vaere, 1800, a lovely white accent against dark masses of foliage) or the Refectory Patio gates, 17th century Italian, rescued from an old chapel after the last war.



Between Refectory and Orchard is the intimate little "Pepper Court," characteristically Spanish, with massive old table and inset tiles from an old church in Spain. What a nook for a budding romance!



THE GARDEN CLUB OF AMERICA

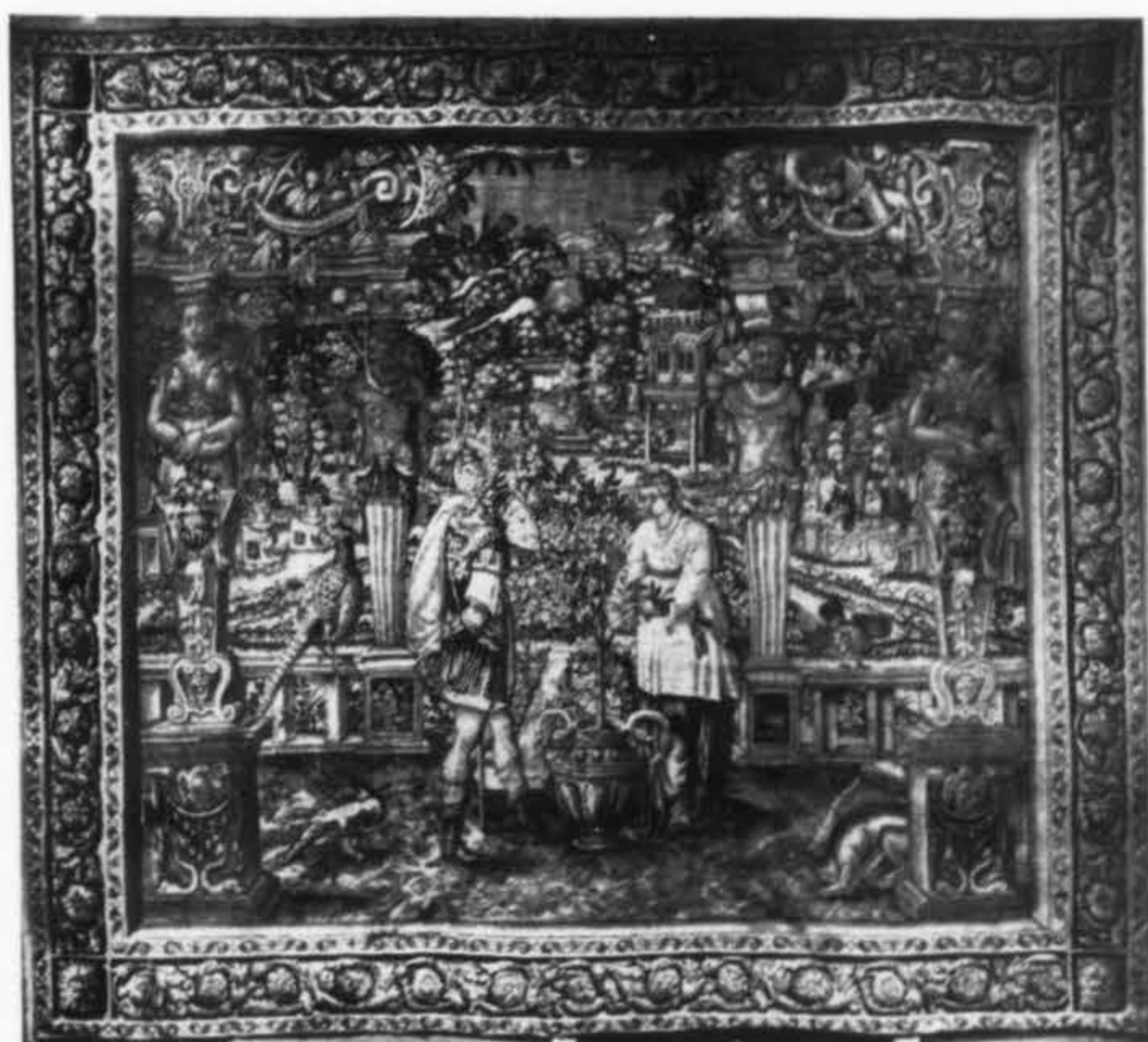
Meeting this month in western territory is The Garden Club of America which has the Garden Clubs of Seattle, Tacoma and Portland as hostesses. The dates are July 8 and July 14, but the delegates will tour the western and north-western states at their own pleasure after the meetings are adjourned. A tour of the North-west is planned by the entertaining Garden Clubs and their notable hospitality makes the trip an enviable one. A great many members of the Garden Club of America will come out to the Coast as delegates and to visit the lush gardens of the northwest. One of the gardens to be visited is that of Mr. and Mrs. James Norton Clapp. Mrs. Clapp is a daughter of Mrs. Blanche D. Ives of Pasadena and daughter-in-law of Dr. Clapp of the same city. Much interest is shown in this garden by friends in the South. In spring the orchard floor is abloom. Water dominates in northern gardens and the natural stream running through the grounds and finally flowing into Lake Washington makes the planting doubly delightful. "Lakelure" is all that its name implies. This garden is situated at Medina on Lake Washington across from Seattle... O. E. Holmdahl, Landscape Architect.



THREE SIXTEENTH CENTURY TAPESTRIES FROM PALAZZO BARBERINI

A remarkable series of Sixteenth Century tapestries has been brought to California this year from the Palazzo Barberini in Rome, Italy. Because of our interest in Mediterranean architecture, and the building of what are, to all intents and purposes, palaces in California, these great hangings made in Brussels at that high period of the art should be seen by everyone interested in the art and its preservation. Nothing comparable with this series of three beautiful pieces of color and of expert weaving of great value is to be found available in America or Europe at the present time.

Brought to the Barberini Palace from Brussels, they hung there for a long period of years and were later bought by a merchant prince of Italy and recently acquired by an English dealer. They are now on view for a short period at La Miniatura, the museum and book-room of Mrs. George H. Millard of Pasadena.



These tapestries belong to the time in the history of art when great painters were designing the patterns and, having mastered perspective, were playing with it as those who call themselves "Modernists" are doing today. But the designers of compositions for tapestry weavers frankly made an all-over pattern of their figures and let the human body form a part of the pattern. Thus history and human passion were interwoven with current ideals of beauty; and tapestry, like every other great art, became a record of the time and the race which created it.

Fascinating indeed are the designs of these beautiful hangings which the owner is allowing us to see and study. Two of them are twelve feet, eight inches by eleven feet, one inch; and the other, too large to be shown all at once in these rooms, is sixteen feet four and a half inches long by eleven feet, one inch high. They belong together; and it is hoped they will remain in California. Especially of interest to us are the fruits and flowers and the architectural design in the glorious patterns of the borders.



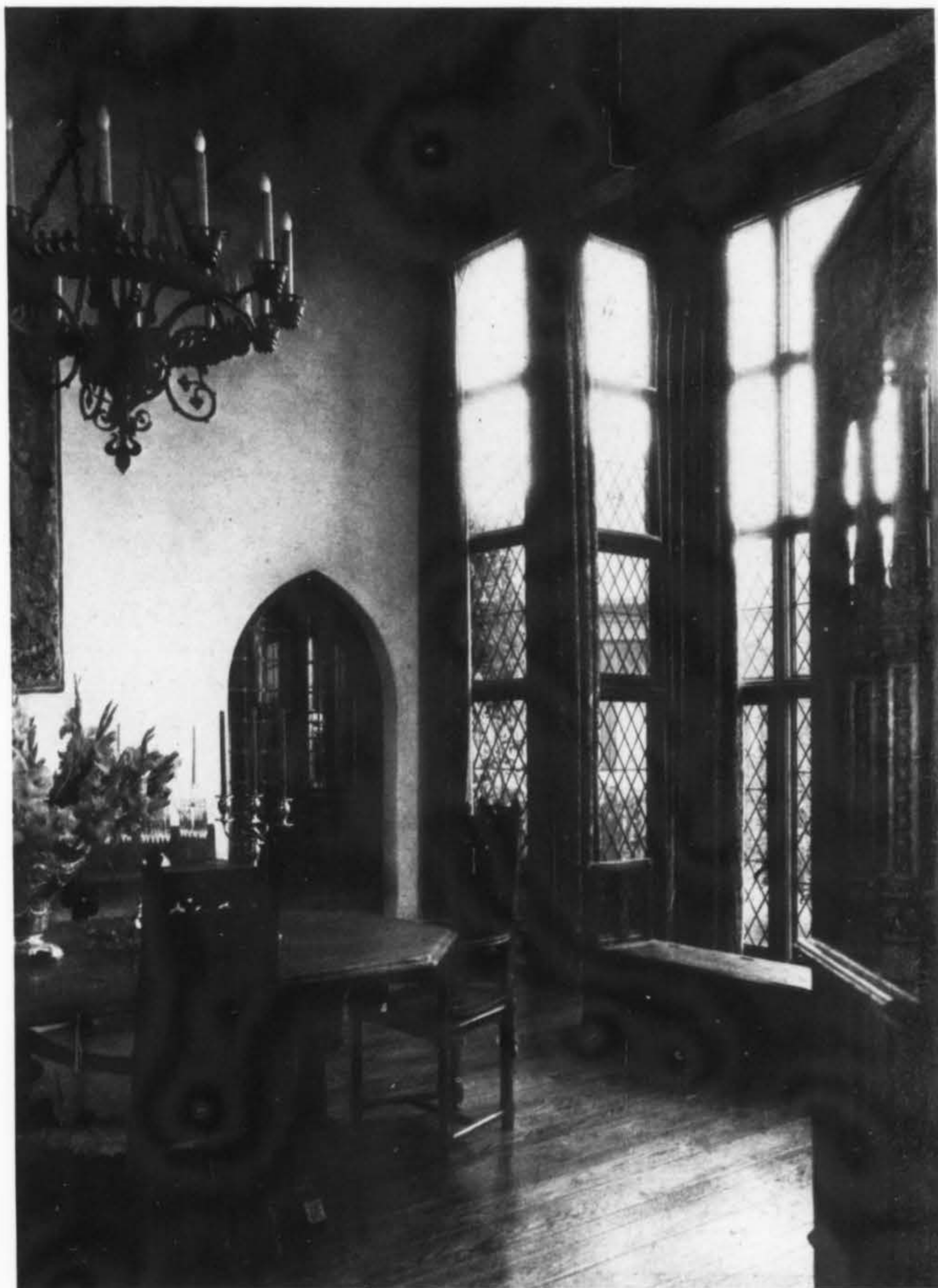
**THE RESIDENCE OF
MR. & MRS. REESE TAYLOR
AT SAN MARINO**

**Roland E. Coate, A. I. A.
Architect**



The open wooden screen (a lovely thing itself, of fine carved detail) partly divides passage gallery from lofty living, dining hall—the true heart of the home; a modification of English feudal manor arrangements to suit the more informal needs of a modest American country house; combining dignity and domesticity with beauty.

✓
**An Elizabethan
Interior Treatment
consistently carried out
in a
California home**



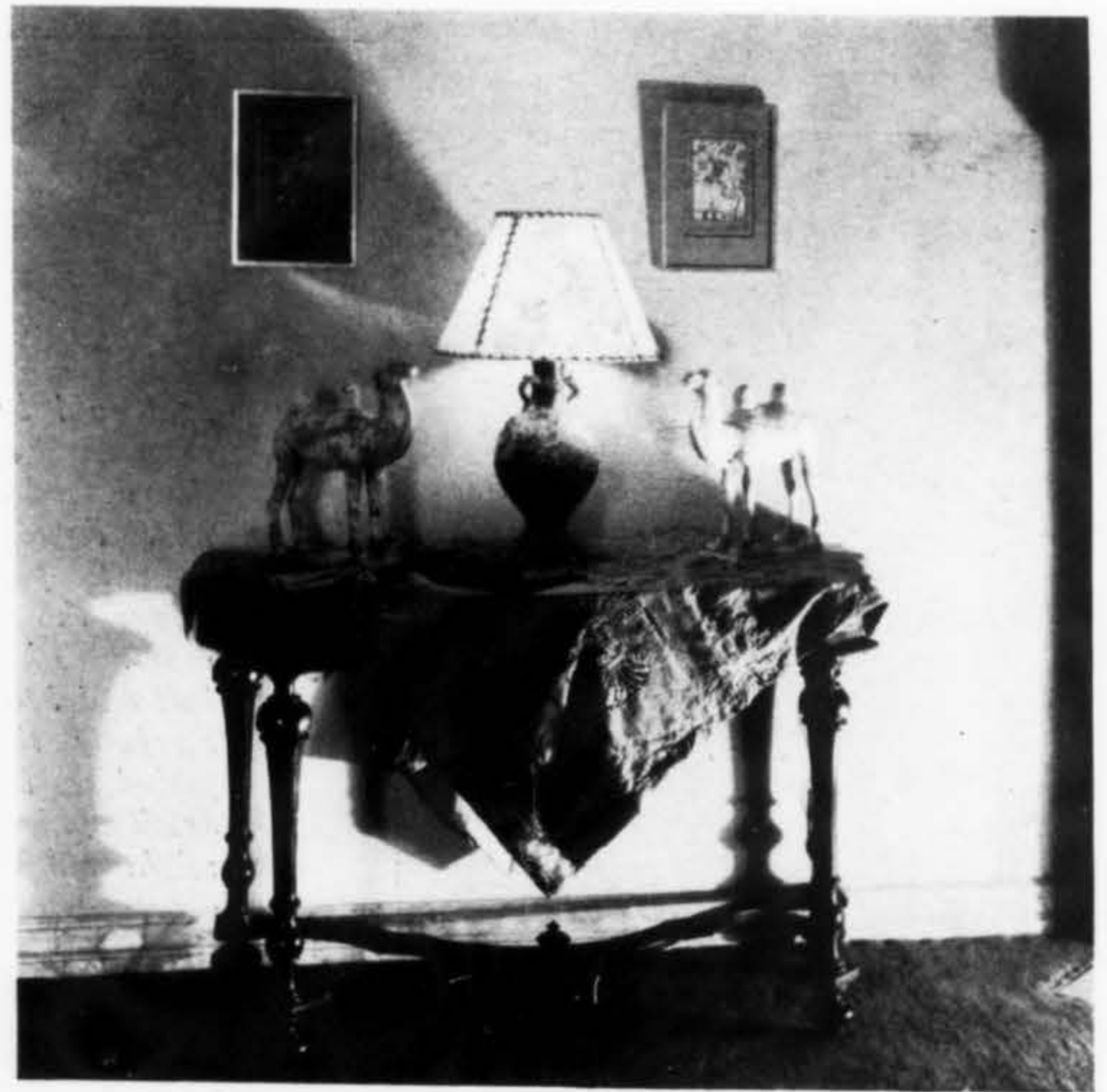
It would be superfluous to comment on the great, mul-tioned, leaded bay window in Mr. Taylor's house, other than to point out how it brings the garden into the room. The views of stair hall and bedroom show how carefully the spirit of the period has been preserved, in detail and in furnishing. One might almost expect to see occupants attired in ruff and stomacher, doublet and hose.



ITALY Brought to San Francisco

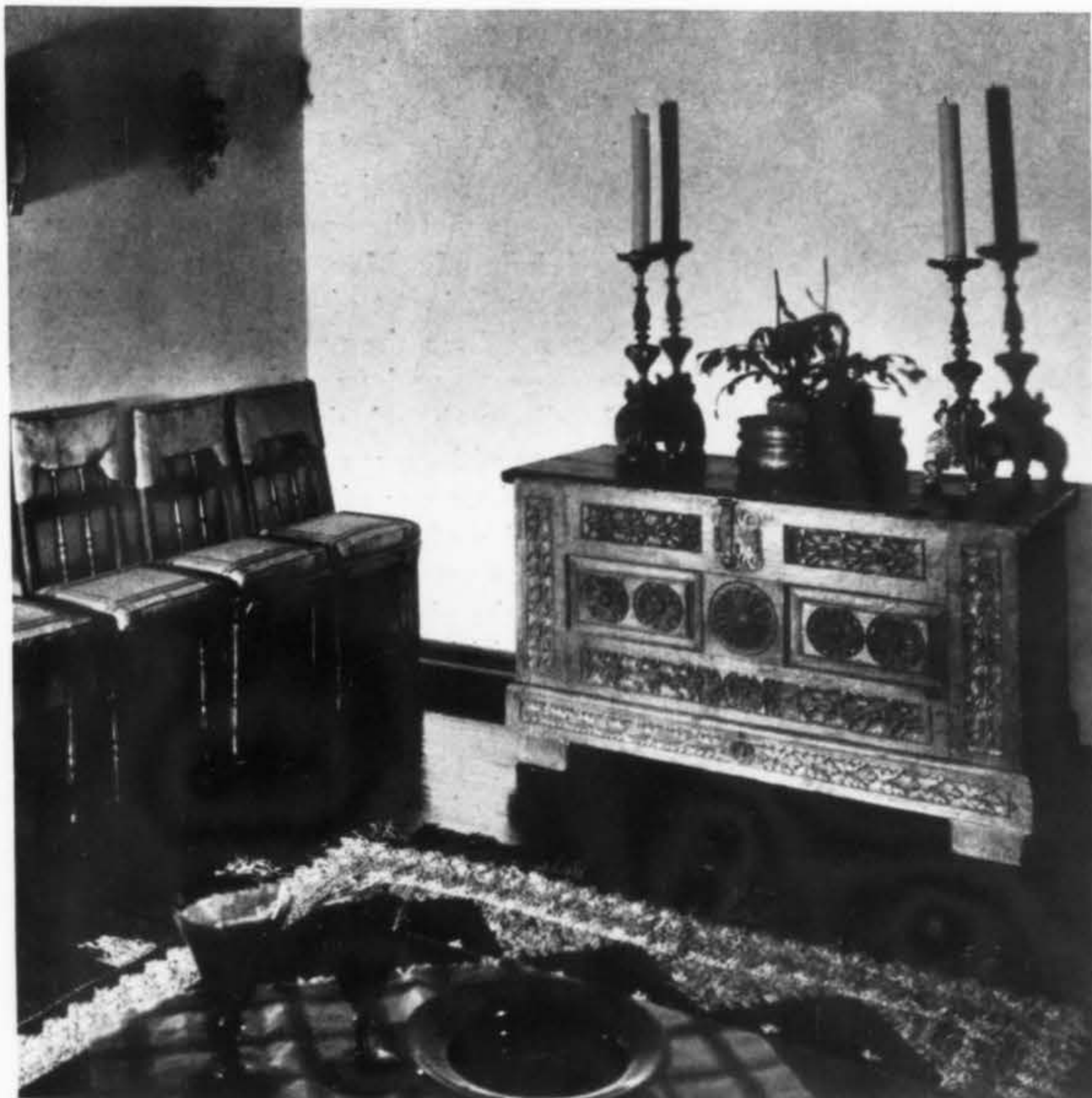
In Mr. Richard Gump's apartment, a place of honor is given to this painted Venetian secretaire; its background of absinthe yellow decorated in deep corals and sea greens is charming against the rose-beige wall. Lombardy chairs of walnut are covered with coral and green moire. The porcelain figures are interesting; a charming French pair, four Chinese horses of the Tang dynasty.

A honey-colored divan, under antique Venetian mirror, is flanked by typical 18th Century Florentine cabinets; fragments of old Italian brocades cover cushions. The carpet is cocoa color. Lamp bases of tete de Negre Chinese pottery have parchment shades; above are Bohemian cut glass sconces. Over a table which is an Italian adaptation of the William and Mary style (how styles travel!) is a Persian 17th Century ceremonial robe, also in coral and green.





The dining room of Mr. Gump's San Francisco apartment has a color scheme taken from the black, green, red and yellow Alpujarah rug. A French peasant cabinet of Bas Bertagne goes well with Andalusian chair and table; an old oak chest is typical of northern Spain. The Castille Viego chairs are not scattered seriatim—but form an end wall decoration.



A bedroom in Madonna blue, flame color, squirrel gray.



*"Outcasts of
Poker Flat."*

THE WORK OF EMIL JANEL

A Revival of Wood Carving As A Fine Art

By HARRY W. WYCKOFF

AT a time when wood-carving seems to have degenerated into a light pastime for dilettantes and the occasional serious student is obliged to visit a radio store for modern examples of the art, there appears out of the Canadian back-woods a deft-handed young man whose work demonstrates anew the potentialities of wood as a medium of artistic expression.

Certainly wood-carving has been sadly neglected in the United States. One wonders why. It cannot be for lack of precepts, surely, when the Orientals across the way have been preeminent in the practice of the craft for centuries.

Perhaps mastery of the medium requires too much painstaking care; it is too slow. Perhaps it offers too few inducements to beginners and bunglers who have to feel their way along by trial and error, chiefly error. For writing there is always the possibility of revision, for drawing there is the eraser, for the sculptor there is always an extra lump of clay and a handy thumb; for the carver of wood none of these expedients are possible—once his hand slips there remains nothing but a fine dry piece of kindling. But perhaps one of the chief reasons why, with few exceptions, it has been so steadfastly disregarded by American artists, is the fact that the carving of wood lends itself so readily to the embellishment of furniture, that we have fallen into a habit of thinking of it exclusively as merely an applied art.

A view of Janel's work is guaranteed to dispel this mossy delusion. He is not interested in radio cabinets or, particularly, in furniture of any description. He is primarily a sculptor with a sense of the picturesque, who owing to the conditions which made up his early environment developed his art through the use of wood instead of clay or stone.



Indeed he calls his figures "wood sculptures" and the term is appropriate in every way. They are full-figure portraits of men, mostly, carved from poplar blocks of a size approximately six by ten inches; such men as his imagination has caught up out of the stream of Life; by polite standards, human riff-raff such as may be found dozing in the sun on park benches or haranguing hard-working people with threats of hell-fire in far-off country pulpits; men from whose bodies and faces the eternal interplay between passion and necessity has hacked and worn all that is superficial and ephemeral and left only Man, eloquent and naked. The result is not often pretty. And yet it is saved from the tragic by a puckish and even grotesque humor that pervades all of Janel's work, whether his subject depicts a group of loggers gathered around a poker game where one of the lookers-on, with a knowledge of at least two of the hands, is trying to communicate that knowledge to one of the players, or whether it shows a red-nosed itinerant evangelist, exhorting his audience to the virtue of abstemiousness while a playful breeze tugs gently at his coat-tails. It is a humor resulting not from distortion of posture or expression but from Janel's way of seeing life. For this reason his work cannot be defined as caricature, and renders rather futile the claims of any, who might extend themselves to find a resemblance to Dickens. As a matter of fact if he resembles any one at all other than



"Convivial Companions"

himself, it might be reasonably asserted that he is more like Mark Twain. In this case as in most, however, such "tags" are likely to prove merely a verbal disguise for thoughtlessness.

None of his figures are posed in the ordinary acceptance of the word, they are taken *in transit*, so to speak, intent upon the business of living their various lives, unaware of the observer's eyes. Janel posses a Gorgon's head of his own which, instead of turning living men into stone, turns them into wood. A Chinaman grins. Another is craftily rubbing his hands together. A newsboy is transfixed in the very act of darting after a prospective buyer. In all he displays a knowledge of anatomy that



"He Who Gets Tipped"

might well inspire the envy of a surgeon, and his treatment of hands alone (forever the despair of artists) would be sufficient to command our attention. How often one sees hands among a group of pieces otherwise admirably executed of which the best that can be said is that they are interchangeable.

In this connection some reference to his method of work will be of interest. It amounts to simplicity itself, the simplicity unattainable to all except a born artist. He makes no preliminary drawings whatever. Amazement amounting almost to incredulity was evinced toward this statement on an occasion when examples of his wood sculpture were first seen by experts and

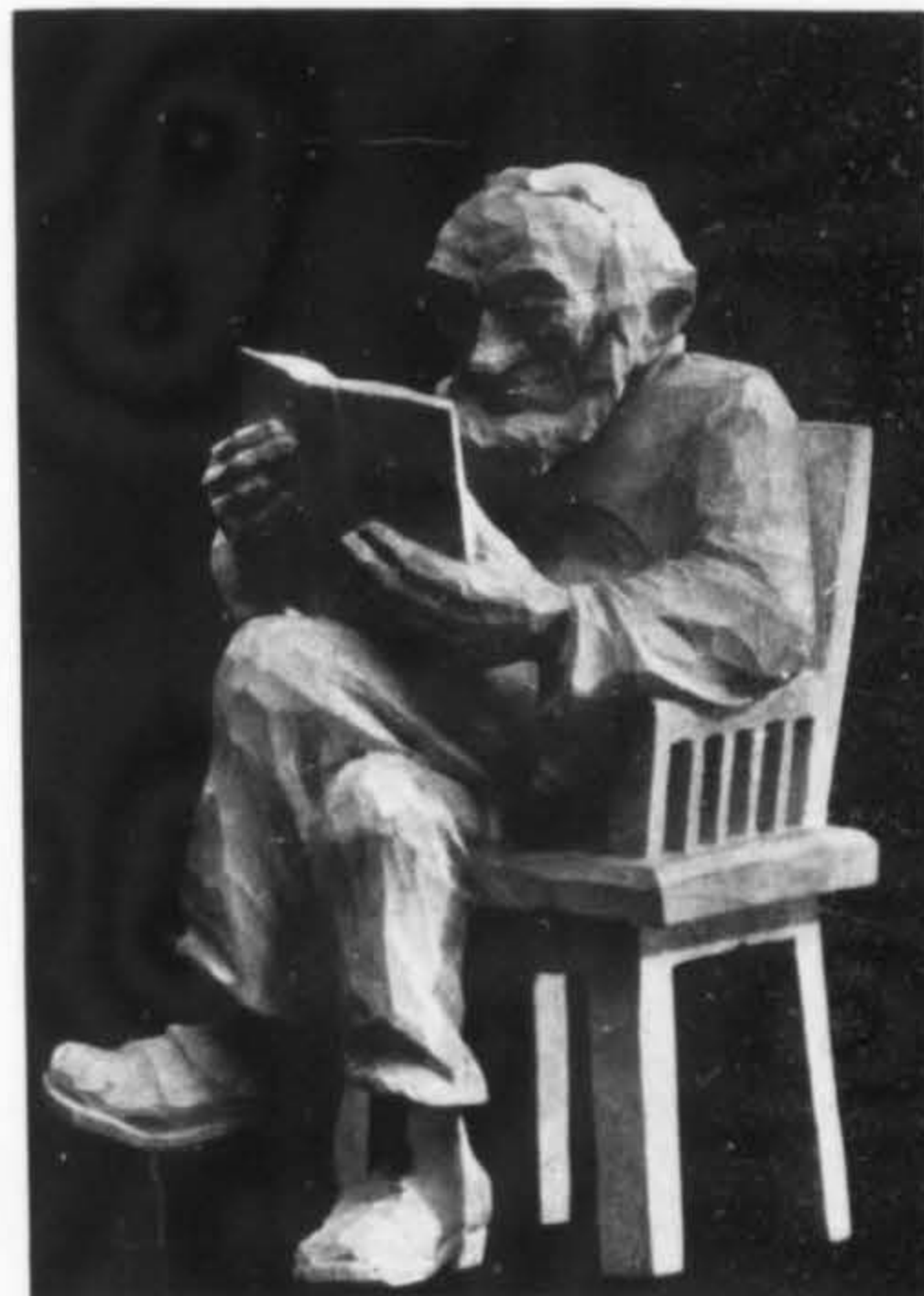


"The Prophet"

connoisseurs gathered at the Bohemian Club of San Francisco.

So clearly does Janel visualize his subject, that once he is ready to commence, he simply cuts down to the completed figure, which he pictures as lying within the block—cuts away all extraneous wood. There is no groping, no hesitancy, each stroke is swiftly made and definite, the chips fly, there are no slurred lines. A further example of this extraordinary visual endowment was cited recently by Mr. George T. Marsh, himself a connoisseur of Art, who in the course of a conversation with Janel asked him to execute two studies of Chinamen.

"You might have them seated together on a bench—somethink like this;" remarked Mr. Marsh indicating a Chinese teak wood bench close at hand, on the side and end rails of which were carved an intricate and characteristic key-pattern. Janel gazed at it. "All right,," he said quietly after a



"When the Day's Work Is Over"

moment and went off. Upon his reappearance several days later he brought with him not only the studies required—two delightfully executed, typical, and dissimilar Chinamen in coolie costume, but an exact miniature of the bench, key-pattern and all. Rather a remarkable performance considering the fact that he had no models for his figures and except on the occasion already mentioned had doubtless never before even seen a key-pattern.

One odd point of interest may be noted in passing, viz: that Janel works entirely with his left hand and in this may be likened to Hidari Jingoro, "left-handed Jingoro", he was called, who for three cen-
(Continued on Page 78)



"The News Vendor"



Photography by Adelbert Bartlett

THE MAIN BOULEVARD OF WESTWOOD VILLAGE

A nice cooperation has been shown by the architects of the several buildings—Allison and Allison, Paul Williams, John and Donald Parkinson, Gordon Kaufmann. . . . Style and color are in harmony and the masses and the sky line effectively balanced. . . . Walls vary from cream to tan, roofs in light red or blue; occasional notes of green, in sgraffitto panel or wooden shutter.



The "Dome Building," headquarters of the Janss Investment Co., Allison & Allison, architects.

WESTWOOD VILLAGE

The Amazing Birth and Growth of a New College Community

By M. URMY SEARES

AT the gate of every great university there will be found a group of little shops clustering together in the pathway of the student, catering to his individual wants and to his leisure hours. Here is the newsstand from which he catches a glimpse of the rushing world outside the academic walls. Here is the drug store, the soda fountain, the hasty lunch-place and a good sweets-shop where the favorites of the most popular college widow are well known. Here the patient boarding-house keeper and the cook from the fraternity houses does her marketing; and all the casual meetings, all the pleasant things take place for which the college chimes have never seemed to ring.

But if there were no college gates, no little village, and if the students had, as yet, trod out no paths from breakfast in a bee line to the building where the first, early-morning class takes place, where could one safely build his little store, where should the soda fountain be, or the cobbler's little shop? This was the problem which confronted the builders of Westwood Village, the college town accompanying the University of California at Los Angeles, when its site was moved to Westwood Hills and thus, to the satisfaction of the realtors of great vision, made Los Angeles "solid to the sea."

The heart of a college town is, of course,

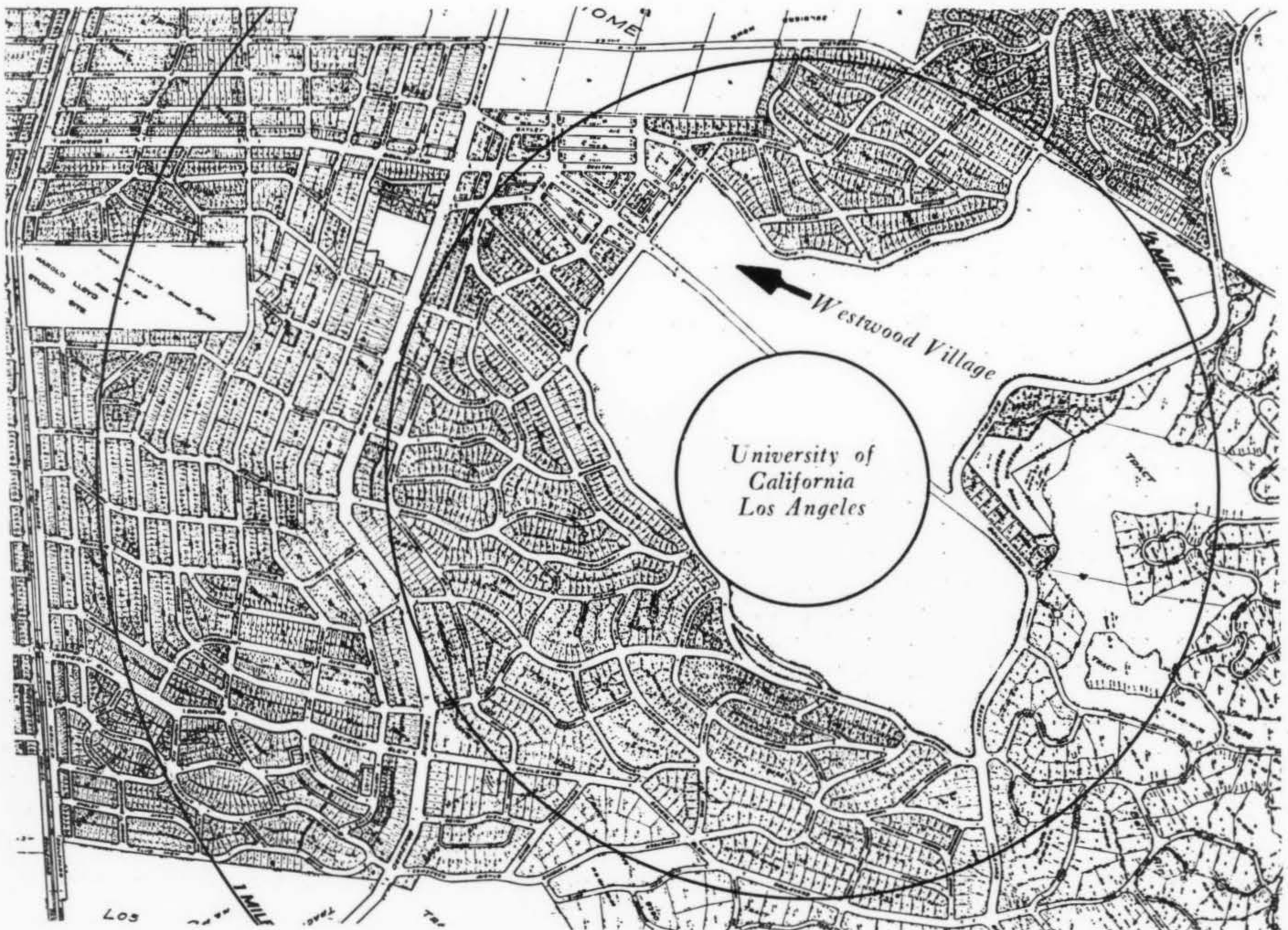
the college or institution itself; its faculty, delving in the history of the past or the problems of the future; its ancient buildings, ivy-clad and full of the memories of thousands of passing students; its campus or "yard," and the traditions which cluster around all these important things. Unconsciously, the student of any college, when presenting its virtues to his friends, uses this innate character of the institution, and the reputation built thereon, in his argument; and students go up or are sent up to any institution because of its character and the quality of training it is prepared to give. But closely allied with these indefinables is another just as subtle, just as intimate a part of student memories, and equally important in forming the student's outlook on life: this is the college town—the entourage of the college or university.

The officers of the Janss Investment Company, which handled this project, are among the leading financiers of Los Angeles, past masters in the art and vision of developing real-estate. They have lead again in this deliberately planned and well designed community center, platted and full grown on what was a year ago a vegetable garden on the bare plain below the hills on which the university stands.

The sprawling, Spanish-Rancho-like City of Our Lady of the Angels is still aborning. It is still uncrystallized, un-

stratified; and yet, too densely settled in some places to be deliberately planned anew. There are great tracts less densely settled; and one of these was chosen by the State for the new buildings of the University. It lies along the foothills of the extensive basin between Los Angeles proper and the Bay of Santa Monica, sloping south from the range of mountains on which, a little to the east, is Hollywood. A year or so ago this one of the city's Spanish ranchos, San José de Buenos Aires, was still a farm. John Steven McGroarty writes of it as his 'beloved tomato field'; and the Janss Investment Company, which bought it from the late Arthur Letts and transferred the 385 acre tract to the University, "fulfilled the dream of realtors for many years" when it thus made "Los Angeles solid to the sea." And it *will* be solid! For these eager people simply flock to any 'university' and clustering around it, make a college town, a 'Spanish village,' an 'Italian villa' group or anything the originator of the settlement designs for them. In other words—they play the game of building up their versatile Los Angeles with its coats of many colors and its domiciles of many shapes and styles.

It is especially fitting, therefore, that this new college town—this center of the intellectuals of "California of the South," as John McGroarty has so aptly called it,



should be planned by the brains of Los Angeles rather than by its more commercial concerns.

"The Janss Company," says its publicity folder, "recognized at once the necessity of expert assistance and set about securing the best brains of the country to plan Westwood Business Village;—Mr. Harlan Bartholomew, City Planner of St. Louis, and Mr. L. D. Tilton of Santa Barbara were brought in as consultants. They cooperated with Mr. Gordon Whitnall of the Los Angeles Planning Commission and with the company's chief engineer, Mr. E. F. Struble, who was for some years with the city engineer of Los Angeles and was in charge of streets, highways and opening and widening projects."

"The result is a Village which is unique in the annals of California's remarkable record of subdivision. It consists of approximately three hundred lots, with the finest of concrete streets, sewers, electroliers and tree planting and public utilities underground."

All that Los Angeles has learned and originated in her acknowledged supremacy in land development is put into this preparation for the reception of her State University. Nor have the merchants of Los Angeles hesitated to take advantage of this unusual opportunity to build or lease a store worthy of their merchandise. Over seventy are already installed, many of them branches of familiar and popular places. Desmond's, Ralph's Grocery, Safeway, Weaver-Jackson, Security Bank, Newland's Cafe, Master Service Garage, George Hunt, are now offering the students, and others in residence, the convenience and comfort of trading at good



The University Knoll, over the roof of the Holmby building—shown below opposite the gate to the University grounds; Gordon B. Kaufmann, architect. On the opposite page a distant view of the Village across fields which will soon blossom with buildings, and a general plan.

stores without going to the distant town.

Many of our best architects have had opportunity to help in this making of a beautiful part of Los Angeles. Mr. Gordon Kaufmann designed the Holmby building, Allison and Allison, the domed building in the chief triangle. It is now cocupied by the Janss Company. Pierpont Davis was the architect of the most southerly of the apartment houses which with the sorority houses dominate, in a charming row, the east side of the lower campus. It is built

around a court and makes an enviable home for its fortunate occupants. The Security Bank and the Masonic Club House are by Morgan, Walls and Clements, who have done so much in the last five or six years to beautify the business streets of Los Angeles. With such a start, this charming business center will draw to itself more and more of the best designers of the community and, unless the taste of the public has developed much less than it has promised, no owner or builder will dare the obsolescence of his investment by erecting something inferior to these fine stores or by spoiling the excellent effect already secured. Three things the developers of this college town within the city limits of Los Angeles have done, which prove them abreast of the times and somewhat ahead of others. First, they have zoned the whole countryside before selling it, and

one may know just what he is buying and feel protected in his investment. Second, they have called upon the architects, good designers whose work is well known and of a quality never to become "old-fashioned"; and this good design and excellent building will stimulate others to do their best in designing additional buildings of equal quality. Westwood Business Village will thus become noted and attract world-wide attention.

The third, and most unusual characteristic of this development is its plan. Bounded on the north by the Campus, on the west by The Soldier's Home, a Government reservation; on the south by one of the city's greatest boulevards and arteries to the beaches, this shopping center is

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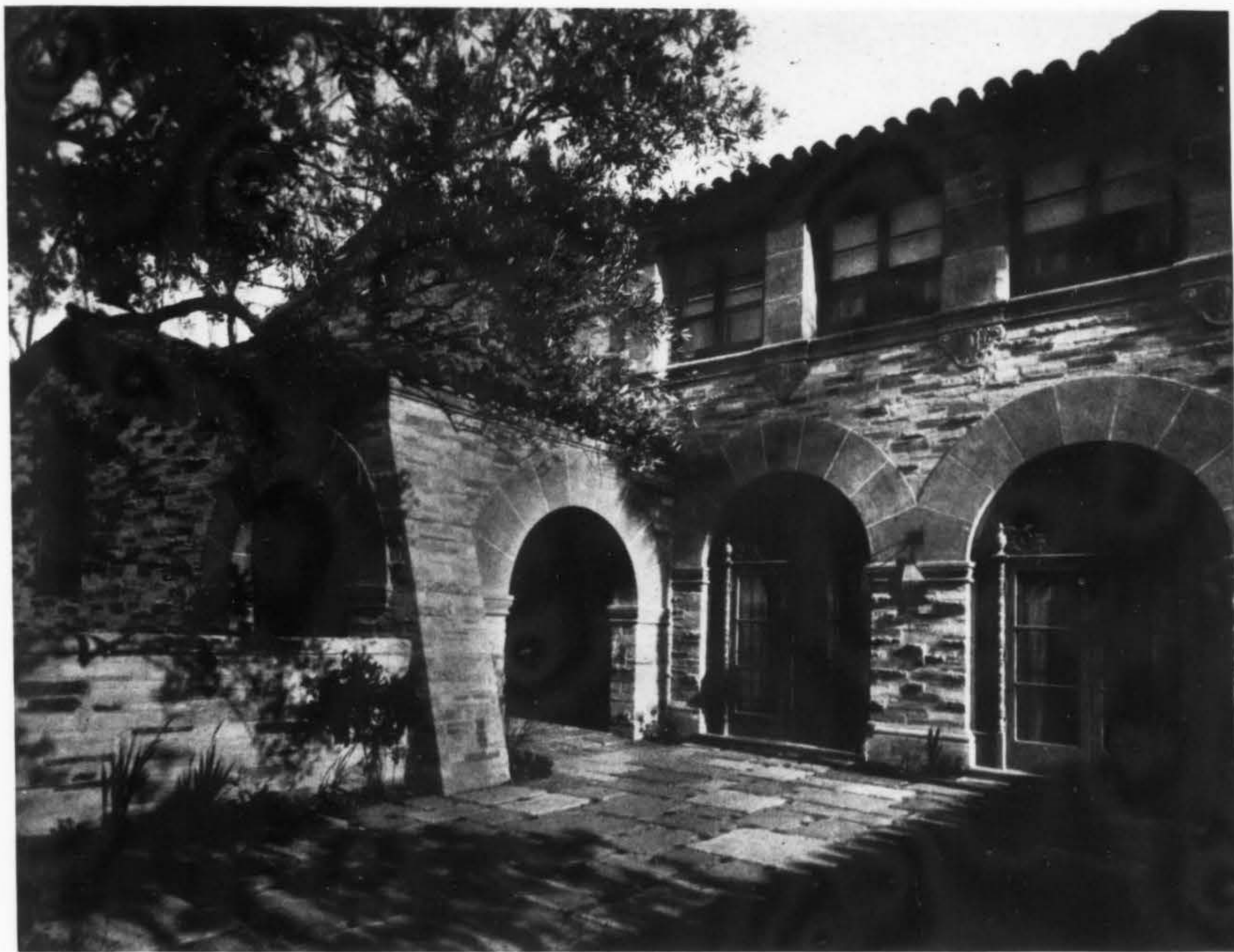


"El Greco" Apartments, designed by Pierpont and Walter Davis, architects, are grouped around a paved and planted court, two views of which are here shown. Vivid color has been used around openings, in tile stairways, for court furniture and awnings.



The Doheny-Holmby Dormitory for girls was designed by Gordon B. Kaufmann, architect, to surround a spacious, restful garden court, with a charming and home-like simplicity.

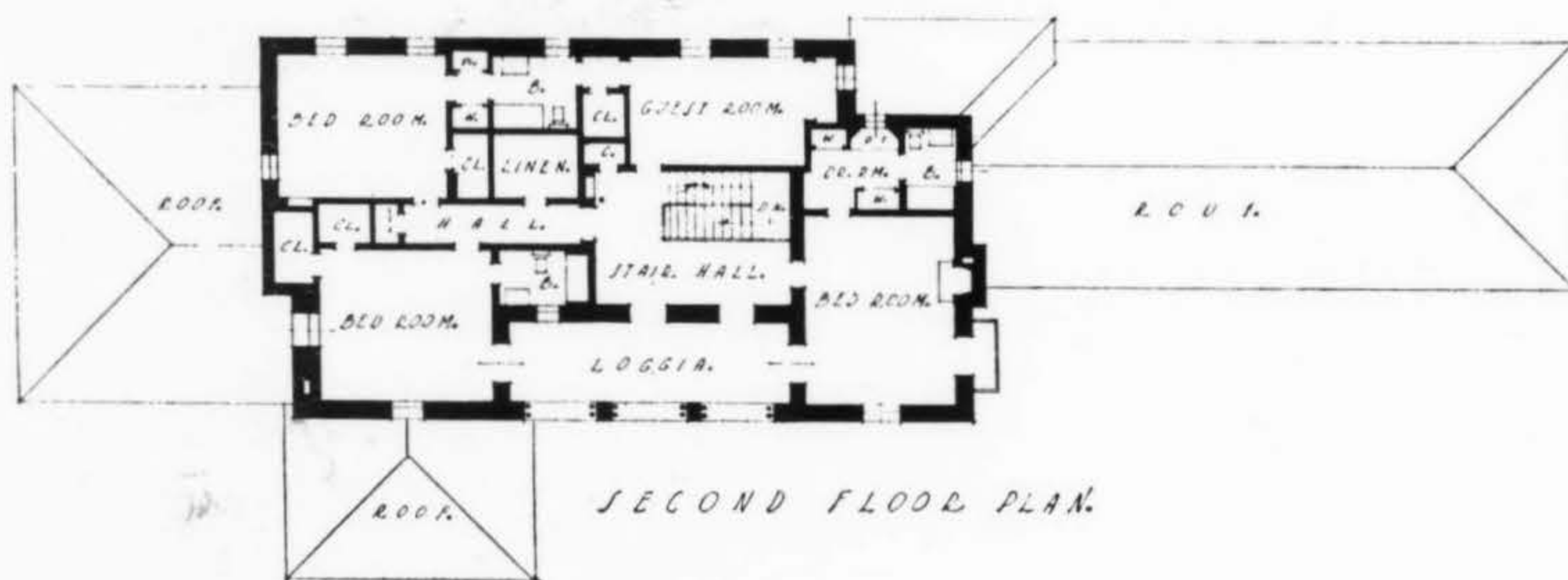
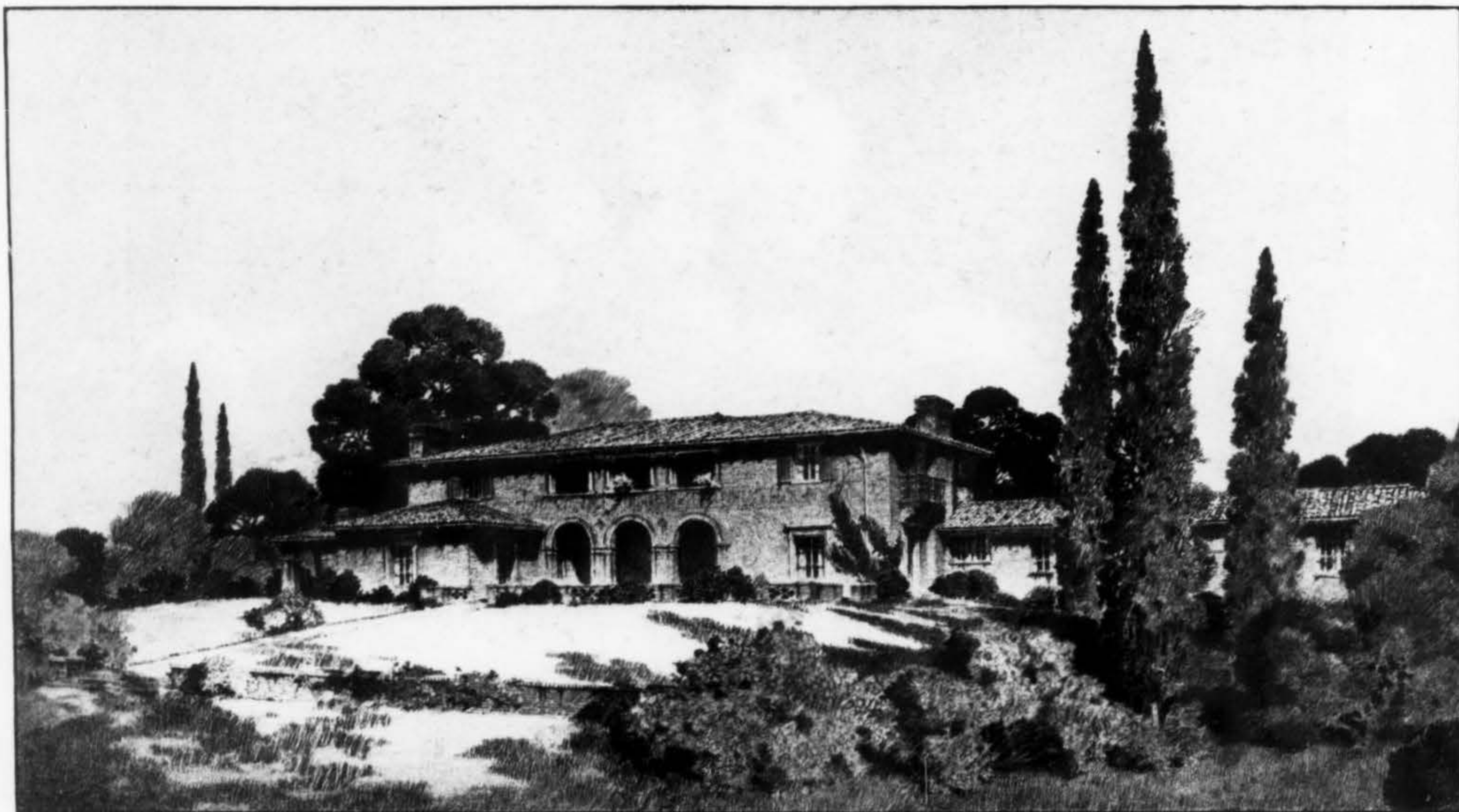




The entrance court of the Masonic Club, the work of Morgan, Walls and Clements, architects, has a sturdy masculine flavor.

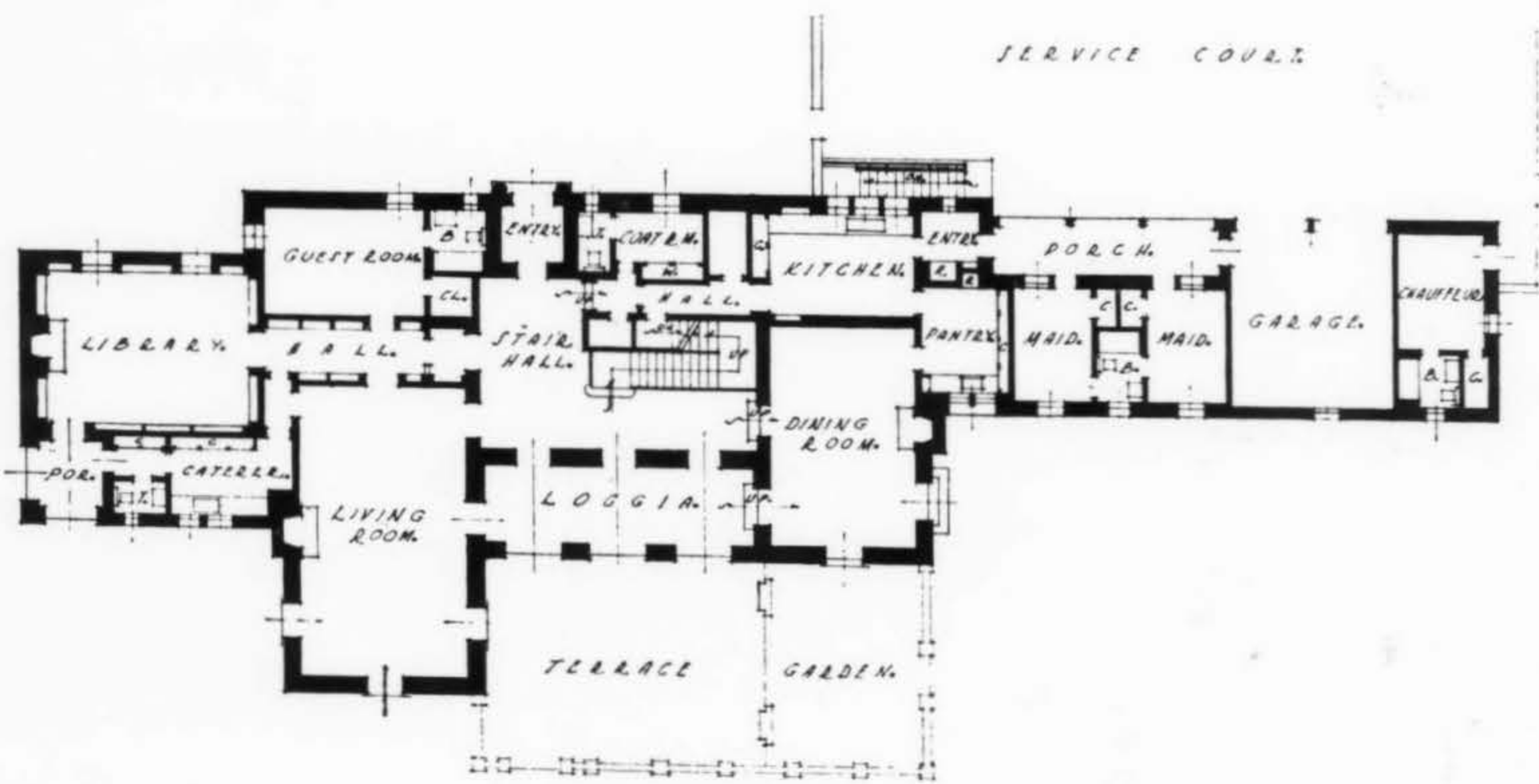


One of the shops in Holmby Hall displays an inserted front in knotty pine and many-paned glass, in a quaint, old-time manner. At the left is shown the interior of another shop, finished in knotty pine and enjoying the unusual attraction of a massive brick chimney and fireplace.



Residence
of the Director
of the
University of
California
at Los Angeles
Dr. Ernest C.
Moore

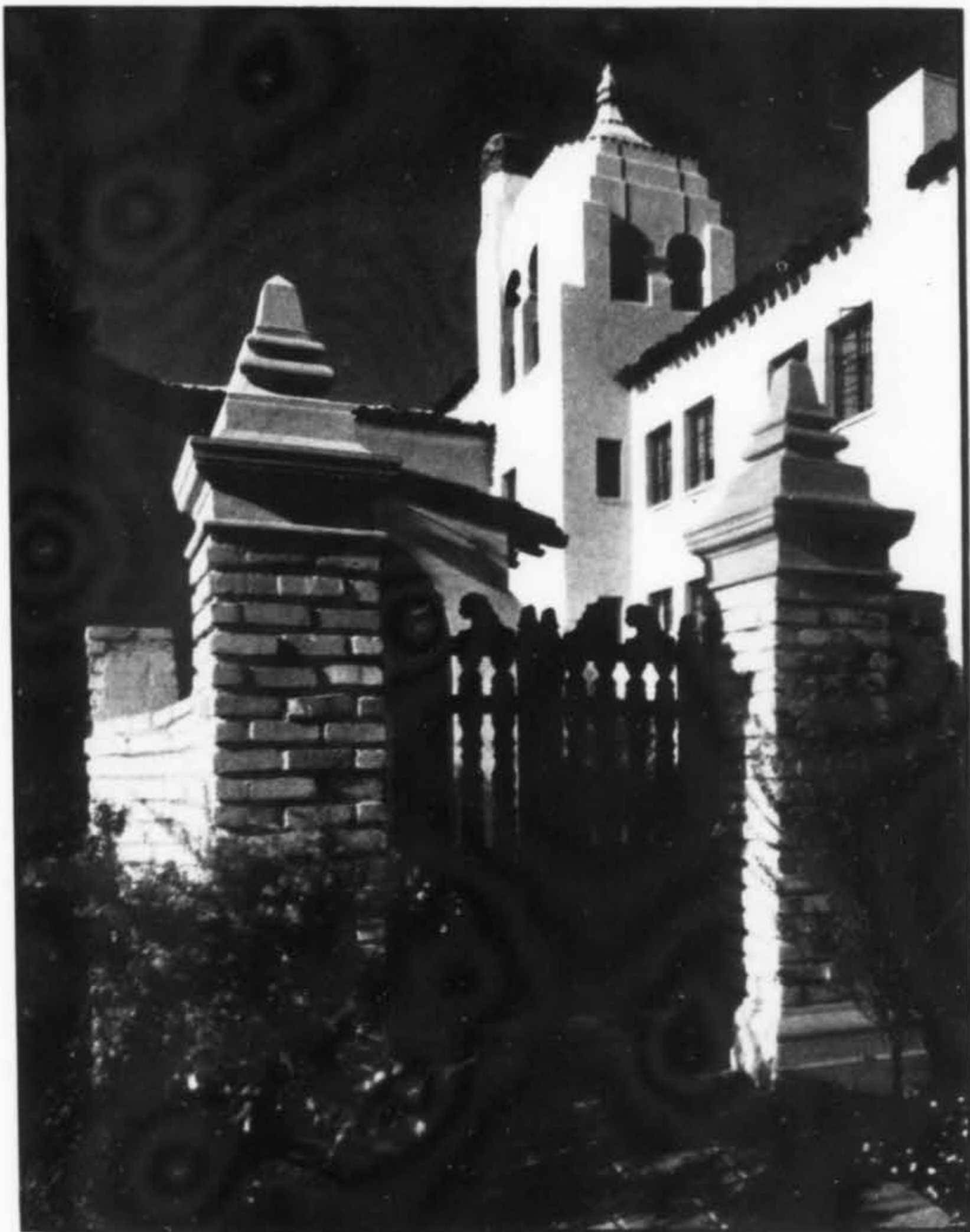
For the manifold functions required in the official residence for the head of a great institution, Reginald D. Johnson, architect, has designed a building which combines a sufficient domestic character with the requisite dignity and suitability.

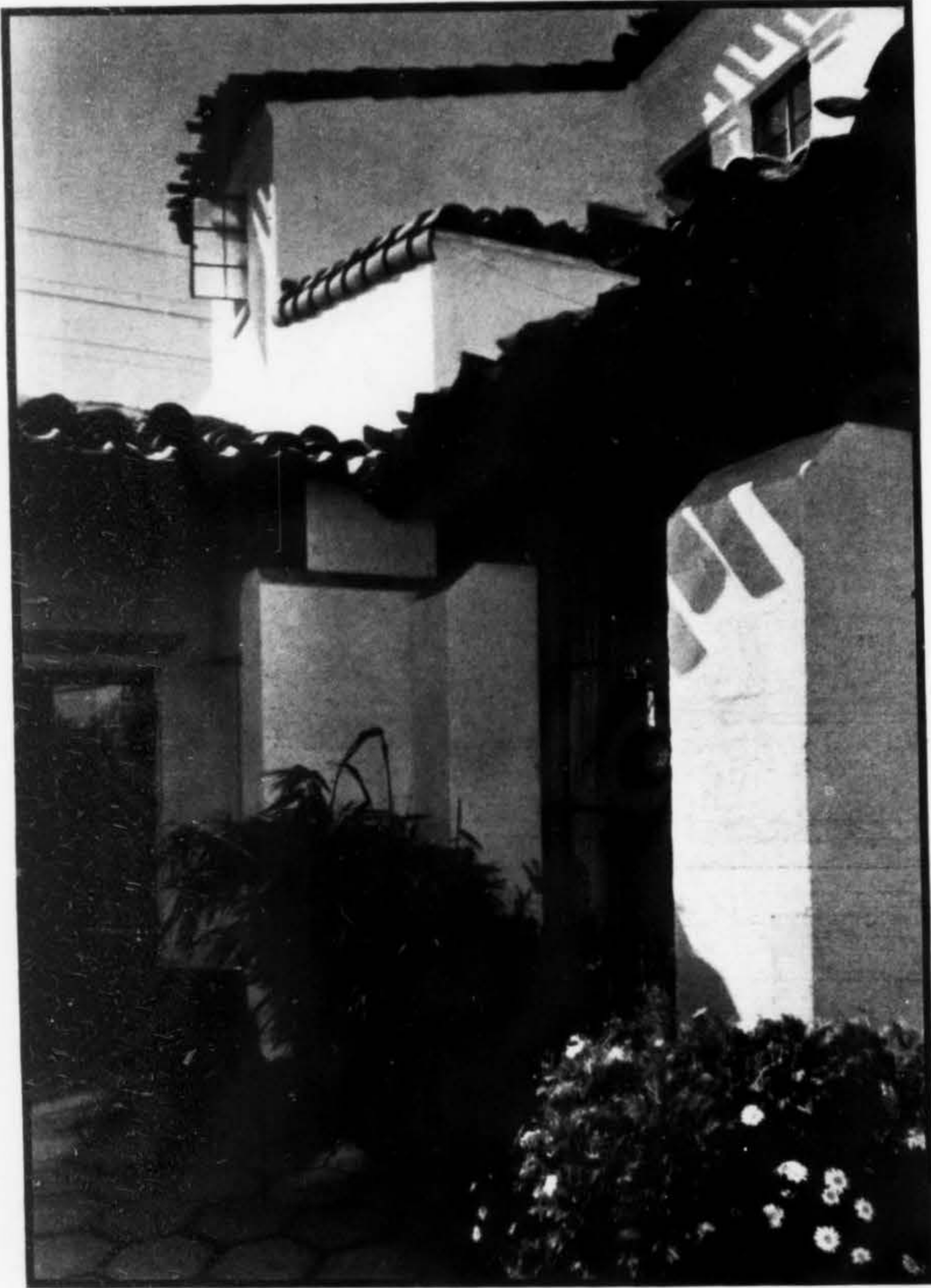


THE 'WHITE HOUSE' OF WESTWOOD



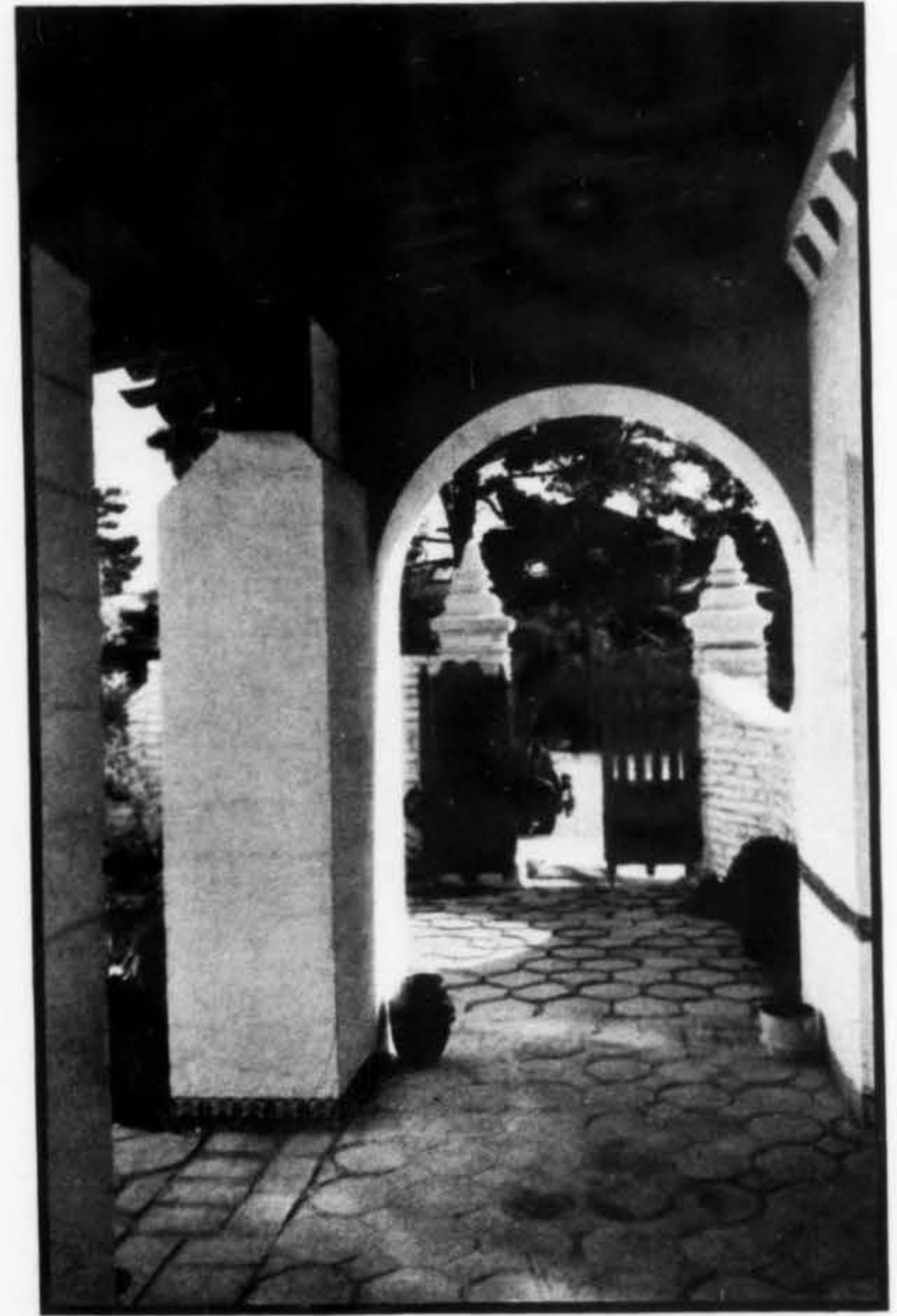
With the Allure of Andalusia;
La Ribera Hotel, Carmel, California
Blaine and Olson, Architects





Photographs by Roger Sturtevant

Gleaming white and red against the dark green pines and cypresses of Carmel, the new La Ribera Hotel is a notable addition to the picturesque architecture of that artists' community. It is more than a pretty picture, however; it is a comprehensive, well-balanced architectural composition, with charming, authentic Spanish detail, used intelligently and appropriately. This is no "museum" of historic features, borrowed and assembled. Plan and facade were developed logically to fit function and site. W. L. Koch, Interior Decorator.

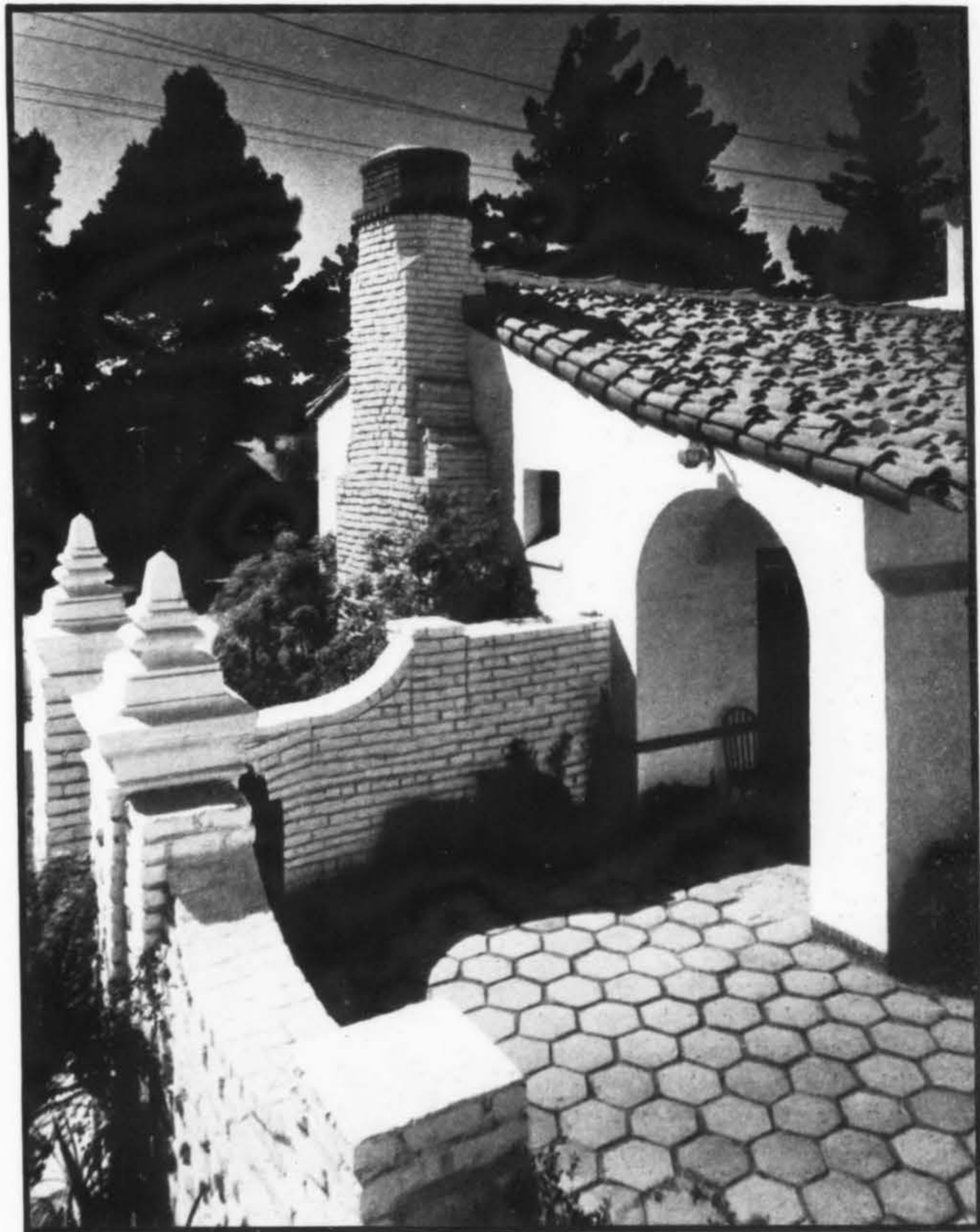


Glimpses of Lounge Terrace and Gate are shown, and, below, a corner of the Lounge.



LA RIBERA HOTEL
Carmel, California
Blaine and Olson
Architects

An interesting combination of whitewashed brick and concrete gives scale and variety. There is a restrained—hence more effective—use of wall tile and modelled ornament. The building is already delightful, in mass and detail; it can but grow lovelier as it mellows with weather and the growth of planting.



BOOKS FOR MIDSUMMER DAYS

Fiction—Indian and Negro folk-lore—and a merry satire

By LOUISE MORGRAGE

An Australian Saga

THE publishers' claim that "Tharlane" (Houghton Mifflin) by Dorothy Cottrell, is not fiction but life, one finds to be justified on reading the novel. It has an illusive quality that makes one feel the panorama is an actual scene, the characters really human beings, the animals visibly cavorting, the vegetation bright with living hues, the elements beaming or blustering as the case may be. All this matter clusters about the big central motive for the tale which is Tharlane. This was an enormous tract of land far in the interior of Australia, so wild and rank that no one could cultivate it, until a somewhat rascally individual came along and accomplished the impossible. The novel is the story of the thirty years he spent in doing it. It reeks of toil and sweat, and hints of dubious practices and unfeeling callousness in the exploitation of men and women, which were the means whereby he waxed rich and mighty. Riding rough-shod over human lives and circumstances was his specialty.

Mrs. Cottrell has done a capital piece of virile character building with this old reprobate, projecting him in bold outline into her narrative. She reserves the nicest kind of a touch for the ending, when his ancient enemy pounced upon him. It was then that the hardened old sinner actually had a generous impulse and gratified it to his own undoing. While her "Tharlane" is by no means flawless, it is far stronger and more objective than her first novel, "Singing Gold."

Dark Tales

Samuel Gaillard Stoney and Gertrude Matthews Shelby offer in "Black Genesis" (Macmillan) a collection of tales explaining how it was in the beginning according to the colored people of South Carolina. The dialect called Gullah, in which the stories are written, is easy to understand. A most enlightening preface informs one that this speech is really seventeenth century English, as it was spoken by the slaves, imported from Africa during that period.

One of the stories relates the details of Adam and "Ebe's" expulsion from Eden. All the others however are about animals, describing how the various beasts got their distinguishing features. The comment is beguiling, quaint bits of the shrewd philosophy which is so often characteristic of the observing but untaught mind. Even

more amusing than the stories are the illustrations of white figures silhouetted upon a black background. One in particular is irresistibly comical; it shows a very graceful Adam and "Ebe" sprinting



An informal view of Wallace Irwin, whose novel, "The Days of Her Life," affords intimate glimpses of Bohemian San Francisco, in the closing nineteenth century. Courtesy of Houghton Mifflin, Publishers.

madly to escape God's hand, seeking to grasp them, while their tails wave sinusously behind them.

A Good Woman

Wallace Irwin in his novel "The Days of Her Life" (Houghton Mifflin) immediately introduces his heroine, who was Emma Beecher. She was the young daughter of parents completely down and out, stranded in a squalid Colorado mining town. The narrative soon takes her away to San Francisco, where it leaves her twenty years later, the rich widow of an Oriental art dealer, whose business she has helped to develop. In the interval her checkered career has a most sympathetic appeal, because Mr. Irwin is a smooth story teller, who sticks closely to the feminine type he has chosen for portrayal. Emma was one of those thoroughly good women in whom loyalty is a blind, unreasoning instinct. Men with hearts of gold and no looks to speak of were always un-

selfishly helping her to maintain this virtue, while the other kind, in love with her beauty only, were striving to destroy it. The end finds a somewhat battered Emma, resigned at last, all set for a future devoted to good works. That was 1900. In 1930 Emma would be beginning all over again, and nobody can deny that she would deserve a gorgeous fling.

A Merry Satire

There is no telling what the younger generation that writes will think of next, but it is sure to be ingenious and unexpected. It will have to be that to a degree to beat this merry satire, called "Seductio ad Absurdum" (Brewer and Warren). Its author is Emily Hahn, a very young mining engineer, who offers this pert and fluffy piece of nonsense as a learned treatise on the principles and practices of seduction. In a priceless preface she reasons that anybody who is bent on seducing anyone ought to do it right and make a finished, artistic performance of it. Therefore, with altruistic intention, she gives a series of lessons, in the form of playlets, suggesting a different line for each masculine type. The data preceding each lesson explains the feminine type most easily influenced, with a list of implements to supplement the attack. The reader may just possibly get through the preface and text without becoming hysterical, but the bibliography can not be scanned without shrieks of laughter. It is as priceless as the preface.

The Blackfeet Indians

"The Sungod's Children" (Houghton Mifflin) by the noted authority, James Willard Schultz and Jessie Louise Donaldson contains in a moderately sized volume, a mine of information about the life of the Blackfeet Indians. Historically the text deals with their development since their first contact with the white fur traders early in the eighteenth century. Extracts from reports on these tribes, made by such white men are reprinted, and also the authors give instructive accounts of various customs, beliefs and methods of hunting and making war. They have even found space for legends and tales told by the older Indians. Winold Reiss contributes striking portraits of famous Blackfeet characters. The range of these Indians was extensive stretching six hundred miles south from Alberta, and about four hundred miles east of the Rocky Mountains.



**CHAMPIONSHIPS ARE WON AND LOST
SUMMER SAILS ARE SET**

*Above: Trophy presented by King Alphonso of Spain.
Left: Georgia Coleman, national diving champion, leaving the high-board in a jack knife dive, while Dutch Smith, former national senior diving champion, is in the middle of a swan dive executed from the lower board, at Palm Springs, California.*

Photographs by Powell Press Service



Above: "Marin," winner of the King of Spain trophy in the annual Winter Sailing Championships, off Los Angeles Harbor.

Right: Even tennis enthusiasts, if members of the Assistance League, find time between sets to discuss ways and means of adding to their charitable funds. One of the newer committees is known as the Nine O'clock Theater Players and they have given two groups of clever one-act plays and are planning others. They also sponsor an experimental theater for the production of original plays. The members here shown are Mrs. Roy Ruth, Mrs. Jack Hammond, Mrs. Gordon Pollock, and Miss Margaret Mariani. Photograph by Margaret Craig.



The Calendar

(Continued from Page 13)

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 AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

MUSIC

SUMMER SYMPHONY CONCERTS, San Francisco, California, open at the Civic Auditorium under the baton of Bernardino Molinari, July 1. The course includes ten Tuesday evening concerts with the full personnel of the San Francisco Symphony Orchestra. Mr. Molinari is followed as director by Gaetano Merola, director of the San Francisco Opera Association; Willem Van Hoogstraten, conductor of the Portland Symphony Orchestra and the New York Stadium concerts; Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra; E. Fernandez Arbos, conductor of the Madrid Symphony Orchestra; Antonia Brico, guest conductor of the Berlin Philharmonic Orchestra, and Alfred Hertz, formerly conductor of the San Francisco Symphony Orchestra.

HOLLYWOOD BOWL ASSOCIATION, Hollywood, California, opens the series of symphony concerts in the Hollywood Bowl, Tuesday evening, July 8. The orchestra of approximately a hundred members present a series of thirty-two programs, which are known internationally as "The Symphonies under the Stars." The list of conductors include Alfred Hertz, Karl Krueger, Bernardino Molinari, Pietro Cimini, and Enrique Arbos. Sylvain Noak is concertmaster, with Henry Svedrofsky as assistant concertmaster.

PHILHARMONIC SOCIETY OF SAN MATEO COUNTY gave the first of a series of eight Sunday afternoon concerts at the Woodland Theater, Hillsborough, California, June 29. Bernardino Molinari conducted the entire personnel of the San Francisco Orchestra at the opening concert. The five guest conductors who will direct the Summer Symphony concerts in San Francisco have been engaged for this series. The concerts begin promptly at 3:00 P. M. and continue about an hour and a half, including intermission.

PASADENA CIVIC ORCHESTRA gives its initial concert in the new Gold Shell, Memorial Park, Pasadena, California, July 9. Reginald Bland conducts this orchestra of seventy-five members and they plan to present a series of concerts to be known as "music in the moonlight."

HALF HOUR OF MUSIC, as the annual series of concerts in the Greek Theater, Berkeley, California, is known, was opened by Stanislas Bem's Little Symphony Orchestra, Sunday, June 22. The series includes fourteen half hours of music, and among the ensembles to be heard are the De Grassi group and the San Francisco Mannerchor of a hundred voices; also programs by National Music League artists. Among the Western artists are Emille Lancel, mezzo-soprano, in a joint program with Seta Stewart, pianist; Rosalind Borowski, pianist, with Helen Lowe, soprano; Annabelle Jones Rose, contralto, with Carrie Jones Teel, pianist.

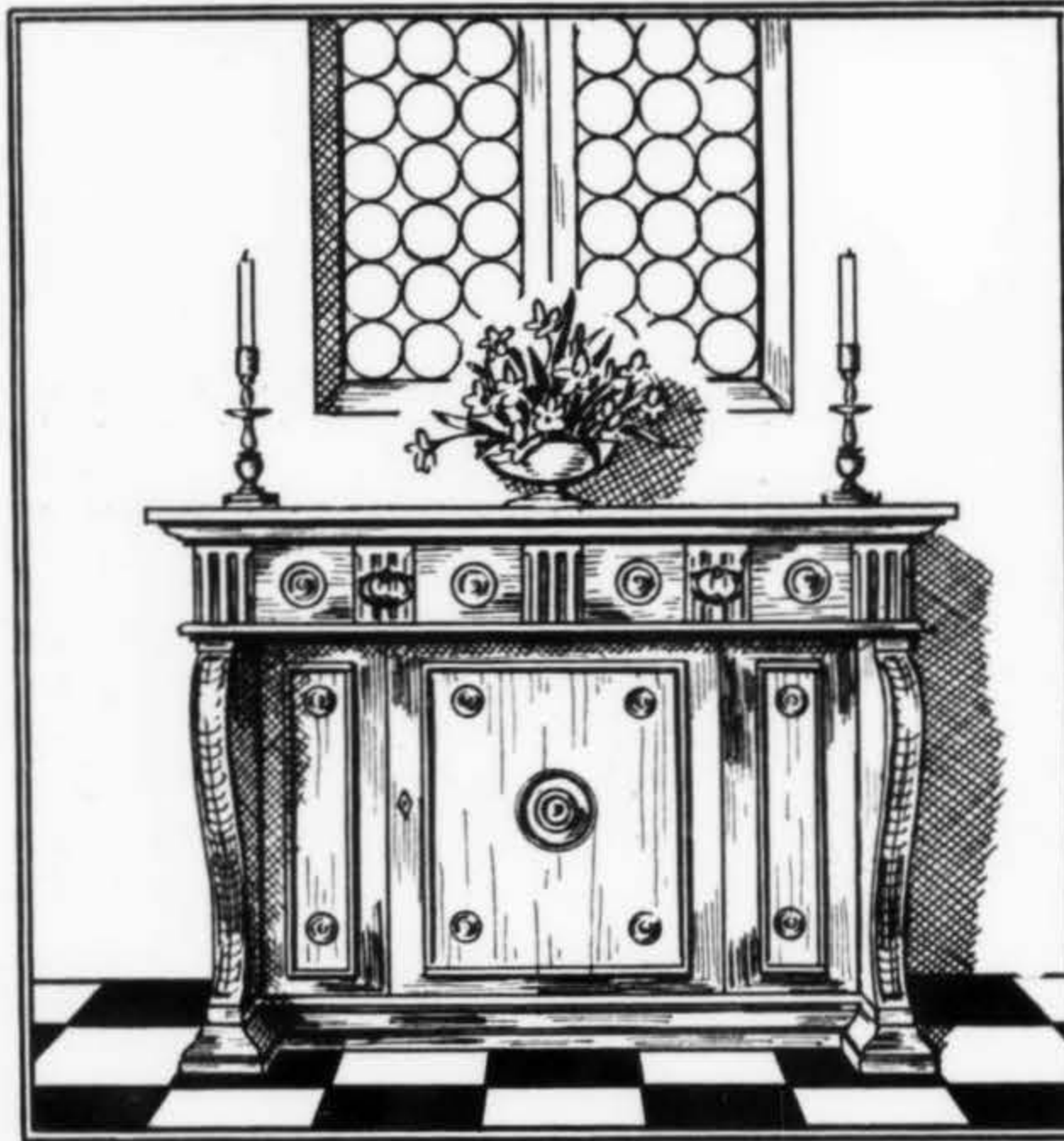
PASADENA MUNICIPAL BAND, under the direction of Henri van Praag, presents a series of concerts during July and August in the new Gold Shell, Memorial Park, Pasadena, California. The dates announced are July 4-9-23, and August 6-20. The concert of July Fourth is in the afternoon, the remainder are in the evening.

FANNIE C. DILLON wrote the music for the pageant-drama, "Nevertheless Old Glory," given at Moonridge Bowl, Bear Valley, California, July 4-5-6, and Sigurd Fredricksen, Danish-American conductor, leads the orchestra. This music is Miss Dillon's contribution to Bear Valley's desire to celebrate "Pioneer Year," this being the 100th anniversary of the covered wagon migration and the eightieth of California's admission to the Union, following the discovery of gold.

LONG BEACH SYMPHONY ORCHESTRA, Long Beach, California, Leonard Walker, director, announces the presentation of fourteen concerts during next season.

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REDLANDS COMMUNITY MUSIC ASSOCIATION, Redlands, California, opens the summer season in the Bowl early in July. Grace E. Mullen has arranged to present several famous artists at the Friday evening concerts and California musicians and dancers present programs on Tuesday nights, following the weekly community singing, led by Hugo Kirchofer. The concerts are given in the new "Prosellis," a combination orchestra shell and stage, which was presented to the city by Mr. and Mrs. Clarence G. White. The amphitheater has been enlarged and the seats made more comfortable. The artists appearing at the summer concerts include Elsa Alsen, Percy Grainger, the Smallman A Capella Choir, the Woman's Symphony Orchestra of Los Angeles, and the Pomona Symphony Orchestra.

DR. HUMPHREY J. STEWART, the organist of Balboa Park, San Diego, California, has presided at the organ for the past fifteen years, giving about two hundred and fifty recitals each year, as there are only about ten days a year when the weather prevents these open-air concerts. Fifteen bound volumes of compositions by Dr. Stewart were recently presented to the San Diego Public Library.

NATIONAL ASSOCIATION OF ORGANISTS hold the 23rd Convention in Los Angeles, California, July 28 to August 1. This is the first convention to be held west of St. Louis. Dr. Roland Diggle, of Los Angeles, is chairman of the program committee and has been vice-president of the association for the past five years.

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA holds its twentieth annual convention at the Huntington Hotel, Pasadena, California, July 7-10. State President, Max Swarthout of Los Angeles, formally opens the convention.

PARLOW QUARTET will be heard in a series of concerts during the summer session at Mills College, California.

DONALD THAYER, well known baritone of Sierra Madre, California, will sing leading roles at the Royale Opera House in Rome, Florence Opera and San Carlos Opera of Naples, during the coming season.

ERNESTINE SCHUMANN-HEINK participates in the tenth anniversary festival of the Fontainebleau School of Music, held July 3 and 4. She appears as guest artist at the festival concert, July Fourth.

THE WOMEN'S CITY CLUB CHORAL of San Francisco, California, conducted by Jessie Wilson Taylor, gave the concluding program of the season, June 16. Mrs. Paul C. Westerfeld is the new president, succeeding Mrs. Warren G. Egbert, who was elected vice-president of the California Federation of Music Clubs.

SAN BERNARDINO PHILHARMONIC ORCHESTRA, under the direction of Jay Plowe, gave the final concert of the season at the Municipal Auditorium, San Bernardino, California, the middle of June. The principal orchestral work was Dvorak's "New World" Symphony. Calmon Lubovski was the soloist of the evening.

ART

OUR COVER DESIGN for this issue of California Arts and Architecture is from a painting by Carroll Bill, whose water colors of Spain were shown last month at the Stendahl Galleries, Los Angeles. Mr. Bill, whose home is in Boston, is equally well known as an architect, as well as a lecturer and writer and craftsman and designer. He is on a tour of this country with his wife, Sally Cross Bill, whose miniatures on ivory were also shown at the Stendahl Galleries.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, holds the following exhibitions during the month: Otis Art Institute continues the exhibition of the work of the students through the middle of July.

Photographic Art to July 15. Contemporary German graphic art, comprising 400 prints by 50 artists, sent from Gallery Ernst Arnold of Dresden. Permanent Harrison Collection of American and French paintings. Munthe Collection of Chinese Art.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, is sending a collection of work by artist members to Honolulu for exhibition at the Academy of Arts. The collection includes paintings, water colors, drawings and etchings, in all, about a hundred works. Beatrice Judd Ryan, manager of the gallery, is in personal charge of the exhibition.



Mei Lan Fang,
the great Chinese Actor

MEI LAN FANG IN "VENGEANCE ON THE BANDIT-GENERAL"

The Bandit-General's face was painted into a mask of violent blues and reds, in which moved only the malignant eyes. On his hat the silver pom-poms quivered imposingly. Louder and louder grew his roars of drunken laughter. Horror was in him. Mei Lan-Fang, as his bride, the disguised Princess who is to avenge the death of the royal family, moved in a pattern of dance, in flower-like curves, as though miraculously quickened were the movements of petals, uncurling fronds, the disclosing of the heart of the rose. Lovely her repeated gesture when, giving him with one hand the wine that is to stupify, with swift subtle turning of the wrist, she empties her own cup, before lifting it smilingly to her lips. She sings and dances as she disrobes. When he sleeps she lifts the nuptial curtain, draws his sword and kills him. Then cuts her own throat (very beautifully with the long shining sword), and dies. Violence and heroism and horror, not the reality, but the idea, the essence, all bounded and enclosed in grace and beauty.

J. K. S.



FINE ARTS GALLERY, Balboa Park, San Diego, California, announces:

To August 31, Fifth Annual Southern California Exhibition, with a special group of prize winning Americans, invited from the East. Prizes in the above exhibition were awarded as follows: The O'Rourke purchase prize went to Boris Deutsch for his painting, "Girl with Yellow Shawl." This prize is given for the painting considered by the jury most desirable for addition to the permanent collection. The Aubrey G. Davidson prize was awarded to Katherine Skeel for her painting, "Taos Pueblo." The Leisser-Farnum prize went to Eleanor Colburn for "Fishwives," and Elizabeth Baskerville was awarded a prize for her "Portrait of Mrs. George Dalton." Honorable mentions went to Everett Gee Jackson and Anni Baldaugh. The members of the jury are Maurice Braun, Louise Darby and Charles Reifel of San Diego, and Barse Miller and Carl Oscar Borg of Los Angeles.

EAST-WEST GALLERY, 609 Sutter Street, San Francisco, California, offers:

Chinese Landscape paintings in the style of the old masters of the Chinese scrolls by Chih-Yuan Sen, who is graduating this year from Stanford University, where he majored in Philosophy.

Four French paintings by Lhote, Marcel Roche, Oudot and Ozenfant which are to be presented by a group of generous art patrons to the permanent collection of the San Francisco Art Association.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, California, show:

To July 15, Desert Paintings by Warden Bethell.

July 15 to August 1, Landscapes by Joseph Birren.

WILLIAM WENDT, A.N.A., recently sold his "Winding River" to the "Indian Paint Brush," an art club, for presentation to San Bernardino Valley Junior College, where it now hangs in the library.

PALACE OF THE LEGION OF HONOR, San Francisco, California, is showing Holland Industrial Arts, and has an interesting permanent and loan collection.

OAKLAND ART GALLERY, Oakland, California, continues the monthly no-jury exhibition. The permanent and loan collections provide interesting and valuable material.

COURVOISIER'S LITTLE GALLERY, 474 Post Street, San Francisco, California, is showing etchings by Martin Hardie to July 19.

DALZELL HATFIELD GALLERIES, Wilshire Boulevard, Los Angeles, California, have arranged for the month a general exhibition of etchings by Gifford Beal.

LITTLE ART GALLERY in the City Hall, Sierra Madre, California, announces the summer art exhibition will feature the work of young artists, the purpose being to encourage good art among the younger members of the community and to display present day methods of teaching art. The ages of the exhibitors range from twelve to twenty years.

SANTA BARBARA ART LEAGUE maintains display galleries in Casa de la Guerra for the use of members and visiting artists. Semi-annual exhibitions of the work of members of the League are always eagerly anticipated.

JOSEPH EDWARD KNOWLES, a scholarship student at the Santa Barbara School of Arts for the past three years, is conducting a summer class in wood block printing in the Guild room of the Fine Arts Gallery of San Diego.

THE NEW PUBLIC LIBRARY AND ART GALLERY, Palos Verdes, California, opened an exhibition June 3 to July 6. The Exhibit Hall is on the lower floor of the building, is entered from Via Campesina, and is open from two to five daily including Sunday. The opening exhibition was the work of California artists, and was a purchase prize exhibit.

M. H. de YOUNG MUSEUM, Golden Gate Park, San Francisco, California, has a collection of Oriental and European ivories well worth inspection and attention.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, is closed throughout July, August and September, to reopen in October with a well planned program for the winter.

MT. VERNON JUNIOR HIGH SCHOOL, Los Angeles, California, has added to its collection of paintings a canvas, "Sea and Sky," by George K. Brandriff. It was purchased through the Biltmore Salon, Los Angeles, with funds from the student body of the school.



Ruth Chatterton has quietly but convincingly captured the movie world, as she had previously conquered all obstacles in the realm of the theater.

HAPPY ENDINGS NOT POPULAR

Dialogue Assumes a Becoming Staccato while Character Interpretations Increase in Strength

WHEN the Martin Johnsons, travellers to far places, have brought us such fine "Around the World" pictures, authentic in every particular, it seems a pity that "Ingagi" should have been offered in the name of science. Most of the world can stand being hoodwinked occasionally, take a joke quite pleasantly, but since we seem to insist on taking the screen seriously we should be allowed to continue to know that "seeing is believing." You see we were warned right at the start, as the company issuing the pictured "Ingagi" was "Congo Pictures, Ltd.," the supposition being that the audience would supply the limit, instead of which the public imagination floated off unbridled into the African jungle and fairly reveled in gossip concerning the first families.

"The Big Pond" offers Maurice Chevalier an opportunity to come to us in a quite human, up-to-date characterization. In the film he gains the favor of and the position among his associates by exactly the same qualities which have won his picture audiences, by his irresistible charm, a natural grin that is all appealing, in short a manner all his own. The picture shows his conquest of American business methods, how he wins a fortune and retains the girl, and with all that effort is still able to sing two songs, one very pleasingly, "Livin' in the Sunlight, Lovin' in the Moonlight."

"He Knew Women" is a film version of the play "The Second Man" by S. H. Behrman, and while it retains the same situations, much of the same dialogue, it seems to miss by a scant second the real reason for the reluctance of the man to accept the too-freely offered love of the young girl and to hold to his original intention of marrying the woman of means. This reason lies in himself, his inability to escape his second self, that cramping nature which holds him to a love of the creature comforts of life, and the impossibility of rising for all time to the young woman's belief in

LAGUNA BEACH ART ASSOCIATION is able to display the work of members to the best possible advantage in its beautiful Art Gallery, between the Coast Highway and the Ocean, at Laguna Beach, California.

AINSLIE GALLERIES, Barker Bros., Los Angeles, California, announce a one-man show by Edgar Payne during July. Also a miscellaneous group of California paintings.

ROI PARTRIDGE, instructor of art at Mills College and director of the college Art Gallery is showing a collection of etchings during July at "The Print Corner," Hingham Center, Massachusetts.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, has arranged a diversified exhibition of miscellaneous paintings for the month.

HARRY LINDER GALLERIES, Cooper-Arms Building, Long Beach, California, is holding an exhibition of twenty-two paintings by Edgar Payne during July.

LA CASA DE MANANA, 2816 Telegraph Avenue, Berkeley, California, announces an exhibition of landscape sketches by Marie Gleason Cruess, July 1 to 15.

ART STUDENTS' LEAGUE, of San Pedro, California, is holding a six weeks' summer session, July 7 to August 16, at the Point Firmin Community Hall. Instructors include Albert Henry King, James Raymond, Earnford Schonhoff, Boris Deutsch, John Hinchman, Edouard Vysekal, Lorser Feitelson, John Hubbard Rich, Mabel Alvarez, Henri de Kruijff, Barse Miller and Charles Joseph Rider.

POLK GALLERIES, Ocean Center Building, Long Beach, California, will show throughout July paintings by Paul Lauritz, J. Z. O'Hagan, Orrin A. White, John Frost, Dan Sayre Groesbeck, George R. Sheriff, Paul Sargeant and E. H. Pohl.

LOREN BARTON was one of the group of California etchers exhibiting at the Gump Galleries, San Francisco, California, last month. Announcement of Miss Barton's marriage to Perez Rogers Babcock comes to us as we go to press. She was married in Rome, Italy on June 25, 1930.

C. H. COLLINS BAKER, surveyor of the King's pictures and keeper and secretary of the National Gallery in London, is in San Marino, California, at the invitation of the trustees of the Huntington Library and Art Gallery to prepare for publication a catalogue of the British paintings there.

LA GALLERITA, La Jolla, California, will show paintings and prints by California artists throughout July.

ART LEAGUE OF HOLLYWOOD, 6560 Hollywood Boulevard, Hollywood, California, announces an exhibition of works by artist members, throughout July.

ANNA HILLS, nationally known artist, died at her studio home in Laguna Beach, California, June 13. Miss Hills was the president of the Laguna Beach Art Association, and was primarily instrumental in building the Laguna Beach Art Gallery.

SIXTH ANNUAL EXHIBITION OF SOAP SCULPTURE, in competition for prizes offered by Procter and Gamble for sculptures using white soap as a medium, was held at the Anderson Galleries, New York, during June, and is now on tour of principal museums and art galleries throughout the country. Over four thousand pieces of sculpture in white soap from every state in the Union and from foreign countries are included. The first prize was won by Peter P. Ott, professional sculptor of New York. Edward Anthony, young school boy of Wyandotte, Michigan, was awarded the art scholarship of one year's tuition in a selected art school.

COVER COMPETITION, the eighth annual, conducted by the House Beautiful Magazine, closed with a record number of entries, 1817 designs being submitted. The awards were as follows: First prize, Bernice Stern, New York City; Second prize, Elizabeth Lewis, Victorville, California; Student prize, Jean Mansfield, University of California at Los Angeles. Honorable mention: Vanna Peters, Chouinard School of Art, Los Angeles; Digur Bader, Chouinard School of Art, Los Angeles; Marion Spangenburg, Philadelphia School of Design for Women; Alfred C. Parker, Clayton, Missouri; Mary Louise Ela, Rochester, Wisconsin; Nelson Grofe, Boyertown, Pennsylvania.

The usual Cover Exhibit consisting of one hundred picked designs will start its coast to coast tour of the country next September.

ARTHUR RANKIN, 8828 Sunset Boulevard, Hollywood, California, opens his new sales gallery this month with water colors by Hardy Gramatky and Bobbie Herriman; lithographs by Ivan Rose; oils by Otis Oldfield; caricatures by Jan Negulesco, and wood-blocks by Bruce Inverarity. Also fine linen and hand-woven fabrics.

SAN FRANCISCO ART ASSOCIATION closed the Fifty-second Annual Exhibition, held at the California Palace of the Legion of Honor, San Francisco, California, last month, showing the best in Western and American art. This is one of the oldest art associations in America, holding a record of achievement since 1872, and provides one of the finest and most progressive art schools in the country.

CLUBS

BURLINGAME COUNTRY CLUB, Burlingame, California, one of the oldest clubs in the west, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.

MENLO COUNTRY CLUB, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

OLYMPIC CLUB, the West's finest athletic club, is building a new addition to its present home on Post Street, San Francisco. Two 18-hole courses are maintained at Ingleside.

SAN FRANCISCO GOLF CLUB maintains its clubhouse and golf course at Ingleside, San Francisco, California.

CLAREMONT COUNTRY CLUB, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

BERKELEY COUNTRY CLUB, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of excellent tournaments.

July 4-6, Fourth of July Tournament.

July 12-16, golf, Father and Son Tournament.

July 17-20, golf, California Junior Championship.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

July 27, Sweepstakes.

MONTEREY PENINSULA COUNTRY CLUB, Del Monte, California, is another mecca for the golfers of the Monterey countryside.

July 11-12, Annual Invitational Tournament of the Northern California Women's Golf Association.

CYPRESS POINT GOLF AND COUNTRY CLUB, Del Monte, California, is the most recent addition to the country clubs of that section.

REDWOOD EMPIRE GOLF AND COUNTRY CLUB, near Rohnerville, California, opened the new course, June 15. Members of the Humboldt Golf and Country Club were invited to attend the opening.

MONTECITO COUNTRY CLUB, between Montecito and Santa Barbara, California, provides an 18-hole golf course, two concrete and two dirt courses for tennis, bowls and croquet.

TURLOCK COUNTRY CLUB, Turlock, California, at a recent election made E. A. Hale president, and H. P. Hawke, vice-president. Mr. Hale succeeds Mr. A. A. Caldwell, who has served as president since the opening of the club seven years ago. Ian MacDonald is secretary-treasurer.

him. It is a case where introspection gets the better of love. Lowell Sherman in the role of the man is charmingly, even ingratiatingly human. Alice Joyce, the widow of wealth, and Frances Dade as the young girl both give convincing interpretations.

In the "Shadow of the Law" William Powell departs from his more recent roles, becomes the persecuted hero and is none the less convincing. That the picture smacks a bit of the old favorite, "Jimmy Valentine," shouldn't do it any harm, the story is fairly well put together and it works out entertainingly. Powell wins and deserves admiration for his character interpretations and doubly for the fact that he never repeats himself but manages to instill an individuality of his own into each characterization. His voice is something to be grateful for, well modulated yet always clear and distinct.

In "Once a Gentleman" we see Edward Everett Horton, the perfect butler, become a first class gentleman and since he proves how this may be done it is a pity all the butlers can't see the role, and it might materially benefit a number of gentlemen. A very excellent cast helps to make this modern fairy story a reality and the audience is correspondingly grateful. If we seek amusement through the pictures, and why not, isn't it well occasionally to see one wherein the Cinderella story has another angle and a masculine role is inserted to delve in the ashes until the Princess rescues him.

John Barrymore comes back from the far places of Cinema-land as "The Man from Blanky's," and while the situation is romantic enough it does not call for costumes and trappings of war. A story built around mistaken identity always holds interest and that is the motif in this, as in the Edward Everett Horton picture. However with Horton the man starts as a butler, evolves into a gentleman, and thence a butler in the end, whereas Barrymore, a gentleman, is mistaken for a fill-in man sent from an agency and enacts that role almost throughout the film. In both cases the principals find amusement in their counterfeit presentments.

Victor McLaglen has great difficulty in living up to the title of his new picture, "On the Level," even his uproarious laugh cannot quite ring true in some of the situations. As an iron worker, with also that kind of voice, he falls first for a brunette, then a blonde, the latter gets him into a fraudulent real estate scheme into which he draws his fellow workers at the plant, selling them fake lots. He does finally emerge from this tangle, cured of his faith in blondes, and more in love than ever with his little French brunette. Fifi Dorsay and Lilyan Tashman are dark and light shadows of the picture.

"Courage" is heart appealing and also has interest. It is essentially a mother picture and deals with a widow and her very ample family, only one of which understands her, this one being the younger son, a lovable child, delightfully interpreted by Leon Janney. The plot develops around the mother's difficulties in paying her bills, the interference of a sister of the dead husband, and the final rightness of everything through the inheritance of a fortune by the small son from a wealthy but disagreeable old woman, who found sympathy and love in the heart of this youngster. Belle Bennet is delightful in the role of the mother.

We do get a nice lot of Western atmosphere in the new Warner Baxter picture, "The Arizona Kid," and while he is another bandit, a relative at least of the heroes of "In Old Arizona" and "Romance of the Rio Grande" he seems to be growing more honest all the time. His illustrious past is hinted at, in as much as we are supposed to understand that a heavy price is on his head, yet he seems quite law-abiding on the screen, quietly digging his gold from an old mine, and the only person he actually shoots is another bandit, also wanted by the law.

—ELLEN LEECH.

LA CUMBRE GOLF AND COUNTRY CLUB, Santa Barbara, California, offers a course of eighteen holes, rivaling any in hazard and beauty. Luncheon is served every day in the lovely patio or indoor dining room, and tea may be arranged as desired. Woman's Golf Tournament is held each Tuesday.

VALLEY COUNTRY CLUB, Montecito, California, opened the first of the year. Its charming clubhouse was designed by Carleton M. Winslow, architect.

OJAI VALLEY COUNTRY CLUB, Ojai, California: offers an eighteen hole course, the club ranking with the best in the West. The clubhouse provides every modern club convenience and comfort. Luncheon and dinner served every day. Tea served as requested. Dinner dances may be arranged as desired.

MIDWICK COUNTRY CLUB, near Los Angeles, California, provides an unequalled golf course. The tennis courts are in demand for tournaments, and during the season the polo fields are the scene of weekly matches.

Committee governing golf events for women is headed by Mrs. G. Parker Toms.

The recently elected officers of the club are: Alex. Macdonald, president; A. S. Halsted, A. B. Macbeth, J. M. Spalding, vice-presidents; R. M. Griffith, secretary; J. L. Mothershead, treasurer.

ANNANDALE GOLF CLUB, Pasadena, California: Monday is Ladies Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. The club is building an addition on the north end of the clubhouse which provides three additional card-rooms for the bridge players, and enlarges the men's locker room wing, providing new lockers and new showers.

VALLEY HUNT CLUB, Pasadena, California: The formal season at the club closes with the opening of summer and no official programs are arranged until the fall. The tennis courts are popular all the year, and the plunge becomes of greater interest as the warm weather advances. Individual parties are arranged by the members, for either the afternoon or the evening as the fancy dictates.

LOS ANGELES COUNTRY CLUB, Los Angeles, California, provides two courses for the large membership, and has established Ladies' Day as the second Monday of the month.

WILSHIRE COUNTRY CLUB, Los Angeles, offers an unusually good golf course.

SAN GABRIEL COUNTRY CLUB, San Gabriel, California:

Ladies' Day has been changed from Friday to Tuesday.

A series of Bridge Teas has been arranged, play begins at two, refreshments served at four.

REDLANDS COUNTRY CLUB, Redlands, California, is the third oldest golf club in the State, having been established more than thirty years ago. The club provides an eighteen hole course and a hospitable clubhouse.

OAKMONT COUNTRY CLUB, Glendale, California, located in the Verdugo Hills, is an interesting 18-hole course, noted for its hospitality. The course compares favorably with any in California and has been selected as the scene for the \$2,500 open golf championship in the midwinter program. This will be fifty-four holes medal.

PALOS VERDES GOLF CLUB, a part of The Palos Verdes Estates, southwest of Los Angeles and beyond Redondo, California, along the coast, offers an eighteen hole, all grass seaside course, open to residents and their guests. Lunch and dinner are served every day. Semi-monthly tournaments with two prizes. Blind bogey tournaments every Sunday. Every Tuesday is Ladies' Day. Palos Verdes Annual Invitational Open is now announced for July 24-25-26-27, the dates assigned by the Southern California Golf Association.

BRAE MAR PUBLIC LINKS, Santa Monica, California, is one of the new public courses. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

SAN DIEGO COUNTRY CLUB, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

NEW MUNICIPAL GOLF LINKS are now in use at Emerald Hills, near San Diego, California. The course is situated on a 300-acre tract.

LA JOLLA COUNTRY CLUB, La Jolla, California, offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

VIRGINIA COUNTRY CLUB, Long Beach, California, offers an excellent golf course and the clubhouse provides facilities for many and varied hospitalities.

PASADENA GOLF CLUB, Altadena, California, beautifully located with an excellent course, is a local social center. Women golfers have resumed their Friday sweepstakes tournaments.

LOS ANGELES ATHLETIC CLUB, Los Angeles, California, is promoting inter-club sports in the L.A.A.C. chain of clubs, and holds regular meetings to stimulate competition between the L.A.A.C., Hollywood A.C., Pacific Coast Club, Santa Monica A.C., and the Surf and Sand Club of the Mercury Club group.

BROOKSIDE GOLF CLUB, Pasadena, California, the municipal course, has organized a woman's division, Mrs. Arthur A. Vaillancourt, chairman. Membership is open to all women who play the course, and it is the intention of the secretary, William Hickey, to arrange a tournament and other programs for them.

PALISADES CLUB AT BALBOA, California: Consummation of the arrangement by which California Institute of Technology takes over the building erected by the club for a boat house leaves the Club free to devote its funds to a bathing beach outside the breakwater and to find landing for its boats in the still waters of Newport Bay. The department of Biology of C.I.T. will here make its Marine Station; and this comfortable club, especially adapted to the summer life of the Associates and the Faculty of Tech, the Observatory and the Huntington Library, will enlarge its membership to accommodate them.

The newly elected officers of the club are: E. J. Longyear, president; M. B. Kerr, first vice-president; Allen C. Stelle, second vice-president; H. A. Doty, treasurer; Harold B. Byron, secretary.

LAKE NORCONIAN CLUB, Norco, Riverside County, California, includes in its regular weekly social program, dancing at the beautiful Casino every Wednesday night, Club Night, and Friday night, Collegiate Night—and in the Main Dining Room, a Wednesday Luncheon Dances, from 12 to 4 P.M.; a Wednesday Bridge Tea from 2:30 to 4 P.M., and on Saturday the formal Dinner Dance, from 7 to 12 P.M. All outdoor sports are featured, including Golf, Swimming, Riding, Motor-boating, etc.—and the finest Baths in America, a veritable Spa.

UNIVERSITY CLUB OF PASADENA, California, 175 North Oakland: Luncheon and dinner served every day except Sunday. First Monday in the month an informal smoker is held. Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note. Last Monday of the month is the date of the dances. Thursday evenings a family dinner is served for the families and guests of members.

The club announces the election of officers as follows: Dr. Charles E. St. John, president; Dr. John E. Wolff, first vice-president; Edward C. Barrett, second vice-president; Earl E. Simonds, secretary; LeRoy F. Reineman, treasurer.

INTERLACHEN CLUB, Minneapolis, Minn., is the scene of the seventy-two-hole open golf championship, July 10, 11 and 12.

LAKE ARROWHEAD GOLF CLUB, Lake Arrowhead, California, announces the mile-high golf course is in excellent condition and is held open during the week-end of July 11-13 for the entrants in the fifth annual invitational golf tournament.

CALIFORNIA GOLF AND COUNTRY CLUB, providing an eighteen hole course and beautiful club house, is located just off the main highway, near South San Francisco, California.

UNION LEAGUE GOLF CLUB, the country club course of the Union League Club of San Francisco, is located near Millbrae, California, and was opened last month. The club house is now under construction. The course is laid in two valleys, separated by a ridge of hills. William J. Bevan is president, and Dr. S. M. Welfield is vice-president.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, claims the honor of being the first golf club on the Pacific Coast as it was founded in 1895. Two years ago the course was lengthened into championship distance and is one of the best in San Francisco. The officers for 1930 are: Louis S. Beedy, president; Horace F. Guittard, vice-

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president; Hartley F. Peart, secretary, and David L. McDaniel, treasurer.

CALIFORNIA YACHT CLUB, Wilmington, California, opened the season in May with races between the R's, sloops, star boats and power cruisers, followed by a dinner dance at the clubhouse.

SAN MATEO YACHT CLUB has selected a site in the lee of Coyote Point, midway between San Mateo and Burlingame, California, for the club house and harbor.

SAN FRANCISCO YACHT CLUB has adopted the building schedule and construction work is under way. The club owns two acres of land and twenty acres of basin at the head of Belvedere Cove.

NEWPORT HARBOR YACHT CLUB, Newport, California, is widening and deepening the entrance to the harbor in preparation for the annual regatta of the Pacific Coast Yachting Association and the Southern California Yachting Association, August 4 to 10. This will mark the first time both regattas have come to this southern port.

SANTA BARBARA YACHT CLUB, Santa Barbara, California, has many new members and new boats. No inter-club yacht races are scheduled but the power boats and star boats hold weekly races during the summer months.

July 4, Star and Yawl Races, first of series (outboard at Ventura).

July 5, Star and Yawl Races, Lipton Cup to winner of Star Race.

July 6, Star and Yawl Races, last of series (outboard at Avila).

The 4th of July series counts for Biltmore cup in regard to local star fleet.

July 12, Star Race. First of four for McFarland Cup. This series is the elimination series for Santa Barbara representatives to International Star Class Championship Regatta on Chesapeake Bay.

July 15, 19, 20, Star Race.

July 27, Star Race, first of four for Miramar Cup.

CATALINA YACHT CLUB, Avalon, California, holds open house to all yachtsmen on July 4. The formal opening of the clubhouse was celebrated in June.

YACHTING EVENTS for the month include:

July 4, race to Honolulu. Also cruise to Avalon, entries from all clubs.

July 19-20, two important races, the Times Trophy Race, and the Nordlinger Trophy Race.

Commodore's Cruise to the Isthmus at Catalina is anticipated and participated in by the combined fleets of the California, Catalina and Los Angeles Yacht Clubs.

SWIMMING MEETS, under the sanction of the Southern Pacific Association of the Amateur Athletic Union, are held at least once a week until September 7. The announcements include:

July 2-3-4-5-6, National Outdoor Championships for men and women, Long Beach, California.

July 11, Lake Arrowhead swimming meet.

July 13, Deauville Ocean Swim.

July 17, Annandale Golf and Country Club, Pasadena, exhibition of W.S.A., New York stars.

July 19, Lake Arrowhead mile-high swimming and diving championships.

July 27, Two-mile ocean swim.

AGUA CALIENTE JOCKEY CLUB announces the fifty-two day summer meeting opens July 4. The two features are the Coronado Claiming Stake, a one-mile dash, July 13, and the President's Plate, a mile and a furlong, August 24. The latter carries, in addition to the purse, a silver trophy presented by W. G. Bowman, president of the Jockey Club.

SACRAMENTO POLO CLUB, Sacramento, California, decided to close the polo season until August, when the club will play a return match with the Presidio Officers' Team of San Francisco.

OAKLAND POLO CLUB, recently formed in Oakland, California, will meet other Pacific Coast quartets during the season.

UPLIFTERS CLUB POLOISTS formally opened the summer season early last month at the Beverly Boulevard field near Santa Monica, California. The schedule announced includes a game each Sunday throughout the summer. In addition to club matches, games are arranged with visiting teams from San Mateo, Del Monte, Eleventh Cavalry at Monterey, and Santa Barbara, California.

THE CATALINA ISTHMUS, Catalina Island, twenty-two miles up the island coast from Avalon, has been developed into a pleasure resort, with an Island Villa and attendant bungalows, a bath house, cafe and riding stables.

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BUILDING MATERIALS

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| <input type="checkbox"/> Brick | <input type="checkbox"/> Lumber | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Philippine Mahogany | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Cement | <input type="checkbox"/> (Doors) (Trim) | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Painting for | <input type="checkbox"/> Decorating for |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| Poured | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) | <input type="checkbox"/> (Grilles (Rails) |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Com- | <input type="checkbox"/> (Lamps) |
| <input type="checkbox"/> Plaster | <input type="checkbox"/> position) (Colored) | |
| <input type="checkbox"/> Metal | | |

HOME BUILDING EQUIPMENT

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| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Incinerators |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Electrical Lighting | <input type="checkbox"/> Kitchen Cabinets |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Fixtures | <input type="checkbox"/> Kitchen Fan Ventilator |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Electric Refrigerators | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Bath Shower Curtains | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Silk, Colored | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Heating | <input type="checkbox"/> Plans for Dinettes |
| <input type="checkbox"/> White Duck | <input type="checkbox"/> Electrical | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> Built-in Features | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> (Floor) (Wall) Stairs) |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Wall Paper |
| (Wood) (Metal) | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Electric Iron Receptacles | <input type="checkbox"/> Deadening | <input type="checkbox"/> Windows, Stained Glass |

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| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> (Terra Cotta) |
| | | <input type="checkbox"/> Flagstone |

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| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Mortgages | <input type="checkbox"/> Surety Bonds |

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

Date of building (Approximate).....

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PALOMAR TENNIS CLUB, Culver City, California, plans to stage the Pacific Coast Professional Tennis Tournament about the middle of August, since Agua Caliente cancelled the meet.

BETTY GENE HUNT of Los Angeles, California, national girls' archery champion, will participate in the national contest for girls at Oxford, England, July 23 to 25.

BEVERLY HILLS HORSE SHOW ASSOCIATION announce a midsummer horse show with four matinee and evening performances, Friday and Saturday afternoon and evening, July 18-19, the proceeds to go to the Metropolitan Bridle Path Association. The show is held at Robertson and Beverly Boulevards, Beverly Hills, California. Irving H. Hellman is president of the Association and Mat S. Cohen, secretary of the Los Angeles Horse Show Association, is in charge.

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:

To July 12, "The Second Man," by S. N. Behrman, a sophisticated comedy, with Maurice Wells and Ellen Hall.
July 17 to 26, "Dancing Days," by Martin Flavin, a world premiere of this new comedy.

July 31 to August 9, "The Man, Saul," with Paul Muni and Morgan Farley.

COMMUNITY PLAYERS, Riverside, California, now own a well planned and harmonious theater, known as the Riverside Community Playhouse, which was formally opened with the presentation of "The Queen's Husband," by Robert Sherwood. In four years this group has grown from a membership of seventeen to over two hundred, and with their own home will increase the scope of service, the quality as well as the quantity of the plays. Miss Janet Scott has directed the Players since the beginning and will continue.

ROSS VALLEY PLAYERS, Ross, California, under the direction of George E. Lask, give the second production at Ross Community Hall the middle of August. E. C. Lloyd is the president of the players.

NINE O'CLOCK THEATER PLAYERS of the Assistance League, Hollywood, California, offer to their members a course in stage craft, stage history and art, under the guidance of Miss Kay Hammond, stage and screen star, at their Workshop during the summer months. Mrs. Marjorie Davenport, publicity chairman for the Players, is spending the summer in Europe, studying the little theater work at the Reinhardt Theater in Germany and the Grandquoin Theater in Paris.

TRAVERS THEATER was completed on one of the terrace floors of the Fairmont Hotel, San Francisco, and opened last month with the presentation of "The Affairs of Anatol." It is a most intimate, small theater, seating only a hundred and forty-two persons. The organization is known as the Reginald Travers Repertory Players.

COMMUNITY PLAYHOUSE, San Francisco, California, is functioning through a semi-professional cast, headed by Baldwin McGaw.

THE GUILD THEATER, San Francisco, California, was opened in May by the Players Guild, managed by Stanley McLewee. The second offering of these players was "Children of Darkness," the first presentation of this play anywhere except in New York.

FIRST COMMENCEMENT of the School of the Theater, Community Playhouse, Pasadena, California, was held June 30. The whole program was delightfully unusual, including the presentation of diplomas at five, followed by the thirteenth annual dinner of the Playhouse Association, held in the Patio of the Theater, and followed by two plays, given by the class in the main auditorium. The graduates of this first class of The School of the Theater are: Florence Beryl Buck, Mary Louise Clark, Frances Douglas Cooper, Mary Fabiola Duckett, Thomas Leslie Hurt, Laddie Tyrrell Knudson, Mildred Isabel Stockwell, Onslow Ford Stevenson, Margaret Carlisle Tupper, Catherine Edna Turney, Albert Daniel Willard, Jr., Luella May Wadsworth, and Eugart William Yerian.

A DRAMATIC GROUP of Ojai, California, has formed a community players organization, under the leadership of Mrs. Helen Parker of the Nordhoff High School, with Mrs. Hal Gorham as director. The plan includes the presentation of five one-act plays at the Nordhoff High School Auditorium, July 11.



Active workers in the recent successful Horse-show given by the Junior League of Los Angeles at Flintridge Riding Club were (above, left to right): Mrs. Chandler Kellogg, Mrs. Bradner Lee, Jr., Mrs. Victoria Cotton, Miss Ruth Redman



Mrs. Otis Buckingham, a member of the Junior League of Pasadena, just leaving the League's shop, for a game of golf. This shop is the center of the League's activities; but its charity is the support of a "visiting nurse."

COMMUNITY DANCES, sponsored by the Drama League, are held Friday evenings of each week during the summer at Tournament Park, Pasadena, California. The dancing starts at eight and continues to eleven, the music is good and each event is chaperoned by a group of the Drama League members.

THE SERIES OF FOUR PLAYS, written by John Steven McGroarty, are to be presented under the live oak trees at the home of the author, opening August 9.

BAND CONCERTS during the summer season are presented in City Hall Park, Ontario, California, each Friday evening. The announcement is made by Fred Price, member of the city's music committee.

"ROMANTIC CALIFORNIA" is the title of the pageant to be presented during the "Old Spanish Days" fiesta at Santa Barbara, California, in August. Charles E. Pressley is the author and director, and holds rehearsals each Monday night.

ROBERT M. SHIPLEY ASSOCIATES, Fine Arts Building, 811 West Seventh Street, Los Angeles, California, announces a showing of the work of the recently organized Jewelry Craftsmen's Guild of Southern California, throughout July.

THE SANTA BARBARA JUNIOR LEAGUE hold the Country Fair, July 12, at Peabody Stadium, Santa Barbara, California. The New and Used Booth; the Paper Booth, the section of the Arts and Crafts; and the amusement features all add to the attractions. A buffet supper is served from six to eight.

JUNIOR LEAGUE OFFICERS 1930-1931

President—Mrs. Walter Leimert
1st vice president—Mrs. William B. Joyce, Jr.
2nd vice president—Miss Gwendolyn Longyear.
City Editor—Mrs. John W. Chapple.
Treasurer—Mrs. Jefferson Wilcoxson
Recording Secretary—Miss Polly Schoder
Corresponding Secretary—Mrs. Fred Le Blond, Jr.

The Junior League Gift Shop, 3111 West Sixth Street will continue to be open during the summer months except on Saturdays.

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LATEST SCANDAL FROM THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA RUMORED—TWO DIVORCES

By MRS. EDWIN CAREWE



Famous waitresses arriving to serve in Assistance League Tea Room.
Mrs. John Ford, Mrs. Hunt Stromberg, Mrs. Jack Warner,
Mrs. Dan Brown.

Brief Resumé of Recent Happenings.

(Mrs. Abraham Lehr, volunteer manager of Assistance League Attic Tea Room, and Mrs. Edward Joseph, volunteer co-manager, leaving the tea-room at 6:30 p. m.).

Mrs. Lehr: "If I don't hurry home, I won't have a home to hurry to!"

Mrs. Joseph: Good luck, Ann. Wish me a little too, I'll need it."

(Mrs. Lehr arriving home at 7:00 P. M., dragging herself wearily into the house where she is met by the irate Mr. Lehr, who has been pacing the floor for a half hour).

Mr. Lehr: "Well, I suppose the Assistance League is the excuse again?"

Mrs. Lehr: "Of course, Dear, you know it is, but please don't scold me. I'm too tired to even talk, much less to argue."

Mr. Lehr: "Do you expect me to believe that you stay in that tea room every day until this hour?"

Mrs. Lehr: "Now Dear, be reasonable! Where would I be? You certainly don't think any Hollywood sheiks are going to pursue nice comfortable me, do you?"



Mrs. Abraham Lehr, Photograph by
Kenneth Alexander

Mr. Lehr: "I tell you, this has got to stop! I might as well be a bachelor, except that I have children, which might complicate matters. I haven't any home at all, any more. You are too tired to talk! You are too tired to play bridge, and if you do, you trump my ace! You are too tired to do anything but go to bed and rest up to go back to the Assistance League again. Enough's enough! And I've had it!"

Mrs. Lehr, (in her most docile tone): "Now Dear, you know that running a tea room isn't an easy job, particularly when waitresses are as temperamental as prima donnas, and the people are almost knocking each other down for the chance of being served by them."

Mr. Lehr, (a trifle calmer): "But you don't have to live there, do you? I could do what you do in half the time!"

Mrs. Lehr: "That's an idea! Now Dear, I'll go to the studio tomorrow and do your work, and you can go to the Assistance League and run the tea room! All you will have to do is to check up and see that Mrs. Fred Niblo, her sister, Kathryn Bennett, Mary McAllister, Mrs. Mae Sunday, Mrs. George Archainbaud, Mrs. Jack Warner, and Mrs. Faith MacLean are there to wait on table; then you can arrange fresh flowers on all the tables; then you can check up to see that everything is spotlessly clean, and you may have to take the broom and dust-cloth and do a little work yourself; then you can go into the kitchen and help make the salads, take all the desserts that the girls bring from their homes out of the boxes, slice the pies and cakes and put them on the plates to serve; then, if there is another terrific crowd like there was yesterday, you will have to pitch in and help clear the tables and serve the coffee, only for Heaven's sake, if you wait on Elsie Ferguson, who is one of our best customers, don't get excited and spill it down her neck; then after the rush is over, see that everything is left in tiptop shape for the next day; then check up the receipts and the tips that are turned in to buy new equipment; then go over the menu with Mrs. Joseph; and oh yes! Don't forget to take back the clean linens

in the morning that I brought home to have laundered in a hurry as we ran short, and you may have to finish ironing them before you go as the maid is too busy; and then—"

Mr. Lehr frantically mopping his brow, and looking very nervous and weak: "Wait a minute! You win! But I do think I will call Mrs. Banning, your illustrious president, and tell her that I am going to start suit for alienation of my wife's affection."

Episode No. 2

(Mrs. Edward Joseph, seated with Mr. Joseph and the little Josephs at the dinner table).

Mr. Joseph: "How about going to the picture show tonight?"

No answer.

Mr. Joseph, a trifle impatiently: "I said, how about going to the picture show tonight?"

Mrs. Joseph, (coming out of her reverie): "Oh, a—pardon me, Dear, I was just planning how I could use up the chicken we are serving for luncheon tomorrow, in chicken pies the next day. I'm really almost too tired to go out tonight Dear, do you mind?"

(Continued on next page)



Mrs. Edward Joseph, Photograph by
Lindstedt-Phelan Studio

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Mr. Joseph: "Mind? I'm not at all sure that I don't mind! If it weren't for such a good cause, and you weren't making money for the League, I would put a stop to it. So you were planning how to serve the chicken, eh? How long did it take you to plan the pork and beans I'm eating tonight? What do I get for dinner? Anything the cook happens to think of! What do they get at the Assistance League? The most delicious concoctions! All the special dishes that have made people love to dine with us! You even go out and personally buy all the supplies, to save them money, and get the best. I'll venture to say our bills are much higher than they used to be, because you haven't time now to supervise your own buying. And what have you planned for your Attic Tea Room tomorrow, may I ask, Mrs. Joseph?"

(Mrs. Joseph, looking at her own repast rather sheepishly): "Well, ah—we are having chicken noodle soup, George Fitzmaurice hash, roast chicken with giblet gravy, some very delicious salads, home made biscuits, strawberry and raspberry pie with whipped cream, home made blackberry ice cream and ice box cake, and we serve it so reasonably. Isn't it really wonderful, Dear?"

Mr Joseph, (in tone of bitter resignation): "I suppose there is only one thing for us left to do, and it will probably be cheaper at that. From now on we go to dinner at your (blankety-blank) tea room! Didn't I hear you say you are serving a table d'Hote dinner there every night now, for \$1.25? Why didn't I think of that before? Since you are wedded to your Assistance League, the only way to avoid a separation in the Joseph family, is for the whole family to become wedded to it."

(Tears of appreciation well up in Mrs. Joseph's eyes as Mr. J. continues). "Now Dear, I'm sorry I was cross. I'm sure that all we husbands are very proud of our wives for doing this wonderful work, but please remember, the way to a man's heart is through his tummy, and that goes after marriage, too, you know."

FINALE

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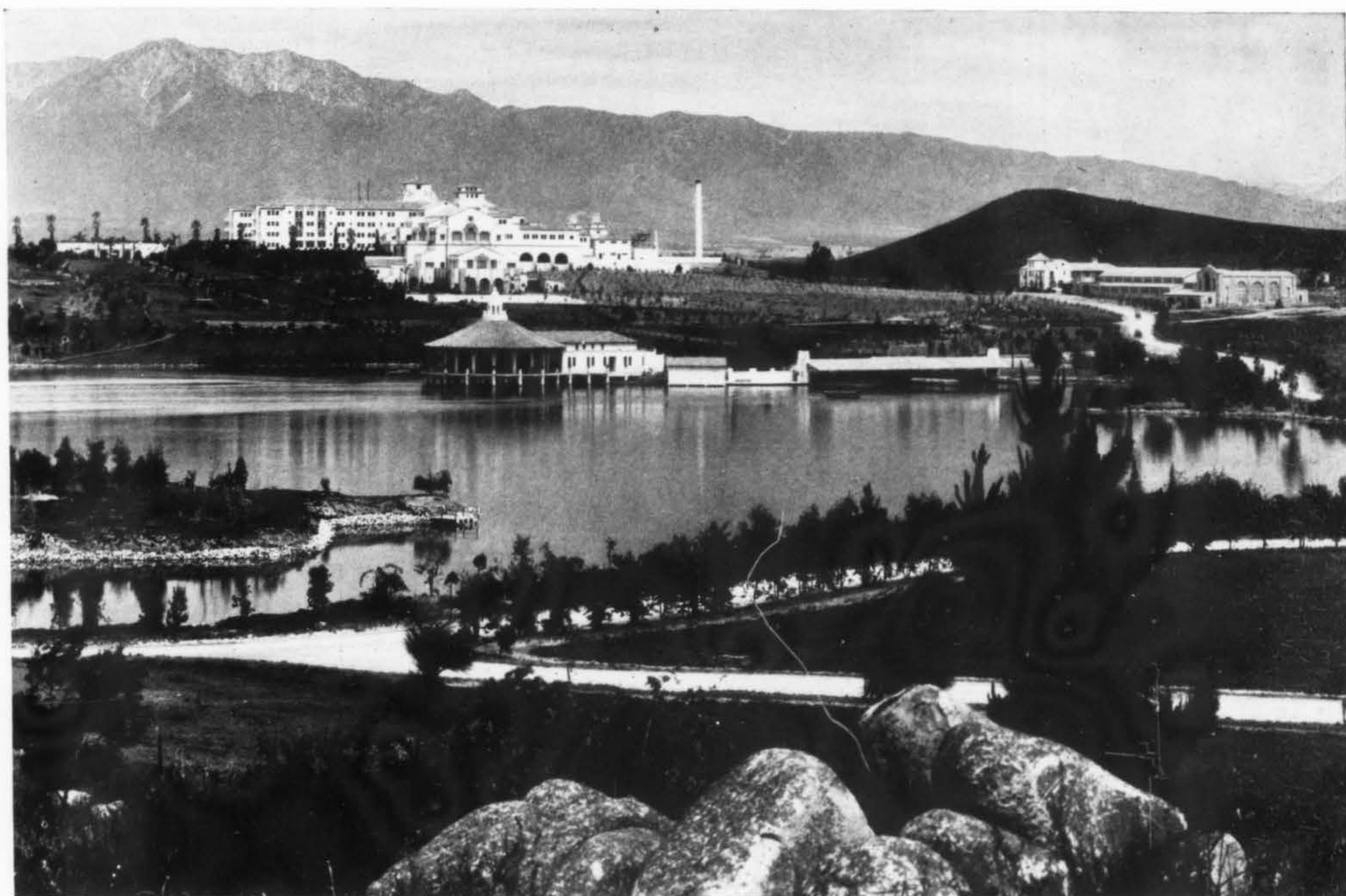
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growth and report their situation as did Col. Lindbergh, yet we
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In Peru, one visits the city named by Pizarro after his birth-
place, Trujillo in Spain. It is now old and interesting on its own
account. Pizarro was in Balboa's party when the Pacific was
discovered, but went south in his discoveries and left his name
in South America for Peruvian realtors to use. Here was the
great empire of the Incas, and before them of other tribes, who
build great cities and whose greatest chief died in 1526, the year
before Pizarro landed in Peru. The capital city of Lima and the
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*Plaza de Congreso, capitol building in the background, Buenos
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Bryce Canyon, Southern Utah, looking south-southeast. A photograph taken by Mr. Ferdinand Ellerman of Mount Wilson Observatory, Pasadena, California.

A WEEK'S vacation in the summer is all that some people are allowing themselves this year. For a new business or a career just finding itself must not be left to others, and all business is young in the West.

The Government has provided great National Parks for this very purpose, and the Union Pacific Railroad, whose lines run through the country reserved for parks, has put its experts on the subject of planning trips for busy people. Of course it is great fun, if you can afford it, to plan your own trip and run the risk of wasting money and time on mistakes caused by indefinite information given you by casual friends—tourist acquaintances.

But it is far wiser to go with people who know how, at least to go that way the first time or send your family that way with pleasant traveling companions. There are some people who like to boss a trip; others like to enjoy the scenery in comfort. For the latter the tours of the Union Pacific are unparalleled. Zion Park, Bryce Canyon, are new parks amazing in their natural features and should be seen by every one who has seen the Yosemite Valley and the Grand Canyon of the Colorado. The latter can be seen in connection with Bryce and Zion Park. Mr. Ferdinand Ellerman of the Observatory on Mt. Wilson, who has kindly loaned one of his series of beautiful photographs to this department, tells tales of this region that rival the traveller's tales of old.



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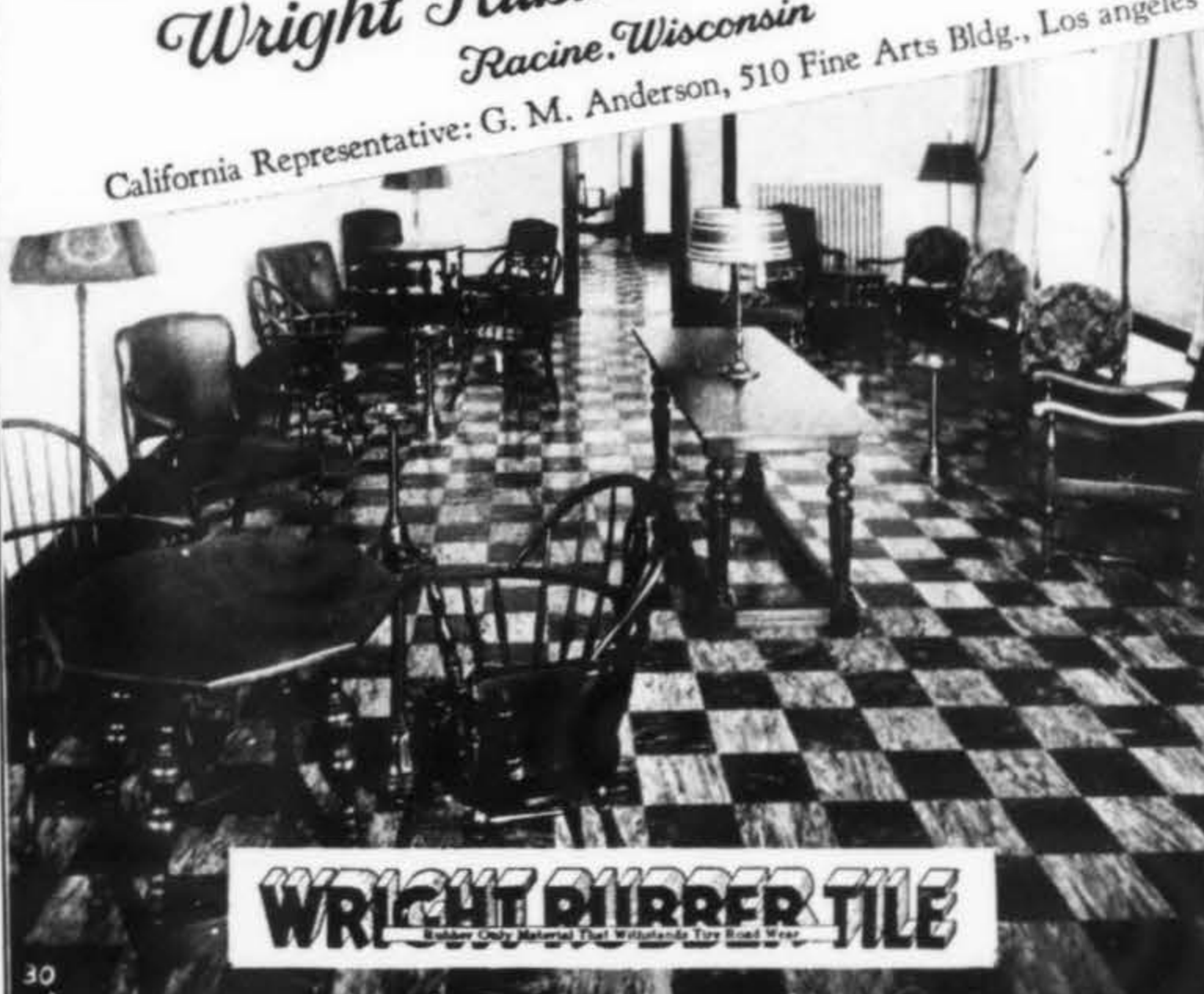
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IN AND ABOUT THE GARDEN

A CONSTANT DISPLAY OF FLOWERS blooming in California Gardens in every month is staged by the Edward H. Rust Nurseries, at 352 East Glenarm St., Pasadena, California.

The features one month were such bulbous plants as the Narcissus, Tulips and Ranunculus. Other flowers as Stocks, Snapdragons and Sweet Peas were also shown. The show rooms of the Nursery furnish an ideal place to display flower masses to the best advantage. The attendance and enthusiasm registered at former occasions of this kind freely warrant the Nursery to continue its campaign of continual bloom in California Gardens.

OLIVE TREES are as good as a lath house to sift the sunshine onto aged heads or temper the sun's rays to a sunburned back after a swim and an hour on the sand. Samarkand Gardens are glorious today and under their newly planted olive trees on the upper terrace old and young are lingering in California. One season runs right into the next in Santa Barbara.

MASS PRODUCTION of houses, their intelligent planning and orientation their landscaping in a well thought out subdivision and their resulting reduction in cost;—all these things are imminent in the minds of up-to-date subdividers, according to Stanley McMichael in the March Los Angeles Realtor. Architects should design the groups.

A SUMMER FLOWER SHOW will be given in Santa Barbara in the beautiful County Courthouse. The Santa Barbara News has printed a long list of what to plant now in order to have flowers for this show in September.

CORONA, CALIFORNIA, has its Woman's Improvement Club which besides offering its members all the advantages and programs usual in the best Woman's Clubs has been instrumental in making Corona notable for civic improvement. This is one of the very few cities of the Southland with a city plan. A great circular boulevard laid down on a fertile mesa planted with orange orchards forms the basis of the plan and gives the town its name. The Garden section of the Club has just issued a Plant Survey giving elaborate and tested lists of garden plants and trees that grow well in Corona and examples that may be seen in gardens open to visitors. This is a very valuable booklet for garden lovers new to southern California and its unusual and variable climates. Bulbs and roses, flowering trees and shrubs, vines, iris and annuals including California's abundant wild flowers successfully grown in Corona gardens have all been listed by heads of committees, specialists in listing specialists. Please mention this magazine when you send for this brochure.



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GARDEN CALENDAR
JUNE

Flowers of all hues
Laugh in the gale,
Sparkle with the dews,
And dance o'er hill and dale.

JAMES MONTGOMERY.

UNTRAMELLED by the rigid rules which govern the Huntington Botanic Gardens, it was my pleasure recently to wander freely through that enchanted desme with my friend, Dr. Richard Holman, Professor of Plant Physiology at the University of California. One group of new hybrid Echeverrias, cousins of the common Hen-and-chickens, but as large as giant cabbages, with foliage of beautiful opalescent shades, with curiously beautiful fringed margins, attracted my attention. These new plants are the creation of the Director of the Gardens, Mr. William Hetrich and will undoubtedly, some day, find their way into the gardens of less fortunate mortals. In a corner of the collection of rare Cacti, we discovered that rare specimen Fritz Berger, not yet so widely known as his father, Alwyn Berger, whose books have so fascinated plant lovers, but quite likely to succeed even his distinguished father. Fritz was deeply engrossed in a knotty problem of taxonomy (classification), but stopped his work long enough to add greatly to the charm of our visit.

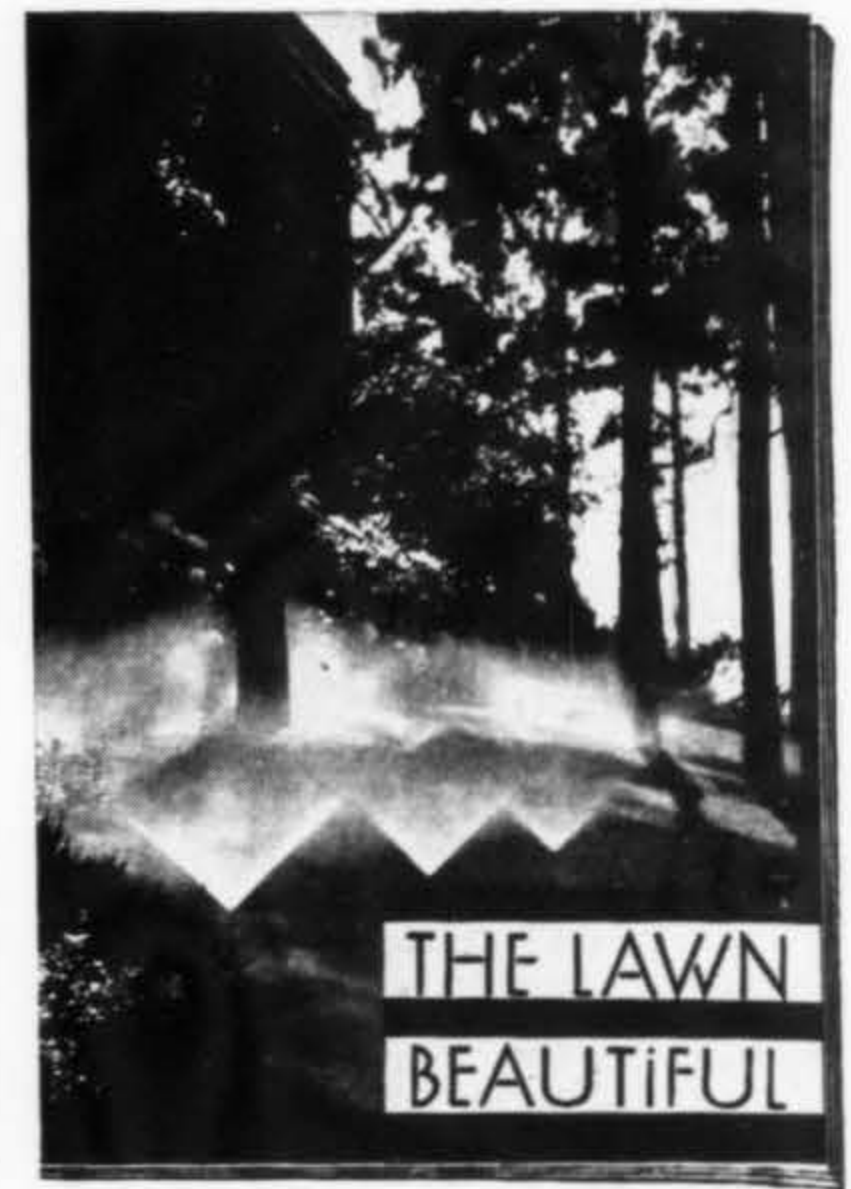
I would like to see a scientific staff added to the Garden, so that it might become a Research Institution for the advancement of botanical and garden knowledge.

The July garden is resplendent with the gorgeous flowers of Nymphaeas and their hybrids "which, like rich burghers of the flood, o'er peer pretty traffickers" like the Water Hawthorn, (Aponogeton distachyon). Nothing is more elegant than this modest plant, with small white flowers, whose delicate, hawthorn-like perfume is so reminiscent of springtime in England. I rather demurred when Mr. Woodford, the water garden expert of Van Nuys, proposed planting this in my pool; now, I have to thank him, for the plant is as gracious as himself.

Several species of Bomarea flower in July and are to be found in a few of the rarer gardens of California. They are related to the Amaryllis being specially close to Alstromeria, from which they are chiefly distinguished by being climbers. In Mrs. Thomas Bard's garden at Hueneme, is an old specimen of immense size, clambering over a trellis; while Mr. Hugh Evans, at Santa Monica, has two or three different species, which quite clearly are too much coddled—requiring more air and sunshine. The Bomareas are half hardy and should do well in any place in California, where Alstromerias are grown. They grow easily from seeds, or from divisions of the root.

Vallota purpurea, another member of the Amaryllis family from South Africa, is pretty well known under the name of Scarborough Lily. This species, of which only a few varieties have been made, has jumped into sudden favor in Europe. So much so, is this the case that Mr. Rynveld of the famous Dutch firm of that name, is in this country trying to find a stock of them. The flowers are reddish-scarlet in color—about 4 inches across, and success is best obtained by planting the bulb about 8 inches deep. These plants look especially well, if they grow up through a ground cover of Sedum dasyphyllum (the blue Stonecrop).

Never again will I use German or Holland Peat. The roughness of the first and the poor surface tension of the second make them far inferior to some of our native black peats. By surface tension I mean, wetability—to coin a word, the power to rapidly absorb moisture and to give it up slowly. Of those I have tested, the best is the so-called Radium Peat from the vicinity of Huntington Beach. Its fineness of texture, freedom from seeds, absence of alkali, and moisture retaining properties, render it ideal for propagation. Scums of lower life forms and damp-off spores, do



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not thrive upon its surface as readily as they do upon moist sand; which is a distinct advantage in dealing with delicate cuttings or seedlings.

The State of California must look to its horticultural laurels. The United States Department of the Interior (Secretary Wilbur) has reported favorably on a project for a subtropical park in the Everglades of Florida. That region is fifty miles nearer the Equator than any other section of the United States and has many advantageous conditions for the establishment of a horticultural center.

California with all its wealth and its large number of plant lovers, does not seem able to achieve anything respectable in the botanic garden line. A devoted band of University professors under the leadership of Dr. Harvey M. Hall has been quietly laying the foundation for such an Institution and have completed a comparative study of the world's greatest Institutions in order to be able to guide such a movement if ever California becomes botanic garden minded. All that is necessary is for a millionaire to get in touch with the writer, who was for several years Chairman of this inter-University Committee and a Kew Gardens in California will be a fact accomplished.

Have you seen Richard Diener's new Shasta Daisies—they are truly wonderful, full doubles, semi-doubles, and beauties with lacinated petals; they attracted much attention at the Gladiolus Show at the Biltmore Hotel, Los Angeles.

Speaking of the Gladiolus Show, the ever-surprising Mrs. Briggs of Encinitas, exhibited an altogether new type of Gladiolus which is to be known as a table Glad. A boquet of a dozen of these may be used as a table ornament without preventing the guests from seeing one another. They are not as dwarf as the bijou types, nor the miniatures of Dr. Sprague, but are in size between those and the Primulinus type. These new table Glads are the result of crossing between Gladiolus ramosus and Gandavensis types. They are beautiful, graceful and elegant.

In July one may sow out in the open seeds of Calendula, Calliopsis, Dimorphotheca Gerbera (Transvaal Daisy), Gypsophila, and above all Zinnias. The Giant California strain of Zinnias, the colors of which always remind me of the Opera Carmen, will bloom in 60 days from seeds. They are gross feeders and will stand plenty of good fertilizer, and well repay its use.

You may sow in the seed box Pansy, Stock, Lobelia, Snapdragon and Forget-Me-Not; also Geum, Statice and other perennials. The last week of July, make root divisions of double Lobelia, etc.


I have just received from the publishers Macmillan and Company, who, by the way, are publishing my book on the Cactus, a book for review on Rock Gardening. The fact that it is by Correvon, the greatest authority on Rockery and Alpine plants in the world, would be enough to excite my interest, but I am so desirous of plunging into the book that I have no time to write more for you at present. Will tell you about it later.

A. D. Houghton, M.A., M.D., Ph.D., F.R.H.S.

GERBERA FROM SEED

BY BARBARA C. APLIN

NOW that the summer flower season is about to fill California flower gardens with its most colorful and plentiful array of blossoms—the Gerbera or Transvaal Daisy is to be seen at its least attractive period. The flowers are poor-long stems but abbreviated petals. The life of the plant has turned from the blossoms and is making root and leaf growth. Later toward the end of July and August the blooms will commence to improve and from then on until the cold of winter calls a halt they will




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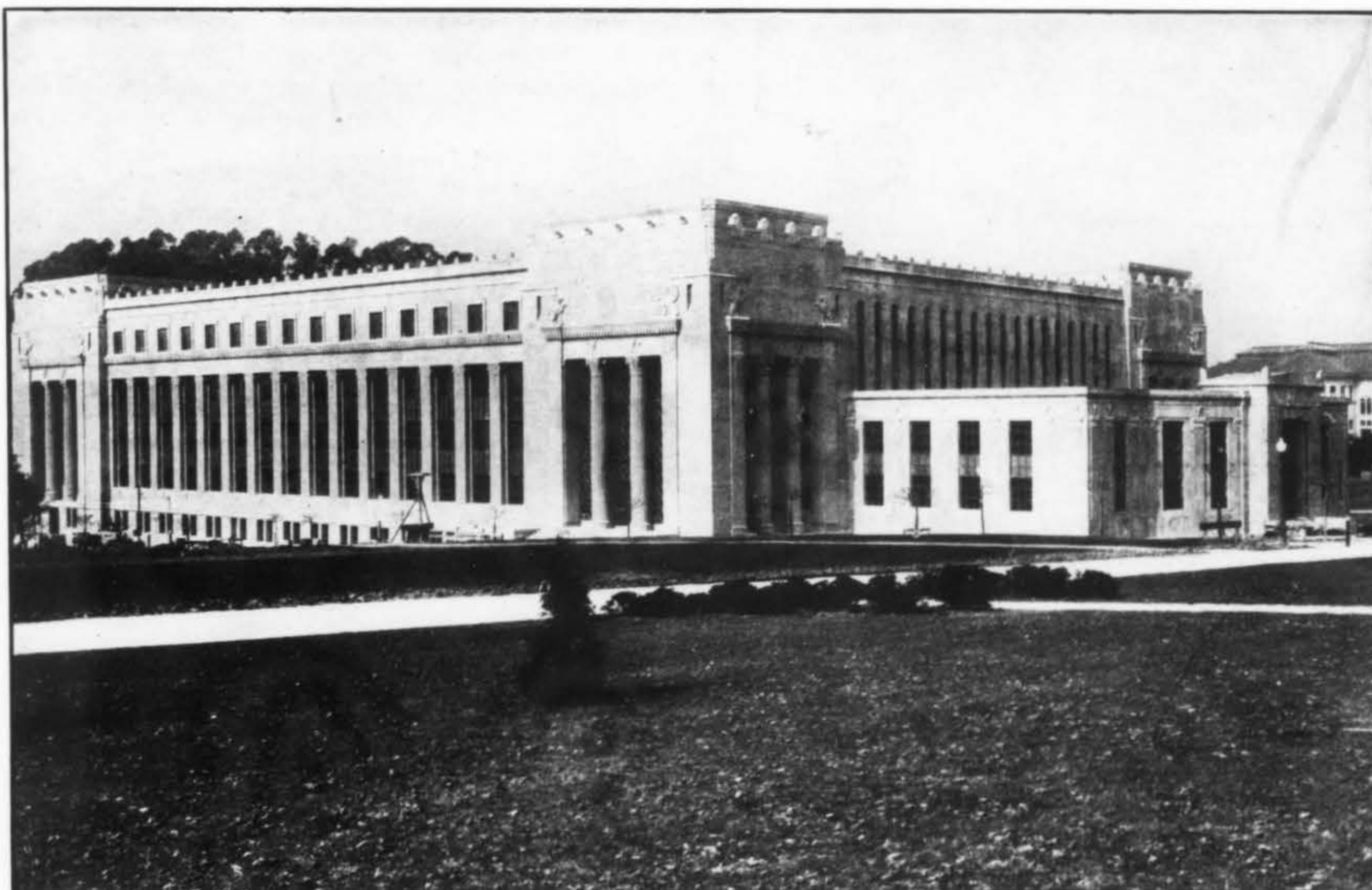
To take advantage of this seemingly unproductive period is our immediate problem. Let your poor long legged flowers bloom, watch them carefully and when a great ball of winged seed is poised upon their exaggerated stem gather it quickly before the wind scatters it far and wide. Let it ripen in the warm sun for a week and then plant it. Prepare a seed-bed in the open ground where you can let the young plants stay undisturbed for four months. Cover your seed lightly with soil quite heavily with sawdust and then a burlap. When your seed is all up, in ten days to two weeks remove the burlap shade and replace with a lath protection until they get their third leaf. During this next important four-month period of waiting, keep them weeded and watered. An occasional heavy watering is all they need as they must make long heavy roots before they are moved.

After four months, and don't let yourself be tempted to move them sooner, you may change them over into seedling rows, a double row—a foot apart each way—is an easy way to handle them. A thorough irrigation every two, three or four weeks apart depending upon your own soil and weather conditions. They want a moist condition at the tip of their root and a dry condition at their crown. So irrigate and cultivate—and let them take their own time—four months should see them start to bloom, or if winter intervenes, then by spring. If the cold browns off their leaves new growth will come with the first warm days and your flower reward will be most generous and satisfying.

If your seed was from good color and type of flowers your experience will be a pleasure until the last one blossoms. To see the different shadings and tones of color and the form characteristics will make each plant seem as distinct and individual as are different people among our acquaintances.

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WESTWOOD VILLAGE

(Continued from Page 43)

faced on the east, though miles away, by the oncoming city of Los Angeles itself. An area thus limited was deliberately set aside for a market place and shopping center for the district now rapidly filling up with people who are continually studying to know and demand only the best. The plan is designed by the Bartholomew organization which gave L. Deming Tilton to The County of Santa Barbara and Charles H. Diggs as Director to the County Planning Commission of Los Angeles. It doubtless embodies all the essentials of the most modern of city planning; and viewed by the most casual reader is seen to make every lot equally convenient to the people who are to trade there and at the same time to make possible a charming and attractive downtown district for the whole community. Nothing less than this sort of plan will ever be acceptable to the people of Los Angeles, present and prospective, now that Westwood stands there in the lime-light of intelligence telling the world that modern city planning has come to stay.

Nor is there any need for new towns or subdivisions to be left to ignorance and chance hereafter. Regulations have been prepared by the City and County Engineers' Association and submitted in a series of conferences to groups of realtors, subdividers, subdivision engineers, financiers and architects who formulated a set of standard regulations for Los Angeles County. The Staff of the Regional Planning Commission is prepared to give, to all who are interested, its advice and assistance in community building. It should be consulted while the very sketchiest of plans for the merest crossroads community is being made.

Everything which subdividers and financiers can do has been started at Westwood. Time alone can add the 'patina,' the traditions which cling around the cloistered halls of a university. But students at the University of California have a glorious background to inherit: the faculty brings it to the Campus, the very streets of the new village speak of famous faculty men of the past.

The University of California is the child of California's pioneers. Isolated as they were by their long trek across the continent, across the Isthmus or around the Horn, these sturdy survivors of a migration of some of America's best colonial families put away their covered wagons and began to found colleges before they had assured themselves of food. Only the best was good enough for the children of these cultivated Americans so far from their Atlantic homes, and Harvard, Yale, Johns Hopkins and the English Universities supplied the unequalled faculty of the College of California, later established in a group of colleges at Berkeley as the State University, sixty-seven years ago.

Anyone who has been witness to the eagerness with which the students at the state universities of the Mississippi Valley and its confluent rivers reach out for knowledge and are determined to be trained, will know why, in the huge population which has moved from those regions to the southern end of California, there arose a great demand for a portion of this notable institution they were helping to support, within the radius of at least one-third the state's great length from Los Angeles. So there was budded onto the Southern Teacher's College of the State, the Academic course. Year by year and, growing, as only the child of its great metropolis, Los Angeles, can grow, the thing has been accomplished—the University of the State of California is in Los Angeles! Like the leaven "hidden in a bushel of meal" may it make of this great, exotic population and its future native sons and daughters, loyal and happily educated Californians.

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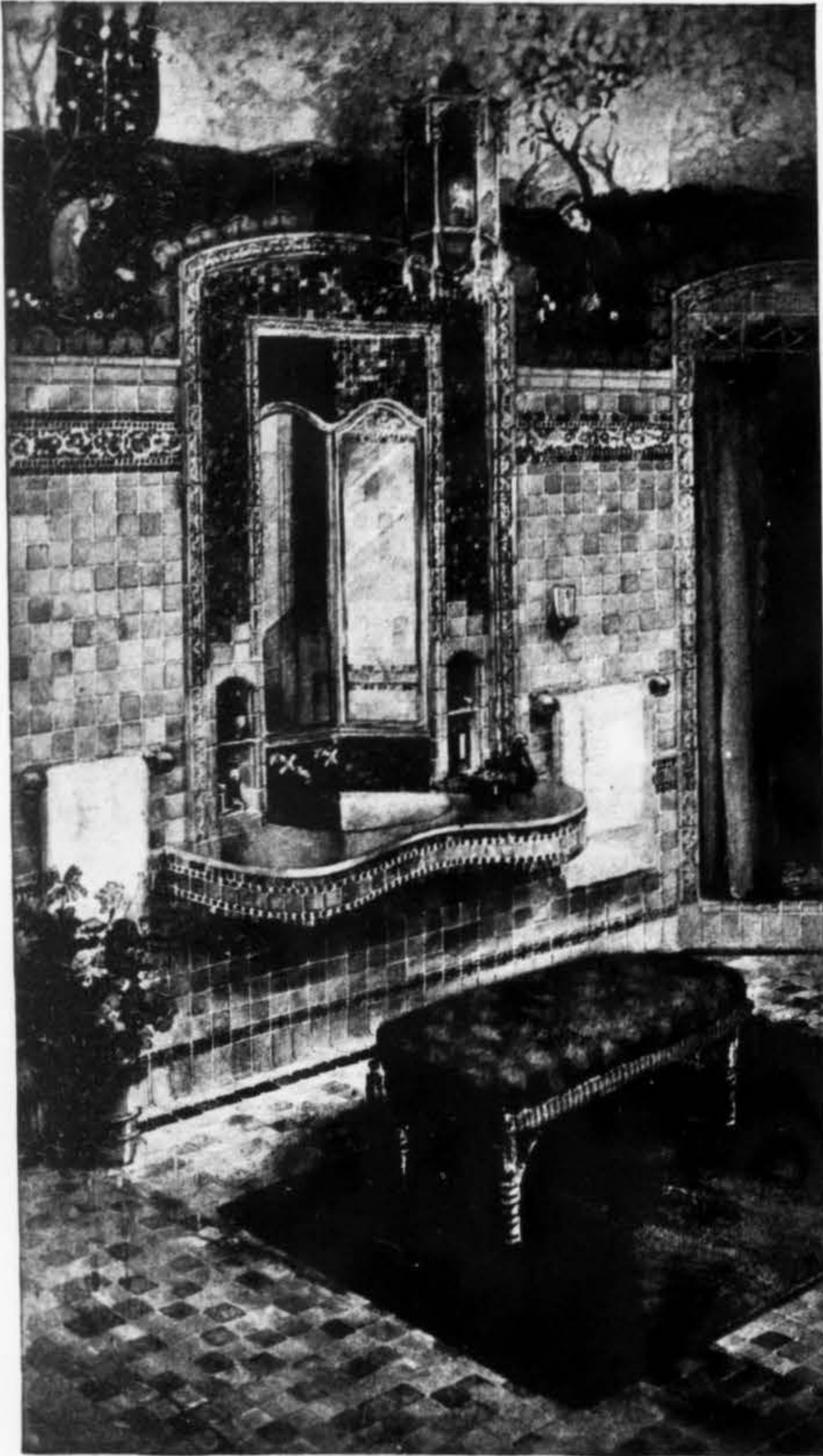
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FITTING THE LAND FOR HUMAN USE

(Continued from Page 20)

local gardens are necessarily those where alien and elaborate materials have been commandeered by the carload. Here, as elsewhere, an expressive and functioning use of logical materials tells the better story.

Landscape architecture properly approached is an art of design, and the adequately trained members of the profession nowadays receive an education in design as well as in horticulture and engineering, and should have a thorough appreciation of architectural types and requirements, so that each garden can be properly subordinated to the house and complement it. The old days of bush-whacking gardening are rapidly disappearing, and a genuine collaboration between the architect and landscape man results in many practical advantages to the home owner. A study of the site for contours, garden aspect, and location of outdoor utilities, should be thoroughly made even before the house is designed.

This is an era of machinery and commerce, compelling men to congregate in the cities, and we find with increasing wealth, following Lord Bacon's dictum, men are coming to desire to garden finely in their city homes. Most of the cities of Europe are relics of the past, and a thorough search for interesting garden settings, for finer homes, throughout the continent will result in disappointment, which is due to the fact that most of the really interesting old places were built when cities were very congested, had narrow streets, and no opportunity for gardens other than small interior courts. Since the days of modern building, most of the European countries have been absolutely inert in the matter of architecture. The great exception to this is, of course, Paris, where many fine and costly homes have some attempt at garden setting, but even here it is not the best period of French architecture or landscape work, but the more decadent recent types that we find. In a thorough canvassing of such widely separated cities as Madrid, Florence, Brussels, London, New York, the same general condition is found to prevail—work that is merely expensive, but not satisfying.

It is apparent from various indications that the coming era is typified by and probably belongs to America. It is natural enough that in the rapidly developing American cities we are finding the most logical and efficient, and therefore, pleasant expression of architecture and garden work. In America the general level of architecture is higher and the results are more interesting in California than in any other section of this broad land. This is due to the fact that while our southern architects have drawn freely upon the examples afforded by all of the climates of the world similar to ours, they have in the past few years come to a very definite study of our local demands and conditions, and are producing an inherently Californian type of house. It is interesting to analyze the reason for this. The majority of people are attracted here by the climate and the possibilities for outdoor living. On arrival, however, they find that here as in the rest of the world they are usually too busy to give up the ideal amount of time in search of outdoor living. Therefore, it becomes the function of the architect to provide for this contingency by designing a house which brings the outdoors in as close as possible relation to every day living. This results in the increasing use of patio, terrace, arbor, pergola, loggia, veranda, balcony and provides the principal link between the architect's work and that of the landscape man.

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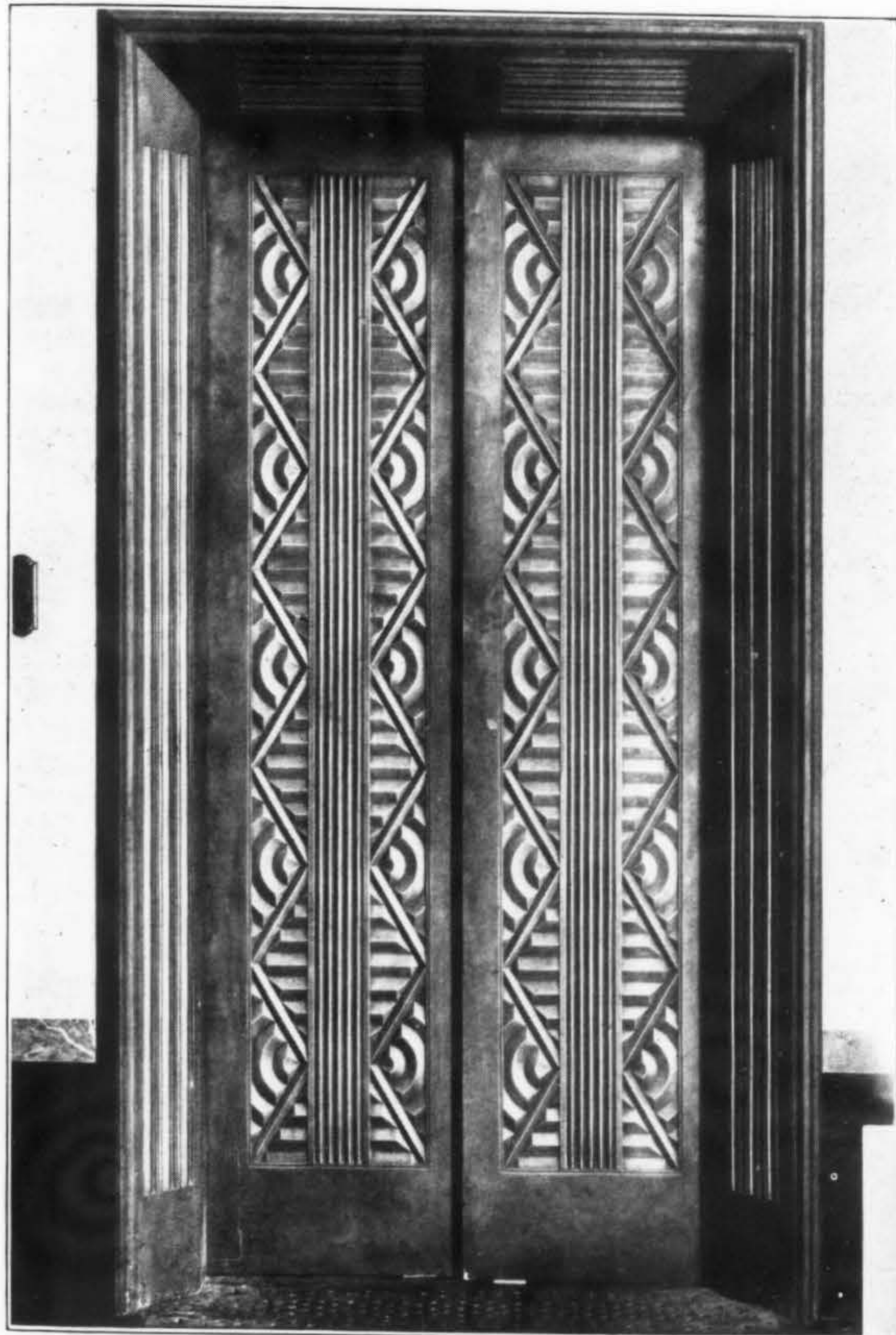
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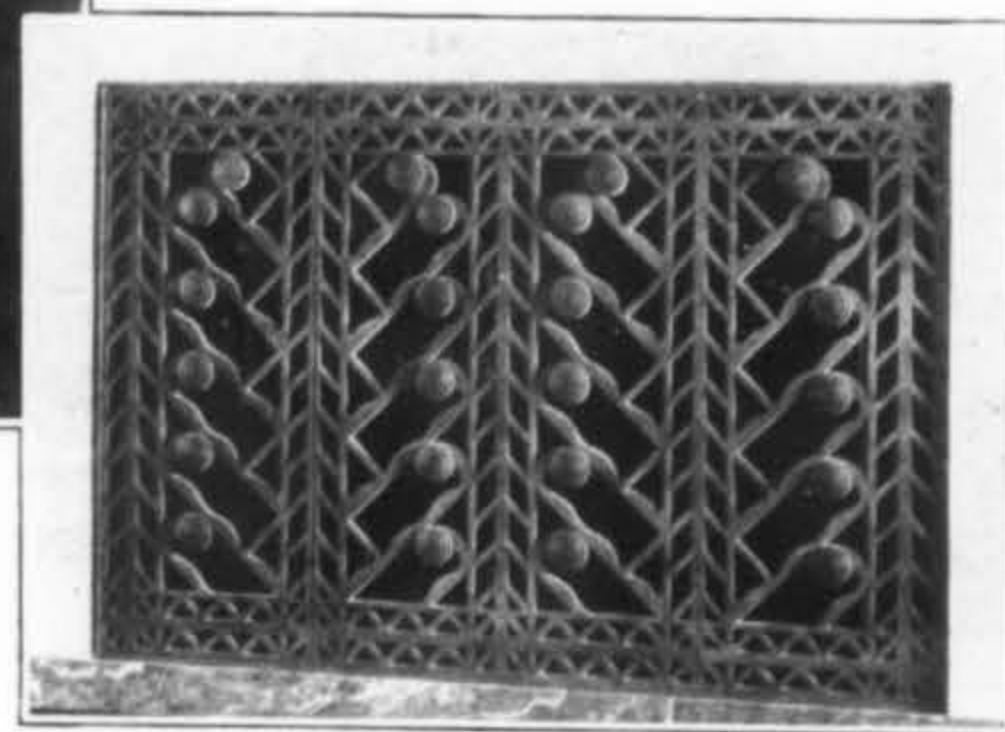
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Service in Every Job Re-
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ON WINGS

(Continued from Page 27)

there!" injunction to his entirely willing flock. Little fancy has the quail for sorties, his antipathy to new moves being attested by the limits of his range. To flight he takes spasmodically, never in search of pastures new, but in flurried escape from whatever portends them. The whirr of his wings then as rub-a-dub of alarm as the roll of a kettle-drum, he rises swiftly to the flush—a host of him, for except when on outpost duty against the approach of some unaccustomed thing, he never ventures alone. But his rise is brief and to a height sufficient only to enable him to locate new cover. A bird of no perspective is the quail, a feathered groundling, his brevity of outlook determined by an unfortunate abbreviation of wing.

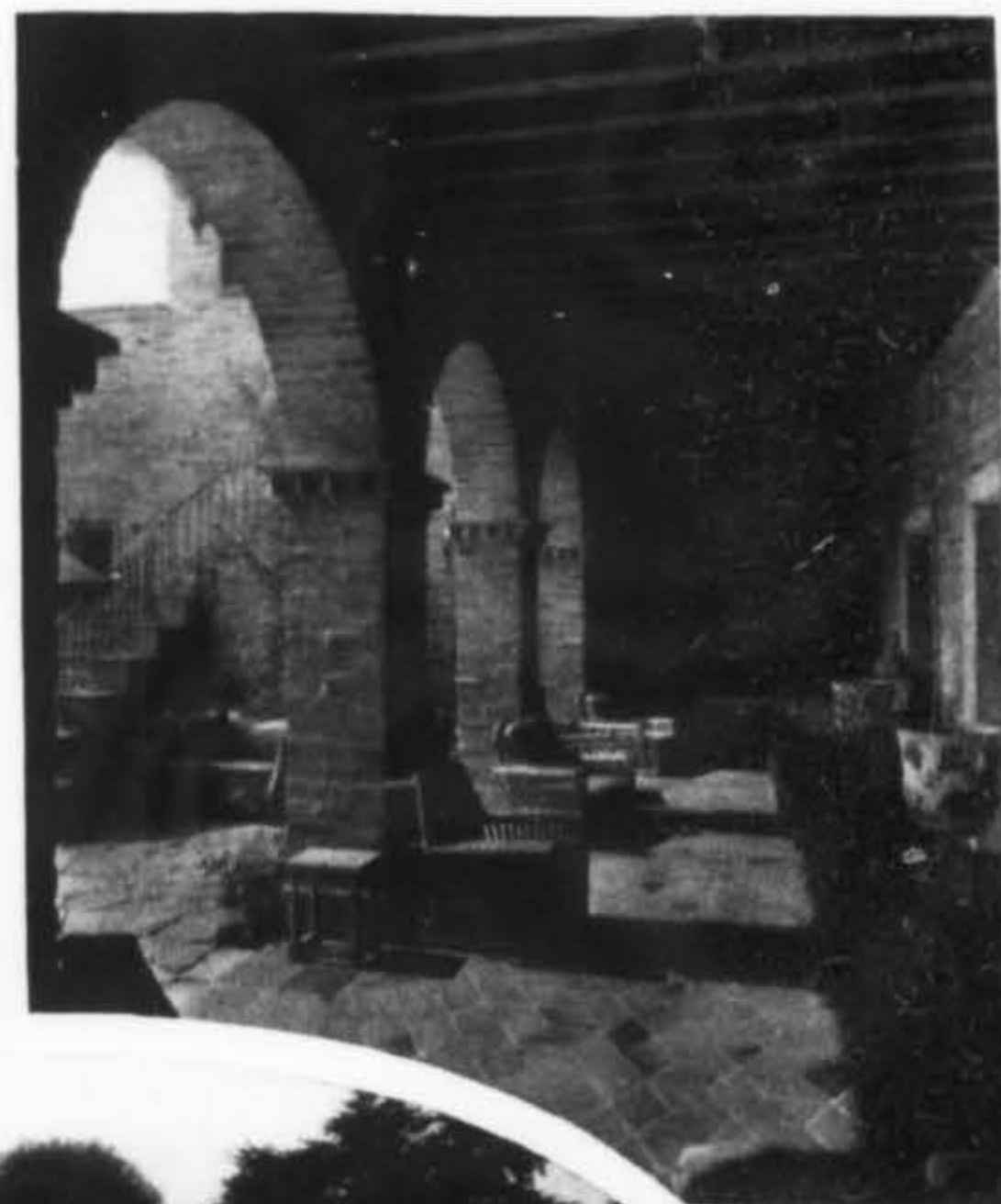
Now it may be a mere vagary that discerns in all this a certain significance, a sophistry that credits bird-kind with qualifications it does not possess. But to a tentative observer of passing things there appears something more pertinent than fleeting, more relevant, perhaps, than real, in this relation between mental outlook and breadth of wing.

For behold the turkey-buzzard! Here is a fowl, from whose majesty of mien and amplitude of wing one might look for aspirations to any lofty place. Yet the buzzard is the most unpretentious of birds, assuming as his own the humblest role in the social economy. No vain ambitions are his, no agitated strivings. Content is he to fare among the very supine of the earth. However, the day's work done, the buzzard sits high. Resting or reconnoitering, it is always among the tree-tops that he finds a place. A curious inconsistency is here! It smacks of the casualness of premeditation. In so profound a bird how otherwise account for so singular an aloofness toward the stark realities of life, the sheer exigencies of living? Observe, too, his poise in flight. A dip, a tilt, a swerve, and he is up; a turn, and he is away. He rises, falls; he loops, he wheels. And lifting, swerving, dipping, swaying, with never a perceptible movement of the wings! Wheeling, zooming, whirling, veering, for hours he rings the blue as passive as a plumb-line in the hand of fate. . . . Yet I have seen him ride the wind when the trades rose like a surging sea and as a ship tacks to the gale, bend them to his will, sailing his course all the more buoyantly for the violence of their beating.

What is the secret of that tranquil flight, of that profound superiority to high places? By what power is this bird impelled, that with no appreciable effort he careens the sky? By what resources is he sustained, brooding, aloft in the blue? Tomes have been written, sculptures made, machines invented, in pursuit of that mystery. To its fathoming have been brought to bear the vast expedients of science. Even poetry has had a turn at it. Only philosophy has abjured it. Yet would it measure less the resources of men if here, too, were found an answer?

The buzzard is a serene bird, stolid, grim, as befits one of his calling. Of a vast imperturbability is he, patient in the knowledge, no doubt, that in the end all things come to his hand. He has no leisure for fugitive concerns; Time sits eternally with him. He has no avidity for the vanities, knowing all to be vanity. For the minutiae of life he takes a wide perspective, looking upon all things as they are only in the light of what they are to be. Unlike the woodpecker, the bluejay, the towhee and the quail, the buzzard mounts for view. Others may ascend with an eye to the heights; his is to the landscape. Once aloft, their concern is with the altitude of their setting; his, with the prospect afield. While they rise flurriedly and with effort, he moves leisurely and with ease, not from transitory aims and agitated strivings, but calmly, serenely, with an assured deliberation of wing consistent in measure with the radius of its reach. Not with myopic eye does the buzzard take his sights, regarding those things which, being near, loom large. Aims, ambitions, principalities, kings—he knows them all, and in the light of what they are he sees them as passing things. It is with remoter substantialities that he is concerned, in that larger prospect the rarer values. There are, for instance,

Concrete pays tribute to fine architecture



The views on this page are of a home that is distinguished in both architecture and construction — the home of Robert B. Henderson, in Hillsborough, California. Gordon B. Kaufmann, Los Angeles, Architect; Dowsett-Ruhl Company, San Francisco, Contractors.

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those eternal verities: life, death; the prodigality of Time; sunset, the dawn!

Is so inexplicable, then, the buzzard's content with his humble role in the social economy? In the transitoriness of things what advantage is there as to place? Is so paradoxical that aloofness toward the stark realities? It takes a lofty outlook from which to face the exigencies of living. Lies so much of mystery in that effortless flight? Destiny needs no propulsion, and Time moves on passive wing. . . .

The restraints imposed upon adventurings between a sleeping-porch and a sector of sky preclude any really extravagant flights! My morning observations are necessarily restricted in their range. But from these casual excursions into the realm of birds I venture to bring to the study of their flights this brief: not altogether to Science, nor by any means to the Arts, but rather to Philosophy, may there not be credited an explanation of those bearings? For surely it is by virtue of such inner grace that to the grim business of living one bends a tranquil wing. By the reach of his vision one soars!

THE WORK OF EMIL JANEL

(Continued from Page 39)

turies past has been celebrated as the greatest of all Japanese wood-carvers.

In order to understand the forces that thus far have shaped Janel's artistic development, it is imperative to know the outstanding events of his life, more so, perhaps, than in the case of artists who have developed under the usual regime of training. Until the time of Janel's coming to San Francisco he had never received an hour of formal instruction.

He was born in eighteen ninety-seven in the Swedish village of Orsa (Delarne), one of seven children. His father was a logger by trade and the association is inescapable that this fact had something to do with his choice of a career, wood being plentiful when, according to his own admission, not many of the other necessities of life were. At any rate the creative impulse seems to have taken this very definite trend, almost at the outset of Janel's life. Even in a land where the period of childhood is relatively short, the age of four seems somewhat early to begin making wooden horses for brothers and sisters still younger, horses so life-like as to encourage a hopeful cat to attack one of them, thinking perhaps that at last it had found one its own size. At the age of thirteen it was decided that he was old enough to become a logger.

Meanwhile he went on with his carving, taking what encouragement he could (he says) from the fact that an old woman became convinced of his ability after her dog barked at some wooden men he had made. It was all like an episode taken from Selma Lagerlof. As a matter of fact he did receive recognition of a very encouraging sort before his departure. In nineteen twenty-three he heard of a wood-sculpture contest being held in Stockholm, and was advised to enter a piece of his work. This single entry was enough to bring him second prize in a field of two hundred and fifty contestants, the first prize winner being Carl Hallsthamar, whose wood sculptures are now represented in the Metropolitan Museum and many other well known collections.

Janel decided to come to San Francisco, about a year ago, and at the present time is visiting classes at the San Francisco Art Association. This step is frankly an experiment. He is not engaged upon carrying out any orthodox course of study nor has he any intention of so doing. He is simply being brought into association with new influences, seeing new methods of work, trying his hand at larger pieces, learning how the other fellow does things. To what extent this is likely to affect his own work, in how far it may serve to widen his scope, only Time can tell, as only Time can render a final judgment of his significance as an artist. Janel knows what he wants to do, what he wants to say. He wants to say that living is glamorous and terrible and oddly amusing. He wants to say it in wood.

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◆◆◆ INDEX TO ADVERTISEMENTS ◆◆◆

ART GALLERIES

| | |
|------------------------------|---|
| Biltmore Salon | 9 |
| Braxton Galleries | 9 |
| Millard, George M. | 5 |
| Stendahl Art Galleries | 9 |

BUILDING MATERIAL & EQUIPMENT

Bathroom Fixtures and Plumbing

| | |
|---------------------------------------|-----|
| Alloys Company, The..... | 68 |
| Crane Company | [*] |
| Haws Sanitary Drinking Faucet Co..... | [*] |

Heating Equipment and Accessories

| | |
|--|----|
| Dunham Company, C. A..... | 78 |
| Montgomery & Son, J. L..... | 76 |
| Phillips Heating, Ventilating & Mfg. Co..... | 70 |

Lighting Fixtures and Accessories

| | |
|------------------------------|-----|
| Bell Company, B. B..... | 13 |
| Electrical Products Co. | [*] |

Materials and Equipment

| | |
|--------------------------------------|-----------|
| Angier Corporation | 2nd Cover |
| Alhambra Kilns, Inc..... | 78 |
| Batchelder Wilson Company..... | 72 |
| Bayer, A. J..... | [*] |
| Clark & Son, N..... | 14 |
| Claycraft Potteries | 9 |
| Coast Insulating Company..... | 68 |
| Consolidated Steel Corp..... | [*] |
| El Rey Products Company..... | 71 |
| Gladding, McBean & Company..... | 4th Cover |
| Heinz Roofing Tile Company..... | [*] |
| Hispano-Moresque Tile Company..... | 76 |
| Michel & Pfeffer | 74-45 |
| Oakland Ornamental Compo Works..... | 7 |
| Paraffine Companies, Inc..... | [*] |
| Portland Cement Association..... | 77 |
| Weaver-Henry Corp. | 73 |
| Wheeling Metal and Mfg. Company..... | [*] |

Paint

| | |
|--------------------------------|-----------|
| Fuller & Company, W. P..... | 69 |
| General Paint Corp..... | 79 |
| Sherwin-Williams Company | 3rd Cover |

CLOTHING

| | |
|----------------|----|
| Flornina | 58 |
|----------------|----|

CONTRACTORS

Electric

| | |
|------------------------------|----|
| Rowley Electric Company..... | 68 |
|------------------------------|----|

General

| | |
|---------------------|----|
| Boening, C. C..... | 5 |
| Dowsett, Ruhl | 60 |

Painting

| | |
|-----------------------|---|
| Pesenecker, W. G..... | 5 |
| Quandt & Sons, A..... | 2 |

Plumbing

| | |
|------------------|----|
| Park, H. R. | 76 |
|------------------|----|

EXHIBITS

| | |
|---|----|
| Building Material and Machinery Exhibit | 60 |
|---|----|

GARDENING

Garden Furniture, Fences and Supplies

| | |
|----------------------------------|-----------|
| Gladding, McBean & Company..... | 4th Cover |
| Italian Terra Cotta Company..... | 67 |
| Lewis, Robert L. | 5 |
| Union Flagstone Company..... | 76 |

Nursery Stock, Seeds and Bulbs

| | |
|-------------------------------|----|
| Rust Nurseries, Edward H..... | 67 |
|-------------------------------|----|

Sprinklers

| | |
|-------------------------------------|----|
| Thompson Manufacturing Company..... | 66 |
|-------------------------------------|----|

HOTELS

| | |
|--------------------------|----|
| Ambassador Hotel | 64 |
| Arcady Hotel | 64 |
| Breakers Hotel | 62 |
| La Casa del Camino..... | 65 |
| Lake Norconian Club..... | 61 |
| La Ribera | 62 |
| La Valencia Hotel | 73 |
| Palace Hotel | 64 |
| San Clemente | 63 |
| Santa Maria Inn | 60 |
| Savoy, Hotel | 62 |

HOUSE FURNISHINGS

Antiques

| | |
|----------------------|---|
| John W. Condit | 7 |
|----------------------|---|

Awnings, Window Shades and Screens

| | |
|---------------------------------|----|
| Distinctive Awning Company..... | 76 |
| Kinney, Ralph P..... | 52 |

China, Pottery and Glass

| | |
|----------------|---|
| Extremes | 7 |
|----------------|---|

Drapery and Upholstery Fabrics

| | |
|------------------------|---|
| Echo Drapery Shop..... | 9 |
| Hunt, Sally | 9 |

Fireplaces and Accessories

| | |
|--------------------------------|-----|
| Colonial Shops | [*] |
| Binner Studios, Theodore | 66 |

Floor Coverings

| | |
|-------------------------------------|----|
| Gane, Elizabeth S. | 12 |
| Keshishyan, John S..... | 13 |
| Sloane, W. & J..... | 12 |
| Walter & Company, D. N. & E..... | 56 |
| Wright Rubber Products Company..... | 65 |

Hardware

| | |
|----------------------|----|
| Condor Company | 78 |
| Levy Brothers | 7 |

Furniture, Furnishings and Decorations

| | |
|--|-----|
| Anderson, Ltd., E. Garrett..... | 11 |
| Ashley, Hammond | 10 |
| Barker Brothers | 56 |
| Beach, Eleanor and Hollingsworth..... | 5 |
| Brink, Guy | [*] |
| Bullock's | 53 |
| Butler, Ltd., Genevieve | 5 |
| Cheeswright Studios, Inc. | 3 |
| Colby, Anthony D..... | 7 |
| Gump, S. & G..... | 6 |
| Holtzclaw Company, John B. | 16 |
| Hunt, George | 1 |
| Koch, W. L. | 11 |
| Laird, Marshall | 6 |
| Marston's | 11 |
| Marten Company, A. F..... | 8 |
| McCann, William D..... | 10 |
| Muehlbaeher, Edward | 7 |
| O'Hara, Livermore and Arthur Baken..... | 8 |
| Old English Furniture and Fabric Co..... | [*] |
| Penn Furniture Shops, Inc..... | 10 |
| Perin's, Ltd. | [*] |
| Requa, Marjorie | 7 |
| Sagar, George C. | 12 |
| Saylor, W. J..... | 8 |
| Sloane, W. & J..... | 12 |

Refrigerators

| | |
|-------------------------------------|-----|
| General Electric Refrigerators..... | [*] |
|-------------------------------------|-----|

Wall Coverings

| | |
|------------------------------|-----|
| Downey and Gotwals | 4 |
| Lohlker, Wm. A..... | 6 |
| Stockwell Company, C. W..... | [*] |

MISCELLANEOUS

| | |
|---|-----|
| California Electrical Bureau..... | [*] |
| Pacific Coast Gas Association..... | [*] |
| State Association of California Architects..... | [*] |

PHOTOGRAPHERS

| | |
|----------------------------|---|
| Beals, Jessie Tarbox | 9 |
| Hiller's Studio | 5 |

REAL ESTATE

| | |
|-------------------|----|
| Chase, H. G. | 60 |
|-------------------|----|

SCHOOLS

| | |
|---------------------------------------|----|
| Academy of Modern Art..... | 65 |
| Canyon Crest School..... | 65 |
| Chouinard School of Art..... | 65 |
| Hollywood School for Girls..... | 65 |
| Santa Barbara School of the Arts..... | 65 |
| School of Woodcarving..... | 70 |
| Westridge School | 65 |

SILVERWARE

| | |
|------------------------|----|
| Schmidt, & Son, A..... | 11 |
|------------------------|----|

TRAVEL

| | |
|----------------------------------|-----|
| Bluebird Taxi | 60 |
| Continental Air Express..... | 63 |
| Los Angeles S. S. Company..... | [*] |
| Panama Mail S. S. Company..... | 63 |
| Santa Fe R. R. Company..... | 64 |
| Union Pacific R. R. Company..... | 62 |
| [*] will appear in next issue. | |