

# California Arts & Architecture

FEB 7 1931



Desert Bloom—Wild Verbenas in Coachella Valley

From a painting by Kathryn W. Leighton

Courtesy of Biltmore Salon.

*February 1931*

35¢ a copy

3.00 a year





*At* **BARKER BROS.** An assemblage of distinguished furniture of all periods...antiques as well as authentic reproductions. As background for this unusual collection...an interior decoration service that is complete to the minutest detail.      ♪      ♪

SEVENTH STREET...FLOWER AND FIGUEROA...LOS ANGELES





EARLY AMERICAN PINE FOR COUNTRY HOUSES

# GEORGE HUNT

*Maker of Fine Furniture*

PASADENA

WESTWOOD VILLAGE.



## THE CALENDAR

Music &amp; Art &amp; Clubs &amp; Sports &amp; Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth.

Edited by Ellen Leech.

## ANNOUNCEMENTS

**PACIFIC AUTOMOBILE SHOW**, the Fifteenth Annual, is held at the Civic Auditorium, San Francisco, California, to February 7. As usual, special entertainment has been provided and this year the attraction is "Peggy Hamilton's Style Show" with music by Max Dolin and his augmented orchestra.

**NATIONAL ORANGE SHOW**, the Twenty-first Annual, is held at San Bernardino, California, February 19 to March 1. A Persian Garden scene is the decorative theme for the 1931 show, and as the main building is 800 feet long the artists for the feature exhibits are not cramped. Louis Wolff is president, and R. H. Mack general manager of the show.

**OIL EQUIPMENT AND ENGINEERING EXPOSITION** will be held in Los Angeles, California, March 16 to 22 inclusive, displaying all types of equipment, as well as inventions of new tools and devices.

**IRON, STEEL AND ALLIED INDUSTRIES** of the California State Chamber of Commerce hold the seventh annual conference at Del Monte, California, February 12-13-14. J. E. Webster is chairman.

**KREUTZBERG AND GEORGI**, famous German dancers, visit San Francisco, California, again this winter, giving two Sunday matinee recitals, February 8 and 15, at the Geary Theater, under the management of Selby Oppenheimer.

**PLANS AND PLANTING BRANCH**, Community Arts Association, Santa Barbara, California, announces three Competitions in co-operation with the Better Homes in America Campaign. Class A, Small Houses completed in 1930, costing \$8000 or less; Class B, Small Houses and Gardens, houses completed since 1925 with gardens of one acre or less; Class C, Small Gardens on lot not larger than 75x225 feet.

**CONSERVATORY OF MUSIC**, San Francisco, California, announces that two new scholarships for singing and allied subjects are available. Albert Elkus gives a series of fifteen weekly lectures on music analysis, of interest to the layman, opening the first week in February.

**LAKE MERRITT**, Oakland, California, as a center of wild fowl migration is also a banding center. The banding process has been pursued for the last five years as an aid in determining the migration. It is estimated that about ten thousand ducks are fed each season on the lake.

**PUBLIC LIBRARY**, 530 South Hope Street, Los Angeles, California, sponsors a series of lectures throughout the week, these include a lecture on Oriental Art by Mr. Frederick J. Schwankovsky, Feb. 3, and "Cubism, Expressionism, and the Extreme in Modern Art" by the same speaker, Feb. 17. Talks on books are given by Helen E. Haines, first, "A Group of English Poets," Feb. 10, and "Plays for Play-Readers," Feb. 24. A lecture on New Books is given by Miss Gertrude E. Darlow, Feb. 19. A dramatic interpretation of Shakespeare's "Hamlet" is given Feb. 25 by Mr. Eric Mayne. A lecture in Spanish, Feb. 6; in French, Feb. 13; in German, Feb. 19; in Italian, Feb. 27.

**CLARENCE URMAY DAY** was held January 25, by The Ina Coolbrith Circle in San Francisco, in commemoration of the life and work of the poet, Clarence Urmay. The objects of the Circle are the study of the history and literature of California, the discussion of the works of its writers, and the assembling and preservation of their personal and literary reminiscences.

## BB Bell &amp; Company

Lighting Fixtures

Fireplace Fittings

Lamps

Console-tables and Mirrors

2302 West Seventh Street

at

Westlake Park

Los Angeles

## JOHN S. KESHISHYAN

Rugs and Tapestries

2300 West Seventh Street  
at  
Westlake Park

Los Angeles

**CONTRACT CLUB** of Pasadena, California, by holding weekly play at the Shakespeare Club offers players an opportunity to obtain practice in good bridge playing. Charles Warner, international authority on contract bridge, is giving a series of monthly lectures on that subject and kindly states his bridge library is open to reference by interested players.

**THE ANNUAL FASHION SHOW** is announced by the Hotel Vista del Arroyo, Pasadena, California, for Feb. 19.

**ALMOND BLOSSOM FESTIVAL** is held at Banning, California, opening February 1 and continuing to the 15th.

**TEN NEW SCHOLARSHIPS** for freshman students have been established at the University of California, Berkeley, by Mrs. E. S. Heller of San Francisco, in honor of her nephew, the late Sidney Hellman Ehrman, an honor graduate.

**PAUL ELDER GALLERY**, 239 Post St., San Francisco, California, announces events for the 1931 Series:

Feb. 21, Geneve L. A. Shaffer, "From Interviewing Celebrities to Changing Skylines."

Feb. 28, Aurelia Henry Reinhardt, "Sinclair Lewis as Recipient of Nobel Prize."

Feb. 7, Charles Erskine Scott Wood, Author of "Too Much Government."

Feb. 14, Herbert Eugene Bolton, author of "Anza's California Expeditions and the Founding of San Francisco," talks of The Founding of San Francisco.

In the Play Reading Section Mrs. Guy S. Farrington reads "Private Lives" by Noel Coward, Feb. 10; and "Mrs. Moonlight" by Benn Levy, Feb. 24. Mrs. Laurel Conwell Bias reads "The Torch Song" by Kenyon Nicholson, Feb. 17; and Ronald Telfer reads "Green Grow the Lilacs," by Lynn Riggs, March 3.

**COLLEGE OF THE PACIFIC**, Stockton, California, announces the Fifth Annual European Summer Tour includes nine countries, sails from New York June 27, returning August 23. The directors are Dean Charles M. Dennis, of the Conservatory of Music, and D. Marcus Brown, director of the Pacific Little Theater and instructor in art.

**NATIONAL MID-WINTER FLOWER SHOW** is held at Encinitas, California, February 18, 19, 20, 21, 22 and 23. Daily lectures on horticultural subjects by nationally known speakers during the Pacific Slope Horticultural Conference.

**CURRENT IDEAS** are offered in a series of talks by Mrs. Jack Vallyely, on books, plays and magazines, at the Ambassador Hotel, East Indian Room, Los Angeles, California, the third Saturday morning of each month. February 21 is the current date.

**THE EDUCATIONAL LECTURE COURSE**, sponsored by the Oneonta Club, is given in the Junior High School Auditorium, South Pasadena, California, and comprised six lectures. William L. Finley is the speaker for the month, the subject is "Camera Hunting on the Continental Divide," and the date is February 13.

**WESTERN WOMEN'S CLUB**, San Francisco, California, announces a luncheon and Fashion Show, February 17, and a children's event in the swimming pool of the club house, February 14. A series of interesting lectures are scheduled for the month.

**PUBLIC LIBRARY**, Pasadena, California, offers a series of book talks by Helen E. Haines, given in the evenings in the lecture room of the library. The subject of the talk this month is "Gleanings from Biography," February 6. On March 6 Miss Haines speaks of "Traveler's Joys."

**THIRD INTERNATIONAL ANTIQUES EXPOSITION** opens February 27 at the Grand Central Palace, New York.

**SUNSET CRATER** in Arizona is now a national monument by presidential proclamation, is located within the Coconino National Forest and is sixteen miles from Flagstaff. It comprises 3040 acres and includes Sunset Mountain, with an extinct crater and ice caves at its foot.

(Continued on Page 4)





*The two illustrations show a Venetian painted Commode and Chair. Both are products of our own shops.*

*It is difficult for lovers of the beautiful to countenance the poor construction of most antiques; hence, the popularity of good, faithful reproduction.*



*Theo*  
**CHEESEWRIGHT  
 STUDIOS INC.**  
 DECORATORS · FURNISHERS  
 MAKERS OF FINE FURNITURE  
 PASADENA · CALIFORNIA



## 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 Peninsula club offering a good course to golfing members.

**OLYMPIC CLUB**, the West's finest athletic club, will build 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. The Club, heretofore regarded as the severest test on the Pacific Coast, is being made easier and pleasanter for the champion and casual golfer alike, by the removal of excess traps. The new greens are 100 per cent coars bent, and all greens are recontoured.

**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.

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

**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.

**PEBBLE BEACH GOLF CLUB**, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity. Feb. 12-14, Annual Pacific Coast Inter-Collegiate Golf Tournament.

**CYPRESS POINT GOLF CLUB** on the Monterey Peninsula, California, has just completed the Club House. The plans for the building were drawn by George Washington Smith and carried out by William Horning.

**UNION LEAGUE GOLF AND COUNTRY CLUB** celebrated the opening of the new clubhouse and links, on the Peninsula Highway, near Millbrae, California, recently. The course extends along the hills toward Half Moon Bay and is in excellent condition.

**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.

**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.

**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.

**MONTEREY BAY GOLF AND COUNTRY CLUB**, near Santa Cruz, California, is an eighteen-hole course and completely green. The course, an excellent one, is laid out on the rolling hills, with views of Monterey Bay.

**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 early last year. Officers recently elected include: Alfred E. Dietrich, president; Charles P. Greenough, first vice-president; Dr. Samuel Robinson, second vice-president; Dr. Malcolm Douglas, third vice-president; James B. Canby, secretary; George W. Clyde, treasurer. Major Max Fleischmann is the retiring president.



*Bullock's Desert Inn Shop, Palm Springs*

*Visit*

## BULLOCK'S Desert Inn Shop Palm Springs California

*"A Friend in the Oasis"*

- with Bullock merchandise
- ● Bullock Ideals
- ● and Bullock Service

Established to meet the needs of a critical clientele, as concerns both style and value—

### Bullock's Desert Inn Shop

- Considers the needs of visitor and resident from the standpoint of sports clothes of distinction
- and invites the practical consideration of lower prices in both Men's and Women's wear
- A well rounded store,
- Representative of Sincerity,
- Cordial in the welcome it holds for you.

**BULLOCK'S**  
BROADWAY, HILL AND SEVENTH ST.  
LOS ANGELES

**MIDWICK COUNTRY CLUB**, near Los Angeles, California, provides an unexcelled golf course. The tennis courts are in demand for tournaments. Polo season opened in January and continues into the Spring. The Pacific Coast Open Championships are staged on the Midwick field.

**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.

Feb. 2-6, Mid-Winter Invitation Golf Tournament; qualifying round, South Course, Feb. 2. Match Play, Feb. 3-4-5-6.

**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.

**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 many additions and improvements at the club include a Calcutta Room, which serves as a general bridge room, available also for the famous Calcutta luncheons.

**VALLEY HUNT CLUB**, Pasadena, California, announces the following program: Bridge Luncheons, Feb. 2 and 16. Bridge Teas, Feb. 9 and 23. Bridge Dinner, tables arranged for contract and auction, Feb. 27. Sunday evening entertainment programmed once a month, Feb. 8.

**SAN GABRIEL COUNTRY CLUB**, San Gabriel, California, celebrated the formal opening of the improved golf course, this fall, with a club tournament. The improvements include besides the new coars green and better traps, three completely new holes on the second nine.

**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 other in California.

**OJAI VALLEY COUNTRY CLUB**, Ojai, California, offers an eighteen-hole course, the club ranking with the best in the West.

**PALISADES CLUB** at Balboa, California, is used in winter by its non-sailor members and friends as a quiet haven of rest from the strenuous atmosphere of constant entertainment of tourists. Pleasant rooms, overlooking Newport Harbor, are available and good, plain food aids in the rejuvenation. Yachting is in season all the year 'round.

**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 Wednesday is Ladies' Day.

**FLINTRIDGE COUNTRY CLUB**, Flintridge, California, has inaugurated invitation mixed foursomes to be held on the third Sunday of each month through the season. Women's weekly golf tournament is held on Tuesday.

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

**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.

**BROOKSIDE GOLF CLUB** is composed of players at the Pasadena Municipal Course, Pasadena, California, and the membership generally entered the club's midwinter tournament. This is a 72-hole medal handicap event that runs through the month of February. The club is planning to have a social function once a month at the Brookside clubhouse. The first of the series will be on the night of February 4. Herbert Henning has been named chairman of the committee in charge.




CARMEL BY THE SEA

VISIT CARMEL

A SUGGESTION in our December number that a tour of Carmel's interesting shops be included in the quest for Christmas gifts was evidently appreciated and acted upon by a number of our readers, according to comments received. Now we have another suggestion to make. When motoring between San Francisco and Los Angeles, turn off at Salinas and the matter of a few minutes over the new glass-smooth highway between Salinas and Monterey, will bring you to Carmel-by-the-Sea. Whether you spend only an hour or two, or rest over night at Del Monte or the fine new Hotel La Ribera in Carmel, you will be well repaid. Carmel itself is set in the midst of scenic beauty the equal of which is to be found in few other spots in the world. The quaint studio shops will entrance you with their fine array of art objects, importations and also the work of local artists and craftsmen. The shops represented on this page join in extending you an invitation.

**Hotel La Ribera**



**Carmel BY-THE-SEA**

EUROPEAN PLAN

COMFORT - CONVENIENCE COURTESY

MANAGEMENT, PAUL McFARLAND  
TELEPHONE CARMEL 800

COURT OF THE GOLDEN BOUGH  
CARMEL




**CHINESE ART SHOP**

**Moorish Rug Shop**

Mrs. L. A. Shipley  
CARMEL

IMPORTS FROM AFRICA, SPAIN, ITALY, FRANCE

COURT OF EL PASEO BUILDING  
DOLORES STREET AT SEVENTH



**Santa Lucia Quarries LTD.**

JOHN BATHEN

CARMEL - CALIFORNIA


BEAUTIFUL NATURAL STONE FROM OUR OWN MONTEREY PENINSULA QUARRIES

SEND FOR INTERESTING DESCRIPTIVE FOLDER

**W. L. KOCH**

INTERIOR DECORATOR

DISTINCTIVE FURNITURE RUGS - DRAPERIES COMPLETE FURNISHINGS




SEVENTH AND DOLORES CARMEL

SPECIAL PIECES DESIGNED AND EXECUTED TO ORDER

THE PORCELAIN SHOP

CAROLINE KIMBALL  
P. O. Box 387  
CARMEL

WEDGWOOD WARE JUGTOWN POTTERY IMPORTATIONS




**CHANTICLEER** Weathervane, after a design by Bodrero, executed in the Perin forges. 64 1/2" high, 23" wide.

Available through your decorator or furniture dealer.

**PERIN'S, Ltd.**

WHOLESALE ONLY

Importers of Antiques, and Manufacturers of Fine Metal, Wooden and Upholstered Furniture

PASADENA • CALIFORNIA  
San Francisco Showroom . . . 220 Post Street



... our services include the planning and contracting for the entire harmonizing of the interior of your home. ... we should be glad to give you an estimate and details concerning draperies, painting, papering, woodworking, etc.

... one of a number of pieces in the suite of Mrs. C. M. Baxter, Vista Del Arroyo Hotel, Pasadena.



**hammond ashley**  
worker in wood interiors

1814 west 7th street . . . los angeles . . . washington 5149





## MUSIC

**SAN FRANCISCO SYMPHONY ORCHESTRA** presents the concerts of this, the ninth, season at the Curran Theater, San Francisco, California. The series includes thirteen Friday afternoon regular symphony concerts, which are repeated on the succeeding Sunday afternoon. On alternate Sundays the popular concerts are offered. Issay Dobrowen, a young Russian director, conducts the remainder of the season. The earlier concerts were conducted by Basil Cameron, a young Englishman. The popular concerts are municipally sponsored and are given at the Civic Auditorium. The Friday afternoon concerts begin promptly at three, and the Sunday concerts at two forty-five.

**LOS ANGELES PHILHARMONIC ORCHESTRA** was founded and is sponsored by William Andrews Clark, Jr. Dr. Artur Rodzinski is the conductor and the concerts are given at the Philharmonic Auditorium, Los Angeles, California. The season includes fourteen Thursday evening symphonies, and fourteen Friday afternoon concerts, the latter being a repetition of the Thursday evening programs, with the same guest artists. Fourteen Sunday afternoon concerts are also programmed. The current dates for the pairs, on Thursday and Friday, are February 12-13, and 26-27. The Sunday concerts are presented February 8 and 22. The orchestra annually presents out-of-town engagements, giving symphony concerts in San Diego, Santa Barbara, Santa Monica, Pasadena, Redlands and Riverside.

**THE MEXICAN TIPICA ORCHESTRA** appears in concert at the Scottish Rite Hall, San Francisco, California, in a series of novel programs concluding February 1.

**COLEMAN CHAMBER CONCERTS**, founded and directed by Alice Coleman Batchelder, are given on Sunday afternoons at the Community Playhouse, Pasadena, California. The current program is presented February 15 by The Debusscher Woodwind Ensemble. The artists are Henri de Busscher, oboe; Pierre Perrir, clarinet; Frederick Moritz, bassoon; Jay Plowe, flute; Alfred Brain, French horn, with Alice Coleman Batchelder at the piano.

**GERALDINE FARRAR** appears in concert at the Columbia Theatre, San Francisco, California, Sunday afternoon, February 8, under the management of Frank Healy.

**MUSIC BRANCH**, Community Arts Association, Santa Barbara, California, presents the following programs:

February 17, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting; second concert, at the Granada Theater.

March 2, Jose Iturbi, pianist; third event Artist Series, Lobero Theater.

March 9, Society of Ancient Instruments, second event of Chamber Music Series, Lobero Theater.

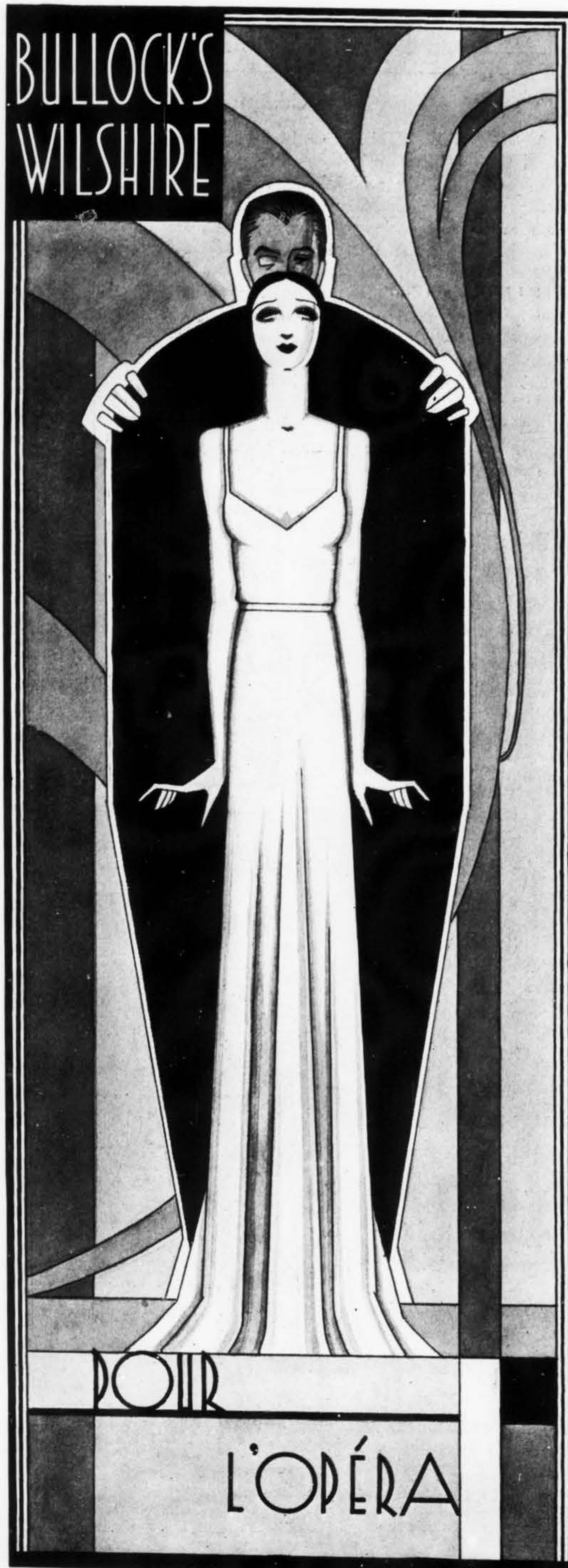
**PASADENA MUSIC AND ART ASSOCIATION** presents the Artist Series at the Junior College Auditorium, Pasadena, California. The program for the month is given by Kreutzberg and Georgi, dancers, February 18. March 5, Sergei Rachmaninoff, pianist, will be heard.

**VLADIMIR HOROWITZ**, young Russian pianist, is guest soloist at the fourth municipal concert of the San Francisco Symphony Orchestra, February 11, at the Civic Auditorium, San Francisco, California.

**THE BEHYMER ARTIST COURSES** are presented at the Philharmonic Auditorium, Los Angeles, California. The events are arranged in two series, a Tuesday and a Greater Elective Course, thereby offering a variety of musical and dramatic entertainments. Geraldine Farrar is heard in concert, February 10. Kreutzberg and Georgi return with new programs, appearing February 17 and 21; Paul Robeson, February 24, and Rachmaninoff, composer and pianist, March 3.

**VANCOUVER SYMPHONY SOCIETY**, Vancouver, B. C., is conducted by Alard de Ridder, a member of the Philharmonic Orchestra of Los Angeles. The current concert by the Canadian orchestra is given in Vancouver, February 1, while the final concert of the season is presented May 3.

**THE NEAH-KAH-NIE STRING QUARTET** of Portland, Oregon, appears in a series of three concerts in San Francisco, California, this month. Michel Penha, cellist; Susie Fennell Pipes and Herbert Sorenson, violinists, and Alexander Vdovin, violist, compose the ensemble.



**CHICAGO OPERA COMPANY** opens the season at the Shrine Auditorium, Los Angeles, California, February 23, with "Traviata," followed, also in Italian, by "Cavalleria," "Pagliacci," "Lucia," "Aida" and "Rigoletto"; and in German the operas presented are Wagner's "Die Walkuere" and Strauss' "Der Rosenkavalier." Among the well known soloists of the company are Muzio, Schipa, Thomas, Lieder, Olszewska, Kipnis, Sharnova, Marshall, Ringling, Salvi, Glad and Baromeo.

**GUNNAR JOHANSEN**, young Danish pianist, appears in recital at the Scottish Rite Hall, San Francisco, California, February 3.

**THE ELLIS CLUB**, men's choral society, J. B. Poulin, director, is heard in concert at the Philharmonic Auditorium, Los Angeles, California, February 25.

**CHICAGO CIVIC OPERA COMPANY** presents "Der Rosenkavalier" by Richard Strauss, as a feature of the season of opera at the Civic Auditorium, San Francisco, California, opening March 2, and will be given as a matinee performance, March 7. The repertory includes "Aida," "Rigoletto," "La Traviata," "Lucia," "Cavalleria Rusticana," "Pagliacci," and "Die Walkuere."

**RACHMANINOFF**, composer and pianist, appears in recital at the Dreamland Auditorium, San Francisco, California, March 1, under the management of Frank Healy.

**ORGAN RECITALS**, sponsored by the University of California at Los Angeles, are given by Alexander Schreiner at the Philharmonic Auditorium, Los Angeles, California, February 1-15-17, and at Westwood, February 20.

**JOSE ITURBI**, Spanish pianist, is heard in recital at the Philharmonic Auditorium, Los Angeles, California, Feb. 28.

**CHARLES COOPER**, pianist, gives a recital at the Scottish Rite Hall, San Francisco, California, February 10.

**GERMAN GRAND OPERA COMPANY** is presented by L. E. Behymer at the Shrine Auditorium, Los Angeles, California, in the two closing operas, "Siegfried", February 1, and "Gottterdammerung", February 2. This season opened January 29.

**PACIFIC COAST MUSICIAN**, published every Saturday in Los Angeles, California, entered its twentieth year of continuous publication last month, establishing a record for musical journals of the West, and only exceeded by a few journals of the East. Frank H. Colby is the editor.

**EUGENE GOOSSENS** is announced as the conductor of the Symphony Orchestra of Cincinnati, Ohio, and also has been chosen to conduct the Cincinnati May Festival.

**THE SCHUBERT CLUB** of Sacramento, California, directed by Alfred Hurtgen, gave the first concert of the sixteenth season recently and announces the spring program will be of a miscellaneous nature.

**MATINEE MUSICALES** are presented by Alice Seckels at the Travers Theater, Fairmont Hotel, San Francisco, California, and the February program is presented by Marian Kirby and John J. Niles, giving their arrangement of "Negro Exaltations". Muriel Draper, author of "Music at Midnight", gives a lecture of reminiscences in the series, which closes with a concert.

**MONDAY MUSICALE CLUB**, Santa Cruz, California, is in the tenth season, has a hundred and fifty members, with forty active members, who provide the programs. The club meets the first Monday of the month, from October to June, and these program meetings are always well attended.

**THE ALFORD SINGERS**, a capella choir, of Long Beach, California, directed by Rolla Alford, are giving miscellaneous programs at Ontario and San Pedro, California, in February.

**THE BACH CANTATA SOCIETY**, founded and directed by Hal Davidson Crain, is rehearsing for the Spring concert at Los Angeles, California. The program will include a five part motet, chorales and numbers by well known assisting artists.

**VALLEJO SYMPHONY ORCHESTRA**, Vallejo, California, has been formed with J. L. Weyland as director. The orchestra will give a benefit at the Memorial Hall in February to help raise money for the Red Cross unemployment fund.



**SANTA ANA CANTANDO CLUB**, Santa Ana, California, announces a concert for February 18. This excellent male chorus of seventy-five members is directed by Leon Eckles.

**PADEREWSKI**, now in his seventieth year, is heard in concert at the Dreamland Auditorium, San Francisco, California, Sunday afternoon, March 4.

**VLADIMIR HOROWITZ** gives a recital at the Scottish Rite Hall, San Francisco, California, February 16.

**GDAL SALESKI** features Russian compositions in his 'cello recital at the St. Francis Hotel, San Francisco, California, February 11, under the management of Alice Seckels.

**ANTONIA BRICO**, one of the conductors at the Hollywood Bowl last season, directed the Hamburg Philharmonic Orchestra last month and she conducts the Berlin, Philharmonic Orchestra, Feb. 5.

**GERMAN OPERA COMPANY** appears in San Diego, California, at the Russ Auditorium, Feb. 3, in "Die Walkure," with Galski as Bruennhilde.

**ART**

**OUR FRONT COVER DESIGN** this month, "Desert Bloom—Wild Verbenas in Coachella Valley," suggests the approaching season of springtime when the California deserts for a brief period are overspread with the gay colors of many flowers, to add to the year-round colorful effects produced by atmosphere and geological formations. Western artists for years have loved to try their skill at transferring this magic of nature to their canvases. Few have been more successful in doing so than Kathryn W. Leighton, famous not only for her paintings of the deserts themselves, but also for her portraits of their leading citizens among the Indians.

**LOS ANGELES MUSEUM**, Exposition Park, Los Angeles, California, announces the following exhibitions for February:

- Paintings by Jean Crawford Adams.
- The work of Provincetown Artists.
- Cleveland Artists. This collection arranged and sent out by the Cleveland Museum.
- Prints by Max Pollak.
- Water colors and Lithographs by Max Weber.

**PALACE OF THE LEGION OF HONOR**, Lincoln Park, San Francisco, California, has arranged the following exhibitions:

- Feb. 5-28, Oil paintings by contemporary American artists, from the J. B. Neumann Gallery of New York, and prints by contemporary American artists from the Weyhe Gallery, New York. Also a one-man show of etching; and lithographs by Albert Sterner, this collection coming from the Kleeman-Thorman Galleries of New York.
- Feb. 7-28, Paintings, drawings and lithographs by Henrietta Shore.
- Feb. 10-28, a one-man show of the paintings of Rei-Mei Shindo, the young Japanese artist, now studying in Berkeley, preparatory to a visit to Europe.
- Feb. 8-28, a group of drawings, mostly in tempera, by the famous French artist, Jean Baptiste Camille Corot. The drawings have been shown in England and were brought to the United States last Fall.
- To Feb. 19, the one-man show of paintings by Giorgio di Chirico, contemporary artist, is continued.

**BILTMORE SALON**, Biltmore Hotel, Los Angeles, California, throughout February and March is showing old and modern masters from the Vose Galleries of Boston. These fine canvases have been selected by Mr. Robert C. Vose, who will remain in southern California during the period of their exhibition.

**HUNTINGTON GALLERY**, San Marino, California, offers among the art treasures an exceptionally fine group of Italian and Flemish paintings. The Arabella D. Huntington Memorial occupies four rooms and consists of Italian and Flemish paintings of the fifteenth and sixteenth centuries, French sculpture, Sevres porcelain and a general collection of furniture, largely of the eighteenth century.

**GUMP GALLERIES**, 246 Post Street, San Francisco, California, have arranged a series of important exhibitions for the year, the first of which, held last month, was the exhibition of Rodin's sculpture and drawings.

- Feb. 2-14, U'rillo and Vlamincck.
- Feb. 16-28, Edward Bruce.
- March 2-14, Lovet-Lorski.
- March 16-28, Irish Painters.
- March 30-April 18, Ernest Lawson.

**FINE ARTS GALLERY**, Plaza de Panama, Balboa Park, San Diego, California, has a particularly fine permanent collection, while interesting exhibitions are arranged each month. The gallery is open free to the public every day except Monday.



**GEORGE M. MILLARD**

*Rare and Fine Imported Books*

PASADENA, CALIFORNIA  
NO. 645 PROSPECT CRESCENT  
TERRACE 5654

**F. H. RUPPEL**

180 EAST CALIFORNIA STREET  
PASADENA

ENGINEERING — CONTRACTING  
ESTATE DEVELOPING



THE OLD MILL  
SAN MARINO

RESTORED 1927  
See Pages 28-29

BOOKS  
AND  
PRINTS

TAPESTRIES

PAINTINGS

ANTIQUÉ  
FURNITURE

OLD SILVER

OBJETS D'ART

**FERN BURFORD GALLERIES**, Hotel Laguna, Laguna Beach, California, announces the exhibition of paintings by Charles Partridge Adams will continue through February 15. Mr. Adams now makes his home in Laguna Beach and is a member of the Laguna Beach Art Association. Some of the paintings shown are of California, but heretofore Mr. Adams has painted more generally in the East and Middle-West.

The last half of the month, water colors by Jack Leonard are shown, with a continuation of the general exhibition of California painters.

**GALERIE BEAUX ARTS**, 166 Geary Street, San Francisco, California, is showing water colors and oils by members, with a representation of American lithographs. The gallery held an exhibition last month of paintings and a group of sculpture by Nura, and this continues through Feb. 5. An outstanding event will be the exhibition of paintings by Jean Negulesco, the young Rumanian artist, a protege of Richard Le Gallienne.

**BERKELEY ART MUSEUM**, Berkeley, California, held an exhibition by a "group of nine" during January.

**BESKOW GALLERIES**, Franklin Avenue at Kenmore, Hollywood, California, present throughout February etchings by Anders Zorn and his fellow countryman, Olle Hertzberg, who, in addition to being an artist in many mediums, is director of the Royal Academy of Fine Arts, Stockholm.

**STICKNEY SCHOOL OF ART**, 303 North Fair Oaks Avenue, Pasadena, California, is conducted under the auspices of the Pasadena Architectural Club. The faculty includes Alson S. Clark, Evening Life Class; Lawrence Murphy, Composition Painting; Arthur Millier, Etching; Mrs. L. Grace McLean, Children's and Young People's Classes; Pasquale C. Manuelli, Modeling; Harry A. Schoepp, General Craftwork; Jean Abel, Design; Lorser Feitelson, Composition and Landscape Painting; Virginia Van Norden, associate in art.

**PRINT MAKERS SOCIETY OF CALIFORNIA** has placed exhibits on circuit at the Casa de Manana Gallery, Berkeley, California; Pasadena Library, Pinetoreca Branch; with lecturer, Southern California District of Women's Clubs; with the Federation of Women's Clubs in New Mexico, and in Oregon.

**STENDAHL GALLERIES**, Ambassador Hotel, Los Angeles, California, announce the showing of a selected group of paintings by Aston Knight, arranged for a San Francisco exhibition but held first at Los Angeles. Also a group showing of Taos artists, Nicolai Fechin, Leon Gaspard and Walter Ufer; Oriental still life as depicted by Pociucha-Poray; Oil by the great French modern, De Chirico.

**RALPH HOLMES** is showing California landscapes to February 15, at the Library and Art Gallery, Palos Verdes Estates, California. The gallery is open every afternoon except Monday.

**BARK 'N RAGS**, 729 North Western Avenue, Los Angeles, California, the gallery of M. K. Miller, shows during February water colors by Harold Miles. For March, etchings and prints by W. A. Eskey are announced.

**BARTLETT GALLERY**, 3538 West First Street, at Commonwealth, Los Angeles, California, was designed by Dana Bartlett for the showing of the smaller, more intimate canvases and continues this custom, displaying generally the work of California and Western artists. During February the exhibitions are a mixed collection of water colors; and still life by Theo. Robbins.

**PAUL ELDER GALLERY**, 239 Post Street, San Francisco, California, is showing paintings of Giant Sequoia Forests by Christopher Seiberth, February 2 to 14.

**SAN FRANCISCO ART ASSOCIATION**, 800 Chestnut Street, San Francisco, held throughout January an exhibition of the works of the newer artist members, which proved one of the most important showings of the year. Samuel J. Hume is giving a series of Wednesday afternoon lectures to members of the association and to students of the California School of Fine Arts.

**FRANZ GERITZ** is holding classes in block printing under the general supervision of the Extension Division of the University of California. The instruction is in wood and linoleum blocks, black-and-white and colors.

**DALZELL HATFIELD GALLERIES**, 2509 West Seventh Street, Los Angeles, California, show a large collection of contemporary English etchings and a group of American decorative sculpture, adapted to gardens and patios.



**PASADENA ART INSTITUTE**, Carmelita Gardens, Pasadena, California, holds throughout the month the Seventh Annual Art Exhibition of Pasadena Artists, including oils, water colors, etchings, block prints, and sculpture.

**SANTA CRUZ ART LEAGUE**, Santa Cruz, California, holds the fourth annual exhibition, February 1 to 16, at the Bay View room and sun parlors of the Auditorium at the beach. The judges are Eugen Neuhaus of the University of California, William Griffith of Laguna Beach, and Alson S. Clark of Pasadena.

**COURVOISIER**, 474 Post Street, San Francisco, California, in the charming Little Gallery, shows during February lithographs and wood blocks by Peter Krasnow. In March, etchings by famous European and American artists may be found there.

**DESERT ART GALLERY**, Palm Springs, California, Bettye K. Cree, director, is showing throughout February desert paintings by Theodore N. Lukits and etchings of desert subjects by George Elbert Burr.

**CASA DE MANANA**, 2816 Telegraph Avenue, Berkeley, California, is showing until February 15 oils and water colors by Christine Shelton Johnson of New York City, and oils by J. Vernerstrom Cannon of Berkeley.

**GRACE NICHOLSON GALLERIES**, Pasadena, California, announce an exhibition of paintings by Hovsep Pushman, February 4-11. The collection comes direct from the Grand Central Galleries.

**FRANK AINSLIE GALLERIES**, Barker Bros., Los Angeles, California, show in February paintings by Maurice Braun, and paintings by the Spanish artist, Segura.

**KINGSLEY ART CLUB**, Sacramento, California, holds exhibitions at the E. B. Crocker Art Gallery, and announces: February 2, Fifth Annual, local artists. February 16, Stephen C. Pepper speaks, "Cultivation of Taste." March 2, an exhibition of oils, carefully selected.

**THE ART INSTITUTE OF SEATTLE**, Harvard North and East Prospect, Seattle, Washington, announces the following exhibitions for February: Paintings by four leading contemporary American painters, John Bruce, Leon Kroll, Eugene Speicher and Maurice Sterne. Loan collection of American paintings, to include Homer Martin, Henry Ranger, George Innes, Childe Hassam and others. Etchings by Whistler. Lithographs by Chiura Obata.

**LU-ESTE STUDIOS**, Carthay Circle, Hollywood, California, are showing etchings, monotypes, lithographs and block prints by Blanding Sloan.

**HARRY B. WAGONER STUDIO**, El Mirador Hotel, Palm Springs, California, presents throughout the season an exhibition of desert paintings.

**DESERT INN STUDIO**, Palm Springs, California, is showing oils of desert subjects by William A. Griffith, F. Gordon Coutts, Arthur W. Best and Worden Bethell. Pastels by Raymond Knott.

**PALM SPRINGS ART SCHOOL**, Palm Springs, California, under the direction of Atanas Katchamakoff and Ivan Messenger, offers classes in sculpture, drawing, painting and applied arts. A feature of the school is its outdoor sketching class.

**AN EXHIBITION OF STAINED GLASS** by Mary F. Wesselhoeft and James Couper Wright is being held at the garden studio of the Plans and Planting Branch of the Community Arts Association, 914 Santa Barbara Street, Santa Barbara, California, through February 7.

**WO PEEN**, "Medicine Mountain," is the name of a Pueblo Indian from the village of San Ildefonso, twenty-four miles north of Santa Fe on the Rio Grande. He went to the little village school until he had finished his third grade, after which he attended the government school at Santa Fe. Only in the last year of his stay in the village did he do anything with his art work in any serious manner. Time did not permit. In the last two years he has worked to improve his reproductions of his ceremonial dance figures, his symbolisms and his wild animal drawings until today he is painting works of art which will be of decided interest to those who understand the Indian style. His pictures are to be shown the full month of March in the Fine Arts Gallery in San Diego and for the last two weeks in May at the Los Angeles Art Gallery.



## DOG PORTRAITS By Joan A. Burke of Carmel

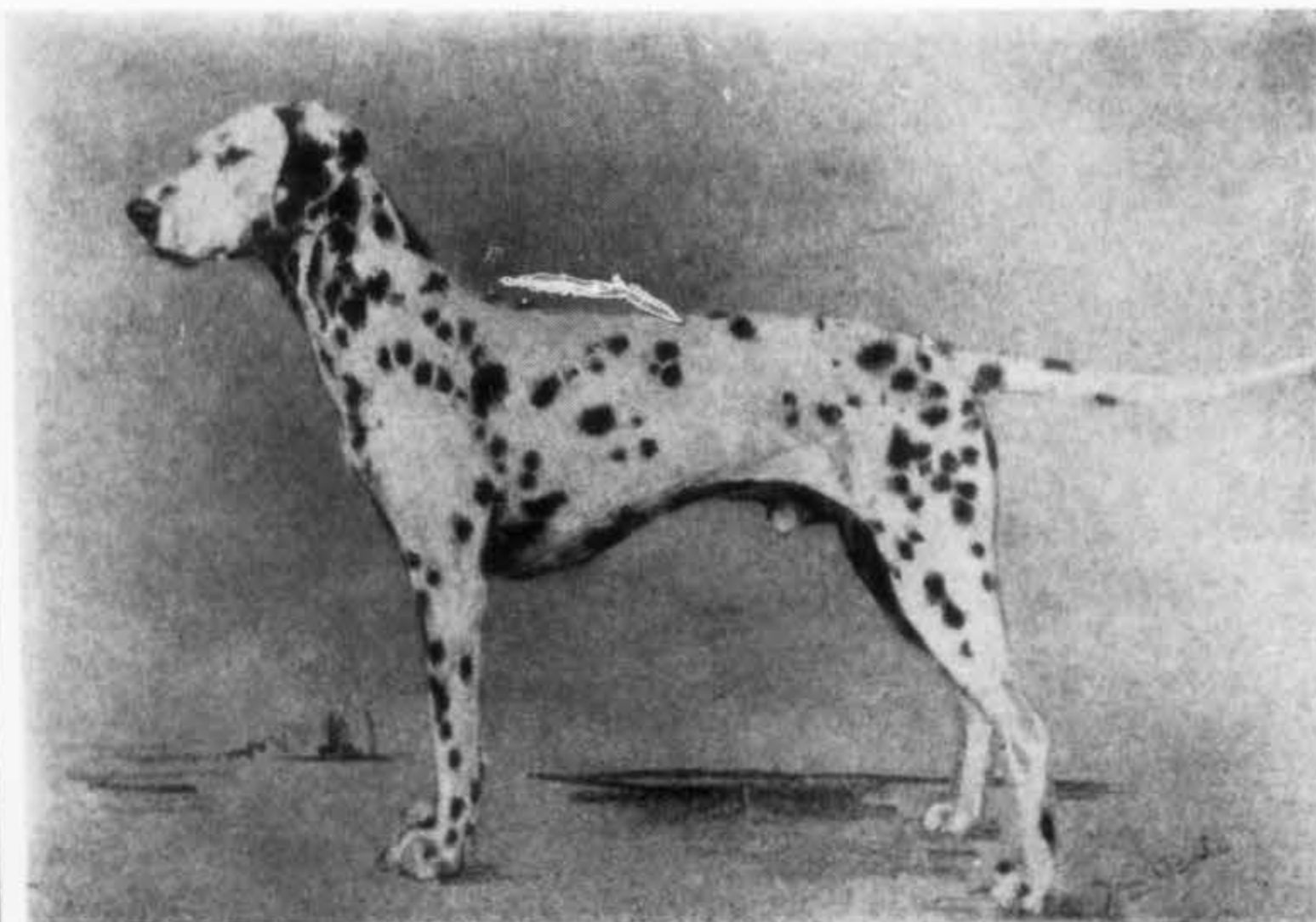
"Metoo of Tamalbrae," a Scottish terrier bitch puppy owned and bred by Miss Burke in her own kennels. "Metoo," as she is known to residents of Carmel, is one of the dog celebrities of the town. She has been trained by Miss Burke to pose for her.

"Some dogs," says Miss Burke, "make good sitters, holding their poses very well. Others are almost impossible to pose, and have to be sketched 'on the wing.' Terriers are the easiest to keep alert looking, and the Chows are the hardest because they do not react to the noises one makes to attract a dog's attention."

The Boston terrier (right) is "Billy Bigland," owned by Frederick Bigland of Carmel. The German shepherd (below) is "Diane v. d. Hohenforte," owned by Elaine Carter of Carmel.



The Dalmatian (below) is "Champion Sportster of Le Mel," a home bred champion of the Maacama Kennels, Healdsburg, California. He is owned by Alex. J. Young, Jr., of San Francisco.



**SEYMOUR THOMAS**, Pasadena, California, has been commissioned by the University of California Alumni Association to paint a portrait of Dr. William Wallace Campbell, president emeritus of the university. The portrait will be hung in a building on the Berkeley campus, yet to be designated.

**HUNTINGTON HOTEL ART GALLERY**, Pasadena, California, is showing until February 14 marine paintings and etchings by Paul Dougherty, Charles H. Grant, Armin Hansen and William Ritschel. For the last two weeks of February Director Frank M. Moore of the gallery has arranged an exhibition of miniatures, paintings and drawings of children by Ella Shepard Bush, Virginia Starrett and others.

## DRAMA NOTES

**COMMUNITY PLAYHOUSE**, Pasadena, California, announces programs: Feb. 5 to 14, "What Every Woman Knows," by Sir James Barrie, with Frances Starr of the stage, and Harrison Ford of the screen, as guest artists. Feb. 19 to 28, "Richelieu," the famous Bulwer-Lytton play, is given with a cast of sixty.

**SOUTHERN CALIFORNIA TOURNAMENT OF ONE-ACT PLAYS** will be held April 16, 17 and 18 at Santa Ana, California. This is an annual contest, sponsored by the Santa Ana Community Players, and invitations to participate have been issued to all amateur organizations in California. W. H. Spurgeon, Jr., is president of the organization. Frank Landsdowne is tournament director.

**DRAMA BRANCH**, Community Arts Association, Santa Barbara, California, present six plays during the season at the Lobero Theater. The productions are given three consecutive nights, with a matinee on Saturday. The play for the month is "Hamlet" by William Shakespeare, February 5, 6, and 7.

**CLAREMONT COMMUNITY PLAYERS** are established in the Little Theater in the Padua Hills, near Claremont, California. "The Silver Cord" by Sydney Howard is given for a week, opening Feb. 3, matinee on Saturday. James Blaisdell is the director.

**PACIFIC LITTLE THEATER**, College of the Pacific, Stockton, California, is completing its sixth successful season under the direction of DeMarcus Brown. The performances are given in the college auditorium, which has a large stage, an adequate lighting system, large dressing and costume rooms and other modern equipment. The plays on this season's calendar are "Loot, My Dear," by Clara Shepherd Reid of Stockton; "Arms and The Man," by Bernard Shaw; "Trojan Women," Euripides; "Cyrano de Bergerac," Rostand; "The Perfect Alibi," by Milne; and several one-act plays.

**RIVERSIDE COMMUNITY PLAYERS**, Riverside, California, under the direction of Janet Scott, present a play a month in the first week of the month. These players own their own playhouse, which is adequately equipped, and they design and make their own scenery and costumes.

**COMMUNITY THEATER GUILD**, Santa Monica, California, presents original plays by its own members. They offer one play a month under the direction of J. Leighton Leigh, and use the Miles Playhouse.

**COMMUNITY PLAYHOUSE PRODUCTIONS** of the Western Women's Club are given at the Community Playhouse, Sutter at Mason, San Francisco, California, under the direction of Baldwin McGaw. The casts are assembled from non-professional players of the community, augmented by professionals of high standing.

**THE CIVIC REPERTORY THEATER**, under the management of the Bowl Theater Association, presents twelve plays in this, its third season, at the Music Box Theater, Hollywood Boulevard, Los Angeles, California. The play opening February 2 is "Justice," by John Galsworthy.

"BERKELEY SQUARE" opens at the Belasco Theater, Los Angeles, California, February 2, for an engagement of two weeks.

**THE DICKSON MORGAN MATINEES** have been arranged by Dickson Morgan, through the use of the Civic Repertory Theater for four afternoons each month. The first production, "Waterloo Bridge," is scheduled to open February 22. Mr. Morgan plans to produce eight plays, one a month, and states he will foster the unusual rather than the commonplace. Among plays suggested are: "The Faithful," by John Masefield; "Thunder in the Air," and a possible revival of "All God's Chillun."



◆◆◆ DECORATIONS and FINE ARTS ◆◆◆



**bark n' rags**

729 north western avenue  
los angeles, california  
gladstone 5612

importers  
papeteries and fancy art papers  
paintings—etchings—prints  
designers—engravers  
greetings and announcements

February Exhibitions

**TAOS GROUP**

FECHIN—GASPARD—UFER

**ORIENTAL STILL LIFES**

BY POCHIECHA-PORAY

**NORMANDY SCENES**

BY ASTON KNIGHT

**Stendahl Art Gallery**

Ambassador Hotel  
Los Angeles

*Gallery open evenings*

**Etchings**

BY  
**ANDERS ZORN**  
**O. HJORTZBERG**  
AND OTHERS

+

THE  
**Beskow**  
GALLERIES

Franklin Ave. Hollywood  
at Kenmore California

**MARGARET CRAIG**

*Pictorial Photographer*

367 S. BELOIT AVENUE  
BRENTWOOD HEIGHTS  
Telephone West Los Angeles  
32943

**HILLER'S STUDIO**

*Photographer*

986 EAST GREEN STREET  
PASADENA, CALIF.



**J**ULIAN MARTINEZ, and his wife Maria, of the Tewa tribe of Pueblo Indians, are worthy descendants of a long line of master potters. From their village of San Ildefonso, about twenty miles north of Santa Fe, New Mexico, have gone forth examples of their skill and artistry to all quarters of the globe. The marvelous symmetry of their pottery is achieved without the aid of any wheel, but simply by cunning manipulation of a stick held in one hand while the other shapes the vessel from the first simple pad or disc of red clay. Their clay comes from the famous black Mesa near San Ildefonso, where the Pueblos found refuge at the time of the Mexican invasion. After the firing process, which gives their pottery its lustrous black color, they polish it with a stone. Then, with a sharp metal instrument, they roughen the surface to a lighter color, leaving in sharp silhouette the desired design. This portrait of Julian was among the paintings shown by Kathryn Leighton last month at the Biltmore Salon, Los Angeles.



**eleanor and  
hollingsworth beach**

*french and  
italian arts*

tea and breakfast sets, hors  
d'oeuvres dishes, bowls and  
jugs, linens and tooled  
leather have just arrived.  
novelties include this "lazy  
reader" (patent pending).

630 east colorado street  
pasadena, california  
telephone terrace 6028

*Old and Modern  
Masters*

*from the*

*Vose Galleries*

OF BOSTON

*The Biltmore Salon*

LOS ANGELES BILTMORE  
*Galleries Open Evenings*



THE  
DESERT ETCHINGS  
OF  
**George Elbert Burr**

are shown exclusively  
at the

**Desert Art Galleries**  
PALM SPRINGS CALIFORNIA

THE  
**Desert Inn Studio**

PALM SPRINGS  
CALIFORNIA



SHOWING  
OIL PAINTINGS  
ETCHINGS and  
PASTELS of the  
DESERT



Dealer in  
rare old  
pieces  
selected  
from private  
homes.  
Specialist in  
the proper  
restoration  
of heirlooms.

**JOHN W. CONDIT**  
199 S. Fair Oaks Ave., Pasadena  
Telephone Terrace 0315





In the Stickney School of Art and Architecture this etching press fits pleasantly. Mr. Perin examining proofs with Mr. Gavaza at the press.



Only two examples of Mr. Perin's interesting works could be shown at this time. But the delicacy of the one and the robust vigor of handling in the portrait of the New Englander, show the range of Mr. Perin's talent and his fine appreciation of types. This portrait of a farmer, such as founded these United States, should be hung in all our galleries that the nation may know the type that built up our government and never asked for its help.

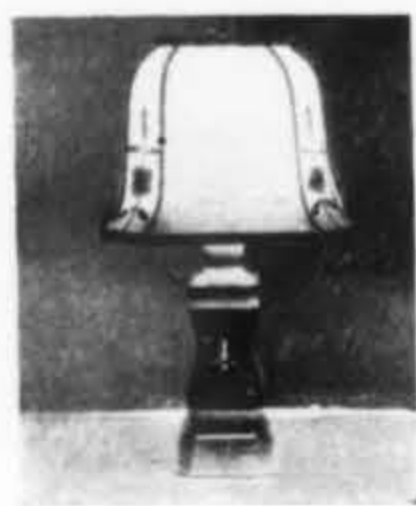
### ETCHINGS BY BRADFORD PERIN

Bradford Perin, painter, etcher, connoisseur of fine furniture and objets d'art, has loaned his etching press to the Stickney School of Art and Architecture in Pasadena and the art students under the direction of Alson Clark and Arthur Millier (etcher) are taking advantage of the gift to do some fine work.





♦♦♦ DECORATIONS and FINE ARTS ♦♦♦



**CORREA KERNS**

LAMP ENSEMBLES

2867 West Seventh Street  
Los Angeles WASHINGTON 6698



Sugar-bowl of canary lustre.

**ENGLISH LUSTRE WARE**

By ALICE R. ROBBINS

OF THE late 18th century English potters probably none were of more interest than those responsible for re-discovering the old lustre wares. Interest today in this colorful pottery is such that there is hardly a collector who does not own a few choice pieces. Indeed, many have become collectors of antiques through some pleasing piece of lustre ware picked up or received as a gift. Just what constitutes its charm is difficult to say but there is appeal in its originality, for the experiment of metalizing china, as discovered by the English potters, produced a decidedly distinctive ware. What matters it if the potters in trying to re-discover the process used by the Persians hit upon another phase of lustring! In the elements of mystery and chance which are unavoidable in the potter's art more than one accidental happening has given to the world a noteworthy new product.

The colors brought out in the oxidation of the gold, silver, and copper on this old pottery resulted in many rich and varied tones of the metals, and give to it a striking iridescent beauty. Not a little of the attraction lies in its sturdiness of form. This is particularly true of what is called "cottage ware" which was made for everyday use in the life of the householder of long ago. While much of it is technically crude in design and finish as compared with other pottery products during this period of ceramic history, it has a very definite appeal. Interest in this likeable old ware has increased to such an extent that some types are almost off the market. Good pieces are not common and prices remain uniformly high.

The first lustre produced by the English potters is what is known as copper lustre. The foundation of brown and red pottery which we associate with it, is rather thick and heavy and that in part accounts for so much of it being preserved for us. Richard Frank is among the first of the potters mentioned in its manufacture. His pottery was situated at Brislington near Bristol and was turning out products as early as 1770. It is not at all improbable that his interest was first aroused by seeing some of the lustre brought in by the Spanish ships that called at the port of Bristol. This may have led him to try producing a similar ware and we have English lustre as the result. Other potters were quick to take up the product and by 1800 it became one of the leading industries in potting.

**Josephine R. Norton**

624 South La Brea  
Los Angeles

Interior Furnishings  
for  
Residences  
and  
Executive Offices

Whitney 9609

**HARRY DIXON +**

METAL WORK OF FINEST  
QUALITY, IN HARMONY WITH  
SPECIAL ARCHITECTURAL  
NEEDS. 20 TILLMAN PLACE (241  
GRANT AVE.) SAN FRANCISCO

RECOGNIZED 1928  
FOR HIGHEST MERIT  
IN CRAFTSMANSHIP, A.I.A.

**JANUARY**

SOLD OUT

**FEBRUARY**

Advance orders  
probably exceed  
print order

**MARCH**

WILL BE  
SPRING  
GARDEN  
NUMBER

+

Don't miss this issue—full of beautiful illustrations and authoritative garden and planting information.

Single Copies: Thirty Five Cents  
Twelve Issues: Three Dollars.

Send your subscription today to start with March issue.



ANTIQUES  
AUTHENTIC  
PERIOD  
PIECES

**SALLY HUNT**

180 E. California St. PASADENA  
Telephone, Terrace 2583

Decorating and  
Finishing Exclusive  
Furniture

**W. G. Pesenecker**

Interior and Exterior  
Painting

189 North Lake Avenue  
Phone Col. 5656  
Pasadena, California

**PACIFIC ARTS LEAGUE**

Student and Professional Artists and Intellectuals interested in Literatures, Fine Arts and Crafts, reach others in your field. Interstate Association. Membership widespread. Bibliographical Service and Monthly Review of the literature of the Fine Arts. Highest Grade Art Books sold and loaned. Details on request. 931 Pine Ave., Long Beach, California.

**C. C. BOENING  
BUILDER**

PASADENA NIAGRA 1309





*Importers and Makers*

FINE FURNITURE

FOREIGN CARPETS AND RUGS

UPHOLSTERY AND DRAPERY FABRICS

TAPESTRIES AND WALL

HANGINGS

**WILLIAM D. McCANN**

"INTERIORS OF DISTINCTION"  
"MAKERS OF FINE FURNITURE"

404 POST ST.  
SAN FRANCISCO



## MARSHALL LAIRD

REPRODUCTIONS  
OF FINE FURNITURE  
INTERIOR WOODWORK  
ANTIQUES

2861 WEST SEVENTH ST.  
LOS ANGELES

## Period Replicas

Reproduction of the masterpieces of all periods has been our specialty for twenty years. Faithful replicas are made in our shops by skilled cabinet makers. Rare woods, fine craftsmanship, scrupulous fidelity to design, result in the creation of pieces that become heirlooms.



**Penn**  
Furniture  
Shops, Inc.

San Mateo  
California



♦♦♦ DECORATIONS and FINE ARTS ♦♦♦



This mark on a piece of fine furniture identifies it as the craftsmanship of



**EDWARD RAYMOND MOFFITT**  
DEL MONTE STUDIO  
H. L. MACK RANCH  
PHONE MONTEREY 1092

Advertising space in this section is read by people who can—and do afford quality merchandise  
*Write for Space Rates*  
**California Arts and Architecture**

*“Good craftsmanship, by the faith it inspires, is the foundation of the world” ...*



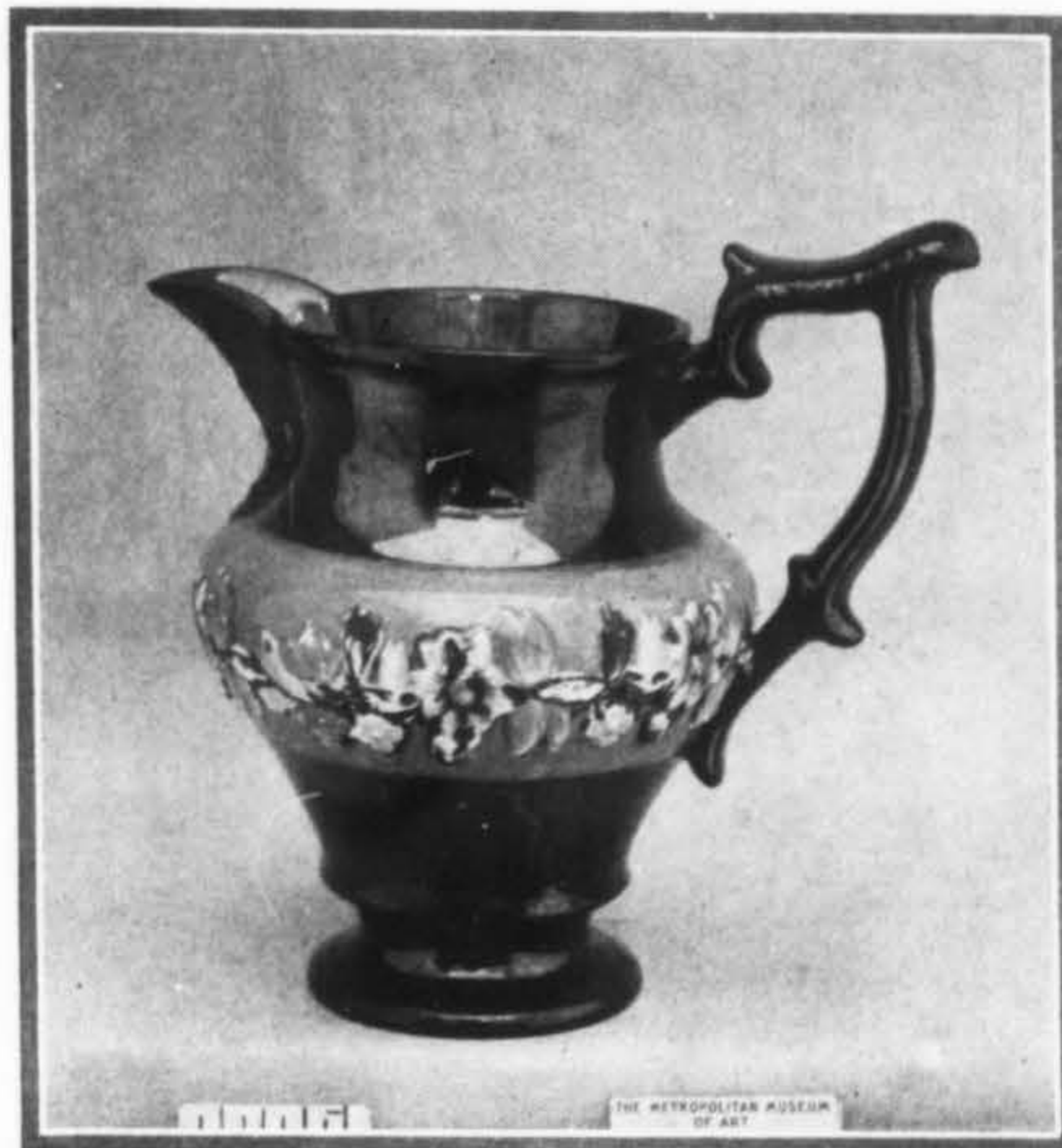
**E. GARRETT ANDERSON**

LTD.

*Designer and Maker of Furniture*

1361 YOSEMITE DRIVE  
LOS ANGELES

TELEPHONE ALBANY 9489



Copper lustre jug with raised overglaze decoration.

The body paste of brown or red clay was found to be the best base to produce the copper or brown color. The pieces were covered with a coating of the lustre or were banded or touched up with it. Frequently one or more bands of color of a contrasting shade were added and we have pieces covered with copper lustre, with yellow, green, blue, and other colored bands. These bands often have a decoration in stencil of still another color, or of flowers and fruit in slip. A more golden coppery color was produced by first giving the piece a thin, all-over coat of pale yellow glaze. This color effect, however, must not be confused with the canary resist lustre—the most sought after and the rarest of the lustres. Touches and narrow bands of copper lustre were used on the old Staffordshire groups of figures and many other pieces of chinaware which added a high note of color.

In addition to copper lustre there is silver, what is termed gold, and the various pink and purple lustres. In the pink there are a number of variations from that of the spotted or mottles for which the Sunderland factories and others are noted to the pictorial transfer form of decoration.

The new collector will look for pieces with a smooth, satiny glaze, for colors that are rich and deep. He will beware of those pieces that are heavy in weight, or a glaze that shows holes or bubbles and is harsh to the touch. Discard those that are thick and heavy looking around the rims and spouts for they show careless workmanship which is so often found in the modern ware. There is a hard, metallic feeling about reproductions that one soon senses when comparing the new with the old.

There is a richness about copper lustre that serves to bring out the colors and a cabinet filled with it glows like so many rich jewels. Just at present the demand is for mugs in this copper lustre. They are just the thing for hot chocolate, and proud indeed is the hostess who can serve her guests from her collection of old lustre mugs!

Good pieces of old lustre are well worth collecting for as the supply is lessened values increase. Antiques have definitely proven their worth and today no one questions them as an investment. But far above that is the pleasure derived collecting them. There is a halo of romance surrounding these old things that will always intrigue—a wonder, if given speech, of what stories they could tell—and a feeling of deep affection for the painstaking old handicraft now so completely lost in this machine age.

GENEVIEVE BUTLER, Ltd.  
Importers  
Decorators  
Consultants

645 So. OXFORD AVENUE  
WASHINGTON 6193  
LOS ANGELES

**Anthony D. Colby**

COLONIAL REPRODUCTIONS

Authentic

*Maple and Mahogany Post Beds*



4280-2 BEVERLY BLVD.

LOS ANGELES WA 9193



*Authentic Spanish appointments Builders' Hardware Display Room, San Mateo.*

**R**endering a distinctive Builders Hardware service to architects and home builders.

**LEVY BROS.**  
San Mateo, Calif.

*A Peninsula Institution since '72*






---

---

---

---

---

## A.F. MARTEN CO.

*Interior  
Decorators*

Not only the general decorating scheme, but the detail also. Fine pieces of furniture made in our own shops—pieces representing the perfection of design and craftsmanship which have meant, in the fine furniture of every period, beauty which endures.

1501 Sutter St.,  
San Francisco

---

---

---

---

---

## W. Jay Saylor

*fine furniture — rare fabrics — lamps  
lighting fixtures — fireplace equipment  
mirrors — objects of art  
antiques — decorative accessories*

for the wholesale decorative trade

*Admittance to galleries upon  
presentation of your  
dealers card*

PHONE OREGON 0302  
5514 WILSHIRE BOULEVARD  
LOS ANGELES



## Colonial Shops

*Distinctive*

FIREPLACE FIXTURES

WOOD MANTELS  
FINE REPRODUCTIONS

Georgian—Early American  
English—French—Italian

DESIGNERS—IMPORTERS—MANUFACTURERS  
3350 West First St., Los Angeles      WASHINGTON 8852  
*Smoky and otherwise faulty fireplaces corrected.*



## KENT-COSTIKYAN

FOUNDED 1886

485 FIFTH AVENUE—SECOND FLOOR

*Opposite Public Library*

NEW YORK

*Oriental and Handtufted Rugs  
Wide Seamless Plain Carpets*

LOS ANGELES OFFICE      SAMPLE EXHIBIT  
816 So. Figueroa Street      Architects Building Material Exhibit  
Fifth at Figueroa

SEE OUR CATALOG IN SWEETS—PAGES C3496-3507





Group of late 17th and early 18th century furniture

SAN FRANCISCO  
522 Sutter

LOS ANGELES  
3277 Wilshire

PASADENA  
644 E. Colorado

O'HARA, LIVERMORE  
AND  
ARTHUR BAKEN  
INTERIOR DECORATION



WHERE THE TREASURES -  
OF A COLLECTOR MAY BE -  
PURCHASED AS GIFTS -

Antique Sheffield tureen made by  
Thomas Creswick in the year 1800



**A. Schmidt  
& Son**

2320 W. SEVENTH ST. LOS ANGELES

481 E. COLORADO ST. PASADENA

504 SUTTER ST. SAN FRANCISCO

NEW YORK

**Canyon  
Crest**

Literature Sent on Request  
A Country Day School for Boys and Girls  
Pre-School—Elementary—Junior High  
Canyon Crest Road Telephone  
Altadena, California STerling 2310  
Mailing Address—53 West Colorado Street  
Pasadena, California

**Westridge**

A COLLEGE PREPARATORY SCHOOL  
FOR GIRLS. ACCREDITED  
Primary, Intermediate and Academic Departments

MARY L. RANNEY, AMIE C. RUMNEY, Principals  
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

**Santa Barbara School of the Arts**

JOHN M. GAMBLE, President  
BELMORE BROWNE, A. N. A., Director  
Graphic and Pictorial Arts—Decorative Design—Crafts  
Sculpture—Etching—Colour Prints—Architecture

SESSION: 30 WEEKS, OCTOBER-MAY SCHOLARSHIPS AVAILABLE  
Illustrated Catalogue

914 Santa Barbara Street Santa Barbara, California



PROFESSOR HANS HOFMANN, Director of the Akademie Hofmann, Munich, holds classes in landscape and still life for six weeks beginning March 23 at

**THE CHOUINARD SCHOOL OF ART**  
741 S. Grandview Los Angeles DU 8152

ANTIQUE FRENCH  
PROVINCIAL  
ARMOIRE  
AT  
\$365.00

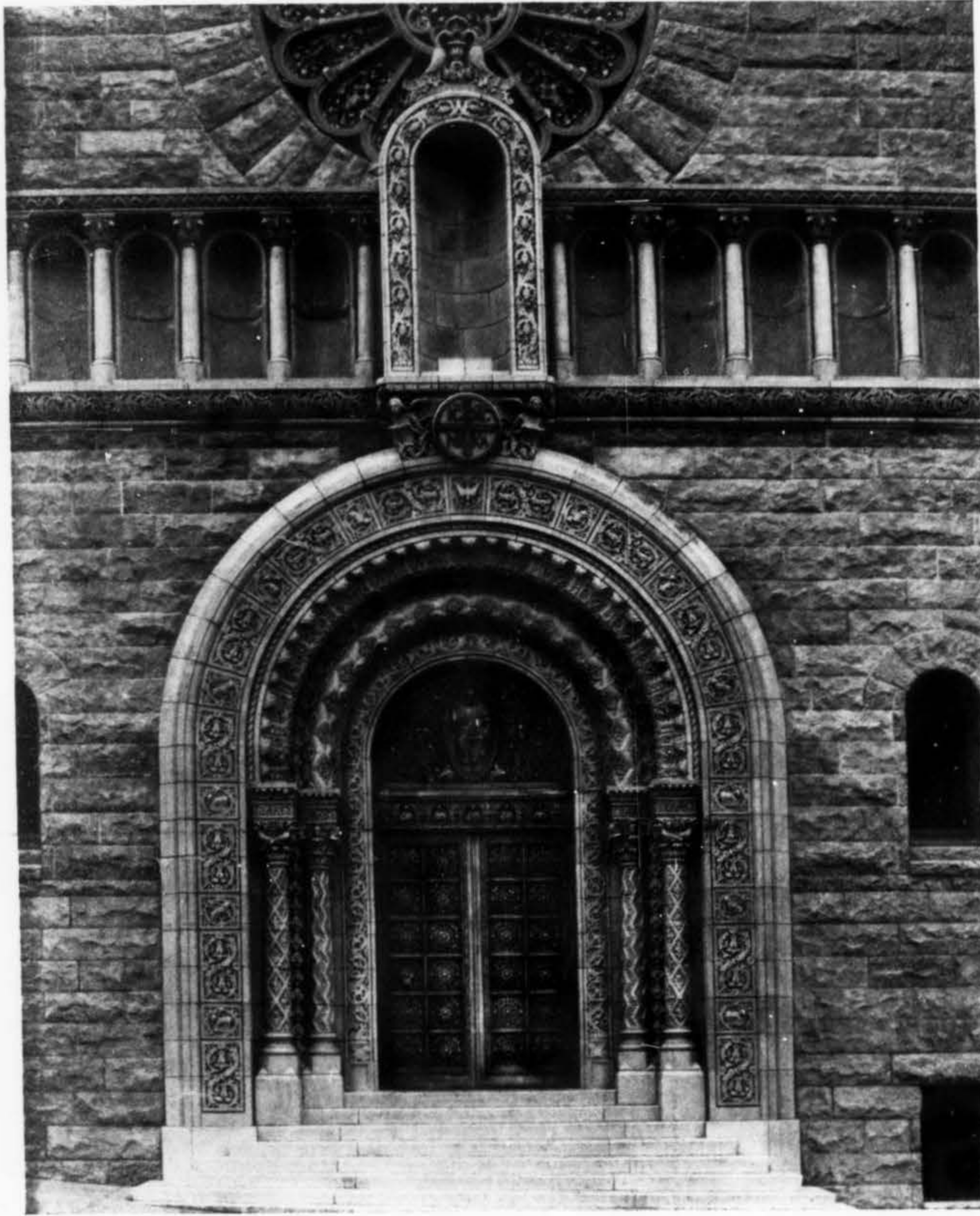


**HAROLD WALLACE  
INTERIORS**

Five Seventy-Eight Sutter Street  
SAN FRANCISCO



# AN INVOCATION IN TERRA-COTTA



Romanesque Portal,  
St. Brigid's  
Church,  
San Francisco.

+

Henry A. Minton,  
Architect.

J. E. Scully,  
Contractor.

+

Gray Granitex  
Terra-Cotta  
with Rough Drag  
Finish—Cross  
and Inscription  
over Arch  
in Gold—  
by—

## GLADDING, McBEAN & CO.

San Francisco + Los Angeles + New York  
Portland + Seattle + Spokane + Oakland



## PUBLISHER'S COMMENTS

WE do not profess to be students or followers of the various statistical bureaus and fact-finding commissions, and are not given to making bold declarations concerning business conditions. This we leave for the newspapers and those organizations founded upon optimism and hope rather than fact. We have faith in our country, in the glorious state of California and in the people who inhabit this country. That we are temporarily befuddled by a depression that is causing a great many people distress is no reason for serious alarm over the future of our state and country. This is a time to take inventory—not especially of tangible assets but of ourselves, our business policies.

We read recently in *Pencil Points* of a draftsman who is peddling apples on the sidewalks of New York. He said, "I don't know that we can do anything to relieve the situation. But, we might take advantage of it. Now that architects have nothing to do, we might take a minute or two off to look over what we have been doing in the past ten years. Now that there's nothing to do, I know a lot of chaps who could put in some valuable time practicing." We don't mean to imply that our architects have not been doing good work. As a matter of fact, those in California have been especially honored in recent competitions. But it is a good time to go back to fundamentals and get a fresh viewpoint so that, as business improves (and it is certain to do so), we will be prepared for it.

This temporary set-back in our natural growth (a much better term than depression) has re-acted favorably for CALIFORNIA ARTS AND ARCHITECTURE. Architects, contractors, builders and persons interested in architecture and the allied arts and crafts have more time for study and naturally they turn to this magazine—and why not—since one of San Francisco's prominent architects has described it as being "by far the most interesting magazine in the whole country."

We are proud of a letter received from a subscriber in Montana who writes: "I wish to tell you I value your publication very much . . . it is a treasure trove for glimpses into rare and beautiful collections. I also love the breath of the ever progressive western spirit linked with the art culture and development of the East and the intimate glimpses of true art from abroad. Your broad contact with art in music and the stage is refreshing and truly outstanding, as are all your departments. I congratulate you and your staff on your wonderful achievement."

This increased reader interest naturally affects advertisers. In case you are one of those persons who have only heard the complaint that business is terrible, we take pleasure in announcing that in 1930 we carried 15 per cent more advertising than in 1929.

TO Mr. James Collins, who during the recent state administration has officiated as Director of Professional and Vocational Standards, there is due at this time a public acknowledgment for the intelligence and efficiency he has displayed. Assuming a newly created function which required organization, firmness, tact, discrimination, he has been able to make this office of protection and benefit to the public, as was intended. As far as the architectural profession is concerned (and, presumably, all other branches of the building industry) his retirement from office is sincerely regretted. His record has furnished a worthy precedent for his successor, Col. Carlos W. Huntington, to whom we extend hearty wishes for similar success.

TO those of our readers who purchase their copies on the newsstands we suggest that you place your order early for the March number. This will be the Spring Garden Number. Dr. A. D. Houghton, our garden editor, will have an extremely interesting and fascinating article on what to plant and when to plant it. Well known landscape architects will be represented and practically the entire issue will be devoted to the subject of landscape and garden. You will certainly want this particular number.



Bedroom in Beverly Hills Home of F. W. Flint, Jr.

LUCILE CHATAIN, DECORATOR

### Interesting Colonial Treatment of Bedroom

THE quaintness and freshness of Colonial days are typified in this very livable bedroom. With the exception of the chaise lounge, the furnishings are all antiques. The drapes are of plain orchid glazed chintz, trimmed in green pleatings. The wallpaper, of an old chintz pattern of varied floral colorings, makes a perfect background to bring out the charm of the antiques. True period treatments require the background of period wallpapers.

## WALLPAPERS

FURNISHED BY

### "THE HOUSE OF FINE WALLPAPERS"

Finest Imported and Domestic Papers Carried in Stock,  
Including:

ZUBER & CIE (*France*)  
DUMAS & CIE (*France*)  
THOS. STRAHAN CO. (*America*)  
SHAND-KYDD, LTD. (*England*)  
SANDERSON & CO. (*England*)  
EMERICH & CO. (*Importations*)  
A. C. DODMAN, JR., INC. (*Importations*)  
NORDDEUTSCHE TAPETEN-  
FABRIK CO. (*Germany*)  
M. H. BIRGE & SONS CO. (*America*)

*Flexwood*

*Japanese Grass Cloth*

## C. W. STOCKWELL CO.

817 W. Eighth Street

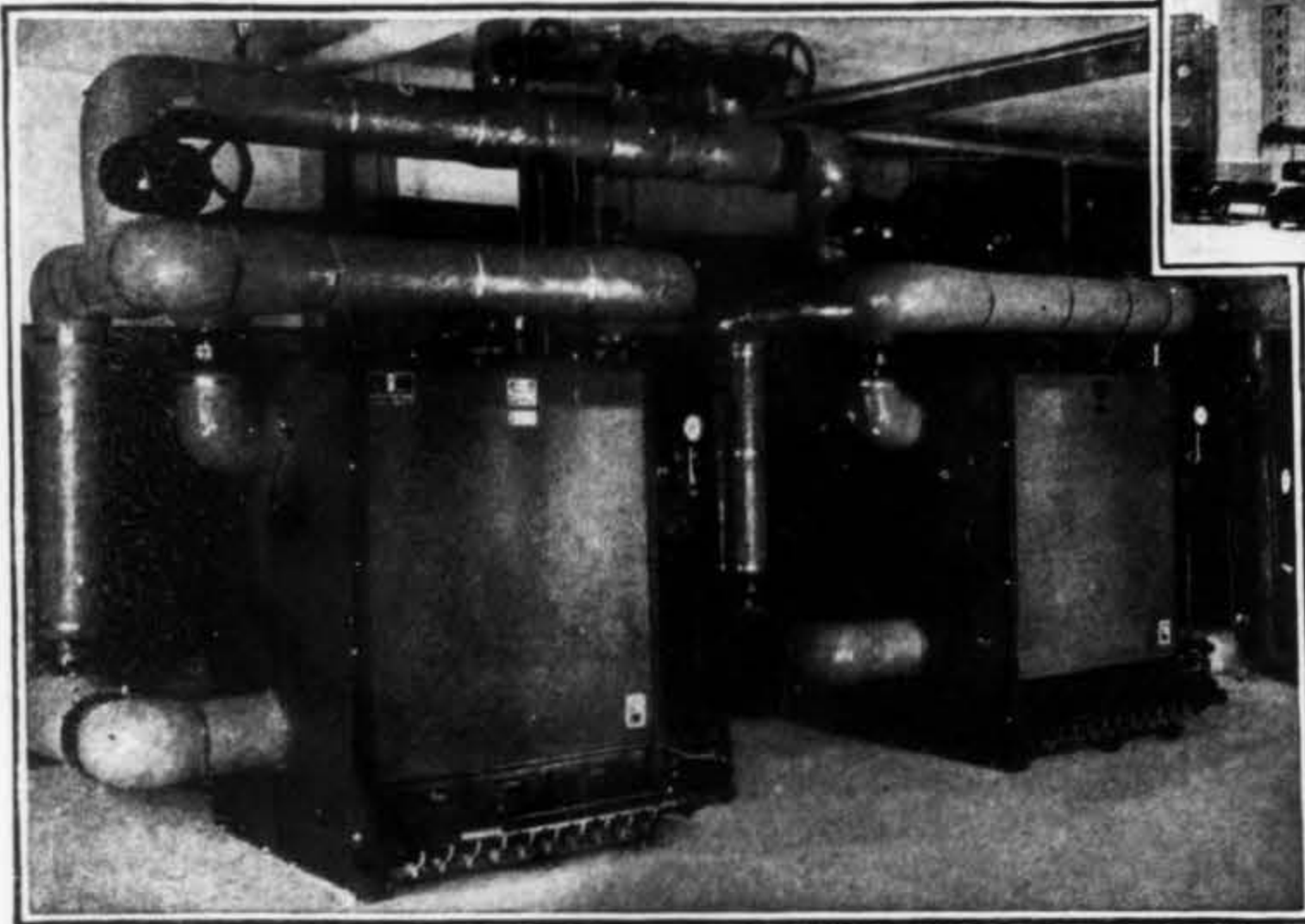
LOS ANGELES



# COMFORTABLE

*as it is*

# BEAUTIFUL



FIRST NATIONAL BANK BUILDING,  
Beverly Hills, Calif.

*Architects:* JOHN AND DONALD B. PARKINSON  
*Consulting Engineer:* E. L. ELLINGWOOD  
*Contractor:* BERG ENGINEERING CORPORATION

#### GAS-FIRED BOILERS

*For normal daytime temperature, only one boiler is operated, to heat tempering coils in ventilating ducts. For colder weather, including mornings and evenings, the second boiler supplies steam to radiators.*

Inspiring in design for both beauty and comfort is this handsome Southern California Bank Building.

Modern gas-fired equipment operates the dual-system of heating and ventilation, assuring clean, controllable heat when and where needed — and fresh air at all times.

Easily installed and maintained — gas-fired equipment settles once and for all, that important question of *comfort*. Gas is the *modern*, the *ideal* fuel — dependable, controllable, economical.

Industrial gas engineers have extensive information regarding every kind of gas installation. Their services are available to you without charge. 'Phone or write your gas company.

*The MODERN Fuel*  
**Gas**  
QUICK • CLEAN • SURE

## PACIFIC COAST GAS ASSOCIATION

LOS ANGELES: 815 E. Washington Street  
SAN DIEGO: . . . . . Electric Building

SAN FRANCISCO: . . . 447 Sutter Street  
SEATTLE: . . . . . 360 Stuart Building

PORTLAND: . . . Public Service Building  
SPOKANE: . . . 25 North Monroe Street



## EDITOR'S NOTE BOOK

**T**HIS issue of CALIFORNIA ARTS AND ARCHITECTURE may well be termed a "Desert Number" in view of the material presented that is from or about the famed California deserts. M. Urmy Seares, who has visited these deserts yearly and knows their lure, tells of the changes in modes of travel and comforts now afforded visitors to them. Kathryn Leighton's painting of the desert in bloom adorns our front cover and strikes the keynote. Etchings by George Elbert Burr and Henri De Kruif, both master technicians, are reproduced, and elsewhere throughout the issue will be found other references to the desert.

Few people realize there is such a wide variety of olive trees. This tree is considered by landscape architects to be one of the most desirable for landscape work. It fits in admirably with nearly all types of architecture. In this issue, Mr. Wessel H. Smitter describes the varieties and tells of their peculiarities.

Jo Mora and his work form the subject of an article by Winsor Josselyn. Mr. Mora is one of our best interpreters of western life. Well designed houses in Beverly Hills, Whittier and Oakland, the beautiful new home of the Los Angeles Stock Exchange and the Grace Lutheran Church of San Diego, make up the bulk of architectural interest in this number. Small gardens are illustrated and described by Charles Gibbs Adams who, more than any other one person, has made Los Angeles city gardens bloom with the rose and gay annuals behind gray walls and narrow lawns.

But, perhaps of greatest interest both to new-comers and to other Californians who plan to build are the articles on the use of adobe. Experts in design, as well as in building materials, have investigated this mode of building and have found it good. Its deep reveals and white walls have created a style now being imitated in stucco, but adobe itself is still used in an improved form, or even as original sun-dried bricks. Mr. Pierpont Davis has built his own home of adobe, and Mr. Wallace Neff has built for Mrs. Susanna Bixby Bryant a great towered farm house on the vast estate along the Santa Ana River where she has made a California Botanical Garden in memory of her father, who bought the land from the original Spanish owners. Mr. Carleton M. Winslow who collaborated with Bertram Goodhue in the building of the beautiful San Diego Fair, has done much to retain and restore the old buildings in adobe, one of which he presents in this issue; and Mr. Fritz Ruppel after a thorough study of such building in Mexico, has adapted the material and the form of brick to modern demands. The old water mill of San Gabriel Mission, on property lately given to Mrs. James R. Brehm by Mr. Archer Huntington, has been restored by Mr. Ruppel and now makes a charming residence. Adobe is especially fortunate in its appropriateness for farm houses and California ranch houses such as that built in the Ojai Valley by Mr. Palmer Sabin for Mr. and Mrs. Donald Dickey. Here is an expression of true California living at its best.

**A**LREADY a different feeling is in the air in regard to business conditions. It is evident both in the large stores and the smaller shops. There is a bringing into the foreground, as it were, of lovely things that have been half-hidden, a renewed interest in beautiful furnishings and cultural things for our homes. The attitude of the shopper is one of interest and attention to what is shown, and from the many inquiries reported listed, it is evident that the buyers are again in the market. All of which means that business is again on the upgrade. You can each help speed this along by doing your bit. If you have been wanting a chair or a desk for a certain corner, now is a good time to buy it. If your house needs re-decorating and re-furnishing, do it now; the opportunity was never better.



## SLOANE now displays

this magnificent 17th Century English cabinet with chairs of the same interesting period. Finished in antique silver leaf, the upper part is highly decorated. A feature is the exterior cover of the doors finest petit point in appropriate old designs.

This cabinet and many other authentic reproductions feature Sloane's 1931 display.

## W. & J. SLOANE

(ESTABLISHED 1843)

644 South Broadway

LOS ANGELES

*M. P. S. Chauffeurs at Sloane's doorway will garage your car while shopping and return it to you at any point in the downtown area at any time you indicate up to 7 P.M.—WITHOUT CHARGE.*

SAN FRANCISCO

NEW YORK

WASHINGTON





ONE OF MANY ROOMS DECORATED AND  
FURNISHED FOR THE BEACH RESIDENCE  
OF, MRS. E. L. RHINOCK

*Interior Decorators*  
*Importers, Creators and Makers of*  
*Distinctive Furniture*

# JOHN B. HOLTZCLAW COMPANY

FURNITURE : DECORATIONS : ANTIQUES

3251 WEST SIXTH STREET—NEAR VERMONT, LOS ANGELES, CALIFORNIA

TELEPHONE DUNKIRK 2410



# California Arts & Architecture

A monthly magazine covering the field of  
architecture and the allied arts and crafts

FEBRUARY 1931

## COVER

"Desert Bloom—Wild Verbenas in Coachella Valley." A painting by Kathryn W. Leighton

## FRONTISPIECE

"A Desert Yucca in Bloom." From an Etching by George Elbert Burr.....22

## ART

- Dog Portraits by Joan A. Burke..... 8  
Etchings by Bradford Perin.....10  
Decorations and Fine Arts.....11  
Jo Mora by Winsor Josslyn.....39-41  
Etchings of the Desert by Henry De Kruijff.....44

## ARCHITECTURE

- Adobe Flores by Carlton Monroe Winslow, A. I. A..... WINSLOW.....23-24  
Residence of Mr. and Mrs. D. C. Norcross, Bel-Air, Los Angeles..... COATE.....25-27  
Residence of Mr. and Mrs. Roger Blaine, Oakland..... BLAINE & OLSON.....30-31  
Service Building on Estate of Mr. and Mrs. Edward Lowe, Santa Barbara..... KAY.....35  
Residence of Adela Rogers St. John Hyland, Whittier, California..... KIBBE.....42  
El Paseo Court, Palm Springs, California..... KING.....45  
Grace Lutheran Church, San Diego..... SCHROEDER & KENNEDY.....46  
Los Angeles Stock Exchange Building..... LUNDEN, PARKINSON.....49-51

## INTERIOR DECORATION

- Interiors, the residence of Mr. and Mrs. D. C. Norcross, Bel-Air, Los Angeles.....27  
Interiors, the residence of Mr. and Mrs. Roger Blaine, Oakland.....31

## GARDENS

- Small Gardens in California.....36-37  
Varieties in Olive Trees by W. H. Smither.....47-48  
Garden Calendar by Dr. Arthur D. Houghton.....74

## LITERATURE

- A Review of Current Literature by Louise Morgrage.....43  
Book Reviews.....69-71

## OTHER FEATURES

- The Calendar.....2  
Publisher's Comments.....17  
Editor's Note Book.....19  
The Old Mill Reveals a Secret by Frederic J. Dennis.....28-29  
Life Made Comfortable on the Desert by M. Urmy Seares.....32-34  
The Claremont Players in the Padua Hills by Ellen Leech.....38  
Hotel and Travel.....57-59  
Clients and Climates by H. Philip Staats.....54  
Sports Calendar.....56  
Architectural Organizations.....76  
Index to Advertisements.....78



"Palm Canyon"  
An Etching by George Elbert Burr

## Editor

Harris C. Allen, A. I. A.

## Managing Editor

M. Urmy Seares

## Editorial Staff

Dr. Arthur D. Houghton  
Thomas D. Church, M. L. A.  
H. Roy Kelley, A. I. A.  
Mark Daniels  
Ellen Leech  
Louise Morgrage

## Editorial Advisory Board

David C. Allison, F. A. I. A.  
Arthur Brown, Jr., F. A. I. A.  
Harold C. Chambers, A. I. A.  
Reginald D. Johnson, F. A. I. A.  
Gordon B. Kaufmann, A. I. A.  
Irving F. Morrow  
Lee F. Randolph  
Sumner M. Spaulding, A. I. A.  
Edgar Walter

## Published By

WESTERN STATES PUBLISHING COMPANY Inc.  
627 South Carondelet Street 557 Market Street  
Los Angeles San Francisco

## President and General Manager

George H. Oyer

## Secretary

J. B. Johnson

## Manager of San Francisco Office:

J. Leslie Meek

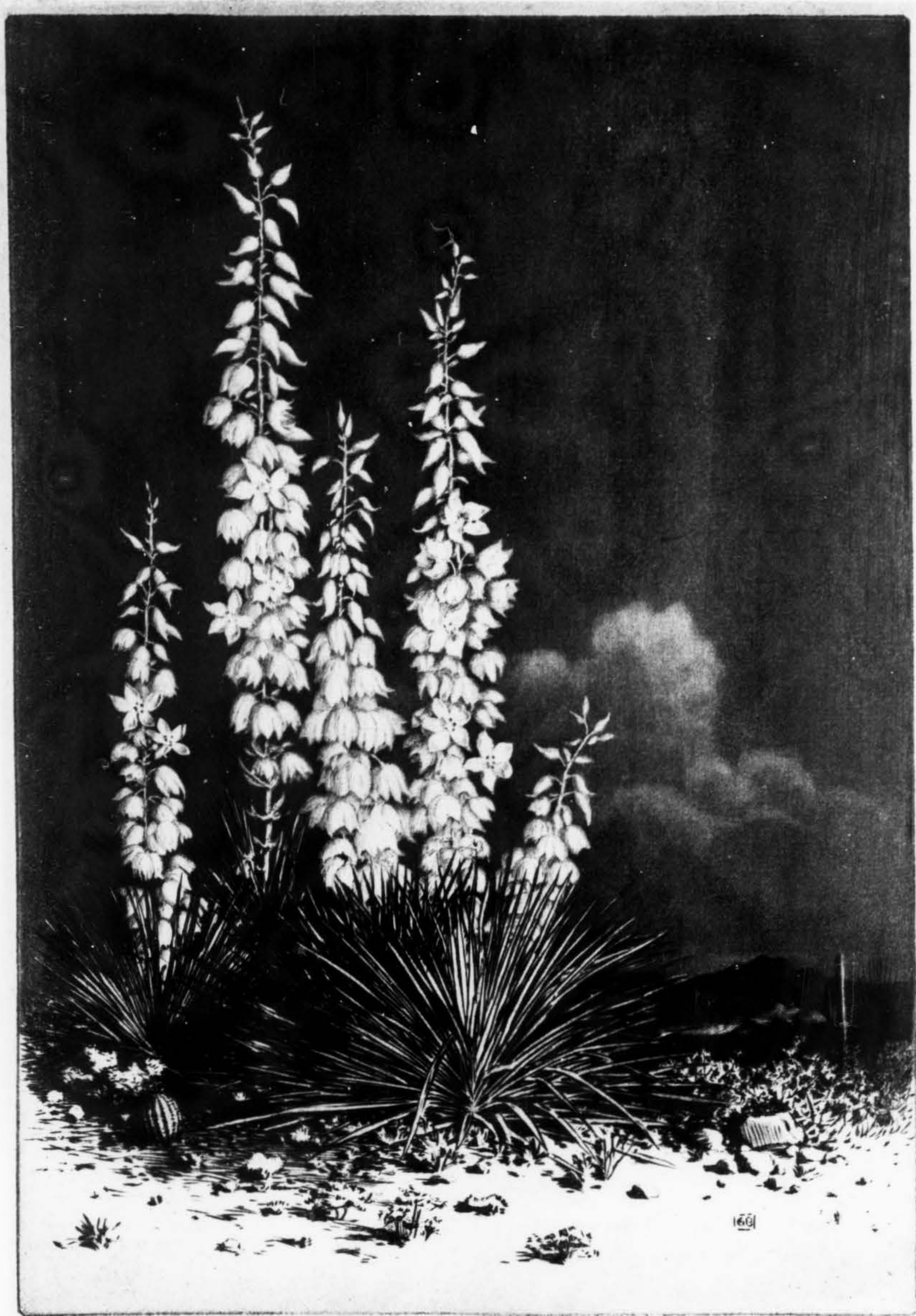
## Advertising Staff:

Nelson H. Partridge, Jr.  
F. J. Dennis R. F. Sparks

Chicago Office: New York City Office:  
608 Otis Building 420 Lexington Avenue

Price mailed flat to any address in United States, Mexico  
or Cuba, Three Dollars a year; Single Copies, Thirty-Five  
Cents; to Canada, Four Dollars a year; Foreign Countries,  
Five Dollars a year.





### A DESERT YUCCA IN BLOOM

From an Etching by George Elbert Burr

Not a little of the springtime glory which transfigures the deserts of our Southwest is lent them by the Yucca, with its tall and graceful shafts of gleaming white. Fortunate is he who, rounding a turn, comes suddenly upon an entire hillside of these sentinels flashing in the morning sun. Only a Wordsworth could express the joyous lifting of the heart which the sight inspires.





## “ADOBE FLORES”

*Used as headquarters for General José María Flores, Commandante of Los Angeles in 1846, this historic adobe has been restored.*

By

CARLETON M. WINSLOW, A.I.A.

THE Adobe Flores in South Pasadena near the Raymond Hotel is one of the few relics of the era of Spanish occupation in southern California. As everyone interested in the subject knows, the great majority of the buildings of Spanish, Mexican and early American days in this vicinity have quite disappeared, usually not from deterioration but to make way for more modern buildings mostly in wretched taste.

By some chance of fortune this little adobe, tucked away in a corner, weathered the storm and led an existence of varying prosperity without much fundamental physical change. Originally it was an L-shaped structure with its front towards the south and the angle wing on the westerly side running towards the north. As time went on a balancing wing was built at the eastern end of the main building, thereby enclosing a court with its northerly side open towards the north. The roof of the main building sloped down over the south front, forming *portalés* or a verandah, but this also was apparently a later addition to the original Spanish work and was, after much thought, removed when reconstruction was commenced.

There was an attic sleeping room over the south portion, approached by a narrow stairway, and a little cellar beneath the main room for storage purposes.

When bought by Mrs. Clara Eliot Noyes, the building was surrounded by beautiful trees, eucalyptus, peppers and others, and a fine pepper was found growing in the court. The building was in a wretched state of “artistic” embellishment, cobblestone fireplaces and other unhappy “touches” had been added since Spanish

days, but the building was substantially sound and work of repair, deletion and restoration was begun with enthusiasm. The eastward wing, probably built before the Civil War, was considered of sufficient historical worth to be retained, and was faced with brick and stuccoed to preserve it from the weather and to bring it into harmony with the older part of the structure.

The interior court sloped uncomfortably from the north towards the main building. This was excavated to a level with the main floor, and as the fine pepper tree had

to be left, it was surrounded with a masonry wall with a sufficiently large space for root spread, and thereby formed one of the most attractive features of the restored building. A fountain was built into the new retaining wall at the north opposite the main portion of the house.

Careful study of the old building showed that some of the doors and windows had been interchanged. These were put back as they belonged. The windows, of the double-hung, muntined type without counter balances, and the doors, were mostly in good condition. These were all retained.







The little cellar was cleaned out and enlarged and a few interesting relics were found, an ivory umbrella handle, a crucifix and a few coins coming to light.

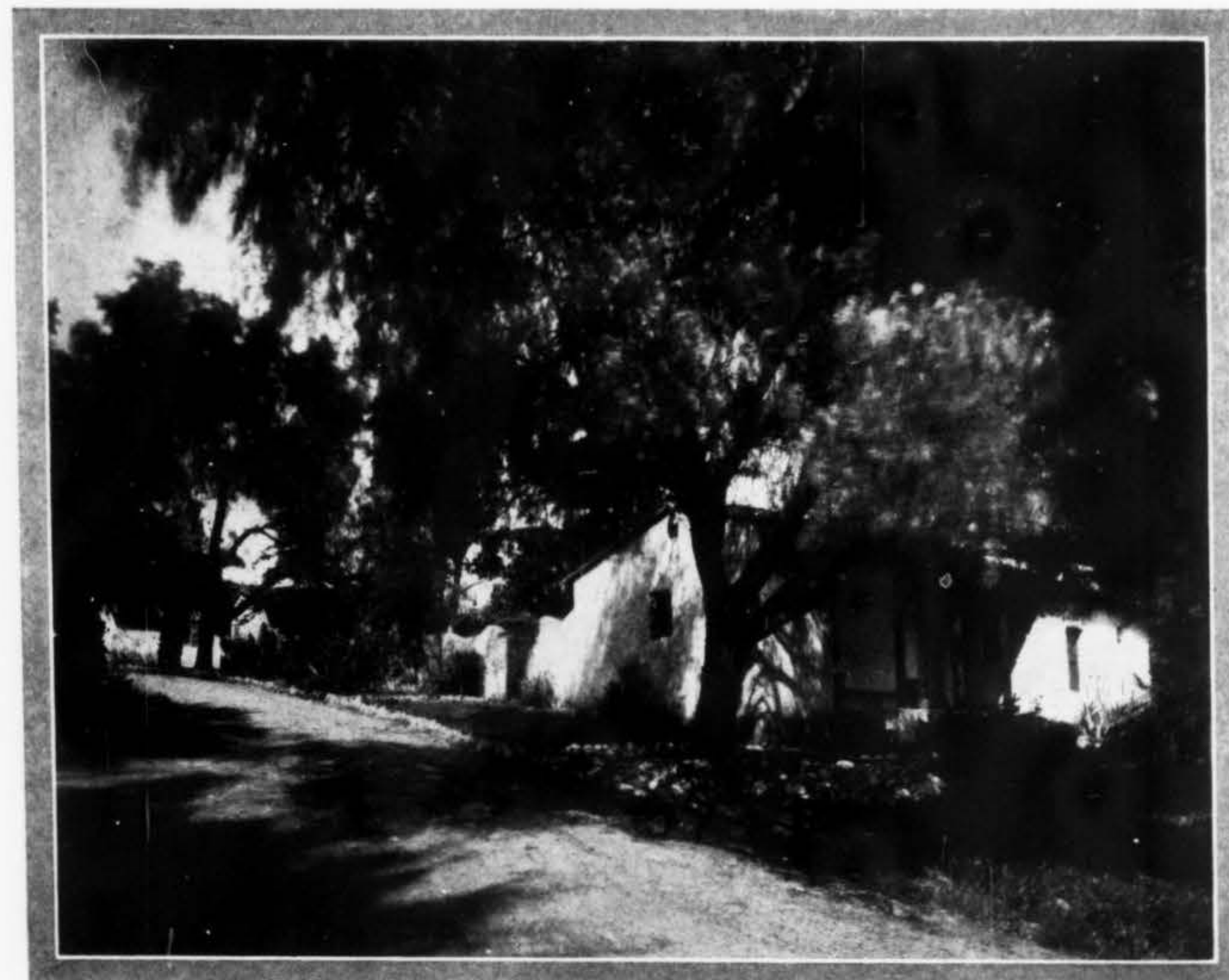
One interesting detail was a fine confessional in the little hall at the southeastern angle of the building. The little sheet copper grill between the two stalls had to be replaced, but otherwise the confessional stayed as it had been. This is probably the most unique and valued treasure of the whole house.

The tile roof presented a serious problem, for not a vestige of the original tile could be found. Tiles of a size and shape similar to those of old adobe buildings in the Plaza district in Los Angeles were selected and used for the new roof covering.

Mrs. Noyes arranged and designed the planting about the adobe, and the new adjacent buildings, with rare taste and understanding, and the whole project has been of much influence in the community to stimulate appreciation of other old structures. Altogether, it is typical of old Spanish days, and if electric wiring, plumbing and other modern features seem an anachronism, undoubtedly they would have been added had the descendants of the original proprietors of the property occupied it to this day.

The use of adobe construction is of absorbing interest to architects and others interested in the history of the Southwest.

On the previous page are photographs of the original building with court and front elevation restored by Carleton Winslow, Architect. Adjacent buildings among the trees are pictured on this page.



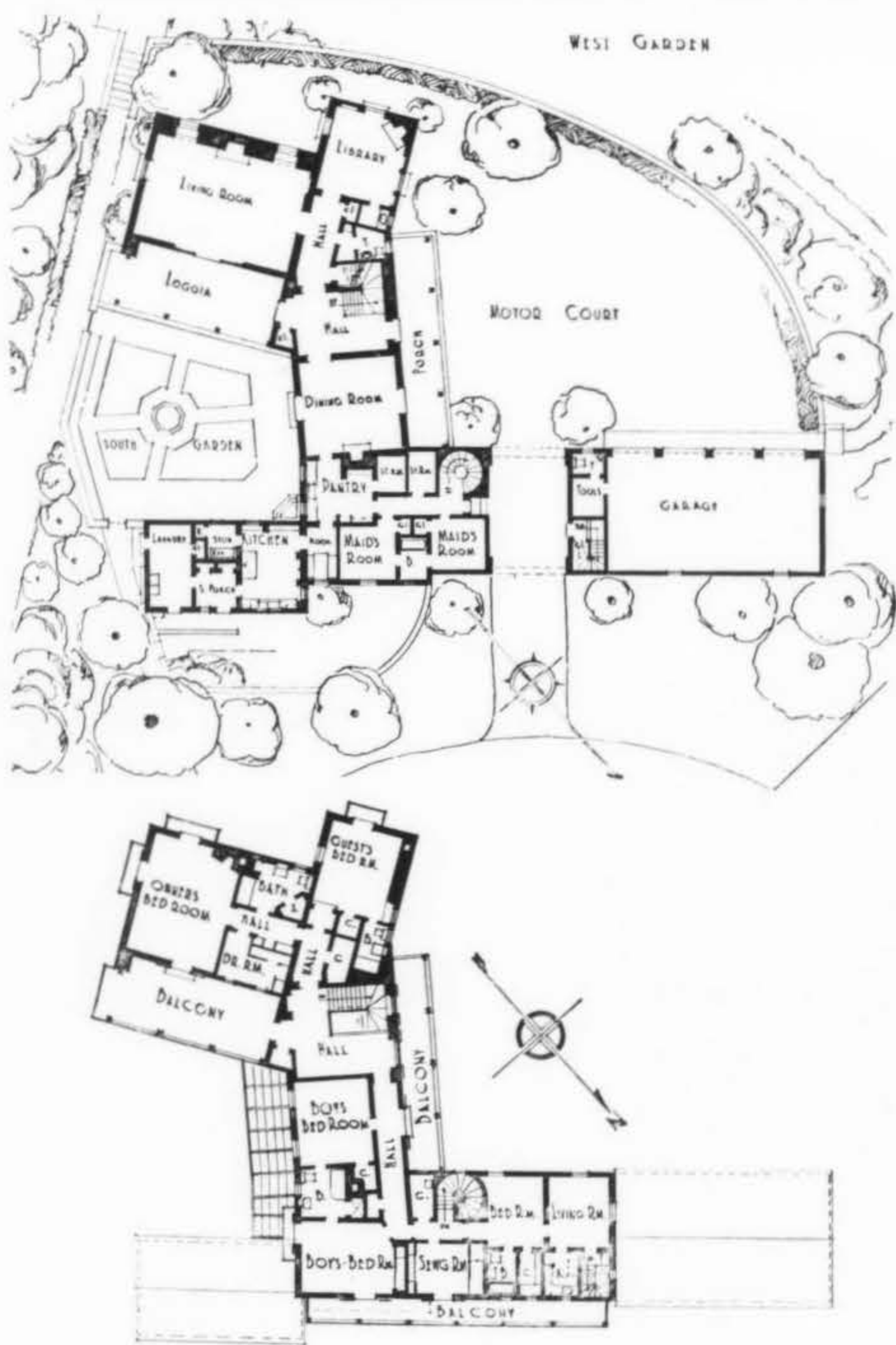
J. D. Long, in a very complete bulletin on the subject published by the University of California, writes: "Natural earth, or soil, has been used as a building material in almost all countries and by almost all civilizations." Unburned bricks were used in Mesopotamia and Egypt, probably even forming the foundations of the pyramids. The use of them was continuous down through the periods of time in Arabia, Morocco, Spain, Mexico and the prehistoric Southwest. Adobe construction was extensively used in the era of the California Missions. It has many advantages, and if properly put together with adequate foundations and secure roof covering, will stand the rigors of weather, and even of earthquake, as well, if not better, than many other forms of construction.

With reference to its adaptation in architectural design, its very limitations are its glory and the chief note in its song. Like Gregorian music with its incomplete gamut and limited range of expression, it enforces simplicity upon the mental activities of the designer. Combined with intelligent use of clay roofing tile and careful proportions and placing of door and window openings, the results are a speaking protest against the delirious orgy of so called "Spanish" with which southern California has been afflicted for the last twenty years.

Adobe Flores is an outstanding exponent of what California domestic architecture should be. Its builders wrought better than they knew.

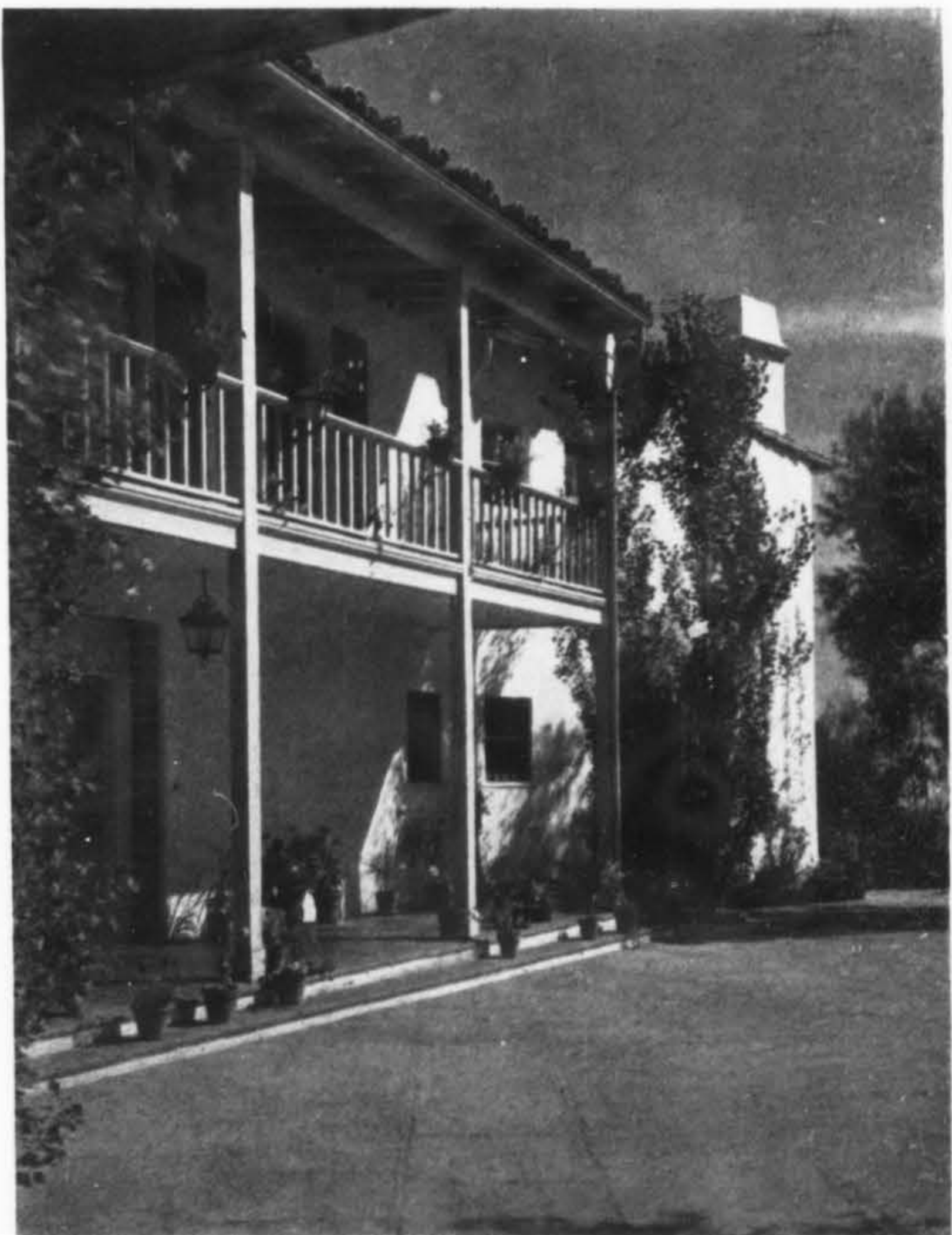
They lived, worked and died, probably without realizing that they had achieved a real work of art. Therein may lie the key to its success. Unquestionably art today is altogether too self-conscious.





Residence of Mr. and Mrs. D. C. Norcross  
 Bel-Air, Los Angeles  
 Roland E. Coate, Architect

Photographs by George Haight



It is noteworthy that the plans for this residence have been so arranged that all principal rooms command the magnificent view over the broad plateau which stretches from Los Angeles to Santa Monica; the house being built on the very edge of a steep circling hill.



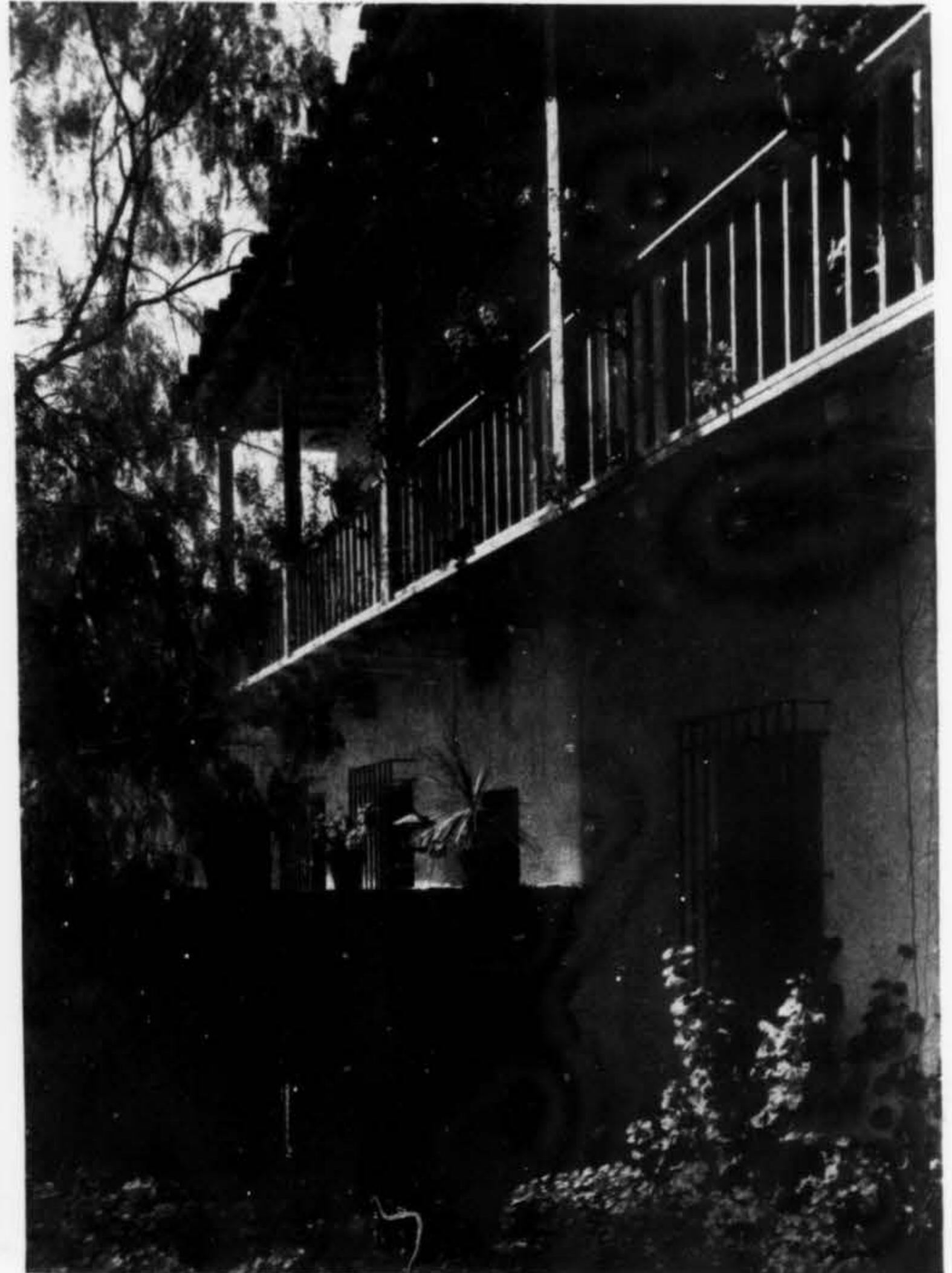


The facade of the Norcross residence toward the highway has a two-story central portion with one-story wings extending each way—a lovely mass which the photograph cannot display.

Below: Looking across the sunny, sheltered, south garden to the living room loggia.



Below: From the entrance drive toward the walled service court. A. E. Hanson, landscape architect.







There is about the interior of this home an informal atmosphere that is in keeping with the exterior.

The roof is rough-laid, hand-made tile, almost yellow in color. The walls were covered with Gunitite, then given a hand trowelled coat of stucco.

The walls are of pure white; some windows are painted antique yellow, others green. The shutters are green; likewise the iron work.







## THE OLD MILL REVEALS A SECRET

By FREDERIC J. DENNIS

**I**T WAS a sparkling, sunshiny day of Indian Summer. The approach of Winter was heralded by dropping leaves and a fresh tang in the air. We stopped in the shade of a majestic black walnut planted at the very edge of the ancient, weathered water reservoir of the Old Mill—built by the Padres of San Gabriel in a more romantic day. The charm of the simple beauty and the tranquil serenity gripped us. We wondered how many of the thousands of curious visitors to the

Old Mill had appreciated its history, its original purposes and ambitions.

Fritz Ruppel, my companion, in his efforts to reconstruct the Old Mill for its present owner, Mrs. James Brehm, strove to preserve the structural sincerity of the original builders as well as the historical past in this Indian-made landmark. His disclosures of early structural and architectural practices employed in the building were fascinating. Best of all, he told me the amazing secret of the design used by

the Padres in their water wheel which operated the grist mill.

When, in about 1800, trading ships began to touch what was then called Alta California, now southern California, Father Zalvidea, that wonderful administrator, organizer and priest of missions, took advantage of the budding trade between Los Angeles and the outside world. He sold the products of the San Gabriel Mission in the Pueblo of Los Angeles. Thence, these products went to the far away Spanish main and up the coast of California to the Russian settlements, and to San Francisco. San Gabriel produced tallow candles, shoes, saddles, hides, soap, woolen cloths, wine and brandy. There was also, of course, the grain, ground at the Old Mill.

But it was the method used to drive the millstones of the Old Mill that is of especial interest. Two streams of water, from the Los Robles and Kewen Canyons, were conducted through masonry aqueducts to cisterns located at the mill site. By primitive lever-controlled sluice-gates the water was released from the cisterns through narrow orifices on the mill-wheel below, in such a fashion as to cause the wheel to turn.

This was no ordinary mill-wheel. What a surprise to discover in this old building a comparatively modern invention—or what was supposed until now to be a modern invention! The wheel lay horizontally on





its masonry bed, the circular frame with wooden blades set at an oblique angle, like slats of a wooden window shutter. The water stream, after its drop from the cisterns, struck the blades and caused the rotation of the wheel. Picture a gigantic top with a straight, stout log for the spindle, extending from the basement to the upper floor. The water-wheel was located close to the spinning point below and the millstones were attached to the top—the first primitive idea of the water turbine.

A search into the history of water turbines reveals that the first axial water turbine (that is, where water strikes the wheel blades parallel to the axis of the wheel) was reported as invented in Germany by a man named Henschell in 1837. Later, according to this historical account, in 1841, the great French engineer, Jonval, introduced a practical working model of this invention. But it was not until 1850, apparently, that the turbine water wheel was introduced into the United States. The ordinary water-wheel, I might say, with which we are all quite familiar, is a vertical one, far simpler in idea than the early horizontal turbine at the Old Mill. As the Mill dates from 1810, and we read in a modern authoritative history of water power that an impulse water-wheel was not introduced into California until 1854, we are forced to the conclusion that this is in truth the first axial turbine water-wheel



miles inland, and to have transported it by ox teams to the ocean at San Pedro. "Why," the reader may ask, "did he not construct it at the ocean side?" The answer is that our good friend was very fond of his wine cellar at the Mission, and of course he could not possibly stray so far from it. Then again, his adventures with women were most engrossing. He is reported to have been married to eight at the same time.

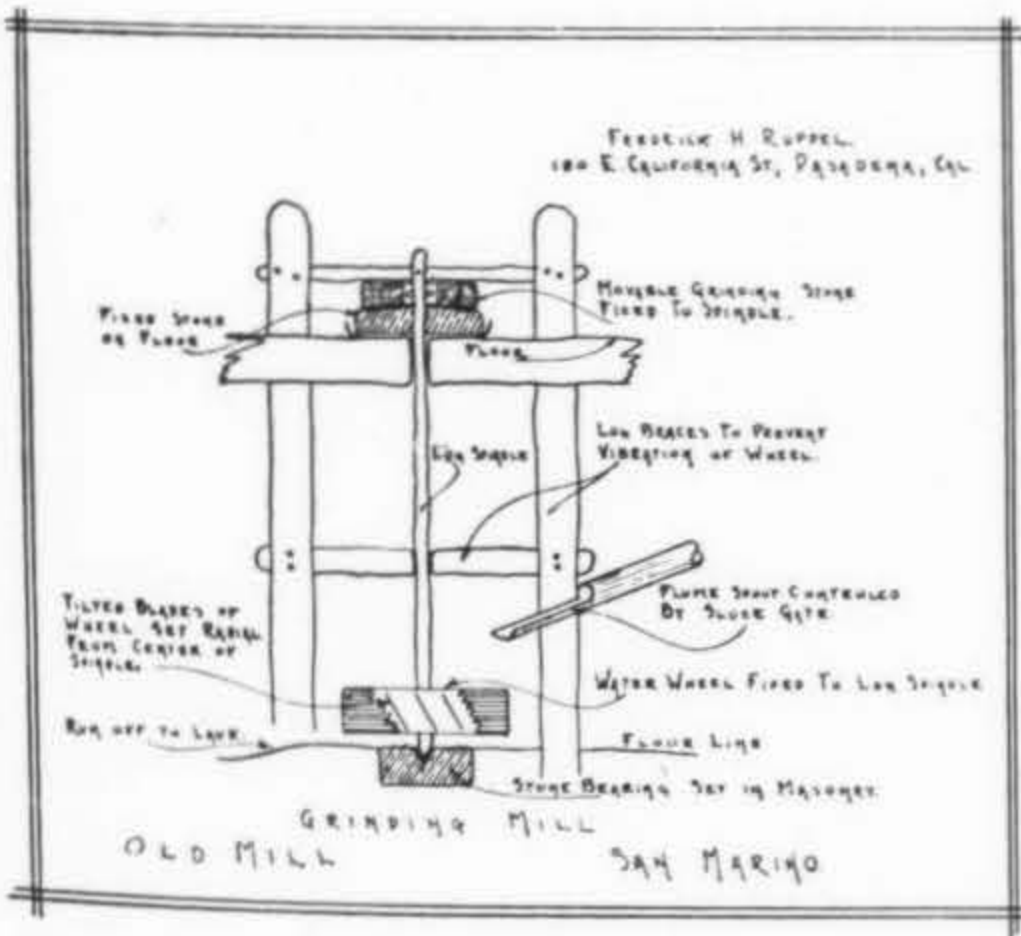
We are told it took two years to construct El Molino Aviejo while *alcades*, or assistants under Lopez, drove the Indians to their task by stinging lashes of the whip. They obtained wood from the many venerable live oaks in the neighborhood, the cement from rocks, the lime for the plaster from sea-shells, the adobe from clay in the soil underfoot, the millstones themselves from tufa, volcanic stone quarried a few miles away in the San Gabriel Canyon. On completion of the Old Mill, in 1817, an earthquake cracked

one of the two water cisterns, but the other has remained intact.

ever invented. Here at El Molino Aviejo is a mechanical marvel, evolved and constructed by a master mind. Early California history gives credit to Father Zalvidea for the construction of the Old Mill, but it is to his assistant, one Claudio Lopez, jack-of-all-trades, even pirate by profession, that the Father concedes the clever installation of the water turbine. This Lopez, moreover, was a man of many talents. He is said to have built a ship at San Gabriel, twenty-five

one of the two water cisterns, but the other has remained intact.

The fact remains that the invention was made to function. Mr. Ruppel, in the course of his restoration work at the Old Mill, was able to piece together, bit by bit, the exact mechanical construction of this marvelous early invention in California of the turbine water-wheel. Both Mr. Ruppel and the writer would like credit for this invention to go where it is due—to Father Zalvidea and to Claudio Lopez.



Cross-section of the Old Mill as re-constructed by Mr. Fritz Ruppel

Photographs by Padilla

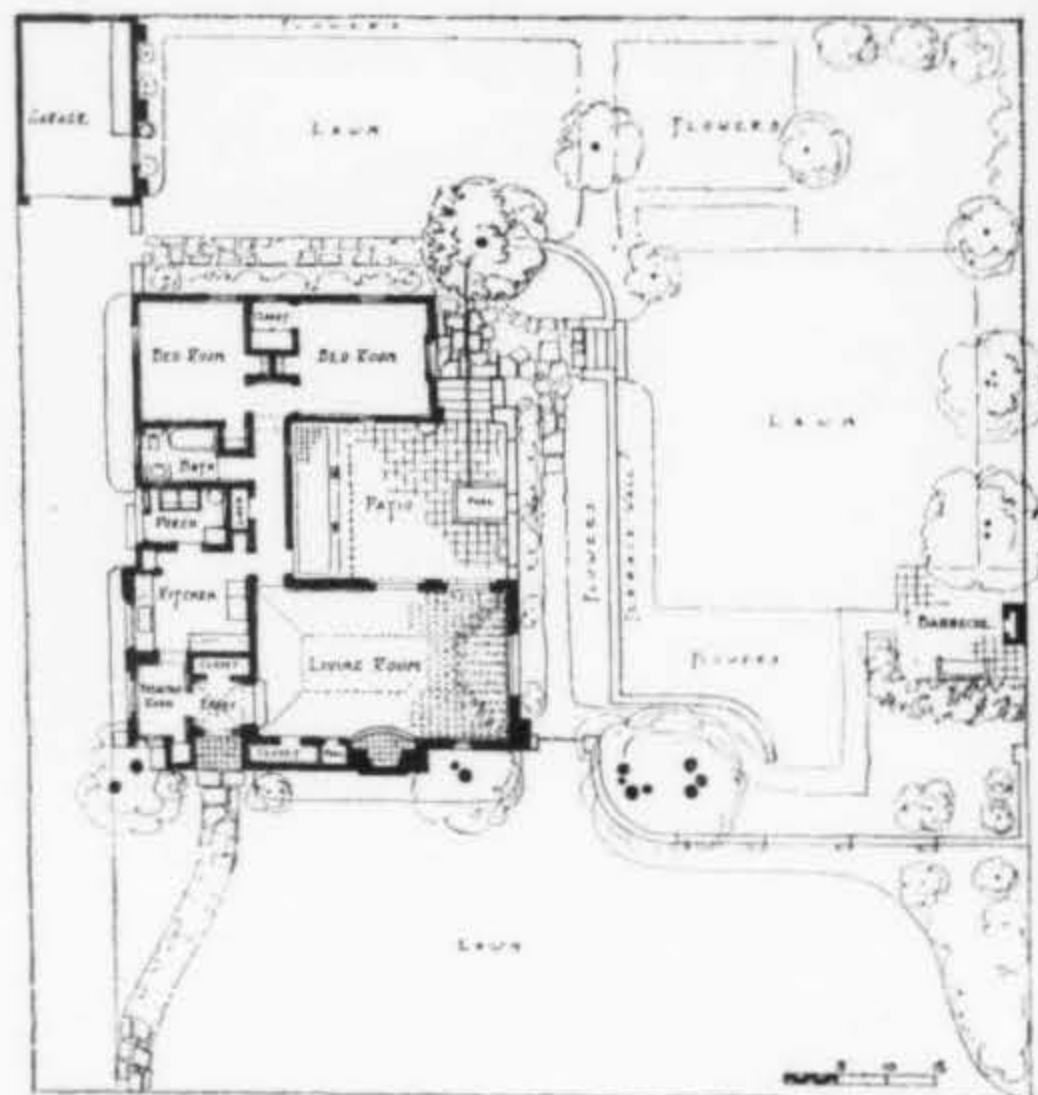






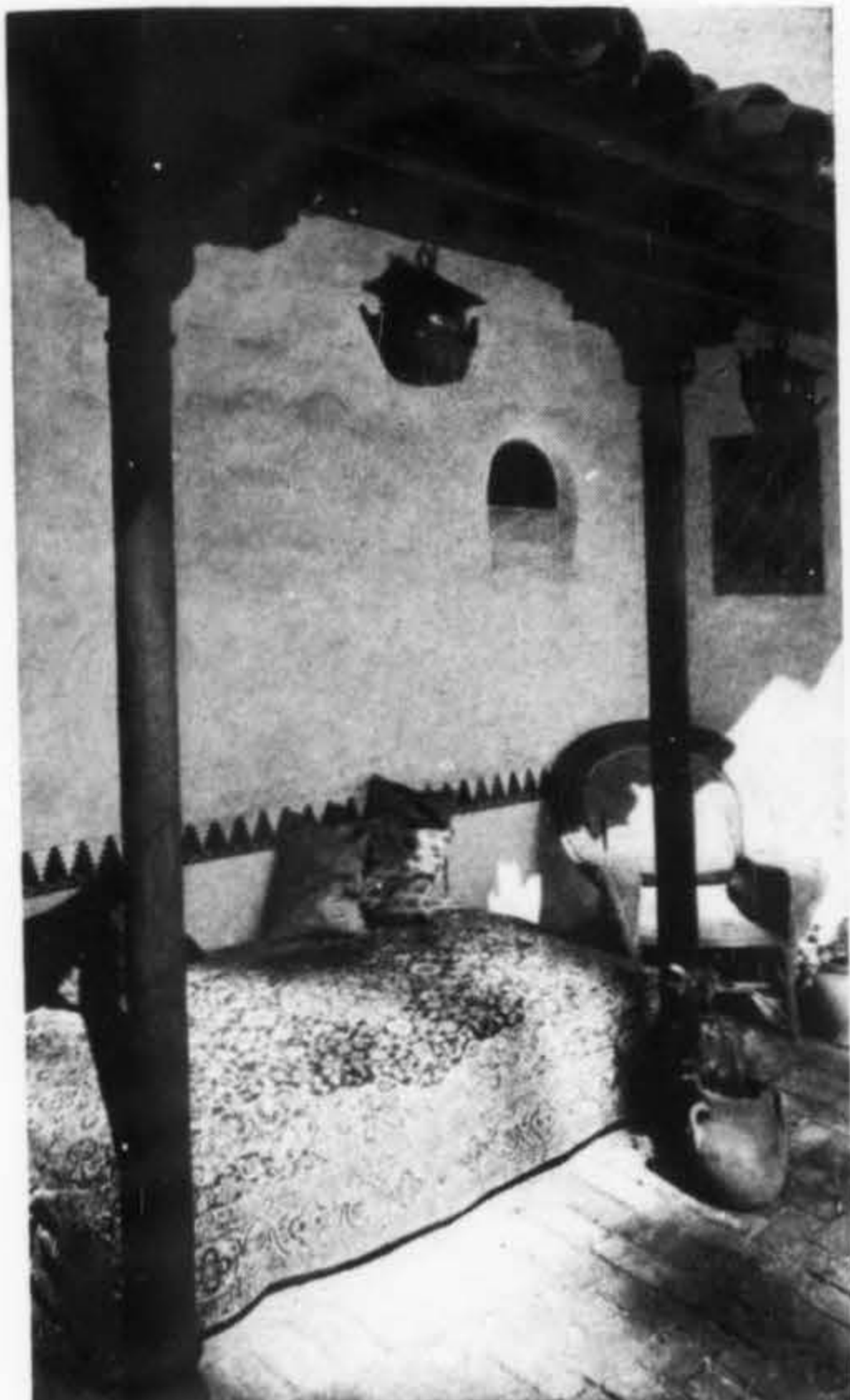
The Residence of  
Mr. and Mrs. Roger Blaine  
Blaine and Olsen, Architects

Built at Fernwood—one of the pleasant residence districts which have been growing up on the borders of Oakland—whose climate and scenic conditions are well suited to the house of Spanish inspiration.



During a six months' sojourn in Spain, Mr. Blaine made many measured drawings which enabled him to use authentic detail for his own home.





Tile, wood, stucco, are used in the patio loggia as they are found in Spain.



From the walled, brick-paved patio in Mr. Blaine's home in Oakland, brick steps go down to the large, walled garden, of which the main area is again sunk a few steps; a sunny, sheltered clearing, surrounded by tall eucalyptus trees in irregular clusters. The combination of white stucco, white-washed brick, dark stained wood and bright spots of tile, is effective and harmonious. As the house faces west, it may be seen that its south side receives an abundance of sunshine.

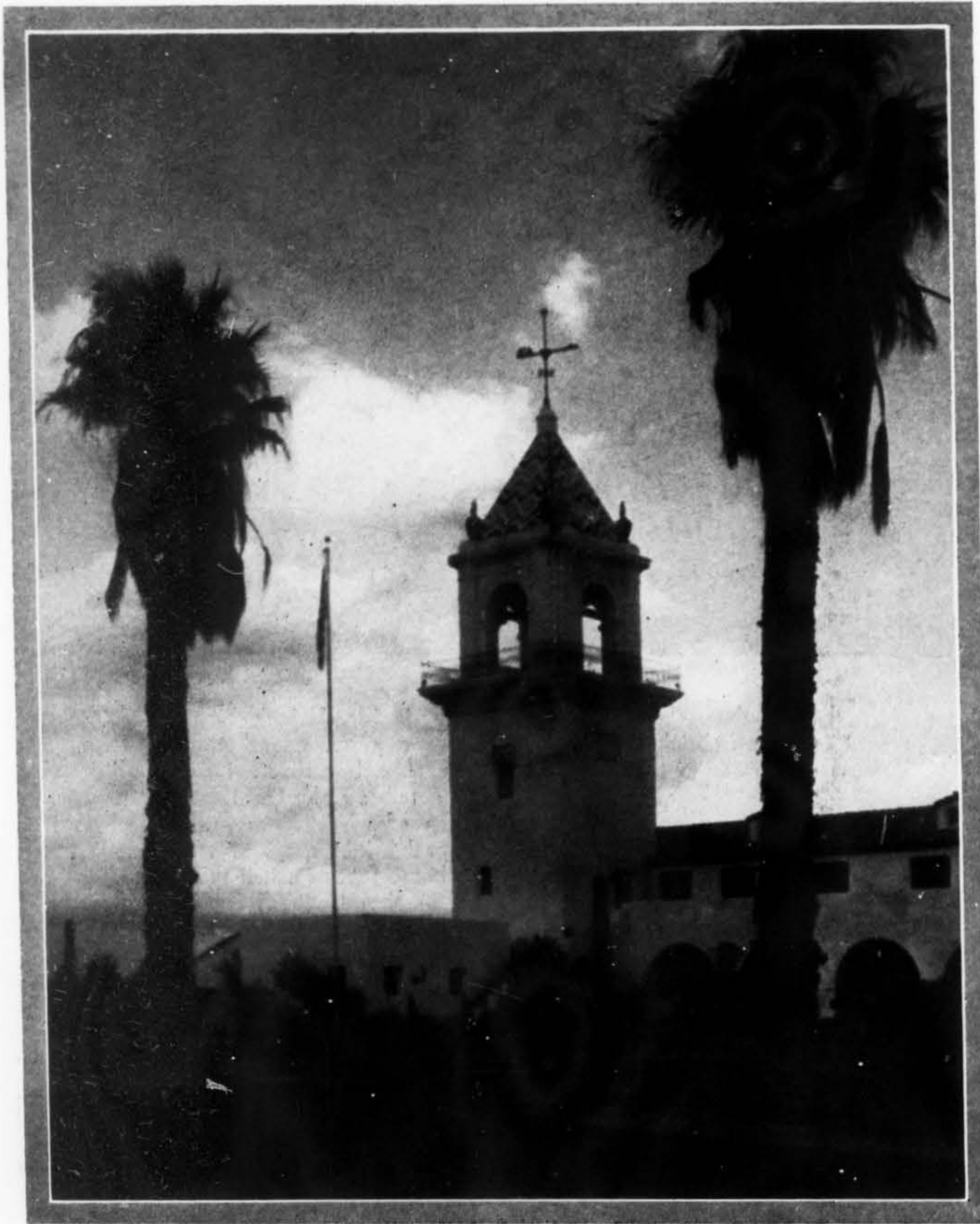


Mr. Blaine is particularly proud of the "Mudejar" ceiling in his living room, not only as an authentic version based on careful study, measured drawings—but also as the handiwork of Mrs. Blaine and himself. No photograph can reproduce its soft, warm color scheme.

Photographs by Roger Sturtevant





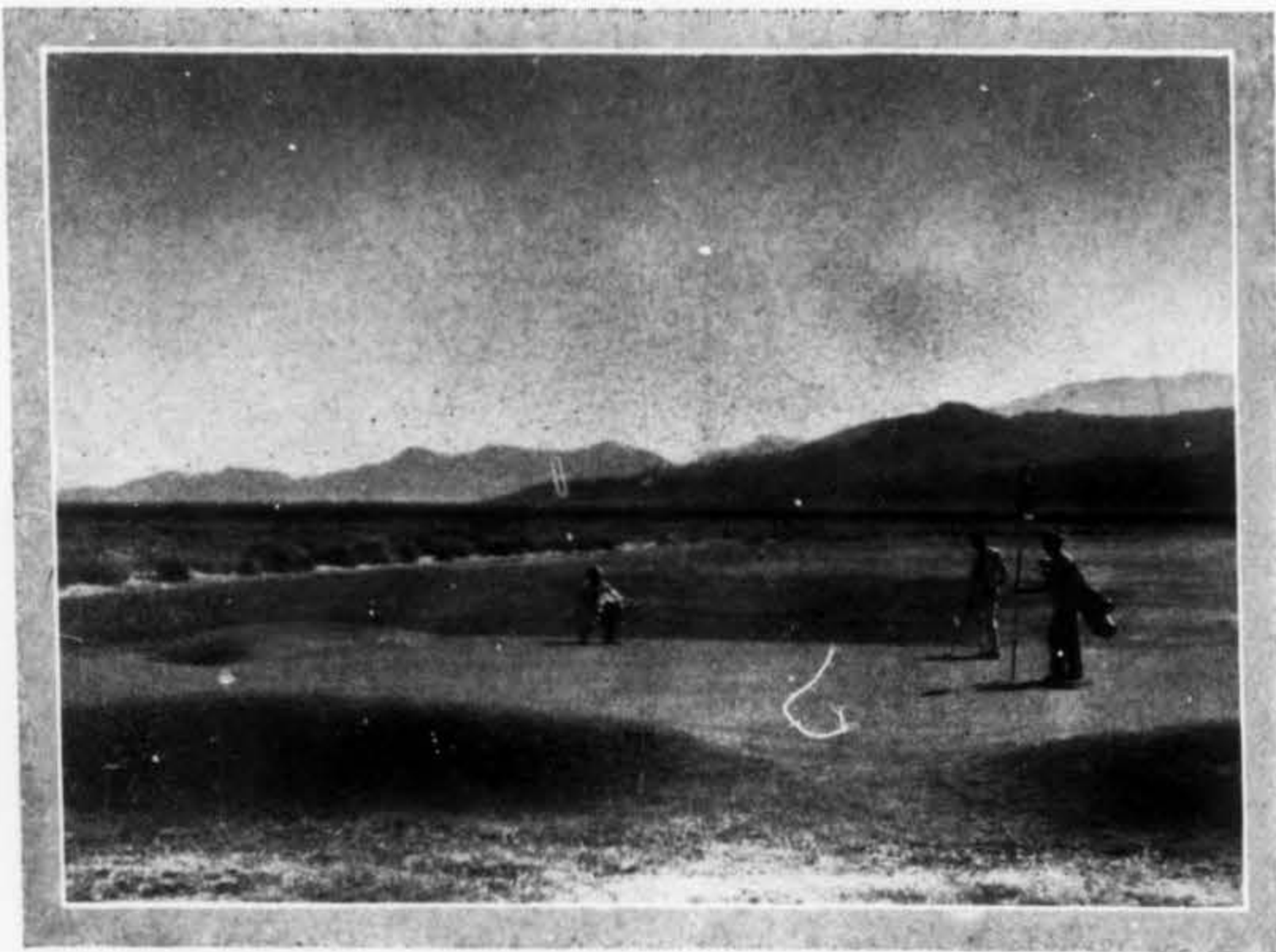


Where Sophistication is Added to  
the Charms of the  
Desert

Stately palms, symbols of antiquity, stand guard at the portals of El Mirador, scene of the new life and activity that have come to the desert of the Coachella Valley after centuries of undisturbed repose. The tower of El Mirador, with its glistening cap of many-colored tiles, provides a lookout point from which the visitor may view the snow-clad peaks of San Gorgonio and San Jacinto, or gaze forth over the sun-flooded miles of mesquite and sand dunes that beckon still with their ancient lure of mystery and silence.

Below: A glimpse of the patio of El Mirador, with its fountain, arched doorways and gardened walks.

Photographs by William Horace Smith



Golfing on the desert, over a nine-hole, all-grass course! After your round of play, a dip in a perfectly appointed swimming pool close at hand. Then indoors, as the cool shadows gather, for a cup of hot tea—and you feel that life is good after all!







The famous Palms of Biskra are hidden in the little canyons of the San Bernardino Mountains above Indio.

Photograph by Padilla

## LIFE MADE COMFORTABLE ON THE DESERT

By M. URMY SEARES

**A** GLIMPSE through the train's little window in the early dawn of the third day out of the East toward California! Gray soil along the track, gray mountains in the far, far distance, limitless gray sand of the flat desert in between. Above, the gray sky is just beginning to flush with the dawn; and along the far horizon a streak of bright, orange color glows and sparkles—pulsating upward in waves of golden light as the sun rises over his own domain, the baked and desiccated lands of America's western deserts.

Far to the south lies Mexico, mother country of this part of the United States, with a history hidden in mysteries. To the north rise the unconquered Rocky Mountains, source of water, power and light for unborn millions who will occupy

this country in scientific industry. The train thunders on to the West; and we ask ourselves what is there in this gray and desolate distance that intrigues us to come, year after year, to spend a few months away from home.

Turning to the interior of the train, bathing, dressing and shaving; served by trained hands to a breakfast no eastern home could surpass—the juice of the orange, the lemon, the pomelo, melons, raised on this desert by means of the water and the toil that man has put on it, we find ourselves grasping the answer. Here on the desert is luxury, here is a way out of squalor, here may the body be served with a minimum effort, here may the mind rest from contact with too many things.

Across the arid plains of that marvelous

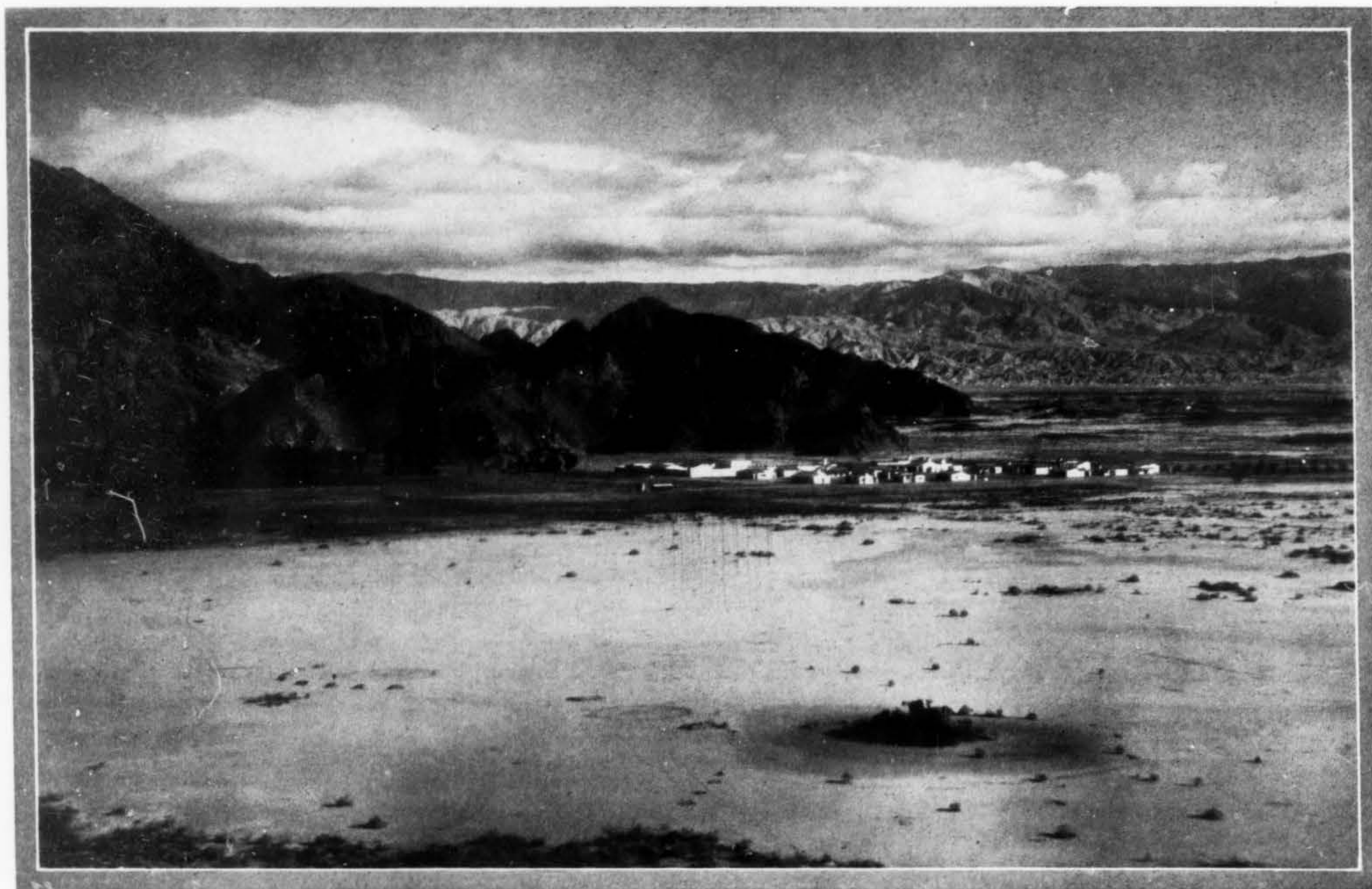
country—the new Southwest—where archaeologists are finding the northern traces of a civilization older than anything else in America, new irrigation ditches begin to appear following, strangely, the course of canals of the ancients. Orchards of dark green avocados appear, oranges, grape-fruit or pomelo. And then the train passes through the palm gardens of Imperial County, and the famed Coachella Desert and Valley, whose center—below the sea level—is now filled with the overflow waters of the flood of the old Colorado, making the Salton Sea a place for duck hunting at one end—motorboats at the other. Here where the sunshine is constant and water is under control, luscious dates and the finest citrus fruits are now being raised to perfection. Doubling



A view across the Coachella Valley from the water tower of Deep Well Guest Ranch, Palm Springs.

Photograph by  
K. Paul Johnstone





Photograph by Padilla

their output each year and thereby doubling their income, the ranchers and government experts are calling the populace back to the modernized farm; and the tourist hotels, the guest ranches at Palm Springs, near deep wells, smoke tree forests, and palm trees of Biskra, are peopling the skirts of the desert with the smartest of tourists and the captains of commerce and the wisest investors of hard-earned and hardly held-on-to product of government mints.

This is the high-water mark of the tide of the West's tourist travel. The desert embodies all of the wonderful things that all of the writers of climate have said of our curative, life-giving sunshine; and yet it is still a retreat, an absolute change from the sky-scraping vistas, the hard sidewalks and crowds of the cities.

The trains find their terminals out on the coast of the balmy Pacific. Year after year they have emptied their coaches three times a day, until all along mesa and river bed, sea beach and palisades, houses have risen—little homes, larger villas, school houses, sky-scrapers, making a mass of the same complex life that the tourists and homeseekers left far behind them when they first began wandering. A new base of supplies for the comforts the people demand has sprung up in a new Riviera which rivals the old one in Europe and has become crowded. But that is another—an intriguing story.

Nestling in a sheltered cove formed by the foothills of the Santa Rosa Mountains lie the white buildings of La Quinta, shimmering in the noonday sun or placid and ghost-like in the desert moonlight. Serenity and seclusion are the watchwords of this resort.

The date gardens of Indio, twenty miles east of Palm Springs, are renowned as the new-world home of the Deglet Noor variety of this ancient and honorable fruit. The first date-bearing palms were planted here twenty years ago by the Southern Pacific.

Photograph by Avery Edwin Field

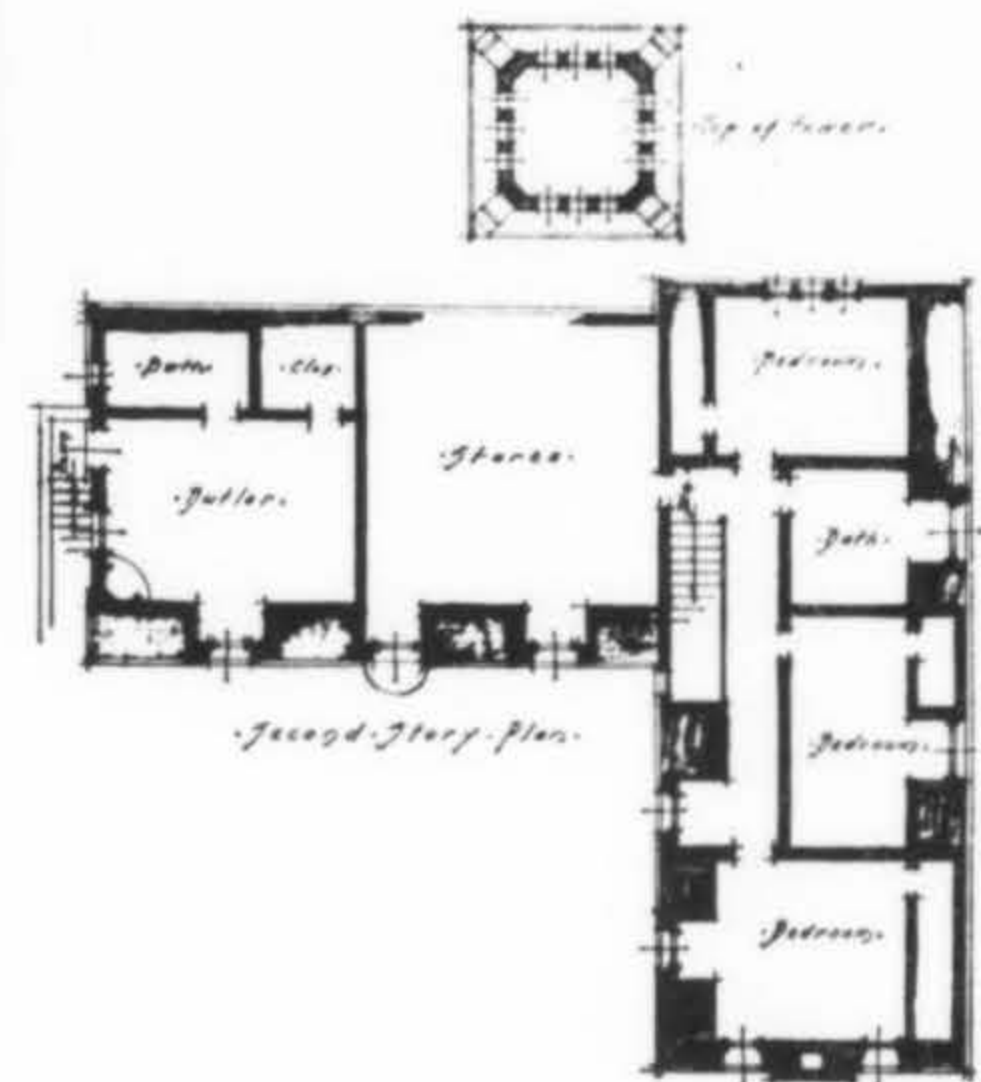
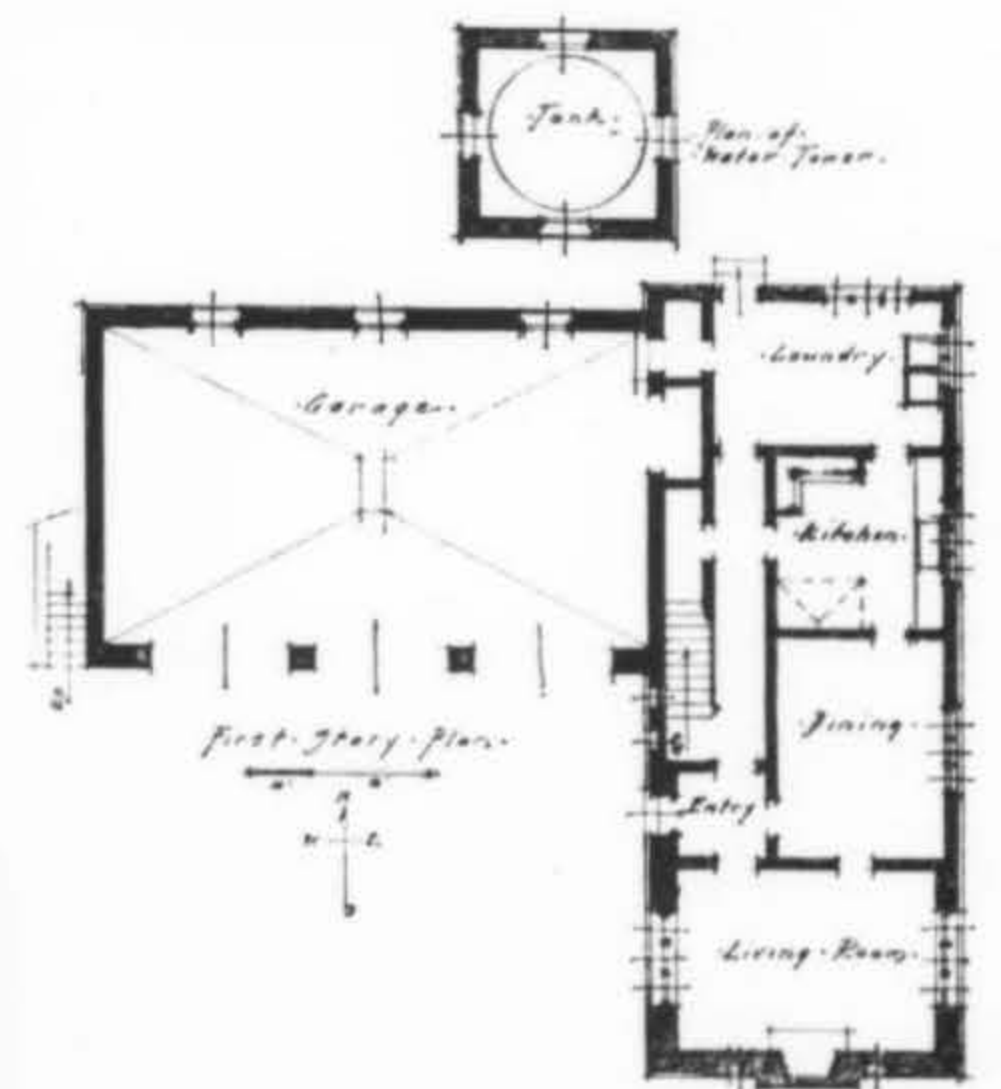






The Garage as a Landscaped Feature of the Edward Lowe Estate at Montecito

One of the first essays in the "Mediterranean spirit," this combined garage, quarters for chauffeur and butler, and water tank tower, was built for Mr. Lowe by Russel Ray, A.I.A., architect, in 1916, and has stood the test of time remarkably well. Its entourage of trees and shrubbery provides a happy setting for the sturdy tower and its accessory red tile roof.



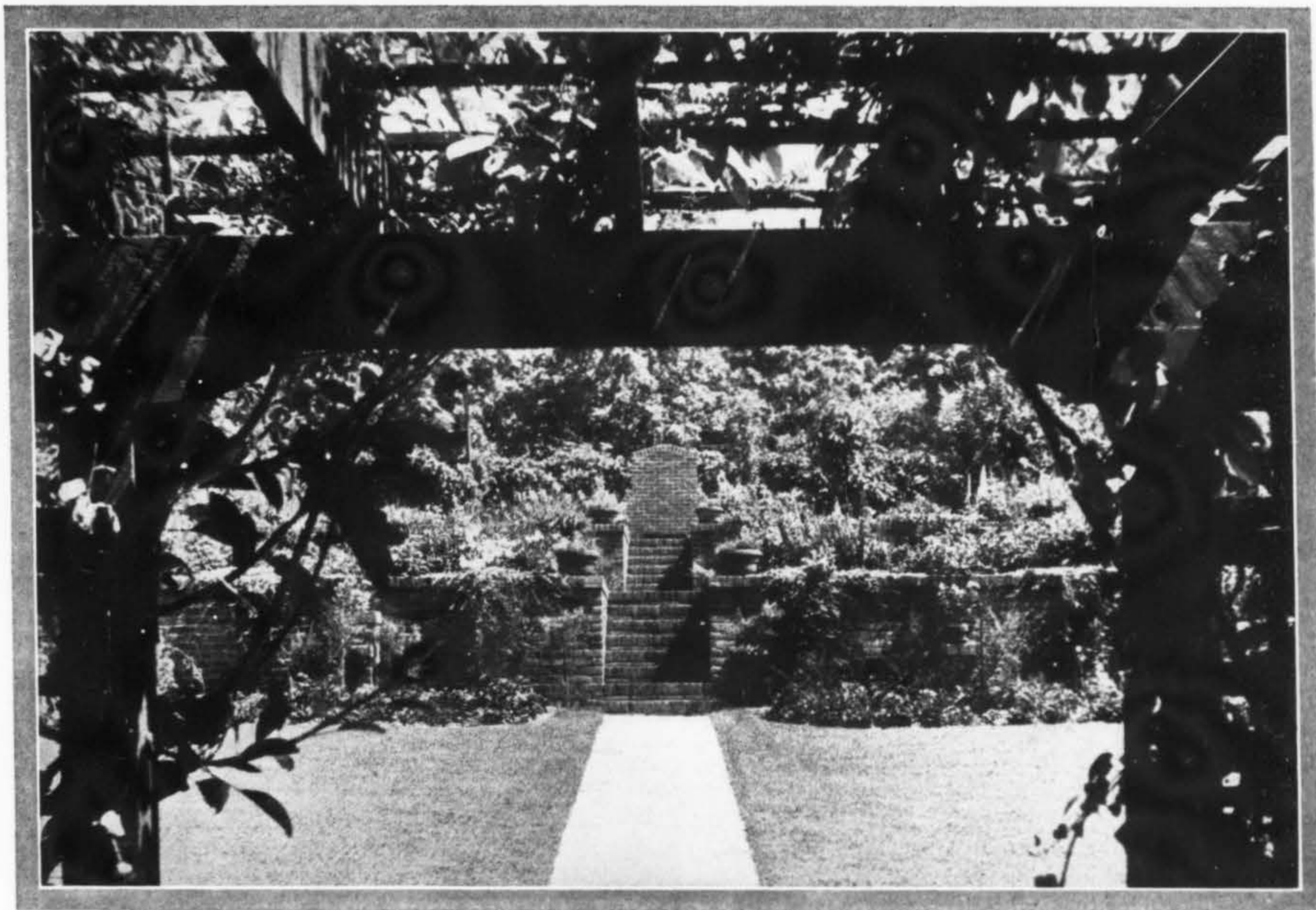




Many people are interested in solving the problem of an informal little garden. Here are two views of one designed for Mrs. Caroline Adams, in Pasadena, by Charles G. Adams, Landscape Architect. It has been named "Camellia Walk" by the owner.

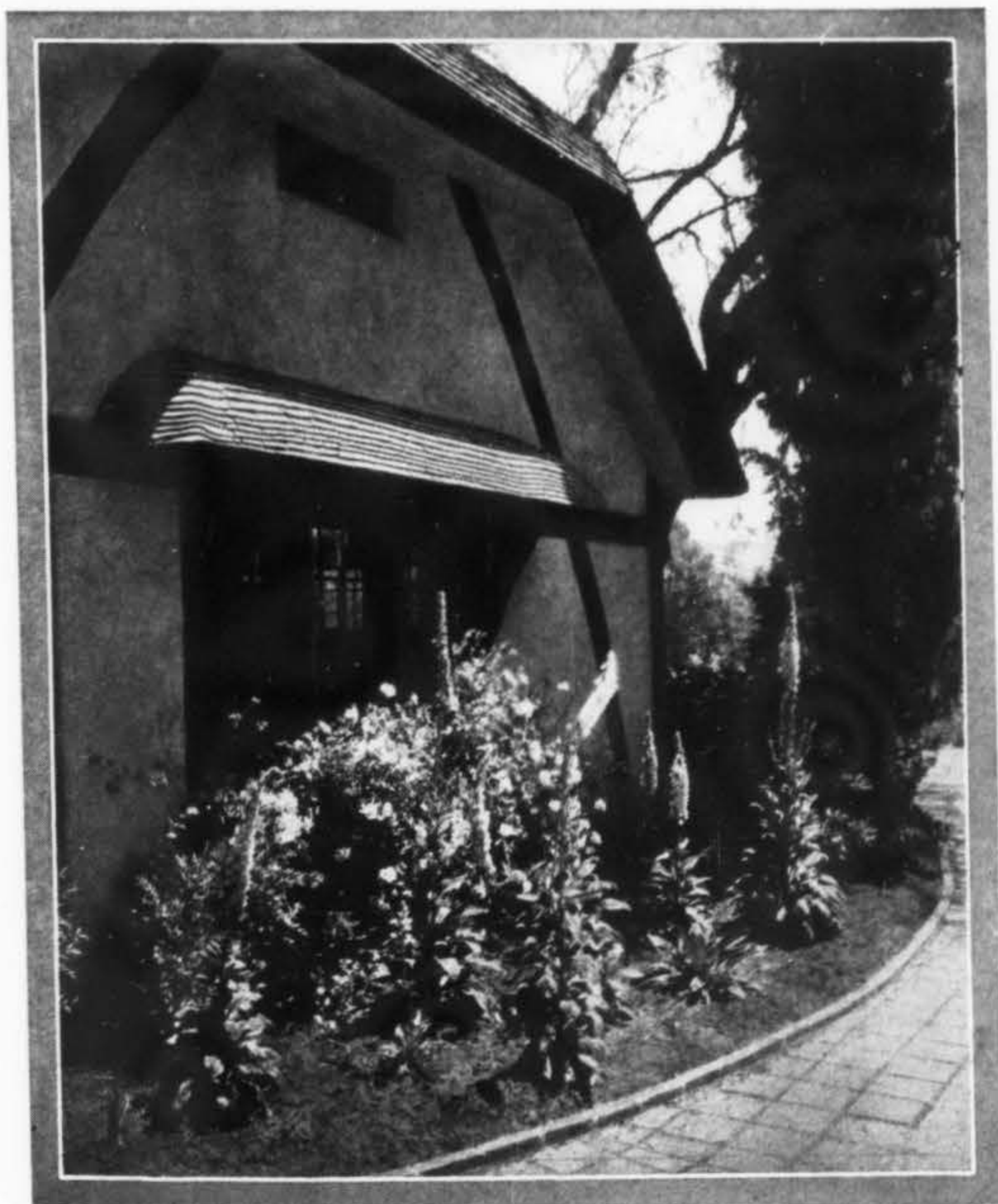






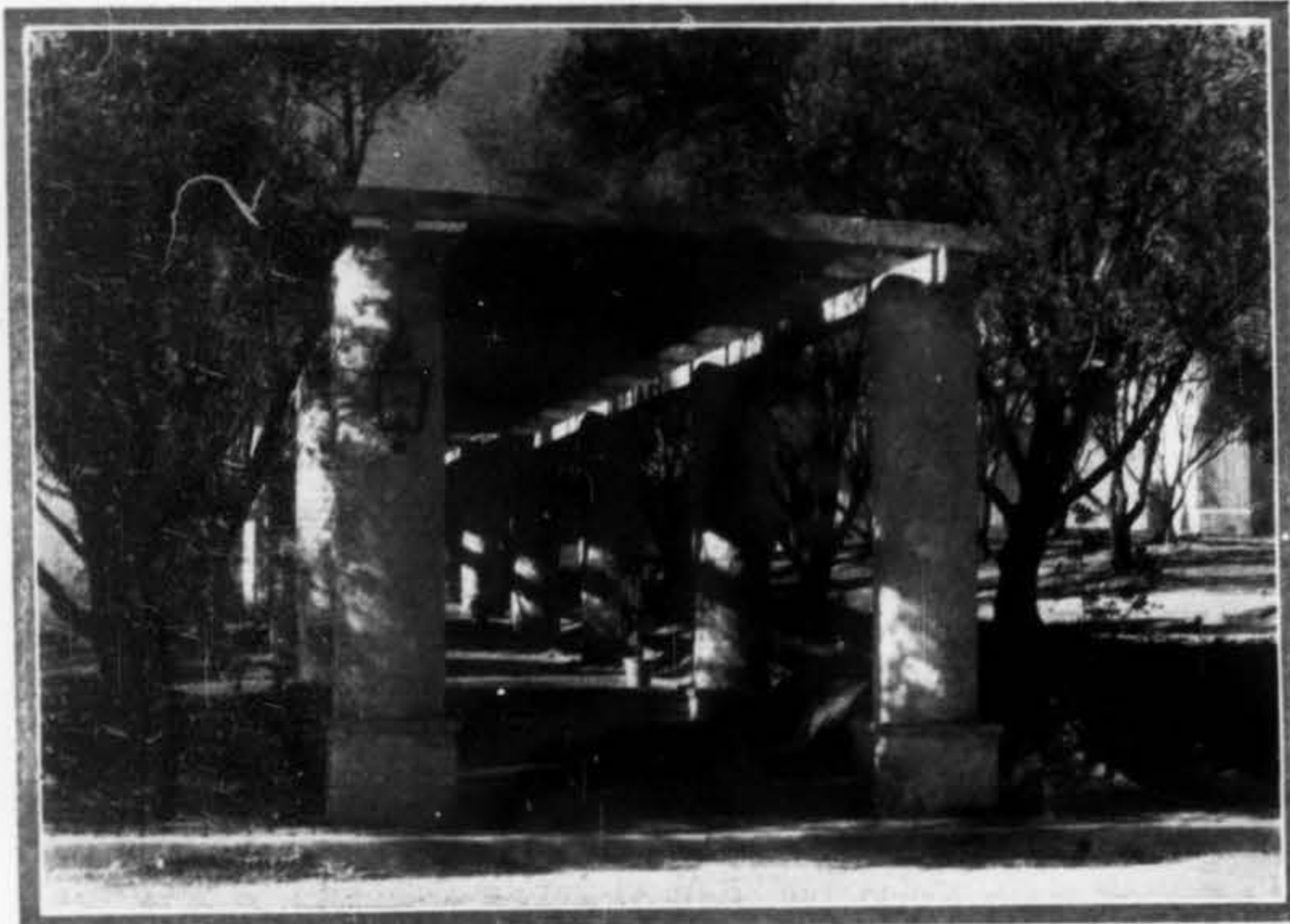
Mr. Adams has created a very different garden, but still comparatively small, for Mr. and Mrs. Frederick Klamp, in Hollywood; steps lead to an outdoor fireplace terrace.

A "window box" in the garden of Mr. and Mrs. Arthur G. Reynolds in Pasadena.



The hospitable dooryard of Mrs. A. C. Macleish in Hollywood; real blue-bells are massed beside the walk.





## THE LITTLE THEATER IN THE PADUA HILLS

By ELLEN LEECH

A friendly pergola invites entrance to the Little Theater in the Padua Hills. Marston and Maybury, Architects.

LEAVING the boulevard near Claremont, California, and veering toward the hills, a part of the San Gabriel Range, a paved but quiet road leads past orange and lemon groves; by intimate homes within stone walls, not high forbidding walls but the low out-lining kind that revel in hospitality, inviting vines to creep and flowers to nod above them. Following this road and gradually rising you round a sloping hill, individual with its fifty year old olive trees, lovely in their gray foliage. Now finding more flowers and a tiled terrace with jars in bright colors and wrought iron containers dripping with beauty you realize you are within a province where color is paramount and has to do with other pleasant things. By this time you assume your guess is correct, you have reached the little theater in the Padua Hills and you note the architects, Marston and Maybury, have achieved the ambition of all architects and made their building a part of the land.

The foyer is like none other in the world probably as it offers every inducement for the guests to foregather early and linger long after the play is out; the open fire murmurs a welcome, while the chairs of comfortable size and charming tone, the grand piano and radio, all make loitering a necessity. Here a guest book, its parchment leaves and leather binding, suggesting Shakespeare and all early drama, reveals how much friendship, neighborly good will and community spirit hedge this little theater round about. Reading these pleasant sentiments you feel you want to meet and know the Claremont Players.

Drama must have an especially active guardian angel otherwise it could never have survived the "slings and arrows of outrageous fortune" and this was as clearly evident in the efforts of this little theater to open on time as in other struggles of Thespis. Tragedy is not always confined to the stage but frequently stalks in the wings and lingers on the steps of a playhouse and thus it was that things looked

literally dark for an auspicious opening, and all due to a too ambitious ditch digger. After much interchange of amenities the electric lights and the telephone functioned



The Little Theater in the Padua Hills, near Claremont, California, Marston and Maybury, Architects, forms a delightful community center, as well as a home for the Claremont Community Players. Architectural photographs by Albert Hiller

through conduits, as befitted the surroundings, but, working in the garden below the terrace a lowly laborer became ambitious of extricating a certain root and with one blow severed the cables, destroying the work—and the amenities—of months, and all within a few hours of the scheduled opening hour. But hours are not wasted in vain regrets around this Playhouse, hard driving reached the corporation officials and harder talking convinced them of the feasibility of repairing the wreckage but only a true community spirit actuating the principals could have achieved the result. Poles were set up where no poles were or were intended, wires were spliced and both the lights and the telephone were operative by six thirty when the cast assembled for dinner, and later the play moved on with all the distinction and charm ever to be accorded "The Royal Family."

The auditorium is small but compact, seating three hundred most comfortably and the acoustics have proved unusually satisfactory. The stage is both wide and deep, with a tower to accommodate all necessary sets, and the switch board is of the very latest invention, with spots and all  
(Continued on Page 64)

The Little Theater was opened by the Claremont Community Players with a presentation of "The Royal Family." The cast from left to right is, Anne Longinotte, Irene Mahoney, Louise Hawks, and James P. Blaisdel. Photograph by L. Cooper





Bronze tablet in memoriam Bret Harte, on the wall of the Bohemian Club, San Francisco



## JO MORA, INTERPRETER OF THE WEST

By WINSOR JOSSELYN

"DO you mean to say Jo Mora did that, too?"

Jo Mora, the versatile, did it. Perhaps you are in front of the San Francisco Curb Exchange, looking up at its heroic Greek pediment, or out in Golden Gate Park, before the bronze head of Cervantes as he looks quizzically upon kneeling Don Quixote and Sancho Panza. Or it may be down Los Angeles way, a great Romanesque mantel above a deep fireplace in Earl C. Anthony's home; yet farther away, those silent bronze Indians along the garden paths of the Marland estate in

Oklahoma; or, clear across the country, the bronze doorway of the Union Wool Building in Boston. And then back here again, it may even be a piece of your pocket money—that Federal half-dollar struck in nineteen twenty-five for the California Diamond Jubilee. These are only glimpses.

Behind all his versatility there must be considerable of a man. There is. And considerable of an artist. Plenty. The vigor, the attack, the gift of humor, the immense resourcefulness that has come from lifelong training, the avid study of everything within reach. He can't help but be versatile. The fuel in the man burns brightly; the body machinery is strong and willing. The days are short, even with their early breakfast and no lunch and late dinner. Jo Mora is as up-and-at-'em a man as you'll ever meet, and that's why you will continue to ask, "And he also did this one, you mean to say?"

Not that he has striven for variety as such. It's just the outcome of fundamental love of what he's doing, plus ample power, ample study. Wide range of subject and treatment are Jo Mora's

by right of conquest.

To understand the man and his work you must know something of his life.

The father, sculptor D. Mora, let his two sons, Luis and Jo, find their own strides. He turned them loose in the studio for their playground; he talked over his sculptural problems with them at the table; he gave sympathetic criticism to their drawings and modeling and writing. Not yet in their 'teens, they did a book of dramatic western romance, as laboriously and lovingly hand-done as by medieval monks, Luis doing the colored illustrations and Jo, two years junior, the script that began in copy-plate nicety and developed into wild scribble as the plot gripped him. Luis decided to be a painter, and his present reputation well justifies this early desire. Jo, while facile at modeling, leaned to writing and sketching, and after art schooling he turned to newspapers as the nearest outlet for his energies. The *Boston Traveler* and the *Herald* claimed him; first it was illustrative sketches, and then cartooning, the later developing into a series of amusing little animals in human garb, living in a world of their own called "Animaldom."

But that old nursery protest of his, "I want to be an Indian!" when he had rebelled against starched clothes, finally had its effect and he broke eastern bonds and went west. Through Texas and old Mexico he roamed, careless as to direction or intention, going by train for the big jumps and then by horse, taking on the life of the country with the cowman and the Indian, living as they lived and making detailed notes in word and line of all he saw and did. This was in the late



Cervantes Monument, Golden Gate Park, San Francisco

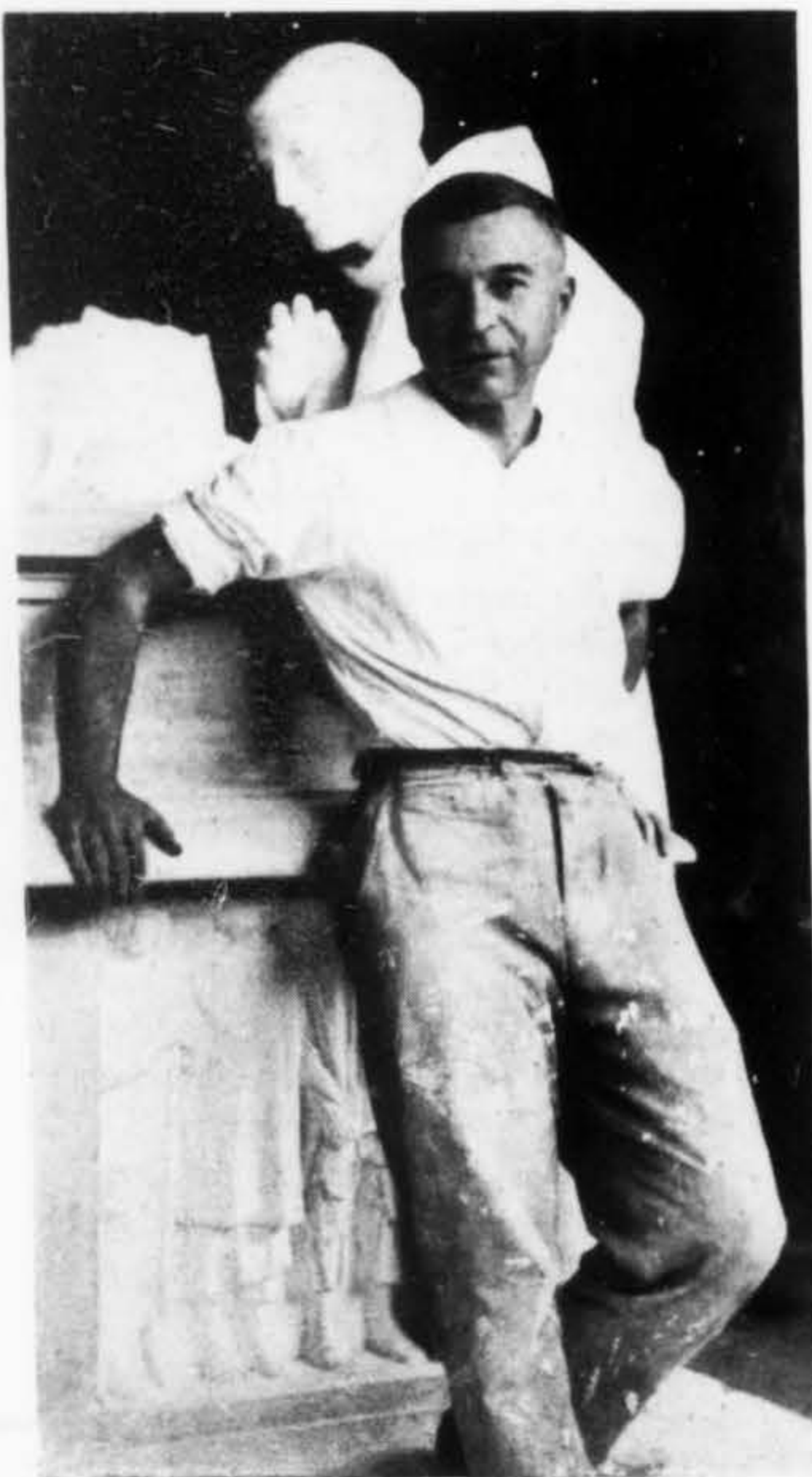


'nineties, and the land was still new. Strong food for a hungry mind, and the mind demanded more. No Pullman window trip, but a cruiser's trip. Jo Mora didn't "go western"—he *was* western.

Then back east again to earn a living and a stake against another trip. Publishers of magazines and books were waiting for him, especially for his things that had a broad whimsicality, appealing to all ranges of readers. You couldn't look at a page of ferocious masked raccoons holding up a stagecoach full of frightened rabbits and moles, while the arch-crook fox leered on from the background, without wanting to see more. More there were, and Mora reveled in the breezy challenge—and the good pay—of their doings.

He went back west in the early nineteen hundreds. Came to San José and got a yen to trail up through the Spanish missions. Went to Lower California to start the job, with saddle and pack horses, and wound up at Sonoma the better part of a year later, delighting in that wealth of historical and spiritual atmosphere.

Mining camps in northern California drew him to their robust selves, and here



The Junipero Serra sarcophagus, Mission San Carlos, Carmel

was still a strong flavor of early-day spirit. Then trailing by pony overland to New Mexico and its Navajo and Hopi and Apache Indians; once more he blended with the natives, with none of an onlooking scientist's impersonality, and yet all of a scientist's exactitude of recording. The Navajos came to compliment him with the name Nalghé, "The Hunter," and Hopis took him as one of themselves in a ritual seldom accorded a white man, that of initiation in the underground kiva at Tewa, First Mesa. Always the saddlebag equipment of drawing ink, pads, a pencil, watercolors and brushes; among the results was a finely done collection of Katchinas, or pueblo Indian supernatural masked deities, in color, and today these form perhaps the most complete existing collection. The people, both red and white, with their architecture, customs, animals, means of getting necessities of life—all were grist to the Mora mill. Mora, of Spanish father and French mother, born in Uruguay and brought to North America as a very little boy, had wanted to be western as long as he could remember. Now it was in the bone and blood of him.

Along in nineteen-eight, soon after he married, he partnered with his father and they had a studio in the Santa Clara Valley. The father's death in nineteen-eleven left Mora with a number of com-

"La Gitanita," enamel and gold on wood; for Mrs. Ethel P. Young, Pebble Beach. At the left is Jo Mora in his studio at Carmel

missions on hand. These were carried through with dispatch, and from then on he zestfully gave himself to sculpture as his life's work.

Even though work came from the four corners of demand, he turned out gratifying results. The Classic, the Byzantine, the Romanesque, the Renaissance—the western Indian, the cowboy, the pioneer, the Spanish mission. Marble, bronze, wood, terra cotta. When a commission came along that he couldn't take on wholeheartedly, he said so; there was plenty else to do. Naturally he developed many western subjects because they lay close to his thoughts, and one of his most noteworthy early pieces was a mantel for the "Borax Smith" office in Oakland, Woollett and Woollett, architects, with bison heads as consoles and the lintel, a bas-relief of the twenty mule team, which had been so dominant a factor in Smith's

life. The next large work was for Righetti and Headman on the Native Sons Building in San Francisco, its exterior historical panels, portrait medallions, and bear heads in terra cotta, showing that an artist need not be born in the Golden State to share of its inspiration. The late Senator James Phelan was active in the



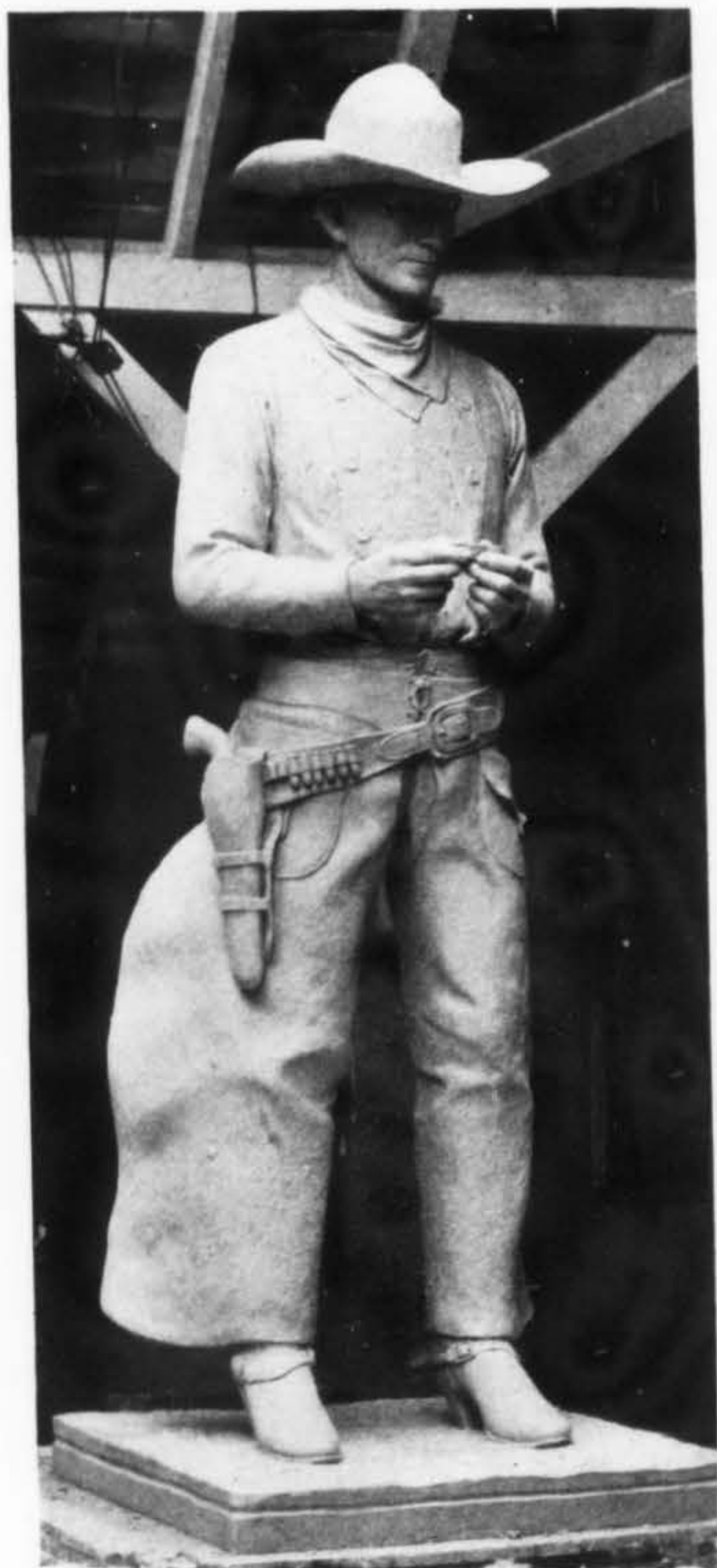




"On the hurricane deck"

✓

"Cowboy" for the E. W. Marland Estate



Native Sons at the time, and association with Mora led not only to the Senator's securing a garden fountain of bronze nymphs for Montalvo, his country home, but to his sponsoring Mora for membership in the Bohemian Club, as well.

By now it was nineteen-thirteen, and Mora had moved his studio to San Francisco. Here Julia Morgan, architect, reached him and asked for cooperation with interior decorations for the *Los Angeles Examiner* building.

During the Panama Pacific International Exposition, Mora served on the International Jury of Awards for sculpture, exhibiting his own work, *hors concours*.

In the same year, opportunity arose to  
(Continued on Page 62)

"JO MORA SPEAKING"

"It was in the fall of '94 when I left old San Antonio and struck across the Border. A gun and an ambition to ride the range constituted my equipment, in addition to a mustang and a command of Castilian acquired from my father. I was free, young, adventure was everywhere, and the lurking dangers of Mexico were a lure, though I actually knew that behind every mesquite was a Rurale, and behind every Rurale, Porfirio Diaz.

"In the Indian villages I would often squat beside an old squaw and watch her fashion grotesque figures in clay, and much to her delight the same clay in my hands would turn to Indians, cowboys, horses. On one of his rambles, Frederick Remington stumbled onto some of these rough studies. He was going over the cattle country, looking for color, and took the trouble to look me up. I showed him a number of models that I had at the ranch. "Son," he said, "You're doing fine. Just stay with it." After he left, I started in real earnest. I took possession of a deserted shack back of the ranch house, and after dispossessing the tarantulas and scorpions, I worked at my clay whenever fortunate enough to have a day or so at headquarters. Cowboys gaped and joked and handed out cryptic bits of valuable criticism. Indians looked on and grunted approval or disapproval, while model after model was destroyed because it did not please me or some of my numerous critics.

"Time has been very kind, and life is wonderful." Jo Mora glanced out of the studio window, and through the window we caught a glimpse of a garden and a wife and daughter, while beyond was the deep blue of Carmel Bay and the purple folds of the Santa Lucias.

"Yes," we echoed, "Life is, indeed, wonderful.

ARTHUR L. BOLTON

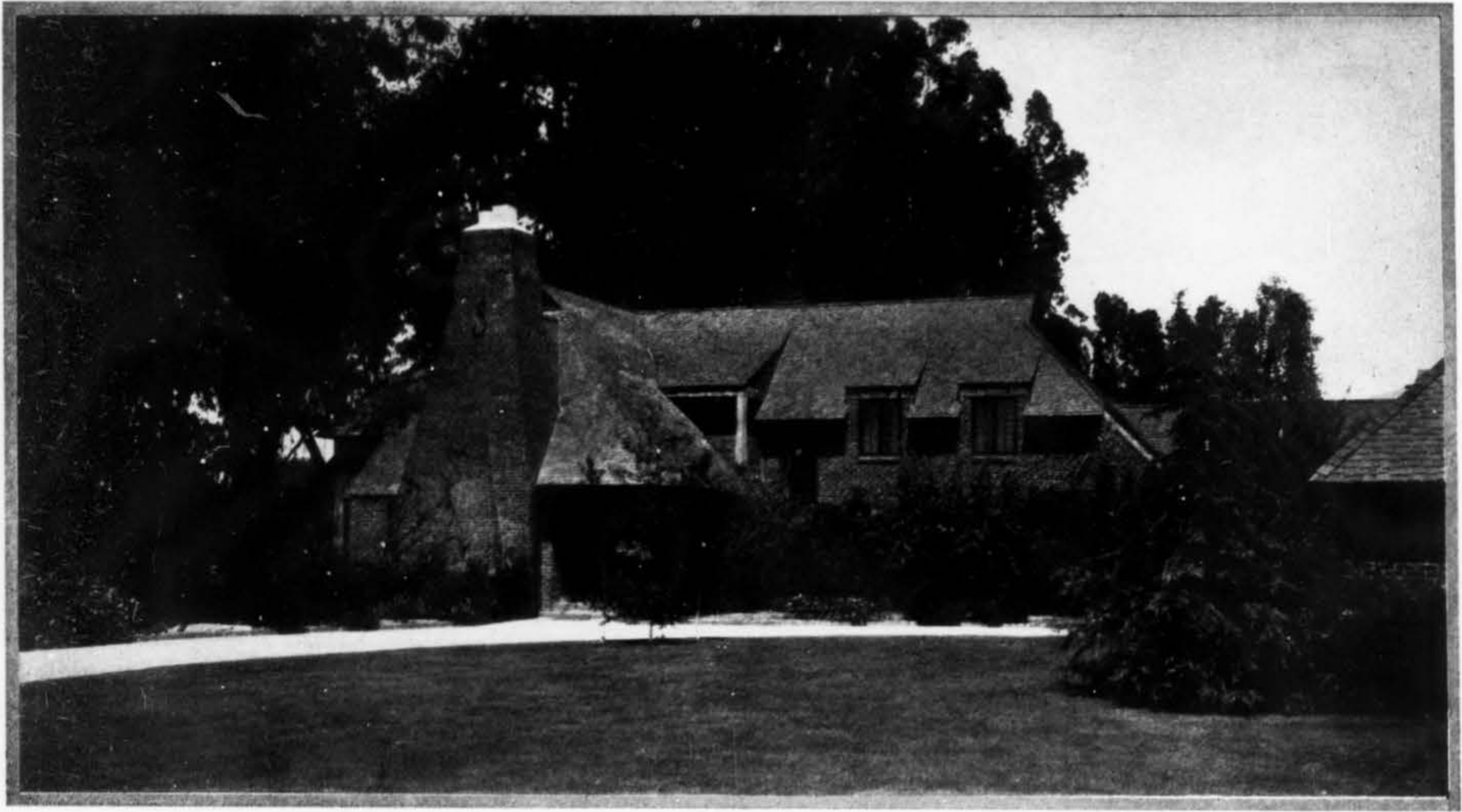


"Scratching high"

"The Prairie Woman" for the E. W. Marland estate







**The Comfortable Manor—Farmhouse of  
Adela Rogers St. John (Hyland) on  
Mission Mill Road, Whittier, California  
John R. Kibbey, Architect**

Set in an old walnut grove, against a thick mass of tall eucalyptus, close to a running brook, looking over a sunken garden to the mountain peaks toward the northwest, the St. John home is ideally located, and is well designed to fit its location. It is built of vari-colored common brick with wide cream-colored joints, weathered gray timbers, with a generous roof of navy gray shingles.  
Charles G. Adams, landscape architect







The man who wrote the letters contained in "Yankee Trader in the Gold Rush," looked like this at sixty in 1886. Courtesy of his daughter Mrs. Mary Carr.

## SOME POPULAR BOOKS OF THE SEASON

By LOUISE MORGRAGE

### *A Frenchman's Eyes*

PAUL MORAND is an inveterate traveler, a keen observer, with an artistic eye for colorful atmosphere, and much poetic imagination. Nonetheless in his "New York" (Henry Holt), he offers a crisp incisive forceful aspect of our modern Babylon. His work is a fine piece of literary effort, at once a joy to the critically minded and a mine of useful information. M. Morand is extremely keen about backgrounds and origins, and so while sweeping rapidly from one marvelous sight to another, is quite likely to pause for a moment and glance backward at some impressive beginning. It adds much to the value of his study, that he deals with a New York open to all and not those hidden mysteries reserved for a privileged few. It is a book for many kinds of readers, but probably is more interesting to those who care for reflective considerations on our modern age. The format of the book is almost as attractive as the text, while the illustrations are peculiarly striking and modernistic in their tendency. They are the work of a young Spanish architect, Joaquin Vaquero.

### *A Bread-and-Butter Book*

Some thirty years ago that inimitable pair of Irish ladies, Somerville and Ross, were wont to concoct delectable stories of their native countryside, dealing particularly with the hunting field. Now one of them, Miss Somerville, the survivor, appears with a new volume to delight her numerous admirers, "The States Through Irish Eyes" (Houghton Mifflin). This volume is something in the nature of a bread-and-butter letter written by a gracious gentlewoman to her hostess. For Miss Somerville recently paid her first visit to the United States, where she was dined, wined and feted and given every opportunity in fashionable resorts to view her

favorite equestrian sports. With all her former wit and suavity she records herein not only her appreciation of her kind reception, but likewise her impressions of the marvelous luxuries and comforts which she everywhere encountered and which are totally unknown in her particular corner of the world. With consummate tact she contrasts modes and standards in these opposite quarters of the globe and makes merry at her own expense. Two of the chapters contained in this book were originally printed as articles in "Vogue" and show a few additions and alterations.

### *Valuable Letters*

A collection of letters most fortunately preserved in a New England attic has been published by Houghton Mifflin and given the title, "A Yankee Trader in the Gold Rush." This correspondence was written by Franklin Buck, native of Bucksport, Maine, and already the volume has met with much favor and incidentally become an attractive item for collectors of Californiana. He was a New Englander of good family, who evidently decided, on graduating from Phillips Andover, that the world was his particular oyster. He proceeded to open it with immense curiosity and report his findings in these letters to his sister, with the quaint terse humor inborn in the level-headed, keen-eyed Yankee. From 1846 to 1880 he chronicled minutely the scenes and modes of living in various parts of the world, New York City in the late forties; South American ports on his trip around the Horn; South Sea islands, whither he sailed on several voyages—and a number of growing communities in California and Nevada. Before he settled down to domesticity, his was a busy and roving existence, and even afterward, he never stayed overlong in one place. Quite naturally he never dreamed that the public of

1931 would eagerly devour these descriptions of other days, which he dashed off with such ease on the spur of the moment.

### *Youth Rides Alone*

Whenever the natural guardians of a youthful person take to minding their own concerns, then said youthful person is in for trials and tribulations. Such an experience however always makes a gorgeous story, especially if its treatment be entrusted to capable hands, like those of Francis Brett Young, who deals with this very theme in his novel, "The Redlakes" (Harper's). His hero, Jim Redlake, grows up in prewar England among disagreeing kinfolks. With his father a famous novelist, he has little more than a bowing acquaintance, and with his mother not even that until after the war. And while his grandfather adores him, his love is of no avail because he dies and leaves the lad to the tender mercies of a grandmother who is a specimen of Mr. Kipling's "female of the species." The story of all this is long and leisurely, drifting pleasantly enough through varied scenes, both in rural and urban England, in society both high and low, and finally in German East Africa, where the war campaign becomes a thrilling adventure. But however unfortunate may be the plight of the hero, even when he sees his best girl walking to the altar with his best friend, the spectacle is not doleful, but even inspiring for its youthful pluck and fine sporting instinct so inherent in the British thoroughbred. Mr. Young has the magic touch; he could spin on forever and make everything of engrossing interest.

### *New Edition*

Houghton Mifflin have recently published a third edition of Harris Newmark's "Sixty Years in Southern California," revised and augmented with 182 illustrations.



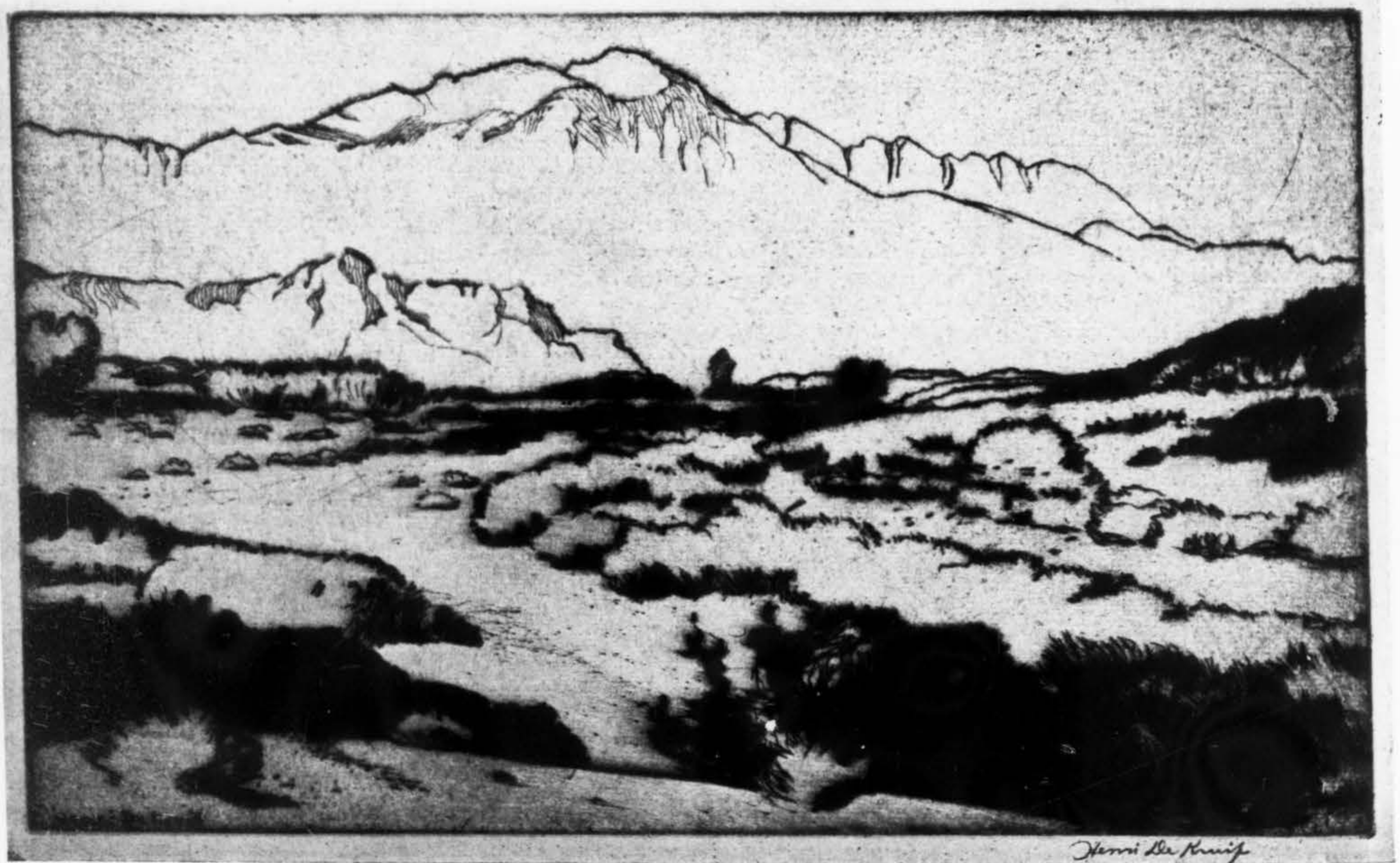
## ETCHINGS OF THE COACHELLA VALLEY DESERT

By Henri De Kruif

Henri De Kruif is one of the most genuine lyricists in southern California, with a special gift for work of a poetic spirit, whether with water colors or, as here, with the needle and copper plate. These etchings of the desert country near Palm Springs are naturalistic interpretations of lovely spots and experiences, decorative patterns intelligently designed.



Above: Palm Canyon, where dignified sentinels keep watch in the cool shadows. Right: San Jacinto Mountain, looking across San Geronio Pass. Below: View from Point Happy, near La Quinta, looking toward Palm Springs.







A Shopping Court at Palm Springs  
Jonathan Ring, Architect

The new building for El Paseo Shops is significant of the increasing popularity of the California desert as winter resort. More and more people are flocking to these dry, warm, healthy—and beautiful—regions.

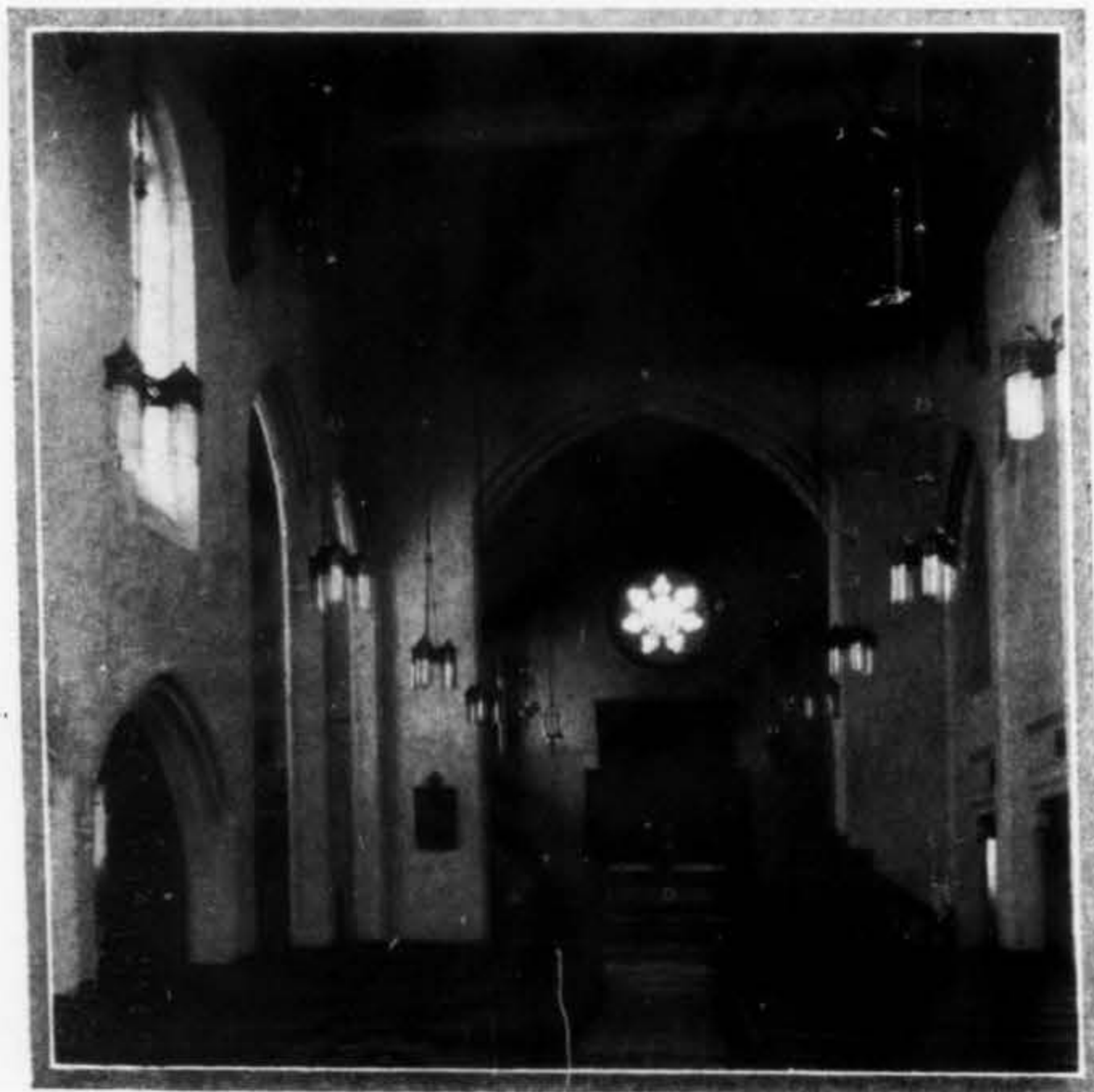
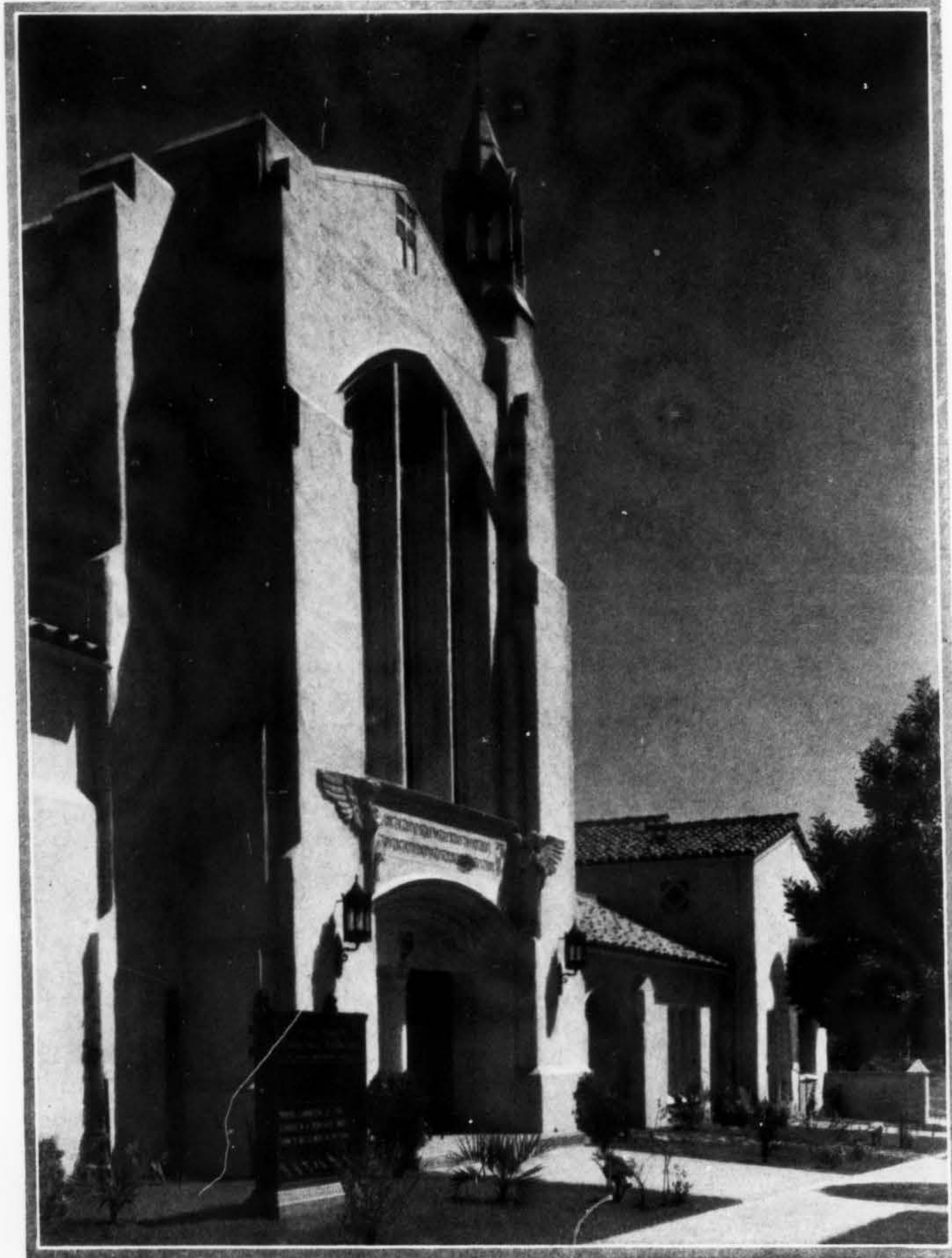


A large, paved courtyard is surrounded by attractive show windows; inner and outer stairways lead to several living apartments. An unique brazier takes the form of a circular metal drum, to provide a pleasant illusion in the evening hours with flickering flames and fingers of smoke pointing to the great blue dome of the desert sky.



CIVILIZATION INVADES THE DESERT





**A Church of Inspirational Quality**  
**The Grace Lutheran, at San Diego**  
**Albert J. Schroeder and Frederick Kennedy, Jr.,**  
**Architects**

Beautiful, lifting lines, broad, white surfaces, warm, red spaces of tile, there is beside and beyond these material features a spirit of devotion and inspiration which is conveyed by this edifice, expressing so clearly its religious function. Without and within, it possesses a calmness, a restfulness, the atmosphere of the sanctuary. And this is architecture. It seems almost superfluous to mention that a prize was awarded it in a national competition last year.





Mission Olives were selected by A. E. Hanson in planting this driveway on the Samuel Traylor estate in Bel-Air. No other variety would have given the same pleasing effect.

## VARIATIONS IN OLIVE TREES

By WESSEL H. SMITTER

OF ALL trees not indigenous to California, the one seeming to be at home here more than any other is perhaps the Olive. It seems, too, that the Olive fits in with almost all the various types of architecture in the south Pacific states.

It has its background in the Mediterranean region; trees five and six hundred years old may be found in the countries of Italy, Spain, France and the Orient. To this day there is no record of an olive tree dying from the cause of old age alone.

The first Olive was introduced into California about one hundred and fifty years ago and was planted as a seed near the Old Mission at San Diego by one of the Franciscan Fathers living there at that time. Although a seedling, it happened that the

fruit was of an excellent quality, and cuttings from the tree were distributed to all the missions that were flourishing in California. Because of the large size of its fruit and the high percentage of oil content, it is still one of the favorites of the commercial producer of Olives.

With the exception of this Mission variety, all others were introduced from foreign countries.

There are eight or nine varieties of olive trees in California, but from the point of view of the landscape artist they may be divided into four groupings. These four groupings are represented by the following varieties: Mission, Pendulino, Nevadillo and Manzanillo.

I believe the olive tree in large size, and

by that I mean trees ranging in height from fifteen to thirty feet, will always be one of our most desirable trees in landscape work, where the climate permits its growth. The qualities in its favor are: great variety of character; ease of moving from one place to another, freedom from pests and injurious disease, and its excellent response to even a little attention and care.

In the past, not all plantings of olive trees have been effective or pleasing from the landscape point of view. Even today, with many of our excellent landscape artists, an olive tree is an olive tree and nothing more. Too frequently the landscape artist will place an olive of the Mission variety against the contour of the house

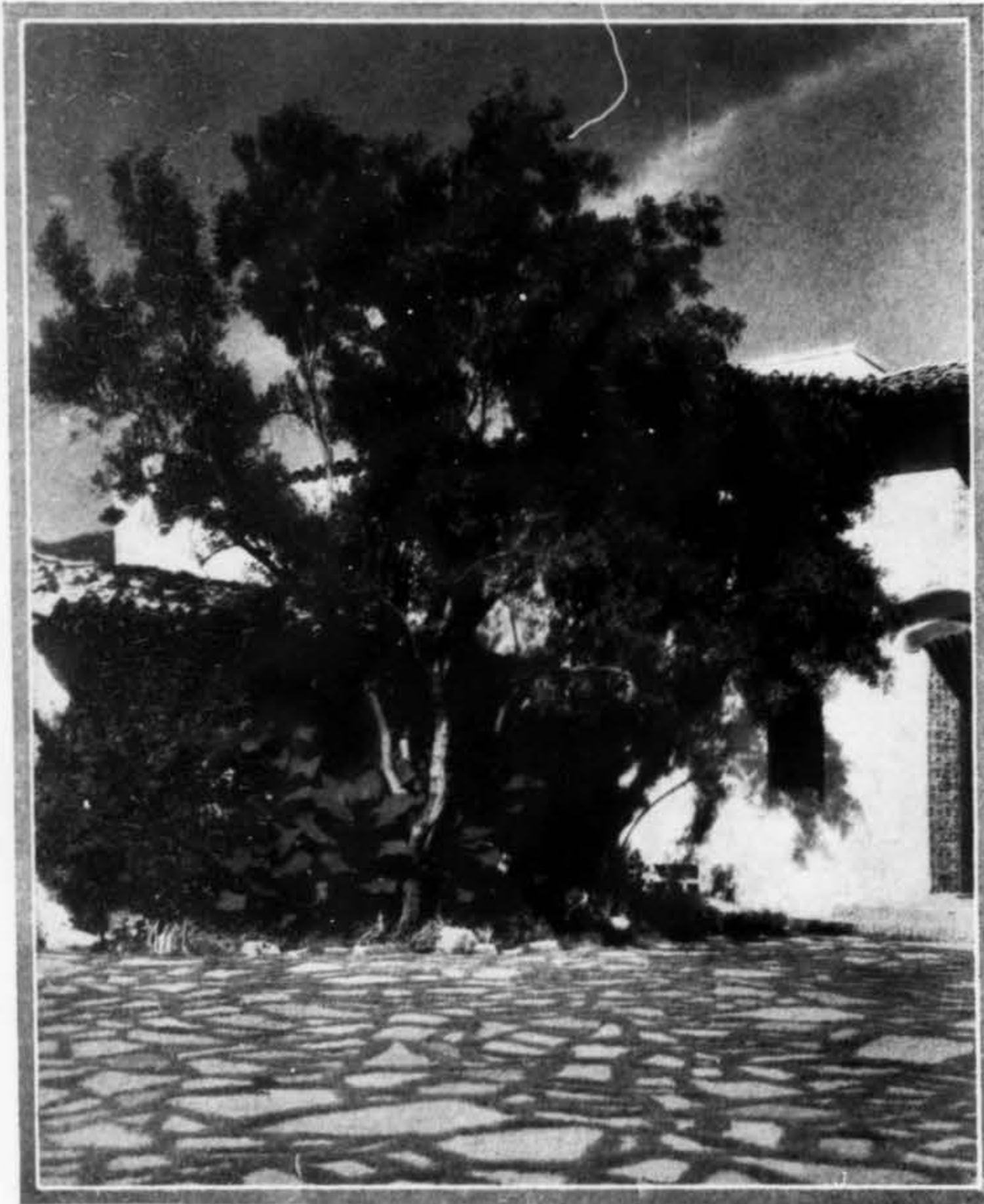


The Manzanillo is a tree of striking individual beauty. It is characterized by solidity of structure and heavy massed foliage. This view at the left is on the estate of Mr. and Mrs. Samuel Adamson, Los Angeles. D. W. Norris, landscape architect.

The charm of the Nevadillo (shown at the right) lies in its bright green foliage and the individual structure of its upper growth. Its wild habit tends to make it fit into surroundings that are naturally rugged.







A Mission olive tree planted in excellent relationship to architectural detail. The tree is characterized by lines that tend to run perpendicular. Open spaces are generally distributed throughout the crown of the tree.

where the architectural lines of the structure are all perpendicular. Frequently the horizontal type of olive, such as the Nevadillo, will be planted in such a way as to contradict perpendicular lines that the architect of the house has tried to accentuate. At other times the solid bulk of the Manzanillo tree is placed in the direct line of some important vista, throwing heavy masses of foliage in the direct line of vision and giving no value at all in effects of light and shade. A Pendulino olive with its airy grace and lightness of structure in a similar position would, in all probability, have increased the planting effect tremendously.

Architecturally, all olive trees may be divided into four types, and the differences are so great among these that the results obtainable vary to such an extent that one might almost consider oneself working with four distinct and separate families of evergreen trees. It cannot be said that one variety, taken alone, is more beautiful or more desirable than another, but one variety may be much more effective than another in obtaining certain definite and desirable results.

The Mission tree lends itself better than any other to group planting in a regular or formal design. It should never be planted as a single specimen tree unless very closely related to other architectural detail. An example of its most effective use is on the borders of driveways and wide walks. It is the only one of our olives that preserves a strict regularity in conformation of foliage. The beauty of most plantings of Mission trees lies in the total effect obtained, almost never in the striking character of a single individual. The general lines of this tree run to the perpendicular, with a wide flaring of the branches near the top. In driveway planting, trees should be spaced about thirty feet apart in order that, as the trees grow to maturity, the branches may actually come together and intermingle, giving much the same effect as our American elm of the

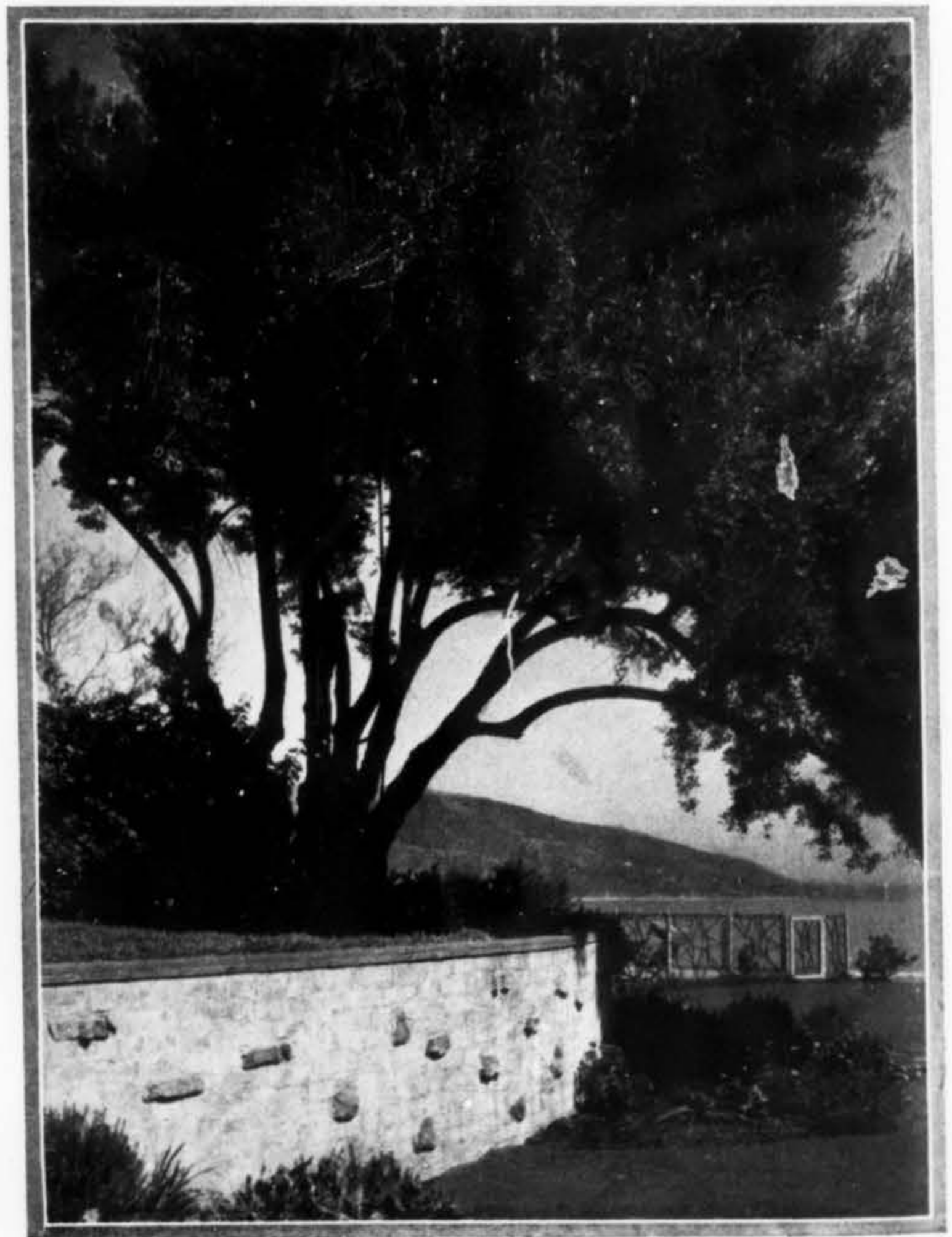
East, and eventually forming a perfect archway of mottled green wood and boughs and silvery foliage.

The Mission is the most hardy under the effects of ocean humidity. The color of the foliage from a distance is a gray-green, but under the effects of a medium strong wind, it reverses its leaves and then takes on a quality of pure silver.

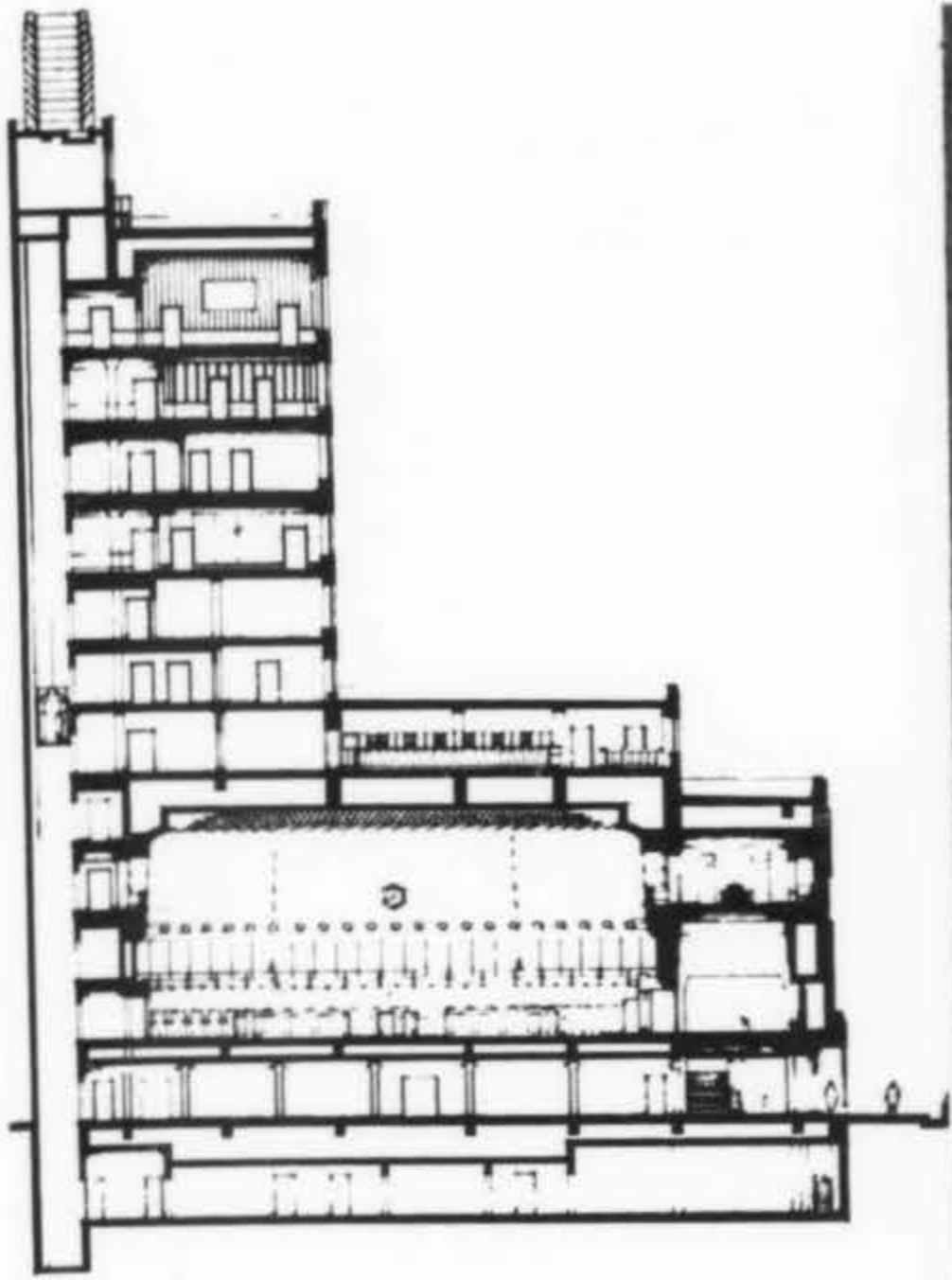
The Manzanillo is a Spanish variety of Olive but, architecturally, it is thoroughly English in character. Solidity is its chief attribute, and it is so individual in its habit of growth that it would be impossible to find two even slightly similar trees among a thousand. A great deal of its charm lies in its heavy buttressed stump, its simple, usually fantastic, branch structure and its striking yellow-green foliage. Its bark, even in young trees, is nearly black whereas that of the Mission and Pendulino is gray. And whereas the two last-named trees often carry a suggestion of dustiness in their gray foliage, the Manzanillo always seems to be dressed up in a bright green, with never a suggestion of grayness or dust. Always the trees come up from the ground as a single buttressed pyramid, and then the upper structure is carried off on two, three or sometimes four interesting branches. The tree has a tendency to carry open spaces through its structure, but the masses of foliage, wherever carried, are heavy.

More than any other variety of Olive, it lends itself to specimen treatment. As a matter of fact, the tree is so striking that it demands attention as an individual, and simply will not permit itself to be lost or subdued in mass planting. It lends itself marvelously to the treatment of heavy walls or stone balustrades. It stands out pre-eminently when used as a specimen on a wide expanse of green area. It is, in fact, a thing of individual  
(Continued on Page 66)

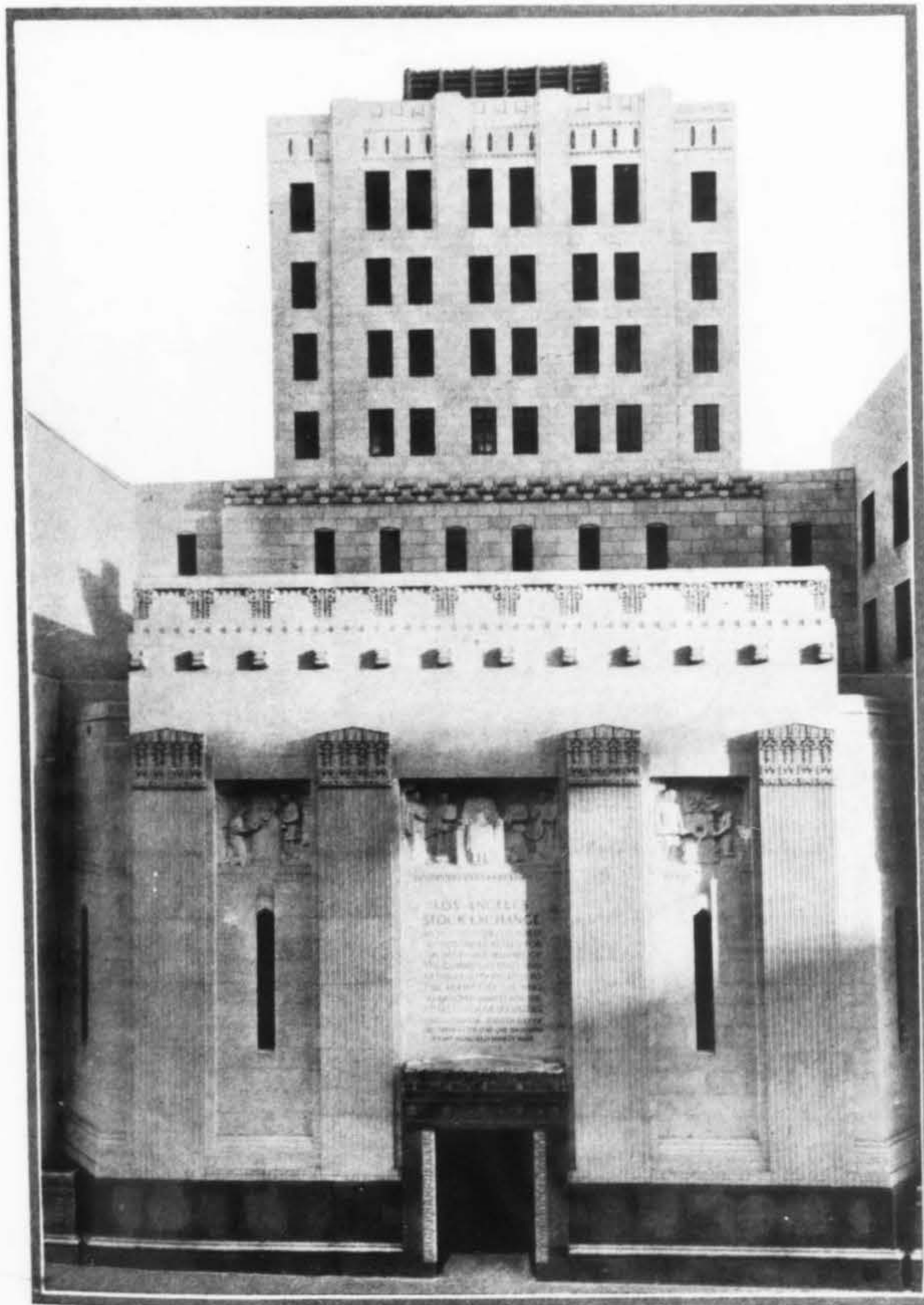
This old Manzanillo tree has suffered from the effect of fire, drought and amateur pruning. Yet it has retained all of its natural characteristics and vigor. The view below is on the estate of Mr. and Mrs. Samuel Adamson, Los Angeles.







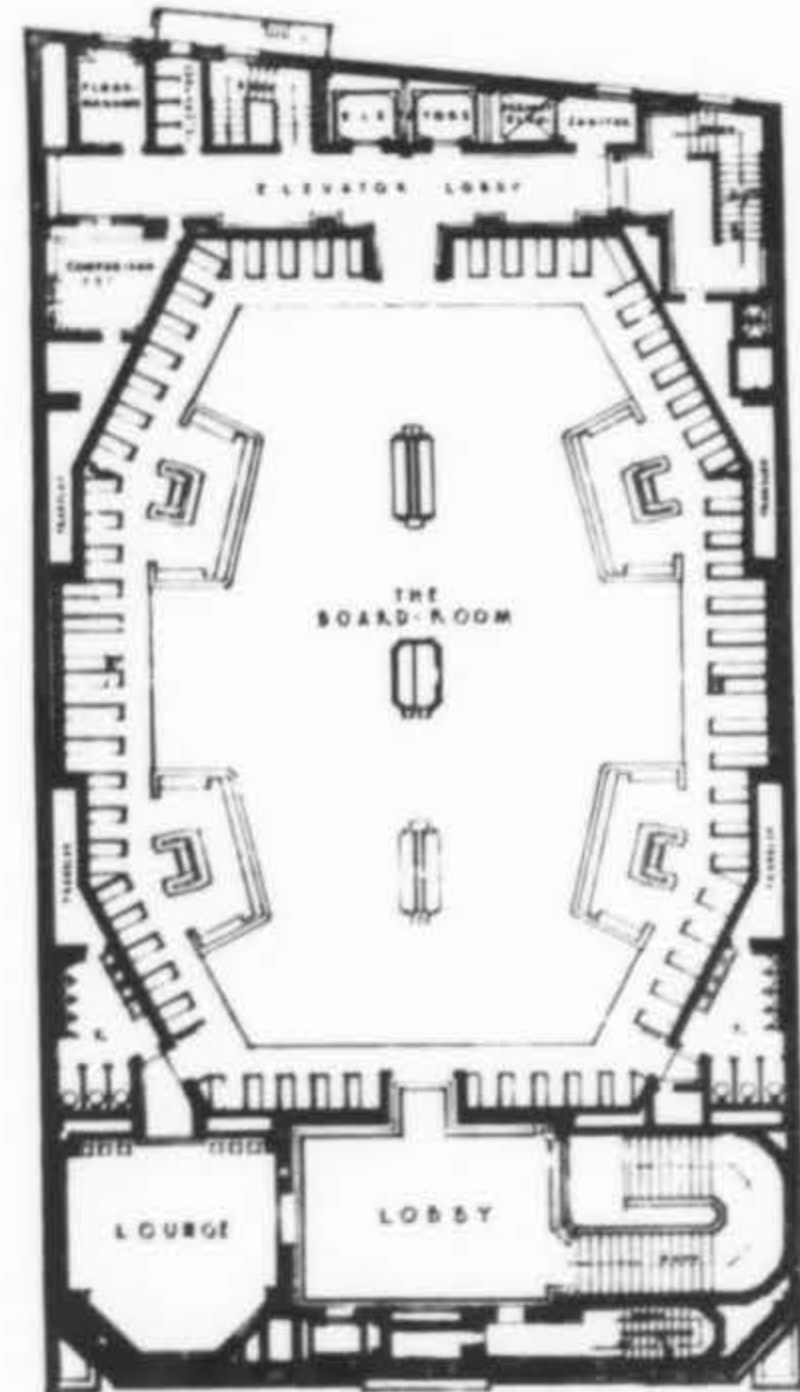
SECTION  
1-1



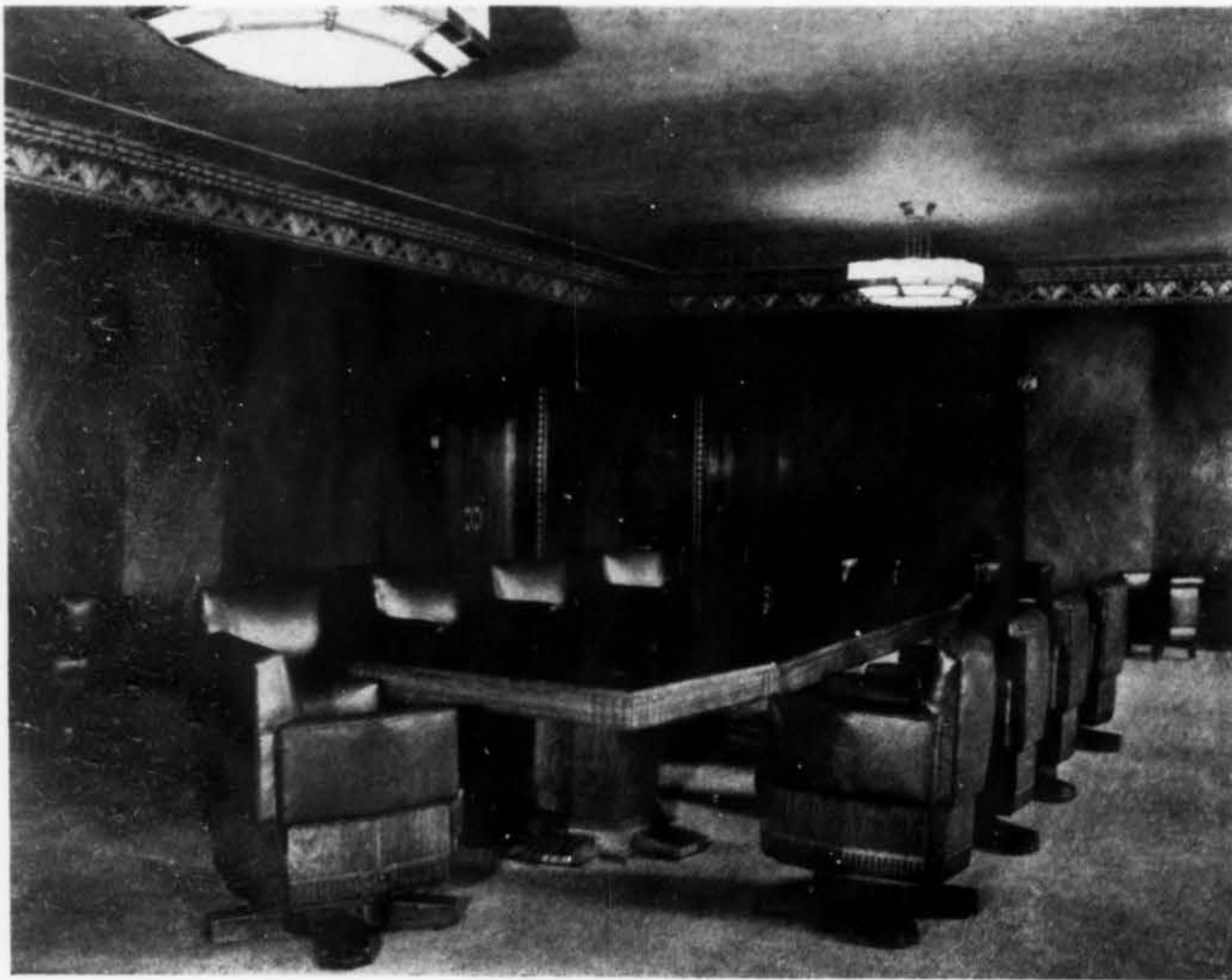
**LOS ANGELES STOCK EXCHANGE**  
 Samuel Lunden, Architect  
 John Parkinson & Donald B. Parkinson,  
 Consulting Architects

Security and stability, to indicate the character of the organization, are expressed by the design, or form, of the facade; and by its materials, granite and bronze. Sculptured panels by S. Cartaino Scarpitta represent Science, Finance, Production.

The Board Room, largest in operation except at New York, is equipped with the most modern lighting, sound-proofing, operating equipment. Woodwork is of walnut and floor is rubber tile. Decoration of ceiling by Julian E. Garnsey.







In the Los Angeles Stock Exchange an especially handsome room is provided for the Governing Board. Walls, table, chairs, are of walnut; upholstery is green leather. The cornice, decorated in silver leaf, is a continuous grille supplying — and exhausting — the air. Quiet comfort, rich dignity, characterize the room. Carpets and drapes were selected by Josephine R. Norton, decorator.



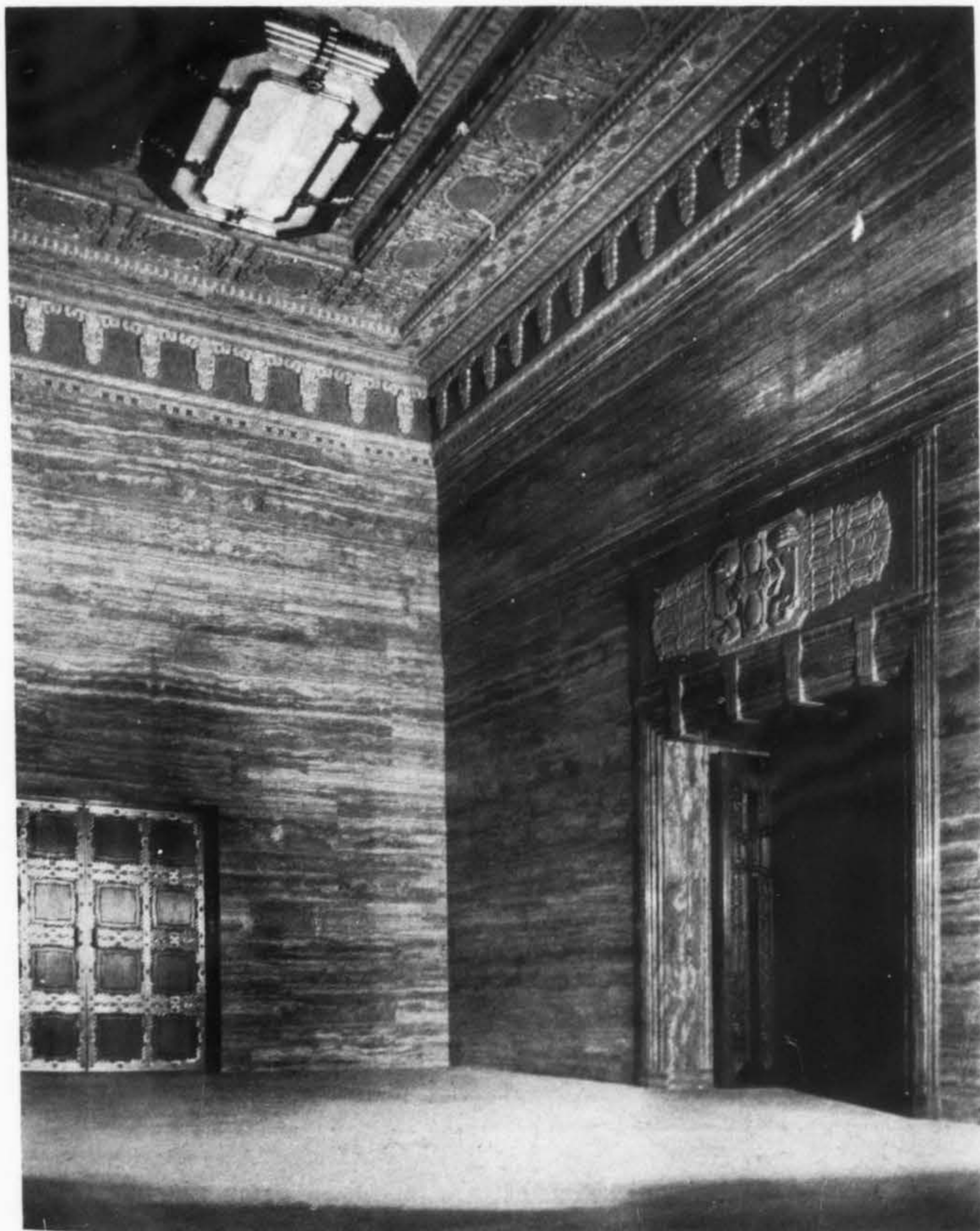
Lighting of the board room is accomplished by means of a continuous light box around the ceiling. The outer band is made up of a row of panels approximately three feet square. The air in the upper part of the room is drawn through the light box and exhausted together with heat from the lamps.

A mantel of yellow Verona marble, with fireback and hearth of Virginia Greenstone, accents the Board Room. The carved panel by S. Cartaino Scarpitta depicts the development of the Southwest. A pioneer rests on his axe; a mother instructs her son. In the background are grouped past and present activities; in the border are stars representing the States.





Sienna Travertine, a product of Germany, is notable for its rich, warm coloring of reddish browns and tans, similar to Sienna marble except as to texture. Travertine was formed by the precipitation of calcareous matter from water charged with carbonic acid gas; this produces a stone filled with holes and bubbles, an interesting texture. Of this stone are the walls of lobbies and stair halls in the Los Angeles Stock Exchange.



Over the stair well is suspended a handsome octagonal lighting fixture executed in bronze with richly modeled members supporting the translucent glass panels. The ceiling and ornamental cornice are of acoustical plaster.

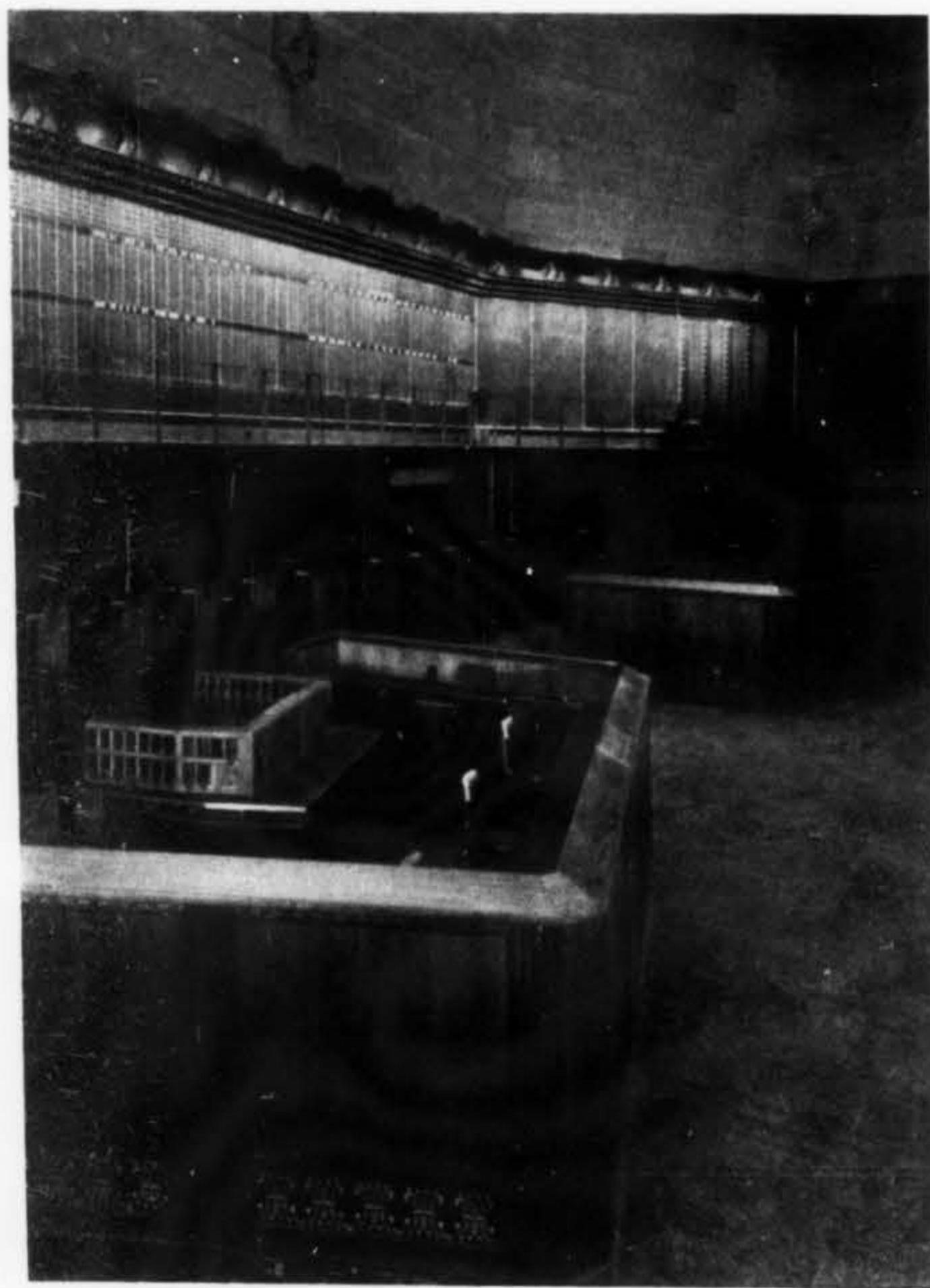
The Board Room Lobby is a lofty, marbled hall at the head of the main stairway, leading directly to the Board Room and the Members' Lounge. Walls and ceiling are tied together by an elaborate cornice carrying the colors of the Travertine; a carved over-door panel symbolizes the functions of the Exchange. Samuel Lunden architect; John Parkinson and Donald B. Parkinson, consulting architects.



## UNUSUAL DESIGN IN STOCK EXCHANGE FIXTURES



GOVERNING BOARD ROOM



DETAIL OF TRADING FLOOR

*The Governing Board room is panelled in richly grained walnut, and provides a dignified setting for the meetings of this responsible body. The massive table, designed in harmony with the general character of the building, is of walnut, with inlays of ebony and satinwood. Legs have been eliminated and two large pedestals with bronze feet substituted. The chairs received special study to preserve the general effect of massive stability and yet provide the convenience of tilting and swiveling. They are of walnut, upholstered in green leather.*

*Fixtures for the large trading floor, or Board Room, involved the solution of many problems to meet the particular requirements of this highly specialized business. Trading booths, members' booths, ticker transmitter booth, massive upholstered seats, all were specially designed. The materials are principally walnut and leather.*

Executed From the Architect's Designs by  
Commercial Fixture Company  
Los Angeles



# Los Angeles Stock Exchange Building

Samuel E. Lunden  
Architect

John & Donald B. Parkinson  
Consulting Architects

P. J. Walker Company  
Builders



See further illustrations on Pages 49-50-51.

The firms listed here furnished material, equipment or labor on this beautiful new building.

#### ACOUSTICAL TREATMENT OF TRADING FLOOR

Kendall and Delaney, 700 E. Florence Ave., Los Angeles

#### CONSULTING INTERIOR DECORATOR

Josephine Norton, 624 So. La Brea Ave., Los Angeles

#### DRINKING FOUNTAINS

Haws Sanitary Drinking Faucet Company, 1808 Harmon Street, Berkeley

#### EXCAVATING

Hawley Holding Company, 1735 N. Main Street, Los Angeles

#### HEAT AND HUMIDITY CONTROL

Johnson Service Company, Rialto Building, San Francisco

#### MILLWORK

Hammond Lumber Company, 2010 So. Alameda Street, Los Angeles

#### ORNAMENTAL BRONZE

A. J. Bayer Company, 5901 Santa Fe Ave., Los Angeles

#### PAINTING

Arenz-Warren Company, Inc., 2121 W. Pico Street, Los Angeles

#### PLASTERING, LATHING AND FURRING

E. V. Fallgren, 119 So. Alvarado Street, Los Angeles

#### RUBBER TILE

Wright Rubber Products Company, Alexander Oviatt Building, Los Angeles

#### SCULPTURE

Panels in Governing Board Room and Entrance to Trading Floor  
The Wilson Studios, 609 N. Alvarado Street, Los Angeles

#### SPECIAL FURNITURE, PANELLING AND TRIM

Commercial Fixture Company, 6000 Avalon, Los Angeles

#### STEAM VALVES AND TRAPS

C. A. Dunham Company (offices in all principal cities)

#### STEEL CASEMENTS

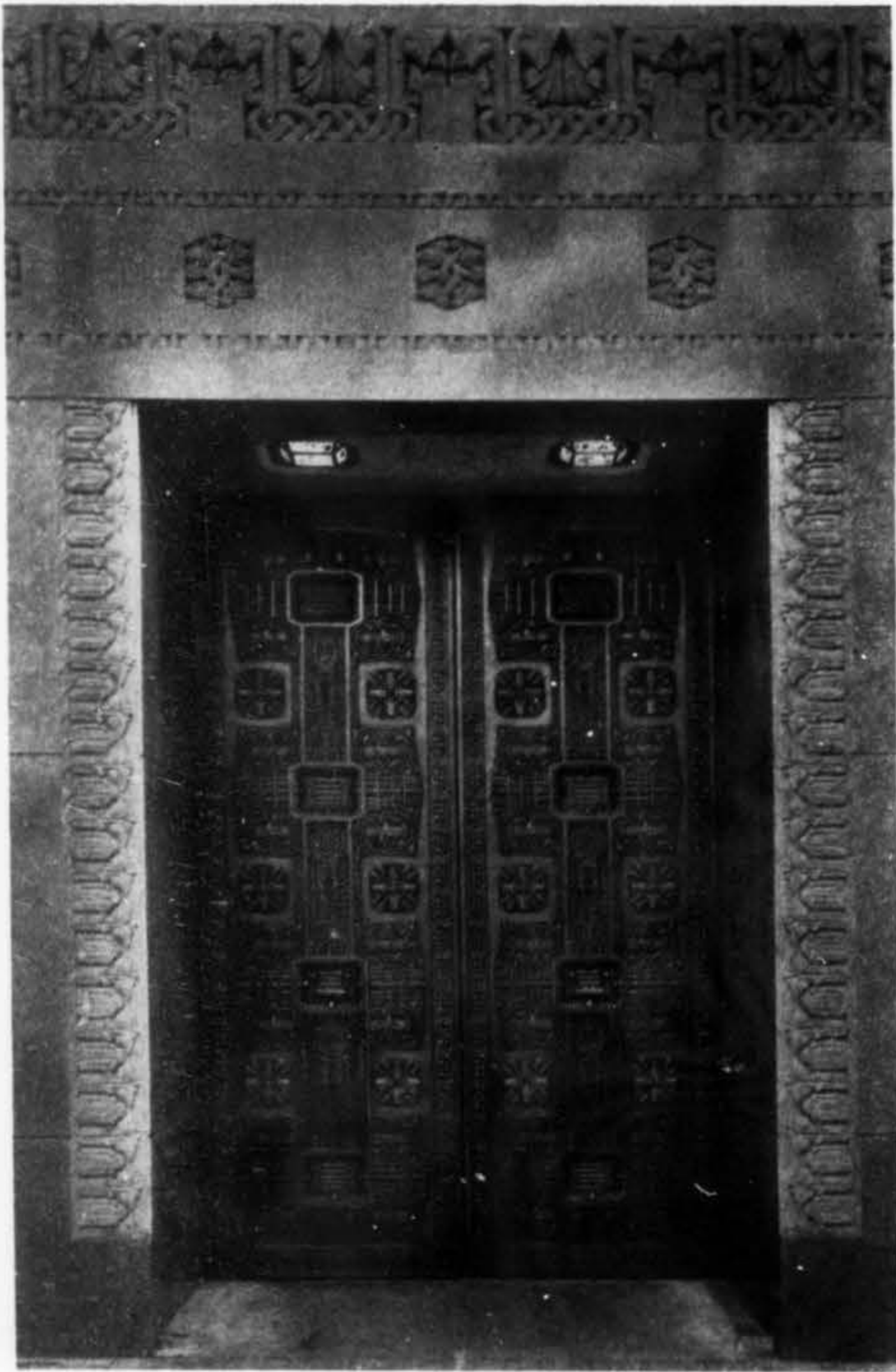
Furnished and Installed by  
Hope's Windows, Inc., Architects Building, Los Angeles

#### GRANITE WORK

McGilvray Raymond Corporation, Los Angeles and San Francisco



## CLIENTS AND CLIMATES

By H. PHILIP STAATS, *Architect*

## ENTRANCE TO STOCK EXCHANGE

BRONZE DOORS OF REMARKABLE BEAUTY  
AND CRAFTSMANSHIP

Following drawings furnished by the architect, every detail of preparing models, moulding, and casting was executed by craftsmen of the A. J. Bayer organization.

The opening is eight feet wide by twelve feet high, and is closed by two leaves four and a half inches thick, weighing approximately two thousand pounds each. To eliminate premature setting of the metal while pouring, twenty-eight men poured the bronze simultaneously into fourteen "gates" or openings in the mould, causing the molten mass theoretically to meet in the exact center. The result was a clean, sharp casting, which was then machined and hand chased by experts.

Conceived like massive vault doors, the very intricate pattern in low relief is detailed and executed with the craft of a jeweler.

All the bronze work in this building, of which the above doors is an example, executed by



## A · J · BAYER CO.

*Ornamental Iron and Bronze Hollow Metal Doors*

Executive Offices and Factory  
Santa Fe and Slauson, Los Angeles, Calif.

San Francisco Branch Office  
Capitol Art Metal Co., Inc., San Francisco, Calif.

San Diego Branch Factory  
Bayer-Offenhauser, Inc., San Diego, Calif.

Texas Branch Factory  
Bayer-Voigtlander, Inc., Houston, Texas

AGENTS IN OTHER PRINCIPAL CITIES

WHEN you see a reproduction of Notre Dame de Paris perched on the crest of a sunny hill in California, it is, to say the least, startling. One's aesthetic sense is offended. Perhaps it is only long association with the original cathedral, shrouded in the mist of a Paris winter's day, suddenly looming up before you out of its colorful history of seven hundred years. In Paris it is a shrine the devout may seek as a place of worship, which the aesthete may worship as well for its beauty; but in California, even for a moment, it is awful.

My senses are only a little less offended when I see a beautiful Majorcan villa amid the snows of New England, or a Compton Wyngates manor house on the arid slopes of the Sierra Madres. Yet we so often find a "Spanish style" development rudely thrust in the heart of a charming Colonial village, or the pock-marking of little English seaside cottages amid the whitewashed plaster and red tile Mediterranean atmosphere of California cities. The very quality of unity in design, which we so much admire in the architecture of various localities of Europe, is totally ignored or disregarded when we come to build in our own country.

There are few villages and cities in America where the advantages of conforming to a unified type and style of design have been realized, and an architectural board of control organized to help maintain this ideal. Upon viewing one of these communities, the results are most noticeable and pleasing. The entire community has an unusual atmosphere and charm, which is, at first, difficult to define, but upon closer analysis proves to be the absence of any discordant note to break the harmony and beauty of the design of the community as a whole. Furthermore, this plan is most successful in the fact that usually the styles of architecture chosen for the development of the community are the ones most suited to the climate and topography of the locality. In short, the most pleasing architecture is that in which the design and style have a general unity with its natural surroundings.

In considering this last statement, with regard to the propriety of architectural design, I do not mean to say for one minute, or to give the impression that I think, that all New England should be Colonial, all Pennsylvania, Dutch, and all California, Spanish. By no means! But I do mean to say that such general things as roof pitches, window openings, the structural materials employed, should be appropriate to the locale, and should influence the design, in order that the completed building shall have a look of belonging to the country in which it is situated. In adapting an established style to a new locality, the same thing is true, and a careful consideration of the climatic conditions should be made, if the best results are to be obtained.

I was talking, not long ago, with a New York architect who feels very much as I do on this subject. He had just finished a large school group in the Middle West, and his clients had given him a free hand in the design. He showed me photographs of the completed group, and the design was most pleasing. The buildings were low and rambling, to conform with the flat character of the country. The roof was of fairly steep pitch, with a great overhang at the eaves to take care of the heavy snows of winter and to shield the large windows from the strong glare of the sun in spring and fall. The design was entirely free from fussy detail, but too monotonous a treatment was avoided by the clever combination of whitewashed and natural brick. The whole effect was that of modernism in design. As the architect said himself, he had kept it free from stylism, as he did not feel there was any precedent for any particular style and that one should gradually be evolved. It is usually only in the cases where an architect has a free hand to build in the style and design which he chooses, free from the dictates of a too exacting client, that one is able to build as successful a group of buildings as this.

*(Continued on Page 68)*



Painting Contract  
on the  
**Stock Exchange**

Executed By  
**Arenz-Warren Co., Inc.**

+ +

In "36 Years of Better Service"

We have painted many of the finest structures in the West. We list a few:

- Richfield Oil Building
- Banks-Huntley Building
- New Title Insurance Building
- Roosevelt Building
- Subway Terminal Building
- Hall of Justice
- James Oviatt Building
- Los Angeles Public Library
- Los Angeles Biltmore
- Santa Barbara Biltmore
- Beverly Wilshire Hotel
- Gaylord Apartments
- Meyer & Frank Dept. Store, Portland
- Wilshire Country Club

**Residences:**

- Walter G. McCarty, Beverly Hills
- Ralph R. Huesman, Bel-Air
- Henry de Roulet, Los Angeles

+ +

**Arenz-Warren Co., Inc.**  
Paints                      Wall Paper  
LOS ANGELES  
Tel. WA 1178—2121 W. Pico

**FINE ART  
SCREENS**

*Designed for any  
room*



**Panels—Tiles—Doors**



**DOUGLASS  
GRAHAM**



170

**E. California St.  
Pasadena  
TErrace 0460**



*"ELECTRICITY costs so little IN CALIFORNIA"*



To Help Plan  
your home to meet  
**Tomorrow's Electrical Needs**

IN California, the Electrical Industry maintains an established advisory board of electrical experts whose responsibility is to anticipate the electrical needs of the home for the next five—ten—fifteen years. This Bureau of electrical men has the trend of the industry at its finger-tips, and its services are available without obligation to everybody desirous of equipping their homes with wiring facilities adequate to efficiently serve them for many years hence.

You should communicate with the Electrical Bureau so they may advise you as to the modern, approved "Red Seal" standard wiring specifications which apply to

- ... building a dwelling
- ... improving your present dwelling
- ... installing an electrical range
- ... installing electrical heating
- ... installing electrical water-heating
- ... economical operation of the electrical refrigerator, washing machine, or other labor-saving devices.

*Pacific Coast*

**ELECTRICAL BUREAU**

447 Sutter Street, *San Francisco*

*A non-profit organization supported by all branches of the Industry as an advisory bureau to impartially serve all users of electricity.*





**SPORT  
CALENDAR**

**INTER-CLUB TEAM MATCH CHAMPIONSHIPS** of the Southern California Golf Association opened at the Los Angeles Country Club, Los Angeles, California, January 28, and will continue through February and March. Thirty-one clubs and four hundred and thirty-four players are actively engaged in competition each week, four groups playing their matches on Wednesdays and four groups on Sundays through the two months. The Rancho Golf Club is defending the Peter Cooper Bryce trophy, emblematic of the championship.

**MUNICIPAL GOLF TOURNAMENT**, San Francisco, California, opens at Harding Park, February 27. Entries open February 2 and close February 20. Alfred H. Campion, president of Harding Park Golf Club, is an active member of the committee staging the tournament.

**AT CHEVY CHASE GOLF CLUB**, near Glendale, California, the women golfers are competing in a match play tournament at handicap to February 15.

**THE NORCONIAN**, formerly known as the Norconian Club, near Norco, California, holds its second anniversary celebration, February 7-8. The Norconian is an unsurpassed resort, offering in sport, golf (eighteen holes, all grass course), swimming, boating, aquaplaning, and riding. The calendar of the week always includes interesting events. Each Friday night there is a dance in the Casino-on-the-Lake, and on Saturday nights there is a dinner dance in the Main Dining Room, February 14 a St. Valentine Party in the Main Dining Room, and on March 14 a St. Patrick Dinner Dance.

**PACIFIC COAST STEEPLECHASE AND RACING ASSOCIATION** provides the following program for the 1931 circuit:

Feb. 28, Del Monte, under the auspices of the Del Monte Properties Company.

March 15, Santa Cruz, at the Pasa-tiempo Country Club and Estates, through the courtesy of Miss Marion Hollins.

March 29, Santa Barbara, at Hope Ranch Park, under the auspices of the Santa Barbara Riding and Hunt Club.

April 12, Los Angeles, under the auspices of the Flintridge Riding Club.

April 25, Menlo Park, under the auspices of the Menlo Circus Club.

Miss Amy du Pont, president of the Santa Barbara Riding and Hunt Club, has given the cup for the feature event at Santa Barbara, the race for the California Gold Cup.

**FLINTRIDGE RIDING CLUB**, near Pasadena, California, holds a gymkhana, or other contests, and occasionally an impromptu horse show each Saturday afternoon for the entertainment of members and their guests. Tea is served in the club house immediately following the events.

**CHILDREN'S HORSE SHOW**, the Eighth Annual, is held at the Flintridge Riding Club, Flintridge, California, February 7.

**MIDWINTER HORSE SHOW** of Los Angeles-Beverly Hills, California, is held February 14 to 22 inclusive. C. R. Bell, president of the show, announces the presentation of special prizes for stable management, offered as an incentive to stable crews to make their displays especially attractive to the public.

**IN POLO TOURNAMENTS** the high-goal handicap play is staged at Del Monte, California, February 22 to March 8.

San Mateo has the Circuit Cup play. Santa Barbara sponsors the Junior and Novice events.

**PACIFIC COAST OPEN POLO TOURNAMENT** opened at Midwick Country Club, near Los Angeles, California, January 30, and continues to February 14. Six teams were in the draw: Argentine, Hurricanes, Eastcott, Midwick, Rancho San Carlos, and Cypress Point.

**TEDDY MILLER MEMORIAL CUP** is announced by the polo committee of Midwick as a new fixture for Southern California. This trophy is in honor of the late E. G. (Teddy) Miller, one of the original members of the Midwick "Big Four." Teddy Miller rode with Eric Pedley, Arthur Perkins and Carleton Burke when they won both the junior and senior open championships in one month's play.

**WATER POLO TEAM** of the Los Angeles Athletic Club, Los Angeles, California, plays the team of the Olympic Club of San Francisco at the L.A.A.C. plunge, February 20-21.

**NATIONAL OUTBOARD ASSOCIATION**, at the annual meeting in New York, elected Rupert B. Turnbull commodore, and William M. Eldridge of New York was named as vice-commodore. Clarence Nulleley of Detroit was made chairman of the board.



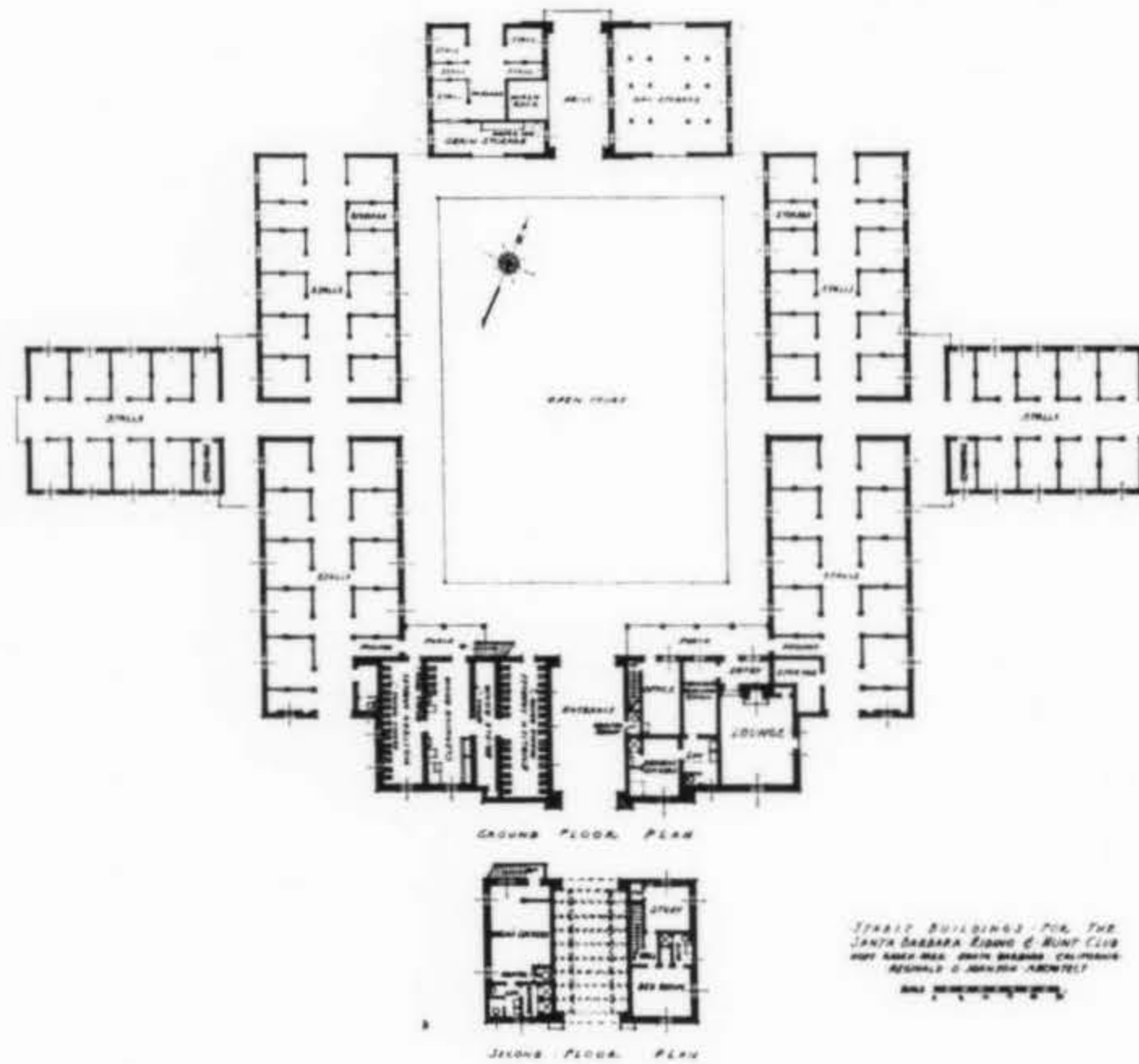
**SANTA BARBARA RIDING AND HUNT CLUB  
AT HOPE RANCH PARK**

Reginald D. Johnson, F.A.I.A., Architect



THE du Pont Gold Cup presented to the Santa Barbara Riding and Hunt Club by Amy E. du Pont is to be ridden for annually on Hope Ranch Park course. The stables and club house of this new Hunt Club are here shown as designed by Reginald D. Johnson, F.A.I.A., a member of the Flintridge Riding Club at Pasadena.

These two southern riding clubs with others, formed at Santa Cruz and down the peninsula from San Francisco, have united in a Pacific Coast Steeplechase Association which will stand firmly for clean sport on the Pacific Coast.



**CIVIC REGATTA COMMITTEE**, Commodore Al Rogers of Newport, chairman, announces the Midwinter Nationals at Los Angeles Harbor, San Pedro, California, are held February 21 to 25.

**POWER BOAT CLUB**, Santa Barbara, California, recently elected Frank Learned as commodore, with A. H. Stoval as vice-commodore, and R. C. Keene rear commodore.

**PACIFIC COAST PROFESSIONAL TENNIS TOURNAMENT** is held on the courts of the Huntington Hotel, Pasadena, California, February 6, 7 and 8.

**SAN BERNARDINO KENNEL CLUB** holds their show in connection with the National Orange Show, San Bernardino, California, February 28 and March 1.

**GOLDEN GATE KENNEL CLUB** closes the twenty-second annual all-breed show February 1, at the new Dreamland Auditorium, San Francisco, California, with Charles G. Hopton of New York presiding in the ring.

**BAY CITIES BOSTON TERRIER CLUB**, Oakland, California, announces the election of the following officers for 1931: President, A. W. Font of Burlingame; First Vice-President, Mrs. J. Turvey of Oakland; Second Vice-President, William W. Keefe of Oakland; Secretary-treasurer, C. F. Nix of Alameda.

**WESTMINSTER KENNEL CLUB SHOW** is held at Madison Square Garden, New York, February 10 to 12. Dogs from the West Coast are entered, including seven dogs from the Blue Leader kennels in Monteito, California, Mrs. C. H. Jackson, Jr., owner.

**LONG BEACH KENNEL CLUB** is holding a comparatively small show of twenty breeds, February 7 and 8, Long Beach, California.

*Lawrence G. Clark*  
Fine Tailoring  
203 West Eighth Street  
Los Angeles  
Tucker 1374

**LORNINA**  
IMPORTERS  
142 So. LAKE AVE  
JUST SOUTH  
OF GREEN  
PASADENA

Prints!

... Frocks  
... Suits  
... Gowns

We've bought them . . .  
We've fashioned them . . .  
We're making them to order . . .

Our work room . . . our salesroom and our fitting rooms are gay with the loveliness of them.

Pasadena—Santa Barbara  
New York—Paris



*In every community there's one outstanding hotel... in Hollywood it's....*

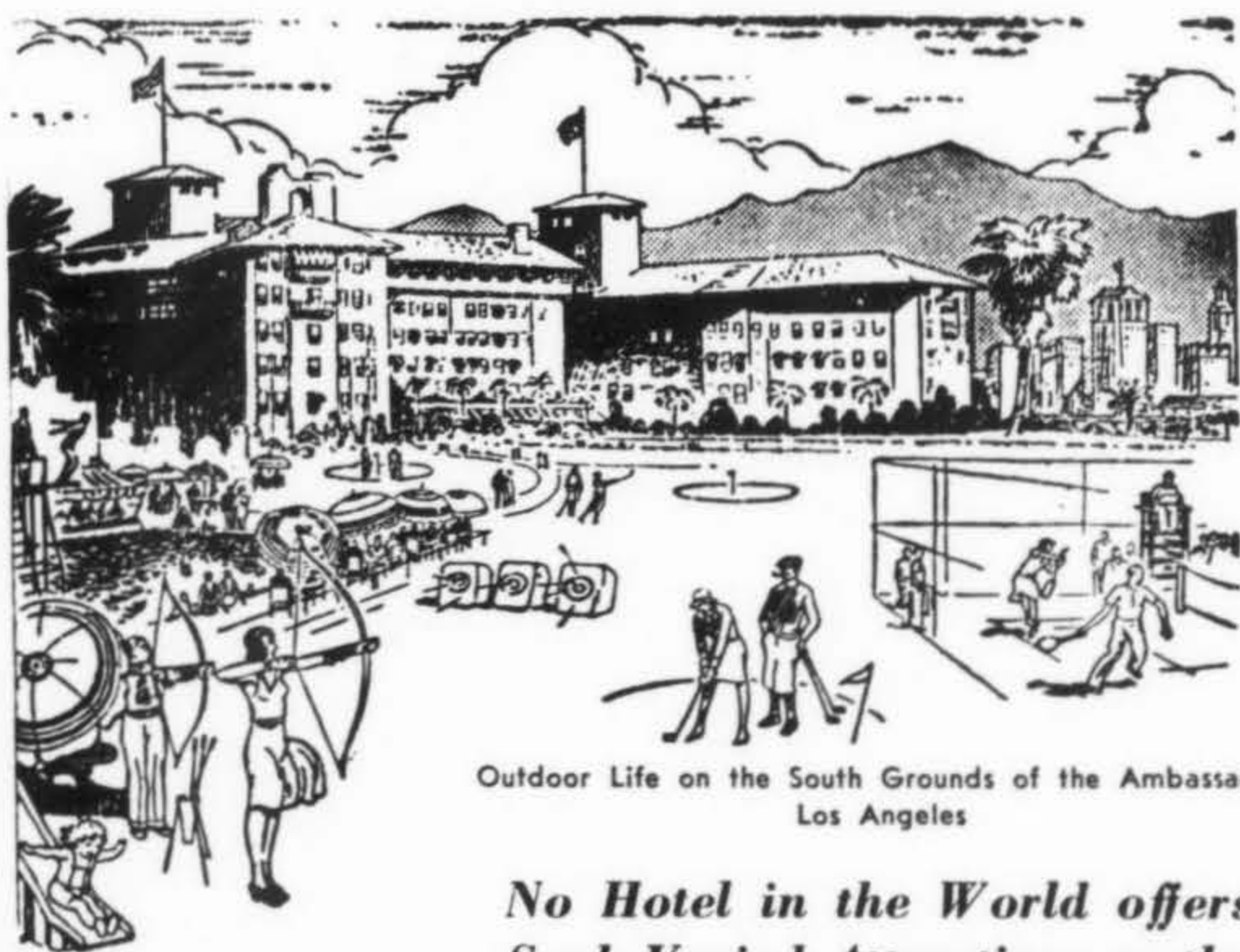


# THE ROOSEVELT

Here you will find every comfort and convenience; unequalled service and cuisine extraordinary. And best of all—SUMMER RATES PREVAIL THIS WINTER! This applies to our choice housekeeping apartment suites as well as to the individual rooms.

Permanent guests will especially enjoy our kitchenette apartments with their many conveniences such as individual refrigerating units and complete kitchen equipment. Of course full hotel service is extended occupants of these attractive suites.

## ROOSEVELT HOTEL HOLLYWOOD, CALIFORNIA



Outdoor Life on the South Grounds of the Ambassador Los Angeles

*No Hotel in the World offers Such Varied Attractions as the*

## AMBASSADOR

LOS ANGELES

*"The Great Hotel that Seems Like Home"*

CONTINUOUS program of outdoor and indoor diversion. 27-acre park, playgrounds, open air plunges, tennis courts, 18-hole miniature golf course, archery and fencing, flowered pergola walks, cactus gardens, ping pong tables, all-talking motion picture theatre, world-famous Coconut Grove for dancing parties, riding, hunting, and all sports. Beautifully redecorated lobby. Thirty-five smart shops. Ambassador convention auditorium seats 7000. Guests have privilege of championship 18-hole Rancho Golf Club.

*Most Attractive Winter and Fall Rates*

OUTSIDE ROOMS with BATH as low as \$5 a day

Write for Chef's Booklet of California Recipes and Information

THE AMBASSADOR HOTELS SYSTEM

# The Arcady



Hotel Rooms  
from \$5 up



Apartments  
from \$150 up



American Plan  
from \$8 up



... for smart living ... this exclusive apartment hotel, in the heart of the famous Wilshire District, overlooking beautiful Westlake and Lafayette Parks

2619 WILSHIRE BOULEVARD  
**LOS ANGELES**





HOTEL and TRAVEL



OVERLOOKING THE BLUE PACIFIC!!  
*The Magnificent!!*  
**Breakers Hotel**  
 at Long Beach, California

THE MANAGEMENT of this 12-story modern fire-proof seaside hotel offers you the best there is in California hospitality. Here you will find every facility for your comfort combined with surprising economy.

Cheerful rooms, all outside, and with fresh and salt water shower or tub bath. Handsome lobby, Dining Rooms, Coffee Shop, Coconut Grove and Shops. Adjacent to the ocean, surf bathing, yachting, deep sea fishing invite you. Golf club privileges, dancing, horseback riding, concerts and games for your diversion.

Single rooms with shower at \$2.50. With bath from \$3.00. Double rooms from \$4.00. Attractive monthly rates. Delicious meals in dining rooms and coffee shop at surprisingly moderate cost.



**The Breakers Hotel**  
 For information and reservations please write

**Long Beach, Calif.**

B-17

**LOS ANGELES**



*Convenience*

*Comfort & Hospitality*

You will appreciate the excellent service and moderate rates. The city's most centrally located hotel. One block from Pershing Square—convenient to all leading shops, theatres, financial institutions and electric depots for all resorts. Starting point for parlor car tours. Complete ticket service for resorts and places of amusement. Garage adjoining.

All Outside Rooms—Each With Bath  
 One Person - - \$2.50, \$3, \$4  
 Two Persons - - \$4, \$5

Unexcelled Food—Friendly Prices

FRANK SIMPSON, JR., Director

**Hotel Savoy**  
 Sixth & Grand



Amargosa Canyon, near Death Valley and traversed by the Tonopah and Tidewater Railroad.

**DESERTS AND THEIR CHARM**

NEVER make the mistake of thinking that, because you have seen one desert, you have seen them all. Deserts have their own characteristics, their own individualities, even more marked than mountains, rivers and plains, and decidedly more than most cities. You may not see this at first, or, to put it another way, the desert may not get you at once, but it will eventually, and so insiduously that you will not know you are being beguiled. Which is just another one of Mother Nature's subtle tricks—all of them quite feminine.

In California the desert is now considered a part of the winter playground, particularly in the neighborhood of Palm Springs and in a portion of Death Valley; and both the California and Arizona deserts where irrigation prevails are undisputed agricultural centers. Because of the desire of so many to reach and enjoy the deserts, transportation has been arranged by various railway and motor coach companies, and these conducted tours are planned to include stops at various hotels and inns, many with a different route for the return trip but with the one objective point. Since modern roads, well marked, cross the deserts individual motorists may arrange to go at any time and stop where they choose.

Through the sand dunes, in both Arizona and California, now runs an excellent highway.



From Zabriskie Point a panoramic view of a most interesting section of Death Valley is obtained.



*Santa Maria Inn*

SANTA MARIA, CALIFORNIA

A HOME-LIKE INN for the convenience of wayfarers. Every room with bath.

Halfway between Los Angeles and San Francisco on the Coast Highway.

*Where flowers bloom the year 'round.*

Write or telegraph for Reservations.



**La Jolla's European Plan Hotel**  
 With Apartments

**La Valencia Hotel**  
 On the Ocean

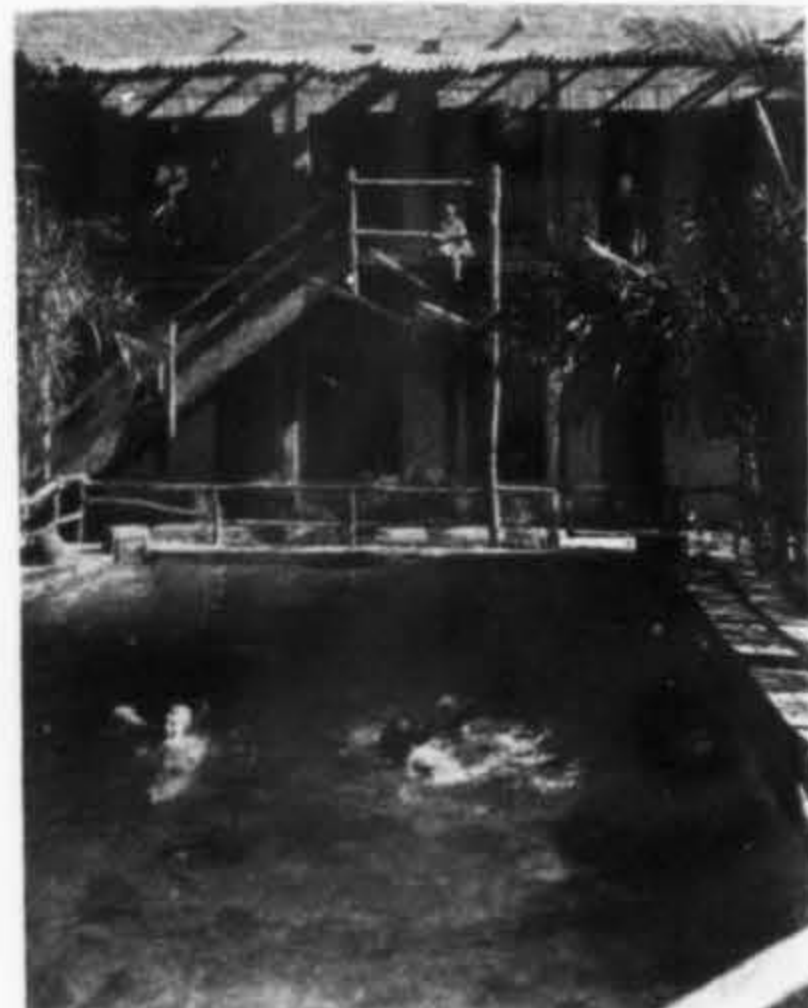
Accommodations and Food Unexcelled

Winter on America's Riviera

WILTSIE - GORTON, Props.  
 GETHIN D. WILLIAMS, Mgr.



HOTEL and TRAVEL



Palm Springs  
Finest And  
Most Exclusive  
European Plan Hotel

THE  
DEL TAHQUITZ

Owned and Operated by  
FRITZI RIDGEWAY

*Café par Excellence*



Furnace Creek Inn not only provides luxurious comfort for the traveller to Death Valley but adds that anomaly of the desert, a swimming pool.

Few deserts can boast the magnificence of the shades that predominate on the Painted Desert, particularly as seen from the rim of the Grand Canyon of Arizona, but all deserts take on color varying with the hours of the day. Cacti is a most accommodating growth, weird and grotesque at times, then strangely beautiful. One of the finest species of yucca, a plant usually found marching up the sides of the mountains, flaunts its strength and loveliness in the western deserts and is rather unromantically known as "soap weed," which seems a most incongruous title until you know the petals really have the properties of soap.

It is admitted that those who love the desert hesitate to define its charm, they know it will eventually assert its supremacy and to all it appeals in a different way. To an unbeliever the desert offers in the Spring, after the rains, a carpet of flowers of such loveliness, such unsurpassed stretch and depth of color, as to call forth gasps of amazement, but to an addict no unusual growth is needed, there is a quietude that floods the soul, a feeling of rest, unknown in other localities.

ELLEN LEECH.



Death Valley

week-end  
tour . . .

was made just for busy people . . . Santa Fe special Pullman will take you there any Friday evening, leaving Los Angeles at 5:45, and bring you back at 8:40 Monday morning.

A wonderful place, close at hand, for rest or play at small cost... motoring... sightseeing... riding... golf... tennis... resting... with luxurious Furnace Creek Inn as headquarters



An adventure —  
delightful  
convenient  
economical

MAIL COUPON

Jas. B. Duffy,  
Asst. Pass. Traf. Mgr., Santa Fe Ry. Co.,  
531 Kerchoff Bldg., Los Angeles, Calif.  
Please send me details of all-expense  
tour of Death Valley.  
Name \_\_\_\_\_  
Address \_\_\_\_\_

Information may also be obtained at the following addresses:  
743 South Hill St.  
6405 Hollywood Blvd.  
LOS ANGELES  
Santa Fe Station  
PASADENA  
915 State St.  
SANTA BARBARA

SAN YSIDRO  
RANCH

California's Famed  
Foothill Resort

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation, 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address SAN YSIDRO RANCH, SANTA BARBARA, CALIFORNIA.



THE  
Taylor Sloan  
Open-Air Nursery School

EXPERT PHYSICAL AND  
EDUCATIONAL SUPERVISION

DEEP WELL RANCH  
PALM SPRINGS, CALIFORNIA

HOLLYWOOD  
PLAZA

Hollywood's most convenient  
hotel... for your winter stay in  
Southern California



Write for beautiful illustrated folder showing things to do while in Southern California.

ONE of California's most popular winter hotels. Right in the heart of movieland... next door to famous theatres, studios, cafes, and shops... near golf courses, bridge paths, and other amusement places.

The Plaza offers you luxurious appointments, excellent service, homelike hospitality, and the company of interesting and famous people.

European plan. Special Winter Rates Now; \$3.50, single. \$5.00, double. \$6.00, twin beds. Ask for weekly and monthly rates.

Remember the Plaza... for an unforgettable winter in Hollywood.

HOLLYWOOD PLAZA HOTEL... HOLLYWOOD, CALIF.



--by all means  
**The Desert  
 this Winter**



**W**ORLD famous hotels . . . smart, informal, distinctive . . . invite you to our Coachella Valley oases . . . Palm Springs, at the base of Mt. San Jacinto; La Quinta, near Indio . . . served exclusively by Southern Pacific's finest transcontinental trains. A few pleasant hours farther east are the Guest Ranches of Southern Arizona . . . Phoenix,

Tucson . . . brilliant wintering places of smart America.

Bask in the sun of the desert this winter . . . yield to the spell of its mystery. Southern Pacific's fine, fast trains and exclusive service to many winter resorts offer every travel luxury . . . at no extra fare. See any agent for complete information and free booklets.

*Through Pullman, Los Angeles to  
 Mexico City Daily Except Saturday*

## Southern Pacific

C. L. McFaul, Passenger Traffic Manager, Los Angeles



## SAN FRANCISCO



**T**HERE must be a reason why people of wealth and position who have traveled widely and are accustomed to the best of service are almost unanimous in their choice of the aristocratic Nob Hill hotels.

Perhaps it is the subtle temptation of the modern luxury with which each guest is surrounded that brings those who "know" to Nob Hill for the weekend, to spend the season or to make their home above the heart of the city.

**THE FAIRMONT**

GEO. D. SMITH  
 Managing Director

**THE MARK HOPKINS**



Facade and forecourt of the Hotel Del Tahquitz, Palm Springs.

## LIFE MADE COMFORTABLE ON THE DESERT

*(Continued from Page 34)*

The California Desert has become known as a new place to go to; and all the experience, training and instinctive hospitality of fifty years of catering to tourists in southern California is now at the command of those who want to stop there. Moreover, the cosmopolitan and sophisticated city of San Francisco, long known the world over as a leader in its restaurants and hotels, has become 'desert-minded' and is sending its chefs and staffs of caterers there for the season from November to May.

Back to the desert the tide of tourist crusaders has turned; and the wearied, the blasé, convalescent and crowded, take up their abode on that uncluttered place—the land that instinctively burns up the useless, the overabundant, the frivolous trimmings of civilization. Yet civilization is here in the perfection of catering, housing the tourist, making comfortable the traveler from every nation no matter how modern, fastidious or exacting.

What is there to do on the desert? Nothing that *has* to be done. Relax, rest, take a ton of cold cream and spend your time nursing your body. Forget your brain-fag, forget that you have a brain, for you need never use it. Others have brought to our deserts the water pipes, telegraph, telephone, power lines and gas pipes; the furnishings, food, and oil stations, needed to care for you and your finest of cars. All you need do is to live, to set your soul free from all drudgery, lie on the warm sand and let Mother Nature console and restore you. When you are rested and feel that you must venture forth and see something, do something heroic, there are foot-paths to peace, bridle trails up the mountains, glorious views at each summit, wonderful color at sunset, strange plants, and always the solemn, blue mountains to look at. Exercise your emotions, study your character. Let your "soft" spiritual muscles find a gymnasium out in the great open spaces, where the earth seems to shrink into nothing, and space, the wide sky, the symbol of heaven, invites you to try your own wings.

### WINGS

*He ne'er is crowned with immortality who fears to follow where airy voices lead.—John Keats.*

A night in June. Fair Cynthia supplied  
 Large pinions for my shoulders. Forth I fared  
 To heights to which my spirit had not dared  
 Ascend. With bated breath and wonder-eyed,  
 Across the far cerulean fields, through wide  
 And glowing portals swiftly I repaired  
 To distant orbs whose beacons flared  
 A welcome. Voices called: "Abide! Abide!"

*(Continued on Page 62)*



EL PASEO SHOPS AND STUDIOS ~ PALM SPRINGS

Flowers of Quality

*El Paseo  
Flower Shop*

ERNEST D. HINKLEY



*El Paseo Shops*

PALM SPRINGS

Tel. 3003



Photograph by William Horace Smith

“le souk”

importations

from

africa

and

far east

EL PASEO  
GALLERIES

A. Katchamakoff  
DIRECTOR

PAINTINGS  
SCULPTURE  
PRINTS

El Paseo Studios  
PALM SPRINGS, CALIFORNIA

ABOUT the sunny patio of the attractive building which houses the El Paseo Shops and Studios at Palm Springs may be found many of the necessities, and not a few of the luxuries, that go to make life agreeable on the desert or anywhere else.

Blossoms from the desert flowers of north Africa have yielded their dyes to produce the rich colorings in the Moroccan rugs displayed *chez “le souk”*. Here also are rare embroideries, tapestries, baskets and other art objects in brass and tooled leather.

Not all of the flowers one sees nowadays on the desert are those of cacti and yucca. At the El Paseo Flower Shops we behold no mirage but a reality,—beautiful blooms of every description, shipped here daily from the hothouses and gardens of Los Angeles and San Francisco.

If you want photographs of flowers, or people or places in and about Palm Springs, step into the studio of William Horace Smith, and there you will find them, and their genial creator too, when he is not out “shooting” Dr. Einstein or other visiting celebrities.

The cheerful sound of the anvil, and glow of forge, proceed from the studio of Frank Paul, craftsman in wrought iron and silver. Spanish grilles for windows of large dimension, or silver objects of minute proportions, are turned out by him with equal skill.

At the El Paseo Art Gallery, close by, are paintings and sculptures by American and foreign artists, living and dead. Its director, Atanas Katchmakoff, himself a sculptor, and very much alive, has just received word from New York that he has won a prize

(Continued on Page 76)



REG.  
C.  
JONES



Electrical

Contractor

De Luxe

PALM SPRINGS 3431

The Shops and Studios surrounding the  
Patio

in this unusual building at Palm Springs  
offer a

shopping center of unique interest  
and charm

El Paseo Building Corporation, Ltd.

Palm Springs, California

William  
Horace  
Smith

PHOTOGRAPHER

STUDIO B

El Paseo Shops

Palm Springs  
CALIFORNIA



Central . . .

Cordial . . .

Comfortable . . .



There is a far-reaching satisfaction in making The Palace Hotel *your* hotel in San Francisco. Whether for lunch, dinner, dance, or for overnight or protracted stay, the quietly modern cordiality of The Palace's atmosphere will prove most satisfying.

At the center of things San Franciscan.

*The* **PALACE** *Hotel*

MARKET AND NEW MONTGOMERS STREETS

Management HALSEY E. MANWARING

### FAMOUS GLENDESSARY — For Sale



5½ acres in Mission canyon, Santa Barbara, California. Charming Elizabethan English house set in wonderful old gardens, with a landscape development which only years of attention can give. Six master bedrooms; 5 baths; separate servants' quarters; beautiful and impressive reception hall with reading gallery; drawing room; library; furnace and eight fireplaces; tennis court, garage and stable.

This beautiful property is offered at a price far below cost or replacement value, to close an estate. Inspection invited. For photographs and further particular address

**H. G. CHASE**

(Established 1903)

Montecito City & Hope Ranch Properties  
1012 State St., Santa Barbara, California

## California Arts & Architecture

IS THE QUALITY MAGAZINE  
OF THE WEST

DEVELOPMENTS IN

ART ARCHITECTURE  
INTERIOR DECORATIONS GARDENS

IN CALIFORNIA REVIEWED AND ILLUSTRATED EACH MONTH

ONE YEAR SUBSCRIPTION—THREE DOLLARS

To earth I came. But since that night in June  
The wings are mine! By right of accolade  
I carry keys to yonder bright abodes!  
Within my heart I hold the words and tune  
Saint Michael chanted to his lifted blade.  
I sing them to rough seas and rougher roads.  
—Clarence Urmy.

Saratoga, California, June 1922.

### JO MORA, INTERPRETER OF THE WEST

(Continued from Page 41)

do a memorial to a man on whose writings Mora had been raised, Miguel de Cervantes Saavedra, author of *Don Quixote*. When Messrs. Cebrian and Molera contemplated presenting to San Francisco a statue in commemoration of that writer, here was the logical sculptor to create it. The result was a bronze group that stands in Golden Gate Park, near the M. H. de Young Museum, with the heroic bust of Cervantes looking down from a pedestal of native rock upon the kneeling figures of Don Quixote and Sancho Panza. An affectionate expression of regard for the work of that writer, excellently interpreted, and undoubtedly destined to be one of Mora's lasting pieces. After all, it is through just such response to stimulus, multiplied by deep understanding, that all fine things are made.

A bronze plaque in the Knights of Columbus Hall in memory of Archbishop Reardon was followed by the bronze bas-relief Bret Harte memorial on an exterior wall of the Bohemian Club, so placed as to give the passer-by a chance for leisurely inspection. Mora has filled his spaces well with a dozen or more principal characters from Harte's works in a manner showing intimate knowledge of early times and an ability to capture Harte's pervading humor. The piece gained him fully as much note as the celebrated Cervantes, and should rank beside it in importance.

For the main entrance doorway of the Union Wool Building, Boston, an architectural gem in Spanish Renaissance, done in bronze, with the other embellishments in stone. Next came a bench of native travertine marble for the University of California grounds; and then, for the Don Lee Building in San Francisco, Weeks and Day, architects, the heroic pediment group, flanked by decorative bears, in terra cotta. Another terra cotta was done for Dodd and Richards on the Pacific Mutual Building, Los Angeles, being a heroic, classical group over the main entrance.

In nineteen twenty-one he was commissioned to do the Father Serra sarcophagus for the Carmel Mission. Nothing could have suited him better. It is done with rare spiritual insight. The bronze Serra lies at full length on a sarcophagus of California travertine marble, hands at prayer, a small bear couched at his sandalled feet symbolical of California, while Father Crespi stands at his head, Father Lopez kneeling to the right at the foot and Father Lasuen at the left. If ever an expression of a devoted student took permanent form, it is in the power and beauty of this splendid memorial. Another piece to the memory of Serra was a wayside shrine on a road in Carmel Woods, in carved wood, painted, with oaken benches flanking its base.

Leaping to extremes of commission, next was the Curb Exchange of San Francisco, Miller and Pflueger, architects, with a classical heroic Greek pediment in terra cotta. The Doughboy Memorial for Marin County followed. Mora was no novice in things warlike; during the World War he attained the rank of major in field artillery.

Nineteen twenty-five saw the issuance of his Federal fifty-cent piece commemorating the California Diamond Jubilee, a Forty-nine miner panning gold, and a grizzly bear, on obverse and reverse, respectively.

Mr. E. W. Marland, of Oklahoma, was looking for a sculptor to do a series of historical figures for a park avenue on his estate at Ponca City, and Mora was the choice. The first four of this projected series are already in place, heroic figures of people who gave Oklahoma much of its tradition and color. There is Belle Starr, the woman bandit; the cowboy, who is the late George

(Continued on Page 64)



♦♦♦ OUR SANTA BARBARA LETTER ♦♦♦

Management of  
**De la Guerra Properties**  
 are pleased to announce  
 the reopening of  
**Restaurant del Paseo**  
 by Russel M. Smith

**RUSSEL**  
 is  
 now your  
**HOST**  
 AT  
**EL PASEO**  
 as well as  
**RUSSEL'S**  
**LA ARCADEA**  
**BUILDING**

**THE SOUKS**  
 Laura L. Thorn  
 Importer of Old World Craftsmanship and  
 now—Merwin-Wilson Colonial Pewter  
 29 de la Guerra Studios  
 SANTA BARBARA

**GARDEN FURNITURE**  
 of Wrought Iron  
**ROBERT L. LEWIS**  
 Studio 5 - El Paseo  
 Santa Barbara

**"MIGNON"**  
**CHILDREN'S CLOTHES**  
 SWEATERS — BABY GIFTS  
 INFANTS' DRESSES — IMPORTED TOYS  
 28 de la Guerra Studios  
 SANTA BARBARA

**BLUEBIRD TAXI**  
 Montecito or Santa Barbara  
 Phone 9050

**B. F. KERR & CO.**  
 IMPORTERS  
 GOWNS, COATS, ENSEMBLES  
 AND SMART ACCESSORIES  
 1235 State Street, Santa Barbara

**IF YOU PLAN  
 TO BUILD  
 Consult an Architect**



The towers of the Santa Barbara Mission from the garden of a member of the Garden Club of Santa Barbara.

**S**ANTA BARBARA MISSION is set on the edge of Mission Canyon above the town proper and also gives the name to Mission Ridge, a long, stadium-like hill rising from the slope on which the Mission is built. Gardens cluster all around the church which has recently been restored with great intelligence and in which services are regularly held. Nowhere else in Santa Barbara are the gardens so lush as on this frostless hill.

Once, many years ago, there came from sunny Italy one whose trouble with his breathing demanded that he live on the very top of Mission Ridge. Here the wise men of the horticultural world came to visit him and his garden, to compare notes and to exchange slips and seeds as is done in the garden clubs today. Of him, Wilson Popenoe of the U. S. Department of Agriculture has written: "Those who have followed the course of plant introduction in the United States during the last quarter of a century have had occasion to become familiar with the work of Dr. E. O. Fenzi, who devoted many years of unselfish effort to securing new economic and ornamental species from all parts of the world and establishing them in California. His introductions are more numerous than those of any other man, and many of them are now grown in the land of their adoption. It seems eminently fitting, therefore, that Dr. Fenzi should have been awarded the Meyer Memorial Medal by the American Genetic Association. (The American Minister at Rome presented the medal to Dr. Fenzi in August, 1922.) Those of us who know him feel that this recognition is timely, for his work in our country is ended and he, at an advanced age, returned to his native land, Italy, there to undertake a similar enterprise in the new colony of Libya. It is characteristic of the man and his indomitable enthusiasm that he should forsake the comforts of civilization at the age of seventy-five years and advance to the very frontier, facing an enterprise which would well stagger a man of thirty." Mr. Popenoe then describes a visit he made to Dr. Fenzi's home on what is now the Riviera of Santa Barbara. "As a mere lad I ascended the slopes of Mission Ridge to 'Montarioso' feeling considerable awe, for we of California looked to Dr. Franceschi (Fenzi) as our foremost authority on rare plants."

**Peterson  
 Studios, Inc.**  
 INTERIOR DECORATORS  
 ANTIQUE FURNITURE  
 DRAPERY AND  
 UPHOLSTERY



French Gothic Oak Chest with Tracery Panels.

130 E. Carrillo St.  
**SANTA BARBARA**  
 Phone 3472 California



Frank Miratti, Jr.  
 Manager  
 STATE STREET AT COTA  
 SANTA BARBARA, CALIF.

**RATES:**  
 Single \$2 to \$4  
 Double \$3 to \$6

Radio connection in guest rooms

*Sun Kissed  
 Ocean Washed  
 Mountain Girded  
 Island Guarded* **SANTA BARBARA,  
 CALIFORNIA**  
 Enjoy its climate and scenic charms. Furnished houses for rent of all sizes and prices in Santa Barbara, Montecito and Hope Ranch Park. Please give your requirements. Send for literature and maps free. Properties of all kinds for sale.  
**H. G. CHASE (Established 1903)**  
 Santa Barbara, California

**Jessie Tarbox Beals**  
 New York and Santa Barbara  
**ARCHITECTURAL AND ART  
 PHOTOGRAPHER**  
 Studio, 6553 Sunset Boulevard  
 Hollywood Telephone HO 3590



WE INVITE THE OPPORTUNITY OF AN INTERVIEW WITH ARCHITECT OR OWNER REGARDING PROPOSED CONSTRUCTION. WRITE US AT SAN FRANCISCO OFFICE. RUSS BUILDING OR AT PEBBLE BEACH CALIFORNIA

## DOWSETT-RUHL COMPANY

*BUILDERS*

"SPECIALIZING IN FINE RESIDENCES"

NOW IS THE TIME TO BUILD



BEAUTIFUL PICTORIAL PANELS IN TILE  
ADD DISTINCTION AND CHARM TO THE HOME

*Write for our illustrated folder*

**CLAYCRAFT POTTERIES**

3101 San Fernando Road :: :: :: Los Angeles



Improved Type—Full Diameter Cut Gear

## DUMB WAITERS

(Hand Power)

**Greater Lifting—Less Effort**

### RECENT INSTALLATIONS

Agua Caliente	- - - -	Mexico
Elks Club	- - - -	Santa Monica
Maskey's	- - - -	San Francisco
Hilo Hospital	- - - -	Hilo, Hawaii

*Dumb Waiters for All Purposes*

**Vincent Whitney Company**

365 Market Street, San Francisco  
3644 Revere Ave., Los Angeles

Miller of Miller Brothers 101 Ranch; a Ponca Sioux Indian chief in attitude of Prayer of the Calumet, posed by John Bull, sub-chief of the Poncas, and one of a squaw of the Ponca tribe. Mora went to Oklahoma to do the preliminary work, and used life for guidance; when the subject existed only in picture and print, he put life itself into these.

Three life-size portrait figures have been done in bronze of Mr. and Mrs. Byington Ford's small daughters, and are used as garden fountains in the Ford home at Pebble Beach. "It was a question," commented a smiling Mora, "who had the more fun in the making—the children or I."

The foregoing are the more important of his public, and a few of his private, works. Space prevents enumeration of the numberless pieces, other than these, coming from the hands of this prolific worker.

His studio today is on the heights at Pebble Beach, the studio of a man in the full stride of his work—and a sculptor's work includes many arts.

"Now and then I've been doing some of a new series of cowboy and Indian statuettes along these lines," and he pointed to little plaster models of bucking bronchos, a vaquero tailing a steer, a cowboy rolling a cigarette. "They take time. I'm a fool about horses and they're satisfying things to do, but plenty tough in that size." His dark eyes kindled. "A series of about ten, say. These five are ready to be cast. And then there's an heroic western I'd give an arm to get at." The sacrificial arm made wide gesture toward unseen things awaiting embodiment.

He unwrapped damp cloths from about a new equestrian, and made ready to go ahead upon it.



Claremont Community Players present "The Silver Cord" in February. The cast of "The Royal Family" included Louis Hawkes, E. Percy Johnson, and James Blaisdell.

## THE LITTLE THEATER IN THE PADUA HILLS

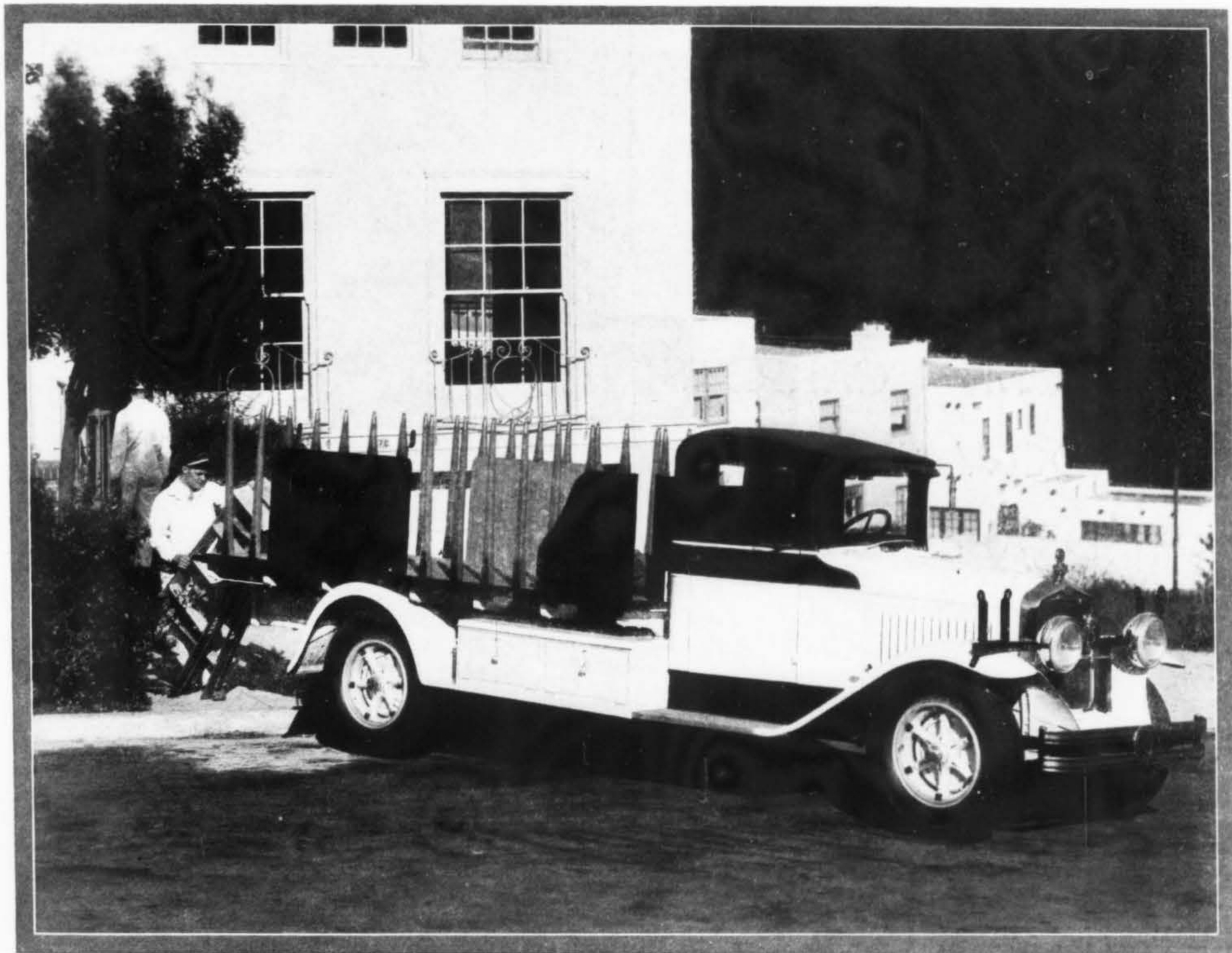
*(Continued from Page 38)*

lighting arrangements of the newest types.

Before or after the play there need be no discussion or hesitancy as to where to go for a bite to eat, as a journey of two steps down from the foyer leads, you might think, into Italy. The delightfully appointed dining room has an old world charm, enhanced by the dark wood of the furnishings, the imported linens, the enchanting table service, coming direct from old Padua, and the costumes of the little maids, reminiscent of Italian countrysides.

The terrace, overlooking the valley, is an ideal spot in which to ask of the future of the Players or listen to a few of their past experiences. Amid such surroundings no member could be aught but enthusiastic as to the future and from a past of two years, rather generally crowded with successes, there cannot much of gloom emerge, and thus you come away sure of another stronghold of drama.





Quandt-quality Painting and Decorating Service is distinguished for its almost half century of friendly and efficient cooperation and economic results for the most durable and beautiful craftsmanship, whether it be the smallest residential job or the largest commercial or industrial work. Our decorative display studio and sample room will help you in your color selections. . . . our chemical laboratory is available for your technical painting problems.

A. Quandt & Sons, Painters and Decorators  
(Since 1885) 374 Guerrero Street  
San Francisco



A SYMBOL OF COMPETENT SERVICE



"Since 1858"

## DEPENDABILITY

Our Wholesale Contract Department  
will submit prices  
upon request  
on

LINOLEUM CARPETS  
WINDOW SHADES  
DRAPERIES



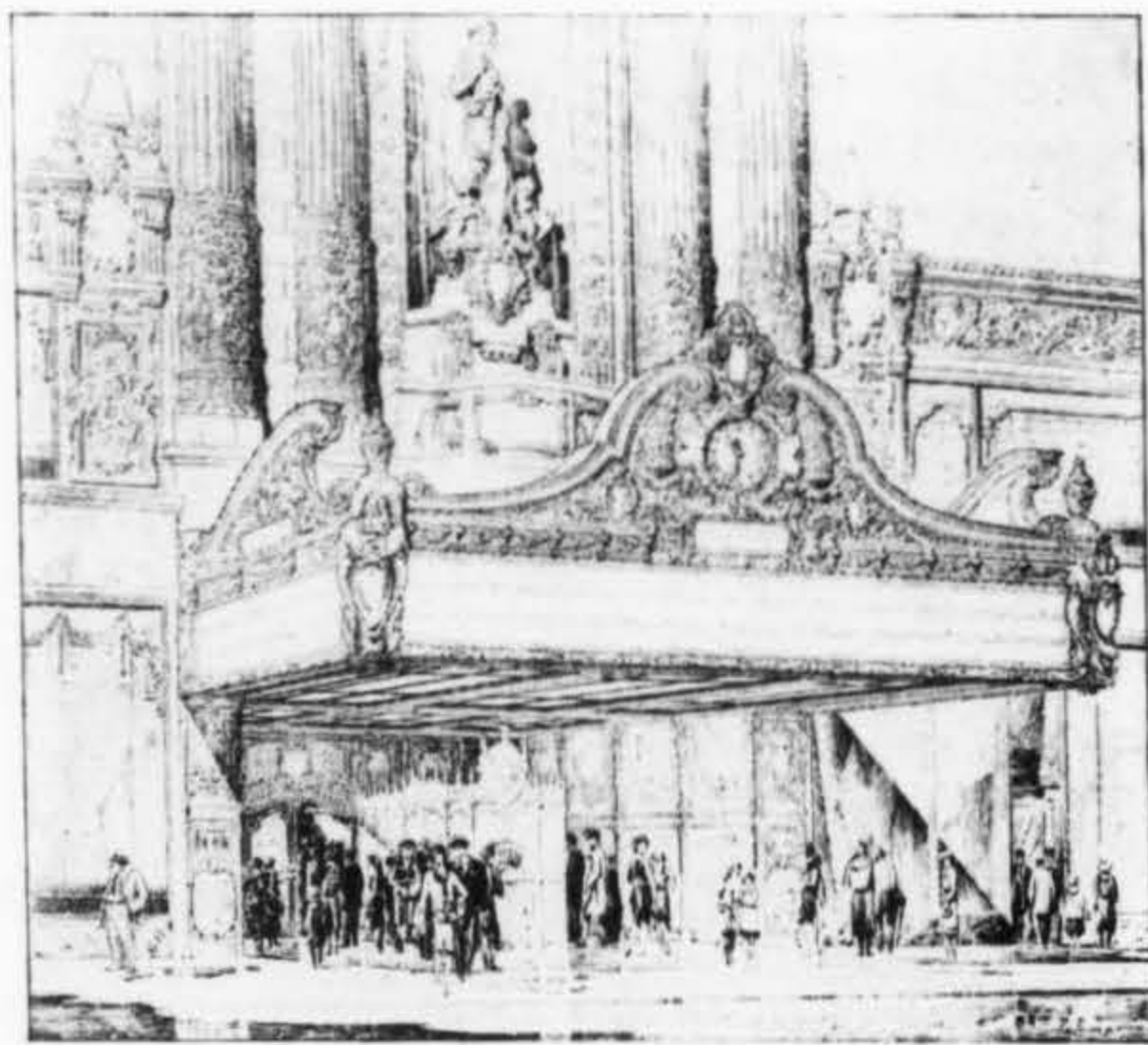
D. N. & E. WALTER & Co.

562 MISSION STREET

SAN FRANCISCO

SUTTER 0100

**UNFORSEEN DELAYS ELIMINATED  
ON LOS ANGELES THEATRE  
BY THE USE OF  
Quick Hardening Cement**



Architect  
S. Tilden Norton

Contractors:  
Sumner-Sollit Co.

Consulting Architect -- S. Charles Lee

**Materials, Inc.**

740 South Broadway  
Los Angeles

Phone  
**Tucker  
5648**



A Pendulino Olive on the Hardin Estate, Palos Verdes. The delicate beauty of the tree lies mainly in the intricate structure of its minor branches. The Pendulino is one of the least common varieties.

### VARIATIONS IN OLIVE TREES

(Continued from Page 48)

beauty, but delicacy is a quality that it does not possess.

The Pendulino is everything that the Manzanillo is not. It corresponds most nearly to another tree known as the Ascolano, but its character differs so greatly from Olives in general that it might almost be considered as a member of another family.

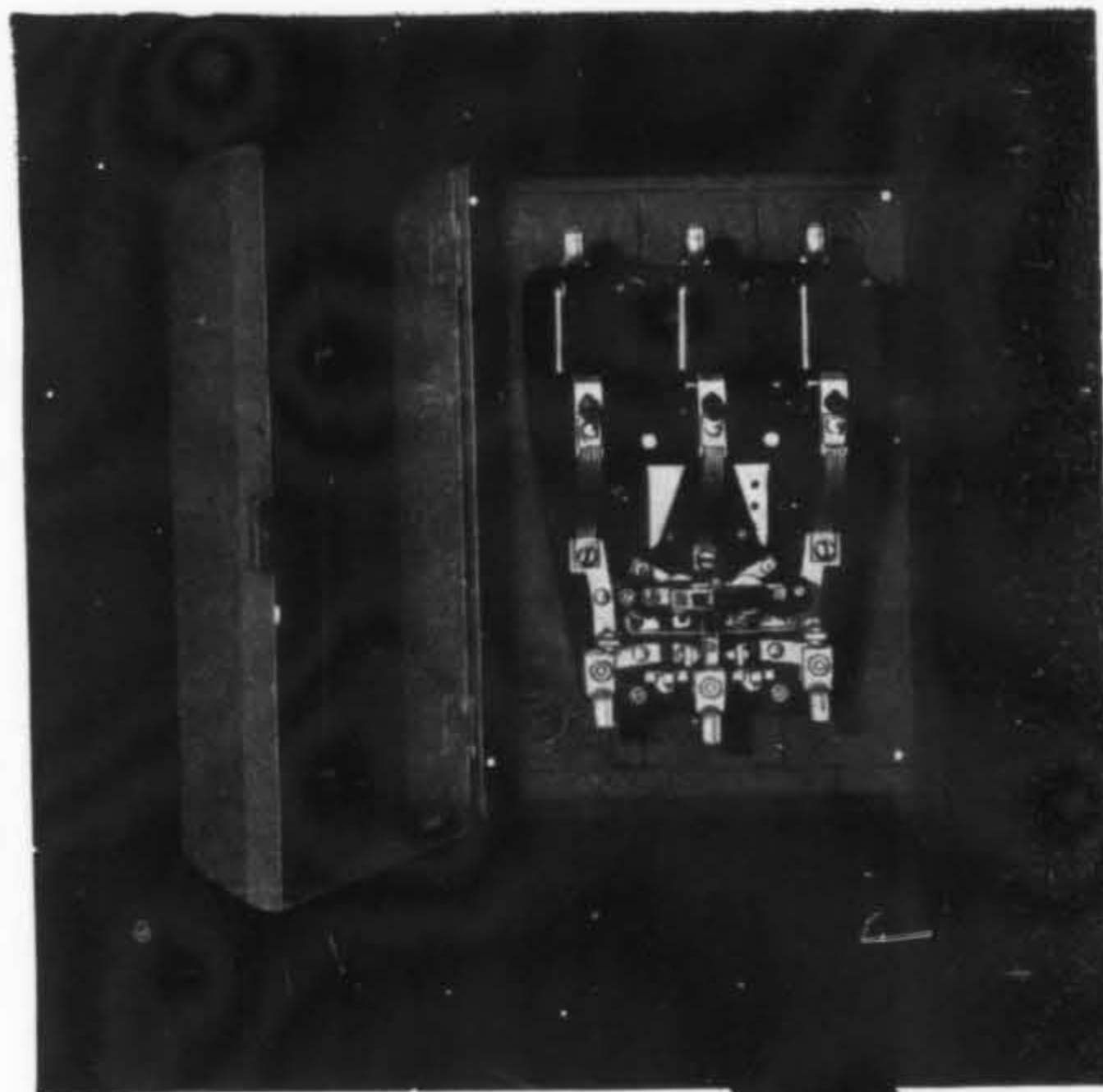
The name Pendulino is derived from the pendulating habit of the tree. Often, when the tree is loaded with fruit, the outer branches may actually sweep the ground. It is difficult to imagine the Manzanillo unbending itself to such an extent under any kind of a load. The wood of the Pendulino is so tough, and yet so flexible, that it is possible to tie knots in the smaller branches without breaking them.

The structural lines of the tree are equally divided between the horizontal and perpendicular. Foliage is sparse, as a rule, and the branches all through the tree have a tendency to criss-cross, so that the pattern of the tree is most intriguing. These characteristics make the tree a thing of beauty against a white wall, or near the still waters of a garden pool. It is possible to obtain effects of delicate lights and shadows with a Pendulino that cannot be obtained with any other variety of olive tree. The fragile beauty and delicate structure of the tree suggests that it be planted in locations where it may be afforded the protection of garden walls and other architectural features. For this reason it is most effective in closed or semi-closed gardens.

The subtlety of the beauty of the Pendulino is such that it cannot be thoroughly enjoyed in one swift far-away view. It requires time and a certain intimacy of living to discover the elusive beauty of the tree. The average individual, on first being introduced to the Pendulino, is never quite carried away by its



Frontal view of the K. Y. R. heavy duty magnetic switch. Note the compactness and accessibility of the panel, as well as the individual bakelite shields which are readily removable.



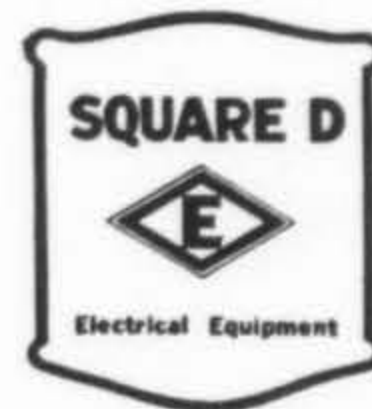
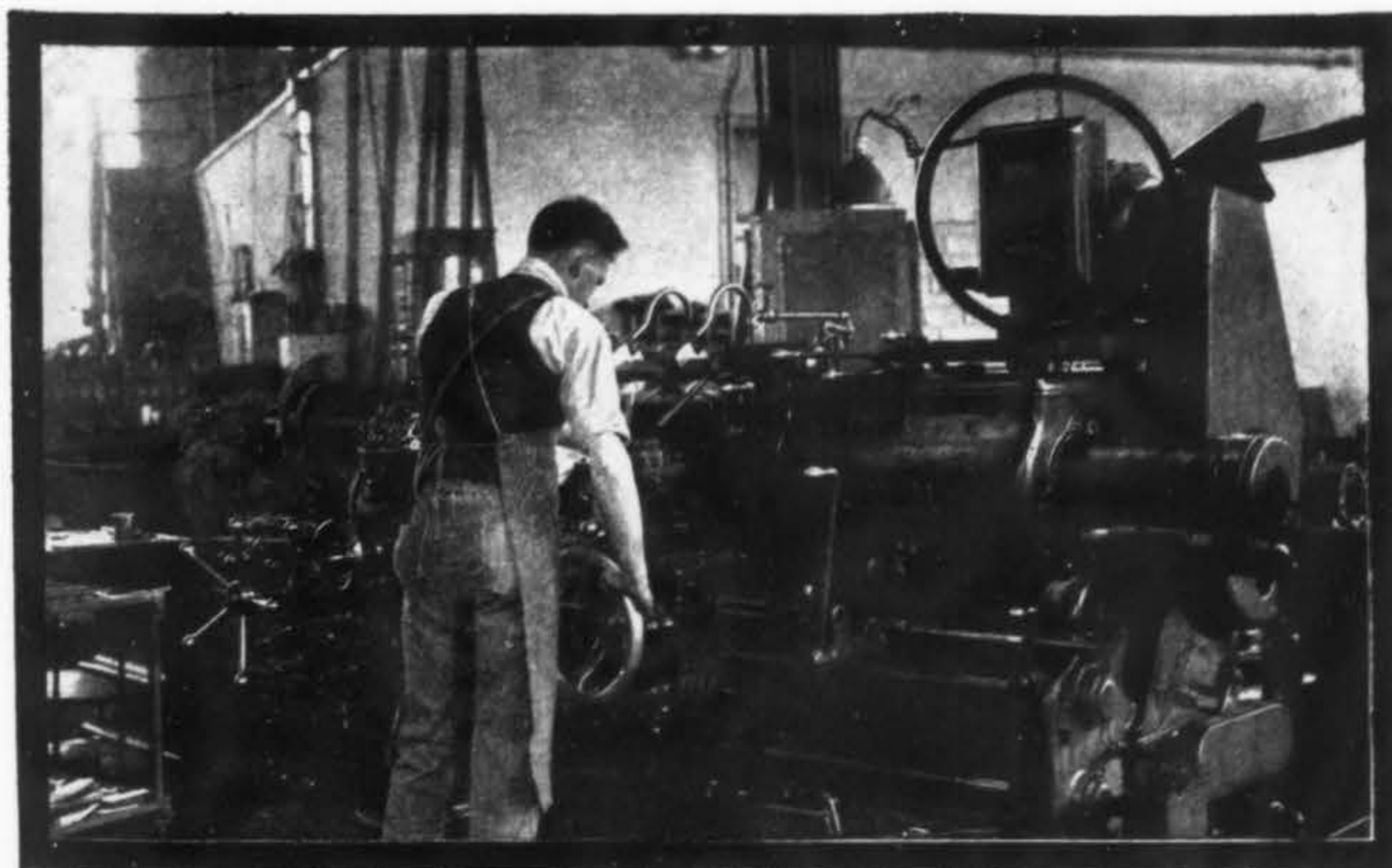
# Assured CONTROL.

For the control of motors ranging from 7½ to 50 h.p. inclusive, Diamond E engineers have designed a convenient, compact, magnetic switch—sturdy, fool-proof in construction and responsive under all conditions. All K. Y. R. magnetic switches afford positive overload protection consisting of two bi-metallic thermal elements independently responsive to the current flowing in two leads of the motor.

Three forms of type K. Y. R. series are available. Form B lever type control switch and relay reset combined built integral with the panel for local control or combined local or remote control. Form N with lever type relay reset only for remote control only and Form R with lever type control switch built integral with the panel for combined local hand control and remote automatic control. Stocked by all dealers and distributors.

- DISTINCTIVE K. Y. R. FEATURES**
- Control manual or automatic or combination of both.
  - Thermal overload relay Interchangeable thermal element.
  - Entire panel assembly easily removed.
  - Ample wiring space.
  - Concentric knockouts on four sides and back.
  - Blowout coils furnished for higher ratings.

**DIAMOND ELECTRICAL**  
**MANUFACTURING COMPANY, LTD.**  
 Affiliated with Square D Company  
 LOS ANGELES 1318-62 E. 16th St.  
 SAN FRANCISCO 130 Protrero Ave.



Thermal overload protection entirely at your finger tips means more efficiency from operators, more production from machines.



## Interiors of Wood

We are proud of the part Hammond Millwork played in contributing towards the superior construction of the new Los Angeles Stock Exchange. Millwork by Hammond always stands for Quality.

# H A M M O N D

MEMBER CALIFORNIA REDWOOD ASSOCIATION

# L U M B E R

# C O M P A N Y

MAIN OFFICE	SO. CALIF. DIVISION
310 SANOME ST.	2010 SO. ALAMEDA ST.
SAN FRANCISCO	LOS ANGELES

**M** IN DESIGN, IN ITS TREAT-  
**O** MENT, ITS CONVENIEN-  
**D** CES FOR MEMBERS AND  
**E** PATRONS THE NEW LOS  
**R** ANGELES STOCK  
**N** EXCHANGE BUILDING IS  
EQUIPPED WITH  
MODERN

# H A W S

## SANITARY DRINKING FOUNTAINS

SAMUEL LUNDEN, *Architect*  
JOHN AND DONALD PARKINSON, *Consulting Architects*  
P. J. WALKER COMPANY, *General Contractor*  
THOMAS HAVERTY COMPANY, *Plumbing Contractor*

## HAWES SANITARY DRINKING FAUCET COMPANY

1808 HARMON STREET BERKELEY, CALIFORNIA

charm. At a second introduction he regards the tree more favorably and, after that, it is merely a matter of time and study until he falls completely in love with it.

The Pendulino thrives only moderately near the ocean and sometimes, under the influence of the ocean's humidity, adds a green coloration to the mottled grays and light grays of its bark. Its structure, even in its inner branches, is always individual and yet never grotesque. As regards placement, it requires a more careful consideration than any other of the olives, perhaps, but, given this consideration, results can be obtained that are thoroughly pleasing and effective.

Of all Olives, the Nevadillo is the one most nearly related to the wild tree. It is an example of the domesticated Olive that has never grown up. Its fruit is extremely small, and no grower would consider the tree under any condition except for the fact that the small fruit is full of oil. Its wild habits are evidenced by the fact that, even in plantation rows, where it is given thirty feet of space to develop, its branches are soon interlacing with the neighboring rows. Its habit is to grow outward rather than upward. It possesses the heavy, rugged stump of the Manzanillo, but just above the stump the similarity comes to a sudden end and its branches come out in almost any sort of fantastic formation. Its rate of growth is extremely slow, and every form of contradiction may be found in its structure. Usually five or six branches emerge from the stump, sometimes all of them going off in different directions, but more often, one or two branches will go straight up from the center of the tree. From a distance the foliage is a bright green.

The Nevadillo is a favorite with landscape architects for informal group planting. It lacks the monotonous regularity of the Mission tree, and yet at the same time does not possess the striking individuality of the Manzanillo. Because of its low-growing habit it seems especially suited to solve the problem of planting rocky hillsides or terraced gardens done after the fashion of old Italy or Spain.

## CLIENTS AND CLIMATES

(Continued from Page 54)

It is surprising to discover the number of people who are artistic and cultured, and yet lack sufficient sense of propriety to prevent them from going to an architect and demanding that he build them a Spanish hacienda in Labrador, or a Swiss chalet on the banks of the Rio Grande. Clients, frequently, come to the architect with a fixed idea for a house in their minds, and only employ the architect to have him put those ideas on paper, arrange the plan so that it works, and design a few details. They do not consult him as to the propriety of the style which they have chosen for the locality in which they expect to build, and, in many cases, if he advises against their pet style, his advice is totally disregarded. Often, the completed building, no matter how beautiful a bit of design in itself, never harmonizes with its surroundings; and yet few people will ever admit that it is because the style is inappropriate to the locale. In many cases, the furnishings and belongings of the client dictate the design of the interior; then it is up to the architect to design the building so that the interior is appropriate to the furniture, while at the same time the exterior should be in harmony with its surroundings.

In summing up what I have tried to convey in the preceding paragraphs, I think it is time that closer attention be paid to the suitability of the building to its climate in attempting to satisfy the tastes and desires of the client. For in the end, if the building is well planned, beautifully designed, and in harmony with its surroundings, the owner should be well pleased. For, after all, the exterior of a building is the heritage of the world, and the interior can better express the personality of the owner.





Flower of Epiphyllum

## A REVIEW OF THE NEW CACTUS BOOK

By MARK DANIELS

**D**RAT that man, Houghton. After twenty years of vacillation I had settled back amongst my prejudices, well satisfied that my likes and dislikes were established with a finality that spelled Nirvana. Roses? Yes, everyone likes them. Wild flowers? Of course, don't be silly. Clipped hedges? Well, if you don't shave so close they start ingrowing hairs. Palms? Cactus? Out, and damnéd spines, out? Now, because Dr. A. D. Houghton, M. D., M. S., F. R. S., etc., etc., has peered from behind his screen of degrees with a book, packed with punch and persuasion, I must rearrange my prejudicial upholstery and seek another angle of repose for my bigoted bones. It calls for some sort of revenge. He's an old friend, so I can't poison him, but I might steal up and shove him into a bunch of his beloved "Jumping Cacti". He has upset the ease of my established prejudices by arousing a now unconquerable desire to know more about cacti, just at the moment when I had set them aside with a "Thank God, there is one family I will never want to worry about".

Oh well, De Gourmont complained that there was no surcease from worry. About the time our carnal natures subside, we begin the search for truth. No doubt, plant life treats us in the same scurvy manner, aided and abetted by Houghtons.

The devil of it is that he is serious. In his "Cactus Book" Dr Houghton at no time resorts to the bantering tone that so often makes light reading of a heavy subject. He is in dead earnest. He is telling you about Cacti and nothing else but. He is serving you cactus and you are going to like it, cristate, monstrose and all.

For brevity, coupled with clarity, there are few books on a botanical subject that can equal "The Cactus Book". How often have I looked along my own shelves, passing the ten volumes of "Flora Capensis" started by Harvey & Sonder and finished by Thistleton-Dyer, Hooker's seven volumes on Flora of British India, Tri-

men's five volumes which he modestly calls a "Hand Book of the Flora of Ceylon", and Cheeseman's ponderous "Manual" on New Zealand Flora, only to pass them up until I have an idle year or two.

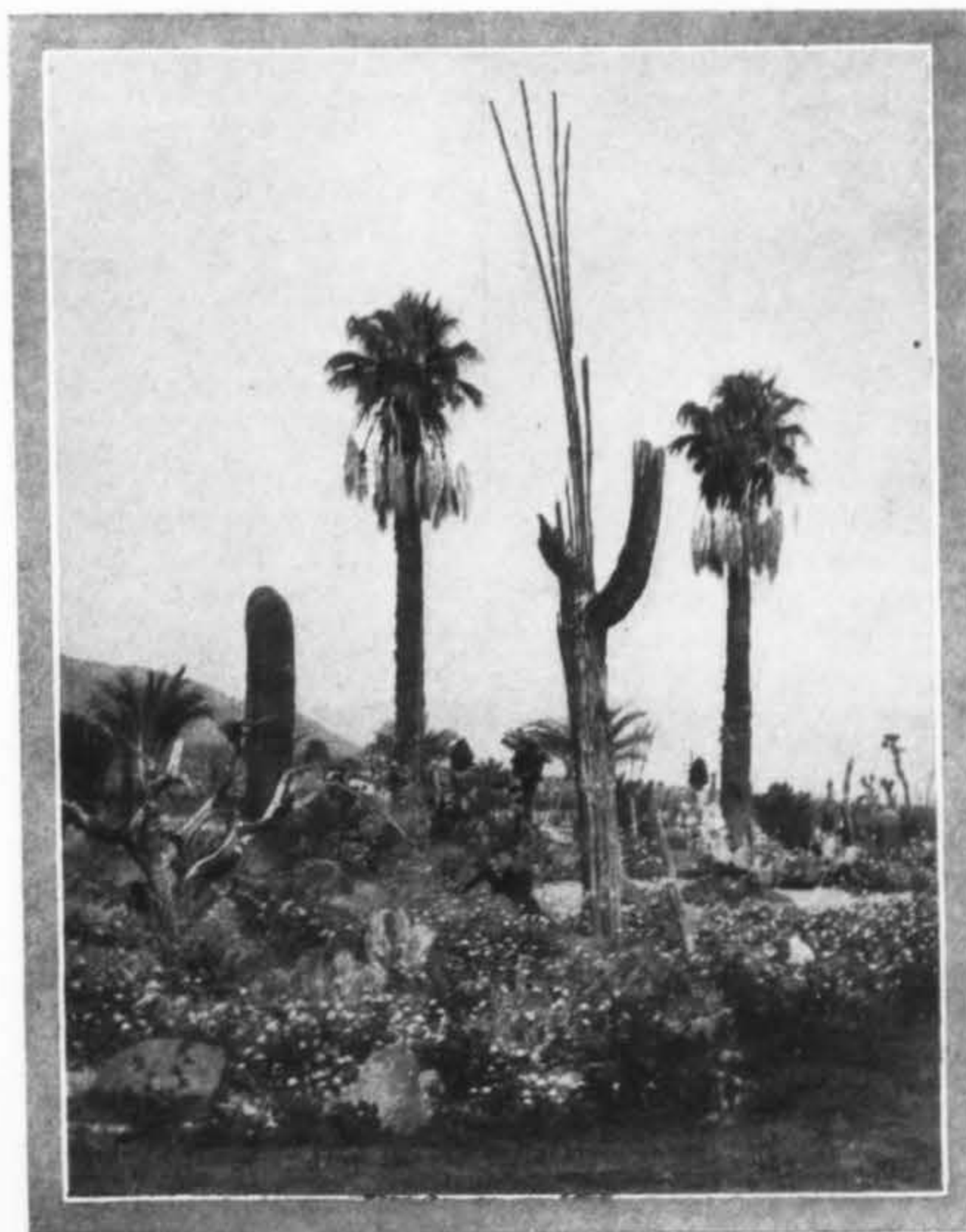
In chapter two Dr. Houghton has set forth a sketch of systematic botany presented so that one who runs may read—and remember. What matter if he was running, now and then, while writing. It is not necessary, or wise, that one should be too intimate with Cacti. Perhaps some cactus-minded person did really contract fever on an arid mesa of Arizona despite the fact that he was sent there to be rid of his fever. Of course, it sounds a little like drowning in the Sahara, but what of it? Cacti are the subject of the book, not fever patients. Again "Cacti are rare plants", grates a little. Some of them are, but many are no more rare than Scotch whisky in the nation's capital. Would that they were, and, to some of us who range the mesas, the rarer the better.

When Dr. Houghton diverts his botanical acumen to a discourse on rock gardening, he is like no one so much as old John Maplet whose "A Greene Forest," imprinted at London by Henry Denham in 1567, is a source of never-ending whimsical, though worthless, delight. For instance, "Perhaps you desire sheer beauty without naturalness—then picture with me a circular rock mound, edged with pointed rocks of pure, milk-white quartz"—shades of shivering sharks!—picture it! But as I say, all this is incidental, the title of the book being "The Cactus Book".

I have found that it is not safe to trust enthusiasts too far. So, to be cautious in the case of one whose bent was the Euphorbiaceae, I started cautiously with about fifty of the more rare varieties. The Caput Medusa, the Serpentina or, as Dr. Houghton once corrected me, the Viperina, and an unusual cristate, fascinated me. Fortunately their insignificant bloom excused a waning interest that is now

(Continued on Page 76)

The cactus garden of El Mirador, Palm Springs, California





# BUILDING ARTS AND CRAFTS EXHIBIT



## The Peerless Dishwasher

*The Last Word in a  
Time, Labor and Health-  
Saving Dishwashing Device.*

Washes, Rinses, Sterilizes,  
Dries—All in 3 Minutes.  
Hundreds of Streams of  
fresh, scalding water hit  
dishes from EVERY angle!

**Demonstration and Estimates  
Prove Peerless Value and  
LOW Costs!**

Permanent Display at  
Building Arts & Crafts Exhibit,  
169 N. La Brea Avenue.

Demonstrated at Showrooms:  
**PEERLESS DISHWASHER CO.**  
3622 West Washington Blvd.  
Los Angeles  
EMpire 2283

## EZY-RUG

Used wherever people  
walk or stand—

The latest development in Rubber  
by Toledo Rubber Products Corp.

Its security under foot—durability and  
beauty have made it the choice for  
theatre foyers, apartment vestibules,  
home bath floors, kitchen floors and  
entrance halls.

**EZY-RUG CO.**  
OF CALIFORNIA  
Building Arts & Crafts Exhibit  
169 North La Brea  
Wyoming 3181

## DE-FY-ANT SANITARY REVOLVING COOLERS

Will go far in modernizing your  
kitchen and give you years of  
satisfying service—It is 100% more  
sanitary—100% cooler—Convenient  
revolving shelves—Absolutely ant  
proof—Made of indestructible  
steel.

**Southern Products Co.**  
423 South Camden Drive  
Beverly Hills, Calif.  
OXford 7384

Display—Building Arts & Crafts Exhibit

169 NORTH LA BREA AVENUE  
LOS ANGELES

CONDUCTS THIS BUILDERS'  
GUIDE MONTHLY



Visitors are invited to view this EXHIBIT showing 150 displays of  
building materials, equipment and furnishings.

**"1000 New Ideas for the Home"**

INQUIRIES INVITED

QUESTIONS AND ANSWERS FOR HOME BUILDERS

- Q. My electric switches, appliances, and telephone make noises in our radio. We are now building a new home and would like to eliminate this condition if possible.
- A. There is one radio service company in Los Angeles that will guarantee to eliminate all noises. Their aerial and special installation can be had in either new or old houses at a moderate cost.
- Q. I have been under the impression that a real tile roof would be too heavy for the ordinary frame construction. I like the full tile roof rather than the flat roof with a tile trim.
- A. A tile is manufactured in Southern California that is considerably lighter and yet strong and good looking. This is accomplished through the use of different clays and special kilning.
- Q. Is there a low priced dishwasher on the market that you can recommend? I cannot afford to buy one of the more expensive machines.
- A. There is a porcelain enamel machine that is sold for less than \$50 and yet it is guaranteed by the manufacturer. It is operated by water power and washes, sterilizes and dries within a few minutes time.
- Q. What method would you suggest to eliminate the danger of my slippery shower floor?
- A. A flexible link style rubber rug is now on the market. This mat is easy on the feet, will not slip and at the same time is practical because of the opening between the links allowing water to go through it. The same type is good for runners on slippery stairs or in the entrance hall.
- Q. What kind of electric heaters would be the best suited for my new apartment building?
- A. One of the best types is the blower heater. A small electric fan blows the warm air generated by the element out into the room, thereby giving a much greater circulation of heat.
- Q. Do you recommend that coolers be built in the modern home?
- A. The old type of wooden cooler is considered unsanitary the same as the old-fashioned wooden ice box. However a new type of steel cooler is manufactured and sold at a very reasonable price. The shelves revolve, allowing better access, and a cup attachment at the top and bottom pivot is provided for oil, which keeps ants from getting on the shelves.
- Q. Our lighting fixture budget requires very careful shopping. Is it possible to see a display of fixtures that can be purchased at a moderate price?
- A. One manufacturer of lighting fixtures in Los Angeles has provided a display of over 1000 fixtures selling at very reasonable prices. The display is open evenings for the convenience of builders who are busy in the day time.
- Q. I understand that there is a medicine cabinet on the market that is equipped with a lighting effect.
- A. One of the best of this type medicine cabinets is made in Los Angeles. This steel cabinet is nicely finished with chromium frame, glass shelves. Adjustable lights on each side of mirror throw an even ray of light over the surface of the mirror.

## GOOD HEAT WITH GOOD HEALTH

Andrews Ventilating wall heaters bring in fresh air while radiating pure odorless warmth to the room. Write for booklet telling the complete story of this wonderful heater.

**ANDREWS HEATER  
COMPANY**

1752 West Jefferson Blvd.  
LOS ANGELES  
EM 1574

Display—Building Arts & Crafts Exhibit

## NOW . . .

Style and beauty of finest tile . . . with the added permanence of steel . . . yet inexpensive . . . Save money, space, wear, weight, time, labor, fire loss and beautify with . . .

STEEL TILE

**STANDARD PORCELAIN  
PRODUCTS CO., LTD.**

9200 Featherstone Drive  
Culver City  
OX 1515

Exhibit:—Building Arts & Crafts  
Exhibit, 169 North La Brea  
Los Angeles

## 1000

different lighting fixtures ready for your inspection at our display rooms. A complete selection for every type of building from the modest bungalow to the tallest sky scraper—Side brackets as reasonable as 75c—center fixtures as low as \$2.95.

**Wilhite Lighting Studios**

Open evenings until 9:00 P.M.  
Building Arts & Crafts Exhibit  
169 North La Brea  
WHitney 3703



**Lewis Stone Residence,**  
5700 Rhodes Ave., N. Hollywood

All of the buildings on this beautiful country estate are covered with San Valle Roofing Tiles. The warm red colorings and rich textures are particularly pleasing to Mr. Stone and his architect.

**SAN VALLE TILE KILNS**  
165 North La Brea Los Angeles  
WH 3406

DETAILED INFORMATION REGARDING SUBJECTS COVERED ON  
THIS PAGE WILL BE MAILED ON REQUEST, WITHOUT CHARGE



## BOOK REVIEWS

### EARLY CHURCH ART IN NORTHERN EUROPE.

By *Josef Strzygowski* (Prof. of Art History, Univ. of Vienna)  
Published by Harper & Brothers, 49 East 33rd St., New York.  
Price, \$8.00.

At first glance appearing to be an archaeological study, this book will be found on more thorough investigation to have value not only to architects, historians and others interested in ecclesiastical art and architecture, but in the sphere of general education. The author presents a theory that instead of there being a single genealogical tree of art in the Mediterranean area from the beginning of what we call history, there exist actually three such trees. By turning the light of what he calls "evolutionary methods of research" on the Europe of the Dark Ages, determining essential characteristics and explaining their significance, he presents new educational possibilities. There are over a hundred illustrations, many of which have, incidentally, considerable aesthetic charm. H.A.

### OLD HOMES IN ENGLAND.

By *Rowland C. Hunter*. John Wiley & Sons, New York.  
Price, \$8.50.

This broad title is used for a volume which shows 114 large, clear plates of old English houses, indeed, but of cottages rather than mansions. Most of the subjects have not been published before, or not in such excellent fashion. Many are very charming and picturesque; and there is much that may prove suggestive or inspiring, to the layman interested in home building as well as to the architect. This is a book worth having in any library. H.A.

### "SMALL HOMES OF ARCHITECTURAL DISTINCTION"

*Robert T. Jones, A.I.A., Editor and Technical Director.*  
Price \$5.00.

Published by Harper & Brothers.

The homes illustrated in this book may easily be noted for their architectural distinction, as they represent houses actually constructed from plans supplied by the Architects' Small Home Service Bureau. About 270 different houses with plans are illustrated. In a foreword the editor states that a few of these houses are not absolutely true to the working drawings; location of windows changed, proportions varied slightly and additions made which have not added appreciably to the essential character of the houses. This is the fault of stock plans. There is no guarantee that the final result will be satisfactory from an architectural standpoint. Very few of the houses shown are adaptable to California climate and conditions of living. G.H.O.

### CONTEMPORARY ART APPLIED TO THE STORE AND ITS DISPLAY.

By *Frederick Kiesler*. Bretano's, New York. Price, \$7.50.

The author attempts in this work to prove that the show window is the climax and apotheosis of present-day art. He may be right. At any rate, text, captions, sketches and photographs combine to illuminate the matter of contemporary advertising and industrial or commercial art and architecture. An interesting, challenging book. One should know what is being done. H.A.

### "BUYING AN HONEST HOUSE"

By *Melton Tucker*. Price \$2.00.

Published by Little, Brown & Co., Boston.

Here is a book that should be read by every one who proposes to purchase a completed house. Few people can distinguish between good and bad construction and the author using his long experience in the building trades, writes with complete candor, criticizing shrewdly, and advocating the best material and workmanship to be desired. G.H.O.



Send for

## FREE INFORMATION BEFORE YOU FURNISH OR REDECORATE

New materials, patterns, methods may not have been brought to your attention. It will pay you to check the items listed below and mail to this office so that you may receive such printed matter as is issued by manufacturers and dealers in many different lines—all without cost or obligation.

### Check this List and Mail at Once

Sign name and address and mail to California Arts and Architecture, 627 South Carondelet Street, Los Angeles.

- |   |  |
|---|--|
| <input type="checkbox"/> Custom Furniture                         | <input type="checkbox"/> Drapes          |
| <input type="checkbox"/> Hand Made Furniture<br>and Reproductions | <input type="checkbox"/> Curtains        |
| <input type="checkbox"/> Antiques and Art Objects                 | <input type="checkbox"/> Wall Treatments |
| <input type="checkbox"/> Rugs and Carpets                         | <input type="checkbox"/> Linoleum        |
| <input type="checkbox"/> Garden Furniture                         | <input type="checkbox"/> Cork Tile       |
|   | <input type="checkbox"/> Rubber Tile     |

Name .....

Street Address .....

City .....

State .....

Home Owner  New Home Owner  Architect  Contractor



## THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

*Consisting of all persons holding a license to practice Architecture in California*

**T**HE architect stands in much the same relation to you who are about to build as does the lawyer to his client. He is retained by you and paid by you. It is your interests that he safeguards throughout the project. And yet the position he occupies is a curiously judicial one, as between you, the owner, and your contractor. In questions at issue between the two he is the judge as to what is fair to both.

The architect, of course, is not a contractor. He does not buy materials, he does not guarantee costs, nor has he any financial interest in the building operation or in the materials that go into it. He is your advocate, paid by you and looking out for your interests in an operation that is far more technical and complex than the average case in court.

*Charles Scribner's Sons*



*Your Architect's Plans and Specifications Are  
More Truly the Foundation of Your Building  
Than the Concrete Under It!*

### EXECUTIVE BOARD

#### NORTHERN SECTION

CHAS. F. B. ROETH . . . *President*  
ALBERT J. EVERS . . . *Vice-Pres.*  
CHESTER H. MILLER . . . *Secy.*  
WILLIAM I. GARREN . . . *Treas.*

#### DIRECTORS

HARRIS C. ALLEN, JOHN J. DONOVAN  
HENRY C. COLLINS, MARK T. JORGENSEN

### STATE OFFICERS

ROBERT H. ORR . . . . . *President*      CHESTER H. MILLER . . . *Secretary*  
CHAS. F. B. ROETH . . . *Vice-Pres.*      A. M. EDELMAN . . . . . *Treasurer*  
FREDERICK H. MEYER  
*Regional Director A.I.A. for State*

### EXECUTIVE BOARD

#### SOUTHERN SECTION

ROBERT H. ORR . . . *President*  
G. STANLEY WILSON . . . *V.-Pres.*  
L. G. SCHERER . . . *Secretary*  
A. M. EDELMAN . . . *Treasurer*

#### DIRECTORS

HAROLD E. BURKET, R. C. FARRELL  
LOUIS J. GILL, ALFRED F. PRIEST



# Ask for This FREE Information

Before You Build  
Check the List at the  
Right and Mail to  
this office

**H**OME building is too complex a matter to attempt "going it alone." You should have the advice and experience of those who have been in the business for many years—manufacturers and service organizations that stand ready to help you in many valuable ways.

It will therefore pay you to check the items on the blank at the right and mail to this office so that you may receive such printed matter as is issued by manufacturers and dealers in many different lines—all without cost.

Home Builders, Architects and Contractors have made use of this free information service and have learned about the various new materials and equipment items in the market, or a better way of using the old ones. Many of the booklets and folders are of particular value in making out specifications and should be in your possession. All such matter is mailed direct to you by the manufacturer.

We recommend the services of a reputable architect and will be glad to give you a list of the certified architects in your locality if you will request this on the information blank.

California  
Arts & Architecture

627 SOUTH CARONDELET ST.  
LOS ANGELES, CALIFORNIA

## INFORMATION BLANK

To be used in asking for manufacturers' booklets and printed matter. Check items in which you are interested, fill in information on style, etc., sign name and address and mail to California Arts and Architecture, 627 South Carondelet St., Los Angeles, Calif.

### BUILDING MATERIALS

- |  |  |   |
|--|--|---|
| <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                    | (Doors) (Trim)                                 | <input type="checkbox"/> Waterproofing and    |
| <input type="checkbox"/> Concrete Units            | <input type="checkbox"/> Painting for          | 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)       | (Grilles (Rails)                              |
| <input type="checkbox"/> Wood                      | <input type="checkbox"/> Shingles (Wood) (Com- | (Lamps)                                       |
| <input type="checkbox"/> Plaster                   | position) (Colored)                            |   |
| <input type="checkbox"/> Metal                     |  |   |

### HOME BUILDING EQUIPMENT

- |   |   |   |
|---|---|---|
| <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              | 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)         | (Floor) (Wall) Stairs)                          |
| <input type="checkbox"/> Casement Windows     | <input type="checkbox"/> Gas (Floor)            | <input type="checkbox"/> Wall Covering          |
| (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          |
|   | Deadening                                       | <input type="checkbox"/> Windows, Stained Glass |

### LAWN AND GARDEN EQUIPMENT

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Landscaping     | <input type="checkbox"/> Nursery Stock         | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | (Terra Cotta)                             |
|  |  | <input type="checkbox"/> Flagstone        |

### HOME FINANCING

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Building & Loan Assns. | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Mortgage Loans |
| <input type="checkbox"/> Building Loans         | <input type="checkbox"/> Mortgages      | <input type="checkbox"/> Surety Bonds   |

Information follows on the style, construction, size and approximate cost of my house to aid you in making reply to my inquiry or transmitting same to those who can supply me with the desired information:

Style of architecture.....

Construction (Brick, Stucco, Concrete, Frames, etc.....

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

Date of building (Approximate).....

Site purchased:  Yes,  No.

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

I will  will not  require Architectural Service.

Name .....

Street Address.....

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

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

- |   |   |  |
|---|---|--|
| <input type="checkbox"/> New Home Builder | <input type="checkbox"/> Architect          | <input type="checkbox"/> Real Estate   |
| <input type="checkbox"/> Home Owner       | <input type="checkbox"/> Contractor         | <input type="checkbox"/> Lumber Dealer |
|   | <input type="checkbox"/> Building Materials |  |





Chinese Magnolia

## Unusual Plants for the Garden of Distinction

FOR informal groupings or for individual setting to relieve extreme formality, the following list of colorful plants offer opportunity to achieve distinctive effects:

Chinese Magnolia	Magnolia Fuscata
Cornus Florida Rubra	Osmanthus Aquifolium
Rhododendrons and Azaleas	Fremontia Mexicana
Scarlet Flowering Eucalyptus	Chamaecyparis Lawsoniana
Picea Pungens Kosteriana	Wisseli

Inspection of landscape engineers, gardeners and estate owners is invited. Here you will find one of the largest selections of specimen trees, shrubs and flowering plants on the Coast.

### California Nursery Company

George C. Roeding, Jr., President  
NILES, CALIFORNIA Telephone NILES 134

### CAMPBELL METAL WINDOW FINEST QUALITY

### VOIGTMANN METAL WINDOW QUALITY WITH LIGHTER LESS EXPENSIVE CONSTRUCTION

### Northen California Distributors FIRE PROTECTION PRODUCTS CO.

Fire Door Experts  
Sheet Metal Works

1101 SIXTEENTH STREET, SAN FRANCISCO

### DUNHAM DIFFERENTIAL VACUUM HEATING

The heating system that "changes gears with the weather" to insure uniform heating comfort plus fuel savings of 25 to 40%.

C. A. DUNHAM CO.

450 East Ohio Street, Chicago, Illinois

Western Sales Offices: San Francisco, Los Angeles, Portland  
Seattle, Spokane, El Paso, Salt Lake City

### California Arts & Architecture

IS THE QUALITY MAGAZINE OF THE WEST  
Send your subscription today

## GARDEN CALENDAR

FEBRUARY

EDITED BY A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S.



Desert Verbenas

*We sleep, but the loom of life never stops; and the pattern which was weaving when the sun went down is weaving when it comes up tomorrow.*

HENRY WARD BEECHER.

THE thing we call a seed is but a little plant asleep. To an uninformed mind, a seed is a dead thing capable of coming to life; but to those who know, even the driest seeds are still breathing and ready to be called into fuller activity when the right conditions are given. Examine a seed carefully and you will find its rudimentary root and its first seed leaves, and tucked down between these seed leaves or cotyledons, the beginnings of a shoot.

Many plants have two seed leaves in the seed; these are called dicotyledons, while Lilies, Grasses, Bamboos, etc., have but one cotyledon; trees that bear cones have more than two and these are called polycotyledons.

However, it all amounts to the same thing. A seed is a baby plant, with an overcoat on—not dead, but in a trance. The conditions necessary for a seed to become a plant are: heat, moisture and air.

During February there is not enough heat continuously applied for many kinds of seeds to germinate or grow when planted in the ground out of doors; but with a greenhouse, a hotbed or even a cold frame, the following desirable seeds may be sown: Lobelia, Crystal Palace blue, Pyrethrum, Petunia, Verbena, Scabiosa, Gloxinia, Begonia, Balsam, or in the open air: Sweet Peas, Poppies, Nemophila, Mignonette, Lupin, Linum, Larkspur, Pailardia, Cosmos, Calendula, Alyssum, Acroclinium.

This mystery of periodical rest, which plants take in the seed state, has been the theme of many a poet's song, and has afforded a basis for many philosophies dealing with life after death.

Garden folk are all possessed of the hope that springs eternal. They are all optimists. Not all the Haeckels, Ingersolls, or Loebbs, no, nor findings of microscope or scalpel can shake their faith in the beauty and continuity of life.

This is a very busy month in the planting line. Ample, warm rains have made all California ready for roses and all kinds of ornamental trees and shrubs. I would have to write a volume on what to plant in these classes in order to cover the subject; perhaps the best advice I can give, is to visit a good seedman and four or five nurserymen, so as to make a judicious selection of plants. Your local man knows your local conditions best, but by going farther afield you sometimes acquire gems not to be



found in your own neighborhood. Remember that the commercial nurseryman's viewpoint is not always yours, and it is frequently by snooping into corners that the choicest things can be found.

Washington's Birthday, February 22nd, in addition to being a memorable day for the whole world, is also a mnemonic or memory guide as the ideal day for making cuttings of Bougainvillea and perhaps some other difficult subjects with weak cambiums.

*B. lateritia* is probably the most difficult of all to put roots on. This requires a brisk bottom heat, but what a joy it becomes in places suited to its culture. The secret of growing this difficult species is to insert the cuttings at about Washington's birthday.

*B. panama* (crimson lake) and its smaller bracted congener *B. roosevelt*, are pleasing dark red and rather easy to root; *B. maude chettelburg* with dark purple bracts, (floral leaves) flowers through the late winter months; a rank grower and a noble climber when in flower. *B. smithii*, red to mahogany bracts borne well apart with thin foliage similar to the old *B. glabra sanderiana*, is a good new introduction; *B. fulgens* with very hairy stems and leaves, a shy bloomer, with dark reddish flowers, once fairly common, but now, so far as I know, not to be found in our gardens; *B. harrisii* with silver variegated foliage, also once very popular, can now rarely be seen except in some old garden; *B. rosa catalina*, introduced to California by Fred Howard, and in my opinion having considerable merit, is so difficult to find that I do not know where it exists. *B. rosea*, a new introduction, with pink bracts seems to hold much promise.

There is another Bougainvillea brought in by the United States Bureau of Plant Introduction, which I have named "Los Angeles." This plant is still under trial, but appears to be the best all round Bougainvillea of all. It is quite hardy, the flowers are borne well apart on the stems and they stand out on long pedicels, giving a very open spray. The bluish shade predominates over the purple, contrasting well, with waxy apple green foliage. Grown side by side with *B. braziliensis* (*spectabilis*) and *B. pitcheri*, Los Angeles makes them look second rate.

This gorgeous tropical climber with the exception of the red-flowering varieties, has one drawback—there are sensitive persons who do not like any of the magenta shades; why this is, I do not presume to say, as I adore these shades. That the avoidance of this color in all its shades down through mauve to orchid, is a very real one, can easily be discovered by trying to sell the average florist a stock of flowers in these colorations.

The question of color likes and dislikes seems to be racial and opens up an interesting field for research either by spectrum analysis or by Ridgeway's Color Chart.

It is not known whether likes and dislikes of colors are related to eye conditions or not; such as Daltonism (color-blindness) or abnormal conditions of the retinal pigments in the eye.

February is a good month to construct a potting bench and its equipment; the latter should include a bin for empty pots, a bin for mixed soil, a bin for Radio Brand Black Peat, and covered crocks for dried blood, sodium nitrate, lime, ammonium sulphate, epsom salts, and commercial phosphate fertilizer. No potting bench is complete without its spraying apparatus with the standard spraying material, always including Nicona for mealy bugs, and Semesan for fungi.

My repetition of the name of a particular brand of Peat is caused by my enthusiasm for this Peat as a material in which to strike cuttings.

Don't forget the big Mid-Winter Flower Show at Encinitas, San Diego County. It is so different from any other Flower Show in the country. There is exhibited such a very wide variety of rare blooms, that the most experienced gardener feels paid for the trip. Encinitas, February 18, 19, 20, 21, 22, 23, 1931.



Full information on Cacti written by an American Grower and Collector who is thoroughly versed in every detail of their care and propagation.

## THE CACTUS BOOK

A. D. HOUGHTON, A.M., M.D., Ph.D.

President emeritus, The Cactus and Succulent Society of America

Tells you how to raise cacti indoors—how to use them in rock gardens—how to raise from seed, hybridize, and propagate by cuttings and graftings—how to become a collector.

In the conspectus 1,040 kinds are listed in the order of their botanical classification, with tabulated information on their use indoors, native habitat, preference in sun, soil, moisture, their hardiness, growing habits and color of flower.

In this book all the information needed for success with cacti is ready for use and repeated reference. It is written in plain, understandable English, made fascinating through Dr. Houghton's love for his subject and his ability to make every point as clear to the person interested in growing only one or two specimens as to the fancier with scores of different kinds.

145 PAGES—18 ILLUSTRATIONS—5 x 7½"

CLOTH BINDING

PRICE \$2.25

ORDER YOUR COPY NOW

California  
Arts & Architecture  
627 SOUTH CARONDELET STREET  
LOS ANGELES

A One-Year Subscription to California Arts and Architecture Costs Three Dollars. We are Making a Special Combination Offer of a One-Year Subscription and The Cactus Book for \$4.50; or a Two-Year Subscription and The Cactus Book for \$6.50.



## ARCHITECTURAL ORGANIZATIONS

**THE ANNUAL MEETING** of the Southern California Chapter of the American Institute of Architects was held at the Alexandria Hotel, Los Angeles, at 7 p.m., January 13. The members assembled for this meeting at the new Los Angeles Stock Exchange building, 618 South Spring Street, at 5:30. Through the courtesy of the officers of the Stock Exchange there was held a brief mock session on the floor of the trading room, sufficient to demonstrate the entire method of operation of the Exchange. This was followed by a tour of inspection of the new building. The affair was arranged through the courtesy of Mr. Samuel E. Lunden, architect for the building, and the Messrs. John and Donald Parkinson, consultant architects for this work. Following the dinner at the Alexandria, the annual reports of the officers of the Chapter were presented. The speaker of the evening was Mr. Henry A. Babcock, of the firm of William H. Babcock Company of Chicago. Mr. Babcock's subject was "Architecture and Building Economics." He presented in detail scientific methods of analyzing building and property costs and earnings as practiced by his firm, recognized experts in this field.

**WILLIAM McCAY**, associate member of the Southern California Chapter, A.I.A., has moved his offices from 35 South Raymond Street, Pasadena, to 1041 East Green Street.

**J. KENDALL MASTEN**, A.I.A., has established an office for the practice of architecture at 6809 Neptune Place, La Jolla, California. He would be pleased to receive catalogues and literature from manufacturers and material dealers.

**THE SAN DIEGO CHAPTER** of the American Institute of Architects, at its January meeting elected the following officers and directors to serve for 1931: President, William Templeton Johnson; vice-president, Robert W. Snyder; secretary, Charles H. Mills; treasurer, Ray Alderson. Directors for the three-year term, John S. Siebert and William H. Wheeler; for the two-year term, Louis J. Gill and H. W. Whitsitt. The retiring officers are: John S. Siebert, president; H. W. Whitsitt, vice-president; Louis J. Gill, secretary, and F. L. Stevenson, treasurer.

### EL PASEO SHOPS AND STUDIOS, PALM SPRINGS

(Continued from Page 61)

of \$1500 awarded by the American branch of the Rosenthal China Company of Germany for his "Indian Woman and Papoose."

This background of energy and activity is an altogether fitting one for the shop over there in the corner through whose windows you see electric heaters (more use for them in the desert than you might think!), radio receiving sets and other grandchildren of Marconi and Edison. The presiding genius here is Reg. C. Jones, who, in addition to conducting his "electrics" shop, also supervises the installation of most of the electrical wiring done in Palm Springs.

**SAN FRANCISCO ARCHITECTURAL CLUB**—The club has moved to its new home at 130 Kearny Street and the new quarters are considered to be the best the club has yet enjoyed. New pool and billiard tables, games and radios are included in the replenished furnishings. The main lounge is large and spacious with separate class rooms for atelier and engineers' classes, library, and so on.

An attendant will be present at all times so that out of town members and guests will feel at home.

The activities in the very near future will include election of officers for the coming year, a bridge party and dance, and a general dedication of the new club rooms by President T. C. Ruegg.

A membership drive is planned during the first quarter of the present year through which the club expects to increase its membership about fifty per cent, to include a great many of the former members and architects in the bay district.

The educational program class work will also be expanded.

**H. C. NICKERSON**, architect, has moved his office from the Security Building, Pasadena, to 1041 East Green Street, Pasadena.

**LAWRENCE C. TEST**, architect, has moved his office from the Security Building, Pasadena, to 1041 East Green Street, Pasadena.

**A NEW CITY ORDINANCE**, sponsored by the Board of Building and Safety of Los Angeles, requires all building permits except those for minor repairs to be signed by either a certificated architect or an engineer. Attention was drawn to the new ordinance at the January 13 meeting of the Southern California Chapter of the American Institute of Architects, and it was the sense of those present that the Board of Building and Safety should be congratulated upon this evidence of its desire for the betterment of building in Los Angeles.

**A NEW CONSTITUTION** has been submitted to the members of the Los Angeles Architectural Club, and a vote upon its adoption will be taken in March. New officers will be voted for on the same ballot with the constitution.



**THE ARTISTIC** rather than the mechanical values are favored in the work of Stanley Johnson, architectural illustrator, to be shown February 1 to 15 in the Architects' Building Material Exhibit at Fifth and Figueroa Streets, Los Angeles. A bold technique is characteristic of Mr. Johnson's work, which sacrifices unnecessary details in order to gain striking general effects. A versatile artist, his exhibit will consist of renderings in pen and ink, pencil, transparent and opaque water color, crayon and charcoal. He plans to show renderings of residences, churches, store buildings, hotels and theatres. Further variety will be lent by the inclusion of art subjects and outdoor sketches.

### A REVIEW OF THE NEW CACTUS BOOK

(Continued from Page 69)

all but dead, and I am free from the torture of trying to gather eight or nine hundred others to complete the collection.

Now comes Dr. Houghton with gorgeous blooms stuck all over his Cacti. I didn't want to like Cacti, but if they blossom as he says they do, I suppose I must. My advice is, if you don't want to like Cacti, keep away from his book. If you do like, or want to like them, this will probably be the only book you will need for some time.

## Look Before You Build

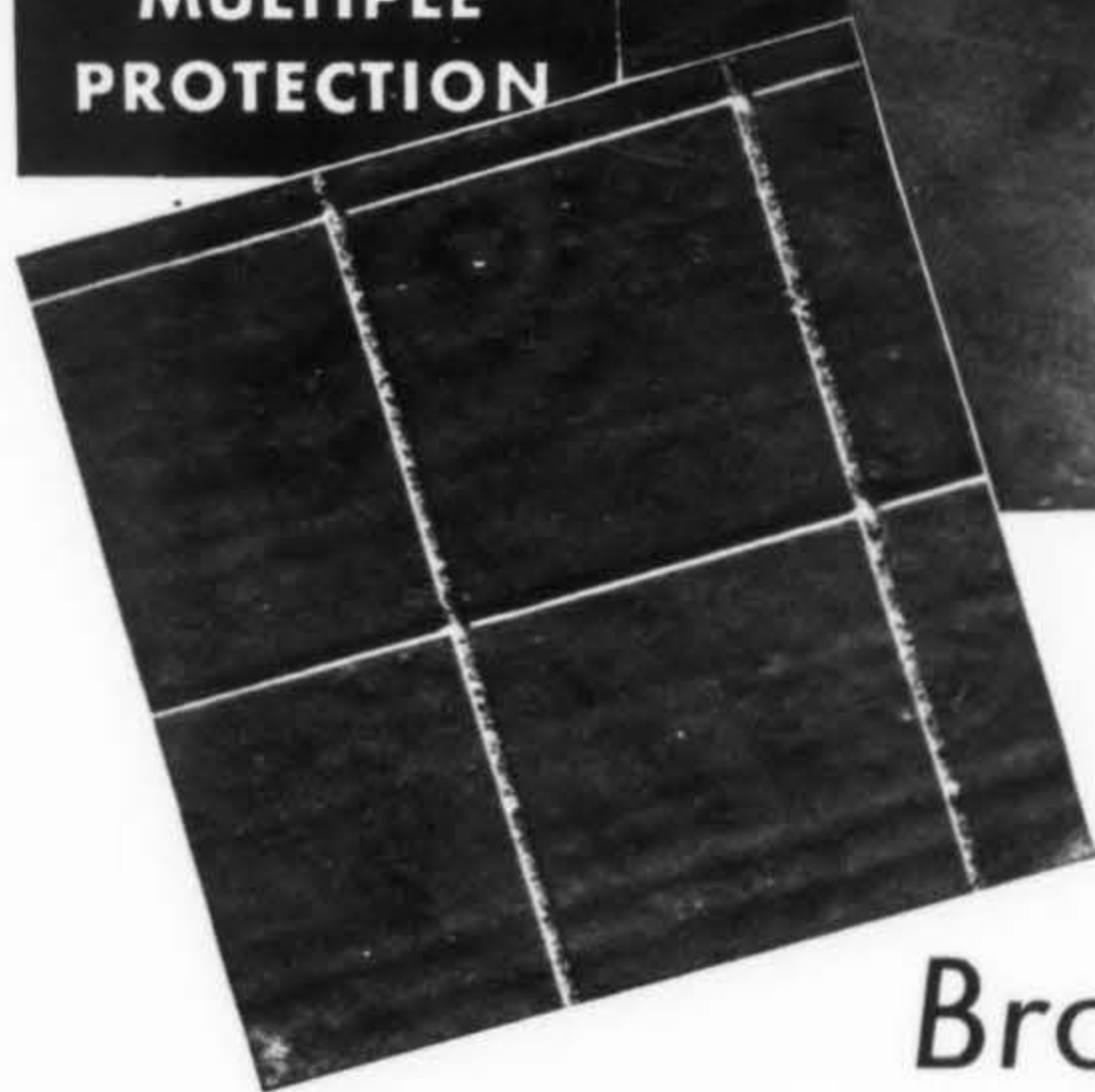


**THE BUILDING MATERIAL  
& MACHINERY EXHIBIT**  
557 MARKET STREET      SAN FRANCISCO





**PABCO  
MULTIPLE  
PROTECTION**



Tile MASTIPAVE gives smart and decorative wear resistance to the main-office floors of California Ink Co. Inc., San Francisco.

## and NOW Brown Tile MASTIPAVE!

Tile MASTIPAVE presents a glossy finish which can be patterned in any straight-line design to fit the individual floor.

The rich lustrous tile effect of this latest development in MASTIPAVE is only hinted at in the above photograph.

Now you can have the tough wear-resisting durability of this famous fiberized mastic flooring, in smart straight-line pattern—designed on the job to fit any shape of floor—with a contrasting border pattern if desired.

The glossy finish in dark brown, dark red or black is most decorative. MASTIPAVE is a fiberized mastic with a felt core and is laid in strips by cold cementing to the floor surface. It is waterproof, rot-proof, vermin-proof and resists acids.

And its cost is much less than any other flooring of anything like the durability.

Ask our nearest authorized Pabco Mastipave agent about this new MASTIPAVE today. Or write us for full information.



COPYRIGHT 1931  
PA-114

**THE PARAFFINE COMPANIES, INC.**

LOS ANGELES · OAKLAND · SAN FRANCISCO · PORTLAND · SEATTLE · KANSAS CITY · SOMERVILLE, N. J. · NEW YORK CITY  
LONDON, ENGLAND · SYDNEY, AUSTRALIA

Manufacturers of Pab-Cote, Pabco Multi-Service Paints, Varnishes, Lacquers and Enamels, Pabco Waterproofing Paints and Compounds, Mastipave, Pabco 10, 15 and 20-Year Roofs, Malthoid Membrane Dampcourse, Pabcobond and Other Products.

**• • PABCO MASTIPAVE • •**



◆◆◆ INDEX TO ADVERTISEMENTS ◆◆◆

## ART GALLERIES

Bark N' Rags.....	9
Beskow Galleries, The.....	9
Biltmore Salon.....	9
Desert Art Gallery.....	9
Desert Inn Studio.....	9
El Paseo Art Gallery.....	61
Millard, George M.....	7
Pacific Arts League.....	11
Stendahl Art Gallery.....	9

## BUILDING MATERIAL &amp; EQUIPMENT

*Bathroom Fixtures and Plumbing*

Cochran Bronze Products Co.....	[*]
Crane Company.....	4th Cover
Haw's Sanitary Drinking Faucet Co.....	68

*Heating Equipment and Accessories*

Dunham Company, C. A.....	62
---------------------------	----

*Lighting Fixtures and Accessories*

Bell Company, B. B.....	2
Kerns, Correa.....	11

*Materials and Equipment*

Batchelder Wilson Company.....	[*]
Bayer, Company, A. J.....	54
Carmel Stone Associated.....	5
Clark & Son, N.....	79
Claycraft Potteries.....	64
Coast Insulating Company.....	[*]
Commercial Fixture Co.....	52
Diamond Electric Manufacturing Co.....	67
El Rey Products Company.....	[*]
Fire Protection Products Co.....	74
Gladding, McBean & Company.....	16
Hammond Lumber Co.....	68
Heinz Roofing Tile Company.....	[*]
Hispano-Moresque Tile Company.....	[*]
Materials, Inc.....	66
Michel & Pfeffer.....	[*]
Paraffine Companies, Inc.....	77
Portland Cement Association.....	3rd Cover
Paul, Frank.....	61
Weaver-Henry Corp.....	80
Whitney Co., Vincent.....	64

*Paint*

Fuller & Company, W. P.....	[*]
-----------------------------	-----

## CLOTHING

Bullock's Wilshire.....	6
Clark, L. G.....	56
Flornina.....	56

## CONTRACTORS

*General*

Boening, C. C.....	11
Dowsett-Ruhl Company.....	64
Ruppel, Fritz.....	7

*Painting*

Arenz-Warren Co., Inc.....	55
Pesenecker, W. G.....	11
Quandt & Sons, A.....	65

## EXHIBITS

Building Arts and Crafts Exhibit.....	70
Bldg. Material and Machinery Exhibit.....	76

## GARDENING

*Garden Furniture, Fences and Supplies*

Lewis, Robert L.....	63
----------------------	----

*Nursery Stock, Seeds and Bulbs*

California Nursery Co.....	74
----------------------------	----

## HOTELS

Ambassador Hotel.....	57
Arcady Hotel.....	57
Barbara Hotel.....	63
Breakers Hotel.....	58
Del Tahquitz Hotel.....	59
Fairmont Hotel.....	60
Hollywood Plaza Hotel.....	59
La Ribera Hotel.....	5
La Valencia Hotel.....	58
Palace Hotel.....	62
Roosevelt Hotel.....	57
Santa Maria Inn.....	58
San Ysidro Ranch.....	59
Savoy Hotel.....	58

## HOUSE FURNISHINGS

*Antiques*

John W. Condit.....	9
Van Dusen, Stephen T.....	63

*Awnings, Window Shades and Screens*

Kinney, Ralph P.....	[*]
----------------------	-----

*China, Pottery and Glass*

Chinese Art Shop.....	5
The Porcelain Shop.....	5

*Drapery and Upholstery Fabrics*

Hunt, Sally.....	11
------------------	----

*Fireplaces and Accessories*

Colonial Shops.....	14
---------------------	----

*Floor Coverings*

Gane, Elizabeth S.....	[*]
Kent-Costikyan.....	14

Keshishyan, John S.....	2
Moorish Rug Shop.....	5

Fredrik Rummelle.....	[*]
Sloane, W. & J.....	19
Walter & Company, D. N. & E.....	66

Wright Rubber Products Company.....	[*]
-------------------------------------	-----

*Hardware*

Condor Company.....	[*]
Levy Brothers.....	13

*Furniture, Furnishings and Decorations*

Amymay.....	[*]
Anderson, Ltd., E. Garrett.....	13
Ashley, Hammond.....	5
Barker Brothers.....	2nd Cover
Beach, Eleanor and Hollingsworth.....	9
Brink, Guy.....	[*]
Bullock's.....	4

Butler, Ltd., Genevieve.....	13
Cannell and Chaffin.....	[*]
Cheesewright Studios, Inc.....	3
Colby, Anthony D.....	13
Foster, Mitchell.....	[*]
Holtzclaw Company, John B.....	20
Hunt, George.....	1
Koch, W. L.....	5
Laird, Marshall.....	12
Le Souk.....	61
Marten Company, A. F.....	14
McCann, William D.....	12
Moffitt, Edward R.....	13
Norton, Josephine R.....	11
O'Hara, Livermore and Arthur Baken.....	15
Penn Furniture Shops, Inc.....	12
Perin's Ltd.....	5
Peterson Studios, Inc.....	63
Sagar, George C.....	[*]
Saylor, W. J.....	14
Sloane, W. & J.....	19
Wallace, Harold.....	15

*Musical Instruments*

Allen Company, Wiley B.....	[*]
Richardson Music Co.....	[*]

*Silverware*

Schmidt & Son, A.....	15
-----------------------	----

*Wall Coverings*

Lohlker, Wm. A.....	[*]
Stockwell Company, C. W.....	17

## MISCELLANEOUS

Dixon, Harry.....	11
El Paseo Flower Shop.....	61
Jones, R. C.....	61
Pacific Coast Gas Association.....	18
Pacific Coast Electrical Bureau.....	55
State Association of California Architects.....	72

## PHOTOGRAPHERS

Beals, Jessie Tarbox.....	13
Craig, Margaret.....	9
Hiller's Studio.....	9
Smith, William Horace.....	61

## REAL ESTATE

Chase, H. G.....	62
El Paseo Building Corp., Ltd.....	61

## SCHOOLS

Canyon Crest School.....	15
Chouinard School of Art.....	15
Otis Art Institute.....	[*]
Santa Barbara School of the Arts.....	15
Taylor-Sloan Nursery School.....	59
Westridge School.....	15

## TRAVEL

Bluebird Taxi.....	63
Panama Mail S. S. Company.....	[*]
Santa Fe R. R. Company.....	59
Southern Pacific R. R.....	60
Union Pacific R. R. Company.....	[*]
[*] will appear in next issue.	





"RANCHO CHIQUITO," RESIDENCE OF MR. AND MRS. LAWRENCE KELLEY, GILROY, CALIFORNIA

HERMAN KRAUSE.

## *Antique Toledo Tile*

Above is a detail of the roof of "Rancho Chiquito" showing *Antique Toledo* Hand-made Tile. The roof is unusually dark in tone and of great irregularity. Here and there throughout the field small boulders are cemented, a practice not uncommon in old countries. Ragged eave and ridge lines add greatly to the charm of this roof. The tile were both made and laid by us.

# **N·Clark & Sons**

MANUFACTURERS OF FINE CLAY PRODUCTS

116 Natoma St.

SAN FRANCISCO

Phone: GARfield 3970





## Roofs of Magic that make homes sparkle with attractiveness

In one of your generous moods you might almost term Weaver-Henry roofs » » » roofs of magic » » » they so greatly add to the appearance of a home. But there is no magic or mystery connected with the manufacture of Weaver-Henry roofing materials » » » no magic, only cold, hard, scientific rules; principles and materials that have been severely tested over a score of years.

Of course, colors and designs of these extraordinary roof products by Weaver-Henry

are extremely beautiful. We could hardly tell you all about them here, there are so many. Your architect or the Weaver-Henry dealer in your territory will tell you many interesting things about roofing.

But who will deny that it's quite possible these roofs of colorful beauty add a touch of bewitching charm to the average home » » » make it literally sparkle with attractiveness. Cover your home with a "roof of magic." Give your home increased value as well as beauty.



This Trade Mark  
signifies 100 per  
cent superior  
roofing

# WEAVER-HENRY CORPORATION

3275 EAST SLAUSON AVENUE ♦ LOS ANGELES, CALIFORNIA