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March 1931

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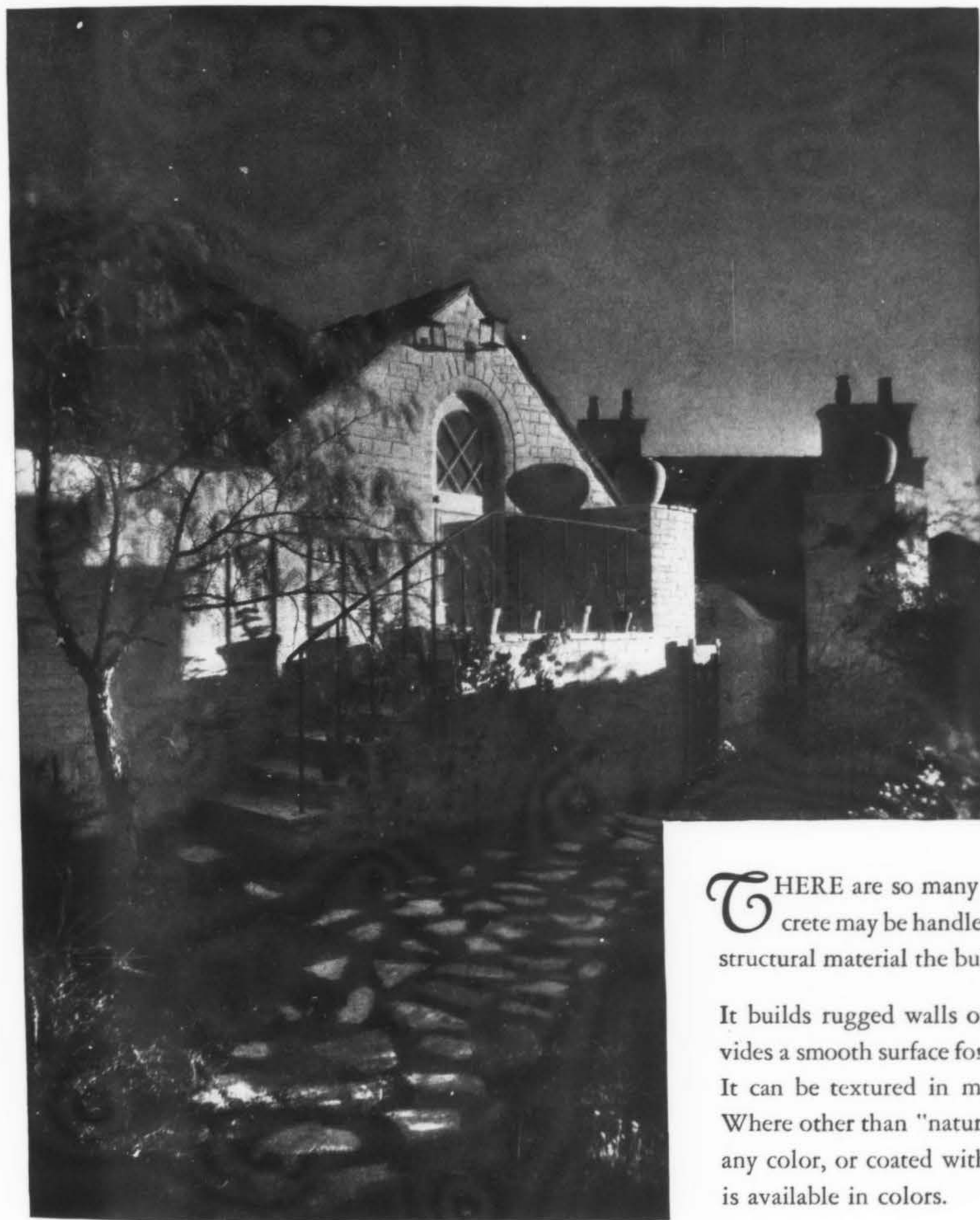


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THE CALENDAR

Music & Art & Clubs & Sports & 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

WOMEN'S CITY CLUB, San Francisco, California, announces a series of book reviews by Mrs. Jack Vallely during March and April. Leading questions are discussed by Mrs. Vallely, the subject of the entire course being "Current Ideas Through the World of Books." The club is inaugurating a series of international dinners to be given at intervals during the year. The first one was given last month and was a sukiyaki, the informal Japanese dinner.

THE EDUCATIONAL LECTURE COURSE, held under the auspices of the Oneonta Club, is given at the Junior High School Auditorium, South Pasadena, California. Carl Livingston is the speaker, March 13, and his subject is "The Caves and Caverns of Carlsbad."

PUBLIC LIBRARY, Long Beach, California, announces a series of talks on Current Books by Helen E. Haines. March 19 the subject is "Plays for Play Readers," and April 2, "Ourselves and Our Universe."

CORDILLERAN SECTION of the Geological Society of America and the Pacific Coast branch, Paleontological Society of America, hold joint meetings at the California Institute of Technology, Pasadena, California, March 5-6-7. This is the thirtieth annual meeting of the Cordilleran section and this meeting brings together some of the leading men of the related professions in America.

ELLA STRONG DENISON LIBRARY, the new addition to Scripps College for Women, Claremont, California, was dedicated last month. The library is a gift of Mrs. Ella Strong Denison of Denver, Colorado, and Gordon B. Kaufman is the architect. The beautiful stained-glass window, opposite the main entrance, is made up of medallions relative to the theme of the dedication: "To the greater wisdom of women."

ALINE BARNSDALL has given her home in Barnsdall Park, Hollywood, California, to be utilized as a community clubhouse for the exclusive use of women and girls engaged in industrial work.

GENERAL FEDERATION OF WOMEN'S CLUBS will hold a conference at Phoenix, Arizona, April 28 to May 2. A part of the work of the conference will be the discussion of plans for the biennial convention to be held at Seattle, Washington, in 1932.

THE CHARITY LEAGUE, Sacramento, California, holds the annual Fashion Tea, March 14, at the Hotel Senator, receiving guests between three and five.

FEDERATION OF WOMEN'S CLUBS, San Francisco District, will hold the annual convention at Vallejo, California, April 6-7-8-9. A historical pageant will be given in connection with the annual banquet, in which fourteen counties of the district will participate.

GARDEN TOURS are sponsored by the Plans and Planting Committee of the Community Arts Association, whereby the extensive estates of Montecito and Santa Barbara, California may be visited during the Spring and Summer. The Garden Tours open in April and tickets for the various days and gardens may be obtained through the Recreation Center.

THE LINCOLN MEMORIAL, to be given to the city of Redlands, California, by Mr. and Mrs. Robert Watchorn, is to be designed by Elmer Grey, the well known architect. The memorial will be a one-story building of two rooms, to be erected in Library Park, and will display the large collection of books, pictures and other data relating to the life of Lincoln. One room will house the George Gray Barnard bust of Lincoln.

STATE PARK COMMISSION plans the creation of a state beach park between Oceano and Pismo Beach, near San Luis Obispo, California.

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SPRING FLOWER SHOW, an annual event, is held in the corridors of the county courthouse, Santa Barbara, California, March 27 to 29. Among the groups contributing to the success of the show are the Santa Barbara County Horticultural Society, Garden Club of Santa Barbara and Montecito, Westside Garden Club, Carpinteria Valley Garden Club, Plans and Planting Committee of the Community Arts Association, County Federation of Women's Clubs, including the garden sections of the clubs in Lompoc, Santa Barbara and Santa Maria.

SOUTHERN CALIFORNIA SPRING FLOWER SHOW, the twenty-sixth annual, will be held in Pasadena, California, April 15-16-17, under the auspices of the Horticultural Association of Pasadena. There will be a garden club section in the amateur division and an attractive schedule has been arranged for these clubs. Harry Paulsen is president of the Association.

CHERRY BLOSSOM FESTIVAL, sponsored by the Japanese of the community, is held at Beaumont, California, March 29. This is an annual celebration and is filled with the romance of the cherry blossoms. This year the festival is held in the new 280-acre international park.

SPRING FLOWER SHOW of South Pasadena and San Marino, sponsored by the Garden Club of South Pasadena, takes the form this year of an informal exhibit of displays by members of the clubs in the garden at 921 Fair Oaks Avenue, South Pasadena, California, April 11 and 12. Charles Gibbs Adams is the president of the club.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA announces a meeting of the Board of Directors is held the second Tuesday of each month at the League, 5604 De Longpre Avenue, Hollywood, California.

"LA FIESTA DE LOS ANGELES" is the official name given to the celebration planned for September 4 to commemorate the 150th anniversary of the founding of Los Angeles, California.

MRS. WILLOUGHBY RODMAN gives a series of four lectures in the ball room of the Hotel Vista del Arroyo, Pasadena, California, opening with one on Russia, March 10. Other talks are given, March 19-26, and April 2. The proceeds of these lectures go to Pasadena Vocation Bureau and to the Bureau of Vocational Service for Unemployment.

WOMAN'S CLUB, Whittier, California, started the construction of the new clubhouse last month. The building is of the Mediterranean type, reinforced concrete, with red tile roof, with auditorium, banquet room, kitchen, director's rooms, lounge and lobby. The auditorium has a seating capacity of six hundred and fifty. Mrs. Harry Williams is the president of the club.

THE LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, sponsors Saturday afternoon art lectures, followed by a gallery tour to enable the audience to become better acquainted with the art treasures in the Museum. Dr. Hans Nordwin von Koerber speaks March 21, on "Porcelains of the Ming Dynasty." On March 7, "A Study of Japanese Painting", and on April 4, "The Metal Arts of Japan" is given by Ken Nakazawa.

AZTEC RUINS NATIONAL MONUMENT, New Mexico, has been enlarged by additional acres through a presidential proclamation to include important prehistoric Indian ruins of the pueblo type. The main feature of this national monument is the large E-shaped pueblo structure, containing approximately five hundred rooms.

A FIESTA YEAR is announced for California during 1931; cities, towns and communities throughout the State unite in arranging a series of celebrations to afford a variety of entertainment for visitors. The movement is sponsored by the State Chamber of Commerce, local Chambers of Commerce, and various civic and service organizations.

ROYAL GEOGRAPHICAL SOCIETY has commissioned the mapping of large areas of Australia by airplane, and the theory that the flood waters of half the continent drained into Lake Eyre district in northern South Australia was disproved by this method.

(Continued on Page 4)



James L. Oneal residence, San Marino
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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.

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.

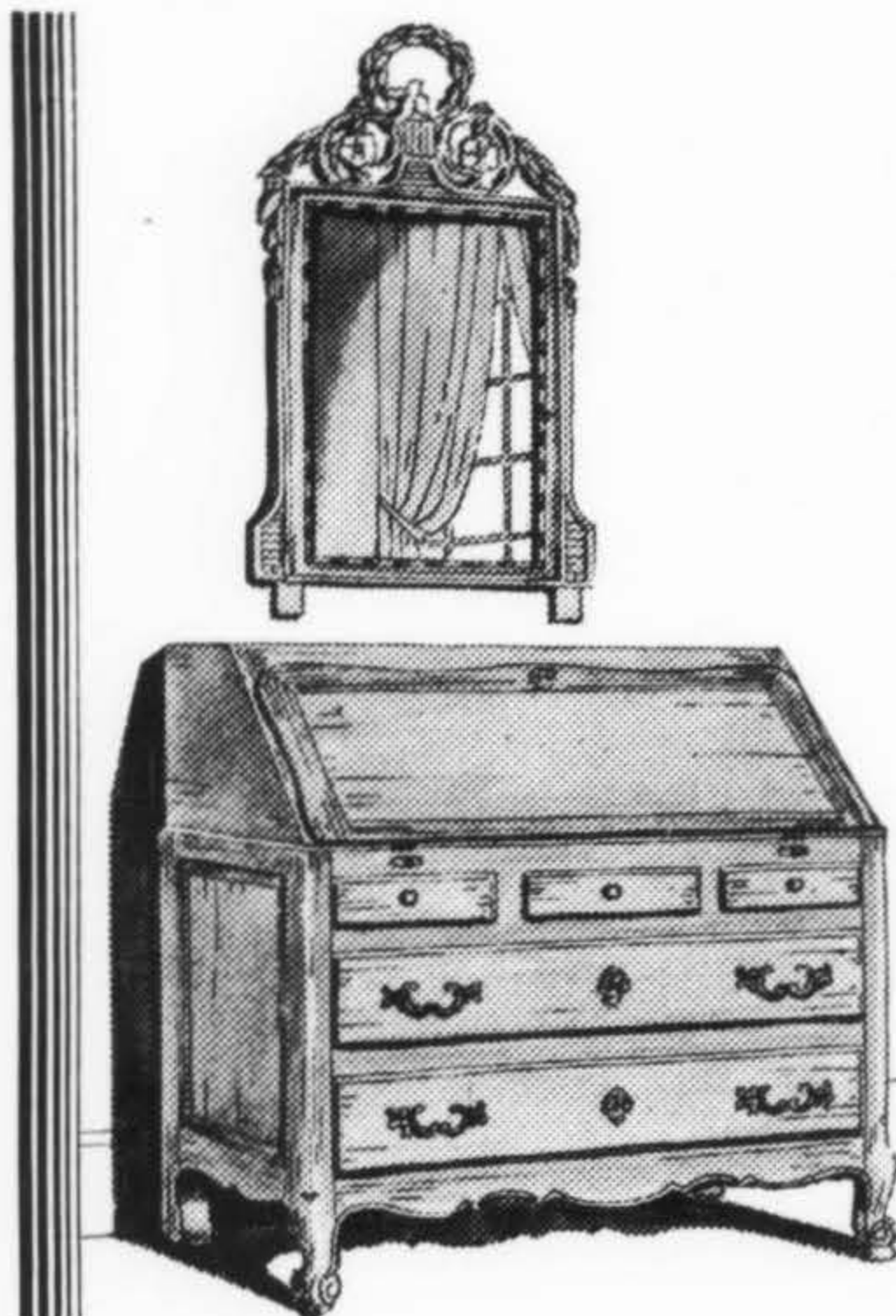
MONTEREY BAY GOLF AND COUNTRY CLUB, near Santa Cruz, California, is an eighteen-hole course and completely green. The course, an excellent one, is laid out on the rolling hills, with views of Monterey Bay.

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.

MIDWICK COUNTRY CLUB, near Los Angeles, California, provides an unequalled 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.

Pacific Coast Senior Championship, for golfers over fifty, March 2 and 3.

CASTELWOOD COUNTRY CLUB, near Pleasanton, California, is the former hacienda of Mrs. Phoebe Hearst. It is an eighteen-hole course.



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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.

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, March 2 and 16.
Bridge Teas, March 9 and 23.
Bridge Dinner, tables arranged for contract and auction, March 27.
Sunday evening entertainment programmed once a month.

SAN GABRIEL COUNTRY CLUB, San Gabriel, California, announces the reelection of Rolo Westcott as president, and of F. H. Macpherson as vice-president. Very extensive improvements in the golf course were made last year, and additions to the clubhouse.

OAKMONT COUNTRY CLUB, Glendale, California, located in the Verdugo Hills, is an interesting 18-hole course, noted for its hospitality. The course compares favorably with any 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.

BROOKSIDE GOLF CLUB is composed of players at the Pasadena Municipal Course, Pasadena, California, and the membership generally enters 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. Herbert Henning has been named chairman of the committee in charge.

EL CABALLERO GOLF CLUB, Los Angeles, California, has been reorganized and with the additional acreage purchased, can in the future offer a new and modern clubhouse.

BARBARA WORTH COUNTRY CLUB, El Centro-Holtville, California, is the only all-grass, eighteen-hole course in Imperial Valley, and held the first invitation tournament, under the jurisdiction of the Southern California Golf Association, last month.

MOUNT DIABLO COUNTRY CLUB, near Oakland, California, boasts of the fine old gardens as well as the eighteen-hole course. An old country home was remodeled for the clubhouse, which is most interesting and comfortable.

VALLEY COUNTRY CLUB, Montecito, California, opened early last year.

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MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA is heard in concert at the Curran Theater, San Francisco, California. During the season thirteen Friday afternoon regular symphony concerts are given, and these are repeated on the succeeding Sunday afternoons. On alternate Sundays the popular concerts are offered, these concerts are municipally sponsored and are given at the Civic Auditorium. Issay Dobrowen, a young Russian director, is conducting the Spring series. The Friday afternoon concerts begin promptly at three, and the Sunday concerts at two forty-five. Jose Iturbi, young Spanish pianist is the guest soloist at the pairs of concerts, March 6 and 8.

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 opens in October and closes in April, during which time fourteen Thursday evening symphonies, and fourteen Friday afternoon concerts are offered. The Friday afternoon concerts are repetitions 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 March 12-13, March 26-27. The Sunday concerts are given March 8 and 22.

CHICAGO CIVIC OPERA COMPANY appears at the Civic Auditorium, San Francisco, California, March 2 to 7. Italian operas in the presentation are "Traviata", "Cavalleria Rusticana" and "Pagliacci", "Lucia", "Aida", and "Rigoletto." The German operas offered are "Die Walkure" and "Der Rosenkavalier."

COLEMAN CHAMBER CONCERTS, founded and directed by Alice Coleman Batchelder, are presented on Sunday afternoons at the Community Playhouse, Pasadena, California. In March two concerts are offered.
March 8, Societe Des Instruments Anciens.
March 29, The London String Quartet.

SERGEI RACHMANINOFF appears in a piano recital at the Dreamland Auditorium, San Francisco, California, Sunday afternoon, March 1.

JOHN McCORMACK, world famous tenor, will sing at the Dreamland Auditorium, San Francisco, California, the afternoon of Easter Sunday, April 5, according to an announcement by Frank Healy.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, offers an unusually interesting program for the month:
March 2, Jose Iturbi, pianist, Artist Series, Lobero Theater.
March 9, Society of Ancient Instruments, Chamber Music Series, Lobero Theater.
March 16, Gregor Piatigorsky, 'cellist, Artist Series, Lobero Theater.
March 23, London String Quartet, Chamber Music Series, Lobero Theater.
March 31, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting, High School Auditorium. Children only. Afternoon event.
March 31, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting, Granada Theater, evening event.

PASADENA MUSIC AND ART ASSOCIATION offers the Artist Series at the Junior College Auditorium, Pasadena, California. Three events are presented during the month.
March 5, Sergei Rachmaninoff, pianist.
March 16, Harold Bauer, pianist.
March 21, Claire Dux, soprano.

PACIFIC OPERA FOUNDATION, LTD., sponsors the third season of the Pacific Opera Company, San Francisco, California. Dates are not definitely announced but the season will open in April. Arturo Casiglia is the general director; Natale Carossio, stage manager and ballet master, with Selby C. Oppenheimer as business manager.

SUNDAY EVENING CONCERTS, under the direction of Uzia F. Bermani, are given in the Palm Court of the Palace Hotel, San Francisco, California.

LITTLE SYMPHONY ORCHESTRA, Pasadena, California, composed of forty-five players of the Pasadena Civic Orchestra, Reginald Bland, director, appeared in concert at the Hotel Vista del Arroyo last month.

PASADENA CIVIC ORCHESTRA, Reginald Bland, director, is heard in concert at the Junior College Auditorium, Pasadena, California, March 7.

JOSE ITURBI, Spanish pianist appears in recital at the Scottish Rite Hall, San Francisco, California, March 11, under the management of Arthur Judson.



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ORANGE COUNTY PHILHARMONIC ORCHESTRA is directed by D. C. Cianfoni and includes members of the former Santa Ana Symphony Orchestra with the addition of prominent musicians from various parts of Orange County, California.

THE ORATORIO SOCIETY of San Diego, California, directed by Nino Marcelli, presented Henry Hadley's "Resurgam" last month. The work is in four parts, Birth, Life, Death, Rebirth, and is scored for solo, quartet, mixed chorus, children's chorus and orchestra.

SERGEI RACHMANINOFF is heard in two recitals at the Philharmonic Auditorium, Los Angeles, California, during the month; an evening performance, March 3, and a matinee, March 7.

THE BEHYMER ARTIST COURSES are given at the Philharmonic Auditorium, Los Angeles, California, during the winter season. The programs for the month include Harold Bauer in a piano recital, March 15; Mischa Elman in a violin recital, March 17; Claire Dux in a song recital, March 14, and the young Yehudi Menuhin appears in a violin recital at the Shrine Auditorium, March 29.

THE BARTLETT-FRANKEL STRING QUARTET gives the third and final concert of the series at the Biltmore Hotel, Los Angeles, California, March 19. The last concert of the Beaux Arts series is given Sunday evening, March 29, instead of the 15th, as originally announced.

LOS ANGELES ORATORIO SOCIETY, under the direction of John Smallman, gives the third annual presentation of Bach's Mass in B Minor, March 14, at the Philharmonic Auditorium, Los Angeles, California. This mixed chorus of two hundred and fifty voices, fifteen soloists, organist and musicians selected from the Philharmonic Orchestra present the Mass with deep sympathy.

"OUR AMERICAN COUSIN," a new comic opera by Joseph W. Clokey, is given the first production at the Little Theatre in the Padua Hills, near Claremont, California, by the Claremont Community Players, opening March 3 and continuing throughout the week, with a Saturday matinee. The inspiration for the comic opera version of "Our American Cousin" came to Mr. Clokey while enjoying the production of the old play by the Pasadena Community Players several months ago.

ORPHEUS CLUB appears in concert at the Philharmonic Auditorium, Los Angeles, California, March 11.

THE SMALLMAN A CAPELLA CHOIR, founded and directed by John Smallman, sings in Glendale, California, March 16, for the Glendale Music Association.

BRANDVIG LYRIC CLUB is a chorus of women's voices, recently organized under the direction of Lillian Marie Brandvig at Long Beach, California.

ALEXANDER SCHREINER continues the organ recitals on Tuesday and Friday noons and every other Sunday at four o'clock, at University of California, Royce Auditorium, Westwood, Los Angeles, California. The Sunday recitals for the month are March 1-15-29.

STEINDORFF CHORAL, San Francisco, California, announces the presentation of a concert in March under the direction of the new conductor, Theodore Korbecheff.

SUNDAY EVENING MUSICALES, instituted by Reginald Travers at his Little Theater, Fairmont Hotel, San Francisco, California, open March 1.

THE SYMPHONY ORCHESTRA presents the fifth and final civic concert at the Civic Auditorium, San Francisco, California, March 18. The municipal chorus, directed by Hans Leschke, sings the great Brahms "Requiem" with Reinald Werrenrath, baritone, as soloist.

PADEREWSKI, great pianist, is heard in recital at the Scottish Rite Hall, San Francisco, California, March 11, under the management of Arthur Judson.

HAROLD BAUER, pianist, is heard in recital, March 12, at the Dreamland Auditorium, San Francisco, California. On March 13, Mr. Bauer gives a concert at the Auditorium Theater, Oakland, California.

COLLEGE OF THE PACIFIC, Stockton, California, offers to the public a series of Sunday vesper organ recitals by Allan Bacon, opening March 1, at the College Auditorium, at four o'clock.

PHILHARMONIC SOCIETY, San Francisco, California, George von Hagel, conductor, was organized to aid unemployed musicians, presented one concert last month, and has six programs planned. The Society wishes to become a permanent institution.

ART

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California, offers unusually interesting exhibitions for the month:

- Twelfth Annual International Print Salon.
- Tenth Annual Exhibition of Painters and Sculptors.
- Harrison Gallery of American Oil Paintings.
- Museum Collection of Contemporary Paintings.
- General Munthe Collection of Chinese Art.
- Burlingame Johnson Collection of Chinese Ceramics.

OAKLAND ART GALLERY, Municipal Auditorium, Oakland, California, holds the annual exhibition from March 1 to March 31. Three juries of artists judged every work submitted, the three juries being, Conservative, Progressive, Radical. At the close of the Annual the gallery will, at the request of individual artists, submit paintings to the jury of selection of the Annual Exhibition of the San Francisco Art Association, to be held in May at the California Palace of the Legion of Honor, San Francisco.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California, continues through March the showing of old and modern masters from the Vose Galleries of Boston. The exhibition was assembled by Mr. Robert C. Vose from their very fine collection and he is in personal charge of this showing.

GUMP GALLERIES, 246 Post Street, San Francisco, California, are offering a series of carefully selected and arranged exhibitions for the coming weeks:

- March 2-14, Lovet-Lorski.
- March 16-28, Irish Painters.
- March 30-April 18, Ernest Lawson.

BARTLETT GALLERY, 3358 West First Street, at Commonwealth, Los Angeles, California, offers a carefully selected show each month. The exhibitions for March are:

- Sketches of the coast of France by Grace Vollmer.
- Still Life Paintings by Thea Robbins.
- Portraits by Charles L. A. Smith.
- Exhibition and special sale of small paintings by Western artists.

FINE ARTS GALLERY, Plaza de Panama, Balboa Park, San Diego, California is open free to the public every day except Monday, and owns a particularly fine permanent collection. During the entire month of March the work of Wo Peen, a Pueblo Indian from the village of San Ildefonso, is shown. In his pictures he uses ceremonial dance figures, symbolism, and studies of wild animals.

BARK 'N RAGS, 729 North Western Ave., Los Angeles, California, is the interesting gallery of M. K. Miller and shows during March, etchings, sketches and prints by W. A. Eskey.

PALACE OF THE LEGION OF HONOR, San Francisco, California, continues the special exhibition of prints by contemporary American artists.

BERTHA LUM is showing a group of block prints in the Print Room of the State Library at Sacramento, California.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, California, is showing a collection of the recent ship and waterfront paintings by Otis Oldfield. Mr. Oldfield is leaving this month for a visit to Alaskan waters.

THE ART GALLERY at the City of Paris, San Francisco, California, is showing a large collection of Mexican fine arts and handicrafts. The exhibition is made through the courtesy of private owners of Mexican art works in San Francisco, of local galleries and of the New York Art Center. The collection of applied arts from the New York Art Center shows every phase of Mexican pottery.

STANFORD ART GALLERY, Palo Alto, California, is holding an exhibition of examples of decorative and modernistic designs by the students of Paget Fredericks' design class, California School of Arts and Crafts, Oakland, California.

HARRY LINDER GALLERIES, Cooper-Arms Building, Long Beach, California, show water color sketches by Henry L. Richter made on his recent trip through Europe, including scenes from the Italian lakes country, Gibraltar, Toledo, Seville, Malaga and Venice. At the same galleries are paintings by William Wendt, Edgar Payne, Granville Redmond, William Ritschel, Paul Lauritz, Dana Bartlett and others.

HANS HOFFMAN begins a six weeks' schedule, March 23, at the Chouinard School of Art, Inc., Los Angeles, California, work and criticism.



The World Famous Rhododendrons in Golden Gate Park, San Francisco. Photograph by Gabriel Moulin

RARE SHRUBS PLANTED IN GOLDEN GATE PARK

FOLLOWING out a policy of long standing, that of beautifying Golden Gate Park with rhododendrons, Superintendent John McLaren has recently secured from England a shipment of these plants, which includes about 65 rare varieties. These are of kinds that will aid in rounding out the collections already growing in the park.

Besides these, McLaren secured from Dr. Joseph Rock, noted botanist who has been connected with the Bureau of Plant Industry of the national Department of Agriculture, a large quantity of seeds of Oriental varieties. From these seeds there are now growing at the nursery in Golden Gate Park about 4000 seedlings, under the immediate supervision of Peter Rock, who has been McLaren's head nurseryman for many years.

The Oriental seeds came from various elevations, up to 14,000 feet, and from parts of China and Thibet, where Dr. Rock has made various expeditions for the Department of Agriculture and the National Geographic Society. The larger part of the rhododendrons now growing in DeLaveaga Dell, back of the bear pits in Golden Gate Park, were grown here from seeds furnished from one of Dr. Rock's previous expeditions.

A new planting of rhododendrons has been recently made at the intersection of the Main or North Drive with the drive from Thirtieth Avenue and Fulton Street, in Golden Gate Park. Some new specimens have also been set out near the bowling greens.

While the principal blossoming season of rhododendrons is in April and May, there are now a few scattered plants in bloom, some of them near the bowling greens and others in DeLaveaga Dell.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, announces the March exhibitions as follows:

- Pasadena Society of Artists.
- Group of Paintings by Cleveland Artists, assembled and sent out by the Cleveland Museum of Art.
- Oil Paintings by Sigur Skou, a Scandinavian artist.
- Paintings by Ada Belle Champlin.
- Sculpture by Ada May Sharpless.

COURVOISIER, 480 Post Street, San Francisco, California, shows in the Little Gallery during March a selected group of etchings by European and American artists. New exhibition rooms open this month with a special showing of oil paintings by James Swinnerton, the first exhibition in several years by this San Francisco artist.

CALIFORNIA ART CLUB, Barnsdall Park, Los Angeles, California, has reestablished the Monday Evening Open Forums. The committee, composed of Roscoe Shrader, chairman, Conrad Buff, Peggy Nichols, and Mary Everett, has arranged a splendid list of speakers, whose subjects will be of vital interest to artists.

THE BESKOW GALLERIES, Franklin Avenue at Kenmore, Hollywood, California, shows etchings by Andre Zorn, Olle Hjortzberg and others throughout March.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles, California, continues the exhibition of decorative sculpture, by a group of eminent American sculptors, and also the exhibition of etchings by English artists, through March 10.

KINGSLEY ART CLUB, Sacramento, California, announces exhibitions at the E. B. Crocker Art Gallery.

- March 2, a showing of oils.
- March 16, Paris Studios, as seen by Florence Veach.

LITTLE ART GALLERY, Sierra Madre, California, included in the recent show "Apricot Cutters", by Thelma Paddock Hope, a mural of California fruit workers, which was awarded first prize at the Santa Cruz Art League.

PASADENA SOCIETY OF ARTISTS held the seventh annual exhibition in February and awarded first prize to Herbert Van Blarcom for the portrait of his wife. The second prize went to Frederick Zimmerman for his "Phlox."

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, California, announce for the month an exhibition by William Wendt, A.N.A.

GRUEN STUDIO, San Francisco, California, is showing prints and pastels by Michael Baltekal-Goodman, including the wood-engraving which was chosen as one of the best prints of the year by the American Society of Graphic Arts. Baltekal-Goodman won first prize in pastels at the recent State-wide exhibition at Santa Cruz, California.

LAGUNA BEACH ART ASSOCIATION sponsors an interesting showing of the work of members at the Art Gallery, near the Coast Highway, Laguna Beach, California.

ROYAR has reopened a studio-shop at 723 South Figueroa Street, Los Angeles, California, and features the exhibition of paintings.

LA GALERITA DEL PASEO on Olvera Street, Los Angeles, California, continues the exhibitions by well known artists. This gallery is open in the evenings and also on Sunday.

ATANAS KATCHAMAKOFF, Balkan sculptor, now living at Palm Springs, California, has been awarded first prize, \$1500, for his "Indian Woman with Papoose", given for small sculpture suitable for casting in Rosenthal ceramic ware.

UNITED STATES NATIONAL MUSEUM, Washington, under the auspices of the section of photography, exhibits the works of leading pictorialists both of America and European countries. The exhibition for March consists of photographs by J. Harold Leighton, F.R.P.S., of Bradford, England, mostly architectural subjects, and record most beautifully historic castles, in ruins, of the British Isles.

BRAXTON GALLERY, 1624 North Vine Street, Hollywood, California, presents during March an exhibition of sixteen bronzes and two drawings by Auguste Rodin.

TAHQUITZ ART GALLERY, Palm Springs, California, is showing ceramics, embroidery, batiks and small sculpture in motifs from the Balkan states, by Sasha Katchamakoff. Also prints and small paintings of the desert.

KAMBIX DESERT STUDIO, Palm Springs, California, shows paintings and hand-craft by Edward Kaminski and others.

EAST-WEST GALLERY, in the Western Women's Club, Sutter and Mason Streets, San Francisco, California, announces for March a showing of fifty oil paintings and drawings by the late John Joseph Casey, San Francisco artist.

Mr. Casey, artist and soldier, served three and one-half years at the front with the Foreign Legion and was decorated by the French government.

DOUGLAS DONALDSON announces a group of ten Friday evening meetings for the study of color theory and design starting March 6 in his Hollywood studio. The Donaldson summer class will be held this year in Portland, Oregon.

AT PALOS VERDES ESTATES, in the public library, is being held throughout March a second annual prize exhibition of paintings by California artists.

LITTLE STUDIO-GALLERY, Gold Hill, Monrovia, California, shows photographs of interiors designed by Jock D. Peters of Los Angeles for the L. P. Hollander Building, New York. March 9 to 31, pottery and craft work by the Verdugo Potters.

CATHERINE G. POLK GALLERY, formerly of Long Beach, has moved to 8903 Sunset Boulevard, Hollywood, where it is showing antiques and paintings by American and European artists.

THE PRAIRIE PRINT MAKERS of Wichita, Kansas, is the latest addition to the American Print Societies. The society includes such well known artists as Arthur Hall, Norma B. Hall, Birger Sandzen and C. A. Seward; and has a class of Associate Members, to whom a print is presented each year—one made especially for them. C. A. Seward, 1534 N. Holyoke Ave., Wichita, is the Secretary.

PRINT MAKERS SOCIETY OF CALIFORNIA, Pasadena, has exhibitions on circuit with the Art Exhibition Committee, Phoenix, Arizona; the Art History Club, San Jose, California; Public Schools in Oregon and Utah; and with the Federation of Women's Clubs in New Mexico. Also on circuit with lecturer, Southern California District Federation of Women's Clubs.

THE NORTHWEST PRINT MAKERS will hold their third annual exhibition at the Henry Gallery, Seattle, Washington, April 5 to 30. All prints for the exhibition must be received by April 1. Print makers from this country and abroad are invited to participate. Communications should be addressed to Miss Maud Elmer, secretary, 800 Central Building, Seattle, Washington.

THE ART SECTION of the Commonwealth Club of California celebrated Lincoln's Birthday with a luncheon meeting at which forty persons were present, of whom thirty-two were either painters or sculptors. The meeting, held at the Plaza Hotel, San Francisco, was presided over by Homer Henley, recently elected chairman of the Section to succeed Edgar Walter, sculptor, who had served as its chairman since 1927. The speaker of the day was Beatrice Judd Ryan, director for the past seven years of the Galerie Beaux Arts, San Francisco. After outlining the advances made in the art life of San Francisco in that period, Mrs. Ryan urged the Commonwealth Club, through its influential membership of over four thousand, to encourage architects to specify sculpture and mural decorations for large public and business buildings whenever possible.

CHEESEWRIGHT STUDIOS, INC., 1030 East Green Street, Pasadena, California, hold an exhibition of Chinese porcelains, Persian potteries, tapestries, jewel jade and jade carvings, March 3 to April 10, through the courtesy of Parish Watson & Company, Inc., of New York.

ELEANOR AND HOLLINGSWORTH BEACH have contributed to the artistry of the El Paseo Studios, Santa Barbara, California, by placing examples of their lovely Italian, French and Spanish things in the Eleanor Beard Shop.

DRAMA NOTES

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, gave Leo Tolstoy's "Redemption" last month, marking the last appearance of Irving Pichel as director. Mr. Pichel is now definitely directing and acting in Hollywood and is succeeded in Santa Barbara by Paul Stephenson, who for four years has directed the Civic Players of Grand Rapids, Michigan.

CLAREMONT COMMUNITY PLAYERS, at the Little Theater in Padua Hills, near Claremont, California, give the premiere production of the musical adaptation of the famous comedy, "Our American Cousin", the first week in March, the third to the seventh.



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COMMUNITY PLAYHOUSE, Pasadena, California, announces programs and dates tentatively. Due to the long run of "What Every Woman Knows" by Barrie, with Frances Starr and Harrison Ford in the cast, the schedule was put forward from February to March.

March 5 to 14, "Richelieu" by Bulwer-Lytton. In cast, properties and costumes this is one of the most important productions of the year.

March 19 to 28, "June Moon," a comedy by Ring Lardner and George Kaufman.

April 2 to 11, "No More Frontiers" by Talbot Jennings.

THE CIVIC REPERTORY THEATER, under the management of the Bowl Theater Association, avails itself of the resources in Los Angeles, both in acting and directing personnel, and enlists from this talent many members of the casts. The plays are given at the Music Box Theater, Hollywood Boulevard, Los Angeles, California. "The Merchant of Venice" with Maurice Moscovitch as Shylock, was given last month. "French Leave", a comedy by Reginald Berkeley, opens March 2, with Patsy Ruth Miller.

THEATER GUILD OF EAST BAY, Oakland, California, a new dramatic organization, has elected F. Bruce Maiden as president, with Reginald H. Linforth, Dr. H. B. Mehrmann, Norman Field, Mrs. Homer B. Maris, and Mrs. Mildred M. Corlett as directors.

"THE WIZARD OF OZ" will be given for the children at the Lobero Theater, Santa Barbara, California, by the Junior League of Santa Barbara, April 11. Mrs. Hilmar O. Koefod is the chairman of the Children's Theater committee.

COMMUNITY PLAYHOUSE ASSOCIATION, Pasadena, California, holds the final competition of the second annual one-act Play Tournament for Secondary Schools, March 16. A trophy is provided by the Association for the best play produced, regardless of classification. Last year the winner was the Monrovia Players in "Young America."

LITTLE THEATER, Tacoma, Washington, has a new director for the season. John B. Hughes, whose work is widely applauded. A new project inaugurated by Mr. Hughes is the class in Play Production, consisting of a one-hour lecture each week, extending over a period of three months. Through a workshop class, included in the course, design and construction of stage settings, lighting effect and scenery is studied, and members are given an opportunity to work on sets used in major productions of the Little Theater.

VALLEY UNION JUNIOR COLLEGE, San Bernardino, California, announces a program of Japanese plays, "The Bird Catcher in Hell", "The Damask Drum" and "The Magic Pillow." These one acts are a part of the Tuesday night series on music and drama. In addition to the program series the College offers a course in Play Presentation this year.

THE PLAYERS, Fresno, California, are directed by George H. Hunting and the performances are given in the Fresno State College Auditorium. The organization has more than eight hundred members, they have their own workshop, with a carpenter shop, rehearsal rooms and a green room.

"OLD NOBODY" is given by Charles Rann Kennedy, Edith Wynne Mathison and Margaret Gage at a special matinee, March 6, at the Community Playhouse, Pasadena, California.

"TOPAZE" opened at the Curran Theater, San Francisco, California, February 23, and will be seen at the Belasco Theater, Los Angeles, later. The leads are Alan Mowbray, Mary Duncan and Henry Kolker.

THE DICKSON MORGAN MATINEES, presented by Dickson Morgan, at the Music Box, Hollywood, California, through an arrangement with the Civic Repertory Theater, are given four afternoons each month. The series is scheduled to include eight plays, one a month.

THE MISSION PLAY opened at the playhouse in San Gabriel, California, last month and is given daily except Monday at two-fifteen. Evening performances are given on Wednesday and Saturday at eight-fifteen. The play was written by John Steven McGroarty and is founded on episodes in the history of the California Missions.

HELEN LLOYD WRIGHT is giving a series of play readings in the lounge of Bullock's Wilshire. March 24, the second play of the series, "The Barrets of Wimpole Street" is given at two-thirty.

DRAMA LEAGUE, Pasadena, California, announces the play readings at the public library are held first and fourth Monday evenings of each month.

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THOMAS STARR KING. HAIG PATIGIAN SCULPTOR

ONE of the two statues which will represent California at the national Capitol, the Junipero Serra by Ettore Cadorin, was presented in the December, 1930 issue of this magazine. This month, California's other statue, Starr King by Haig Patigian, one of San Francisco's best known and well beloved sculptors, has come to us through the kindness of Grace S. Stoermer, Secretary of the California Commission.

Thomas Starr King epitomizes the time of the Civil War when California, torn between her desire to be loyal to the Union to which she had been admitted a decade before, and her sympathy with the old South from which many of her great founders had emigrated, was on the verge of raising the Bear Flag again and deciding to go it alone. The pose is that of an American (born at New York, 1824-1864), grimly arguing with a whole people as he travelled over the inhabited portion of the state, and with his eloquence persuaded them to stand by the Union at Washington. Less picturesque than the Spaniard, this subject is elusive and difficult to portray. And yet, as our orator in the garb of a Unitarian minister of the '60s stands before us and with outstretched hand and serious mein presents the logic and honesty of his patriotic purpose, the eloquence which helped to save the Union looks out of that pleading pose and earnest face through the genius and skill of the artist.

Haig Patigian has served on the International Jury of Awards, Panama-Pacific Exposition, and has many works to his credit in California, notably his statue of the Founder of the Rowell family in Fresno, that of General Pershing and other war heroes and of Lincoln in San Francisco and Berkeley. His studio is at 3055 Webster Street, San Francisco. The unveiling ceremonies took place on March first in Washington.

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A FINE MURAL BY SAMUEL ARMSTRONG

By MARJORIE DEANE

"CASA DEL SUENA", Miss Amy E. du Pont's lovely home in Montecito, California, is becoming more and more "a house of dreams".

During the spring of 1931, Miss du Pont commissioned Samuel Armstrong, young Santa Barbara mural painter, to design a mural decoration for her library. That the subject should be imaginative, romantic and poetic seems eminently consistent.

One element that entered into the selection of subject matter for the decoration was the fact that Miss du Pont is an enthusiastic horsewoman, and founder of the new Hunt Club in Hope Ranch, Santa Barbara. Naturally her thoughts turned to horses, while those of the artist turned to romantic figures of literature as an appropriate subject for a library. The combined ideas resulted in a decoration of unusual character—a composition unique in its rhythmic action, colorful and romantic. A fine feeling of the medieval spirit pervades the conception, reflecting the Arthurian cycle of romance in all its glamour. The prominent characters appear in a moving pageant of action accentuated by horses in gay trappings, flying banners and rich colors.

It is in no sense a story-telling decoration, though the artist has successfully brought the important characters together in their proper sequence. Sir Galahad garbed in gold coat of

mail, covered with a "surcote of red samite" is pictured at the supreme moment of his achievement of the Grail, kneeling before Joseph of Arimathea. The figures of the three nuns suggest the Trinity, and the kneeling figure of Sir Bors completes the Galahad group.

Then Sir Tristram and Isolde! "The truest lovers"; she a lovely figure with dark hair and in a gown of rose and gold, is seen in the act of passing the shield of Tristram up to him.

Blanchfleur, whom Galahad renounced is the seated figure, gowned in white.

King Arthur dominates the second group, vital in his surcote and saddle of gold, his great sword Excalibur with belt of scarlet and scabbard of gold. Queen Guinevere radiant in a gown of brocaded blue and gold, and sleeves of old rose, has Lancelot, whose love for her is more than loyalty, kneeling at her feet. Lancelot is garbed in chain mail and black surcote. Enid, the faithful, stands by the side of the Queen, dressed in deep blue-green with a veil of burnt orange.

The final figure at the right is Elaine with her golden hair and a gown of rose-violet, whose futile love for Lancelot brought her, death.

A novel treatment that gives a mass of light at either end has been skillfully handled by the artist, the interest remaining, however, in the central figures. The predominating colors of
(Continued on Page 11)



Amy E. du Pont, President of the Hope Ranch Riding Club and a Founder of the Pacific Coast Steeplechase and Riding Association. Portrait by Armstrong.



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AT LONE PINE BY WILLIAM WENDT

WILLIAM WENDT, A.N.A., this month holds his first one-
man show in two years, at the Stendahl Art Galleries, Am-
bassador Hotel, Los Angeles. Wherever California art is known,
Wendt is famous as one of its finest exponents. His special forte
is the painting of California's rolling hills. From them has come
his strength, the beauty and serenity of his paintings, the depth of
feeling and the strong technique. No exaggerated mannerisms
mark his work, no affection, or even romanticism, ever creeps into
it. If a canvas by Wendt is lyrical, it is not because the artist
reads beautiful meanings into a landscape; it is because he is one
with Nature, because he rejoices in the forces which fertilize
barren ground and make of a bleak area a tree-planted, lace-leaved
design; because the rhythm of green-carpeted hills undulating into
one another is, to him, a lilting melody; because the blue of cloud-
flecked skies is an eternal hymn.

In Wendt's pictures may be traced the spirit of godliness in-
grained in mankind. He may be no prophet, but he is a revealer.
He points out anew the beauty of scenes dimmed by familiarity.
With a poet's feeling, a craftsman's brush and unswerving sin-
cerity, he achieves a revisualization of beauty.

A FINE MURAL BY SAMUEL ARMSTRONG

the decoration are green-blue and gold, which repeat the green-
blue of the upholstery and ceiling panels of the library, and the
gold of the window draperies. The feminine costumes in the
decoration are carrying notes of old-rose copper and rose-violet.

Much research work was entered into by the artist for costume
detail and horse accoutrement; the twelfth century having been
chosen for its Arthurian legends. Many details of architectural
elements, and the designs for brocade, were derived from ancient
Celtic and Norman sources.

Armstrong has an elusive spiritual depth in his paintings which
one can only feel, not point out. From his earliest work to that
of the present time, critics have found that intangible something
which lifts it above the ordinary.

He has been associated a great deal with Adele and Albert
Herter—internationally known mural and portrait painters—dur-
ing the past few years, collaborating with them in completing a
remarkable decoration for the home of Noel Macy, Scarborough
on Hudson, and also in doing the Cactus Dining Room for Miss
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THE ART OF CHINA

THE artisans of old China, particularly in the days of Kang Hsi, 1662-1721, produced many exquisite pieces, unsurpassed by later artists of that land and unequaled by workers of other countries. An artist of ancient China had so many traditions from which to draw inspiration and was able, as is the Oriental worker of today, to weave into his design the most subtle and engaging sentiments. Thus, if the gift was for a bride, the maker always added a butterfly or two, the emblem of conjugal felicity. When a birthday remembrance was ordered by some great mandarin a field of charming ideas was spread wide for the artist; he might use storks, a deer, or the fruitful peach, or choose another of the many symbols of longevity. A particularly pleasing thought in this connection is that no note of explanation need accompany such a gift, the design carries the full message.

Wedding gifts were always especially designed, and the world is grateful for the preservation of so exquisite a piece as the vase here reproduced from the collection of Parish-Watson & Co. and shown at the Cheesewright Studios, Inc., Pasadena, California, March 3 to April 10. This is a particularly fine five-colour famille verte "square" vase, depicting on its four sides various mountain scenes very powerfully drawn in strong, five-colour enamels. A broad lattice border surrounds each panel. On the shoulder of the vase are four finely-drawn butterflies in green, aubergine, red, and black, alternating with four small cartouches containing the flowers of the seasons; the lotus, the peony, the chrysanthemum, and the hawthorne. The neck is also decorated with mountain scenes.

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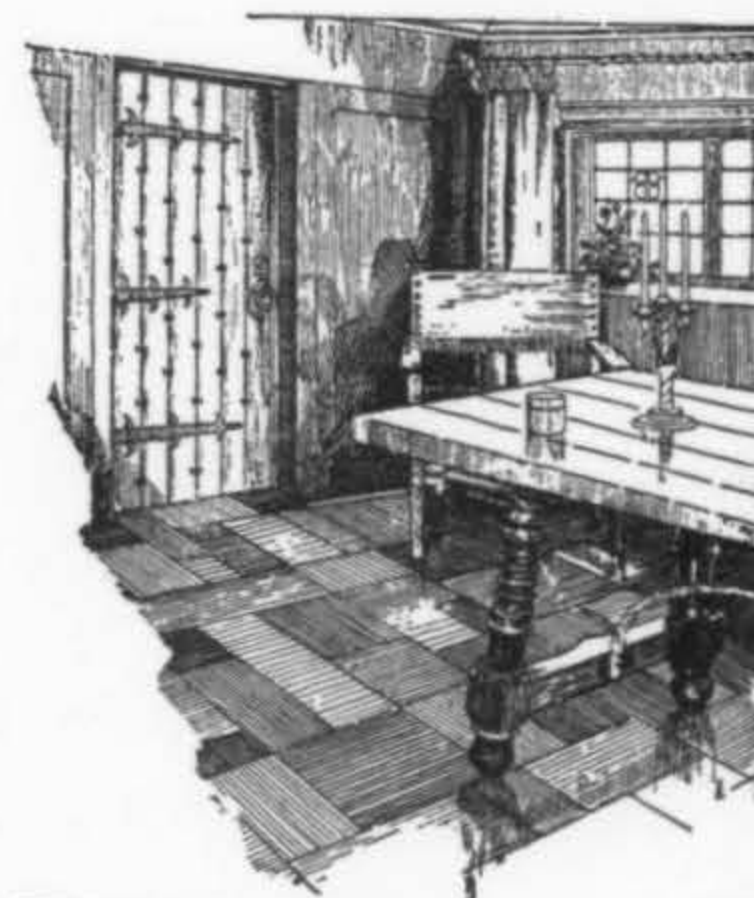
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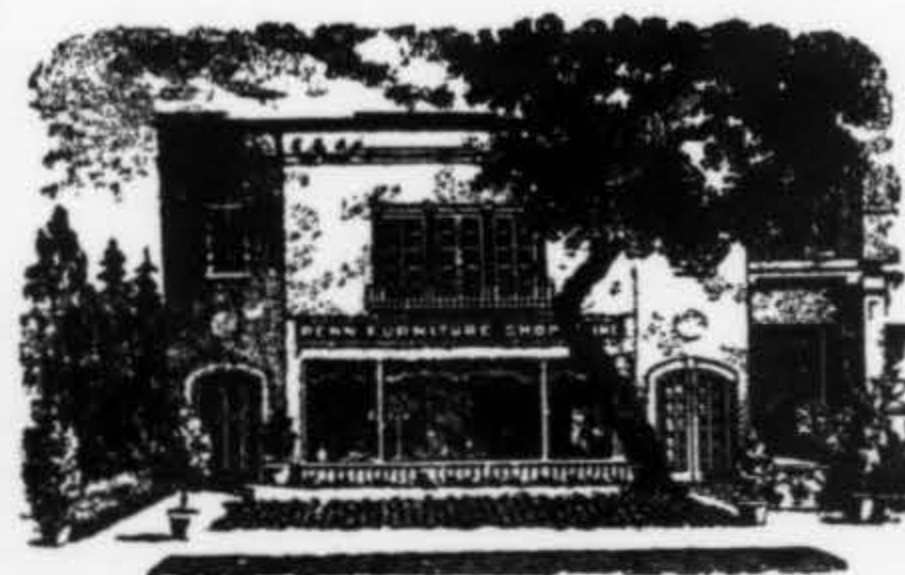
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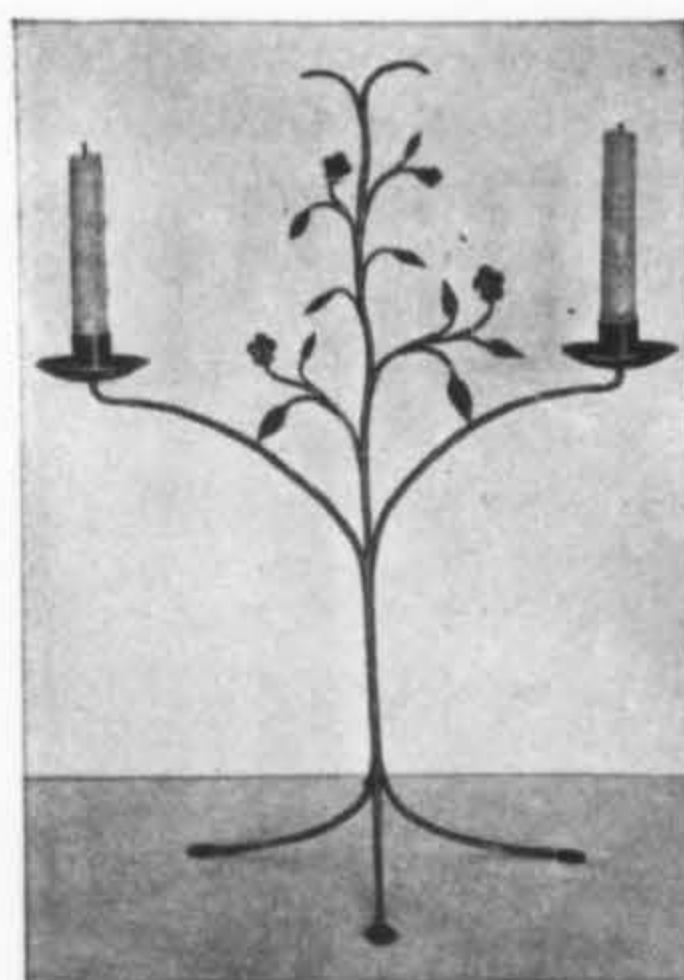
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The Dining Room in the new residence of Mr. and Mrs. J. H. Moore in Beverly Hills embodies the use of the finest materials in draperies, furniture, and rugs. The draperies are an exclusive imported Italian Silk Broche, embroidered with thread of silver in the old Italian Thistle design. An early Renaissance design classifies the dining room set, with its crisp low relief carving. Chair coverings are of soft rose henna, in harmony with the rust of the drapes and the copper rose and blue of the antique Persian rug.

Interior Decorations
By
George C. Sagar
Los Angeles

Through the rigorous exclusion of unnecessary furnishings, the library carries an air of simple, refined comfort. It features an antique Chippendale knee-hole desk, with delicate carved back chair, set in a slight recess. Draperies of hand-woven silk damask are in perfect keeping with the fine old fabrics on the davenport and chair.

The rug is an antique Persian piece.



PUBLISHER'S COMMENTS

THIS, our Spring Planting Number, has been planned with due consideration to all our readers—the professional man and our readers who plan to build or now own their own homes.

It is our firm belief that all gardens, homes or buildings of any size should be planned and supervised by those men who are qualified by training and experience in their respective fields. In the matter of materials and plants for the garden, extreme care should be taken in selecting a nursery. As Mr. John Vosburg points out in his article, "The Quality of a Good Nursery," there are many things to be considered.

Dr. Arthur D. Houghton writes in his interesting style of the many beautiful gardens in California and gives a brief Planting Calendar. Through the courtesy of Florence Yoch and Lucile Council we are privileged to present on our cover a view of the Pasadena garden of Mrs. Irving J. Sturgis—this from an autochrome photograph by Mr. William Clarke. Other views of the garden are shown elsewhere in this issue. The size and extent of Mr. Harold Lloyd's estate precluded our giving a planting plan, but we are sure our readers will enjoy these views of a beautiful garden conceived by Mr. A. E. Hanson.

We are fortunate in presenting articles by Mark Daniels, Frederic J. Dennis, Carl Salbach, T. D. Chenoweth and Jean Scott Frickelton. We sincerely hope that the material this month pleases you. Your comments, and particularly your helpful criticism, will be most welcome.

ONE of the leading San Francisco daily papers is carrying on a campaign for the improvement of Telegraph Hill. This famous old landmark, which is the first and most conspicuous object along the main waterfront to catch the newcomer's eye, has been sadly neglected. Many years ago a wooden "castle", battlemented, towered, perched on the pinnacle of Telegraph Hill. It was a crazy contraption, but gave a picturesque silhouette until it furnished a magnificent bonfire, for the delight of the gamins of all nationalities whose flimsy domiciles clung to the lower sides of the hill.

A few years ago public or, perhaps, political pressure induced the authorities to build a roadway up the hill, protecting the plaza on the summit with a formal, urn-bedecked, concrete balustrade.

And now, when rumors of extending this balustrade are abroad, come vehement objections and criticisms, certainly far from pointless. The majority of artists and architects have agreed that this formal treatment is unsuitable; and the magnificent panoramic view over the whole sweep of San Francisco Bay, is largely obstructed by the height of the balustrade (which is not badly designed in itself), requiring the motorist to get out in order to see anything but the surrounding mountain tops.

The answer, of course, is to engage a competent body consisting of architect, engineer, and landscape architect, to prepare a carefully studied, appropriate design for the complete project, which should be publicly approved and executed as rapidly as funds permit, without interference.

SPRING is at our doors—even in California! And while it is supposed to be spring in California all the year round, we are conscious of a change in the seasons here as well as other parts of the country.

When the buds on tree and bush appear in their fresh green raiment, and the wild flowers begin to colour the fields and hill-sides, few there are who do not feel, with the awakening of the spring days, a keener interest in garden and home. Out of doors plans are made for pruning and planting for summer enjoyment of the garden. Indoors, rooms are freshened by redecorating and refurbishing. Our shops were never better supplied with attractive new and rare old things to grace the home. A bit of old tapestry, a rare piece of furniture, beautiful new glass and linens—these and a wealth of other things are displayed for the spring refurbishing. And it is a wonderful time to buy.



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EDITOR'S NOTE BOOK

A CALIFORNIA home without a Garden would seem to be an impossibility. "Why, there ain't no sech animile." Let us concede that raw ground with a brand-new house need not be reckoned, for that is not a home, any more than a new baby is a personality.

Yet, the patches of grass and plants which many Californians fondly refer to as their "gardens" do not deserve the name.

A garden is not made by trusting to Nature, assisted by some seeds and water; nor is it just the result of determination, energy, perspiration. An old family story recalls how Miss Hattie, daily and diligently, weeded the garden while the "old man," veteran retainer, was ill. When he returned to his kingdom, he found many healthy young plants, but not from the seeds he had planted—"Miss Hattie," he grumbled, "she worked faithful, but not knowledgeable."

From the smallest city lot to the biggest country estate, every Garden needs a Plan; a design to suit space and exposure, to fit one's practical and esthetic desires. And it needs Experienced Advice; as to what plants or seeds or trees to use, that will suit the climate and soil, that will produce the masses or colors or accents called for by the Plan.

These are the two initial essentials, without which it is hopeless to expect a real Garden, even in our sunny, fertile California. Some plants will grow, some flowers will bloom; but what a harvest of disappointments! and what a contrast to that Garden just around the corner!

A LETTER from the Family of Lopez in Los Angeles apprises us of the lack of any foundation to the report we quoted regarding the builder of the mill-wheel in our article on The Old Mill of San Gabriel (Feb. 1931). Isobel Claire Lopez writing to the Editor of *California Arts and Architecture* asks us to withdraw the statement; which we do, publishing the following from her letter: "To say that the statement made in your story, 'The Old Mill Yields a Secret', has elicited great consternation in the family of 'Lopez', is putting the situation mildly."

"Claudio Lopez was the majordomo of San Gabriel mission all right, but he had only one wife, not eight. The record of his marriage is found in the archives of the Mission San Gabriel. Would the body of a Catholic who had violated the most stringent rule of the church be entombed within the walls of her sacred edifices? Certainly not! A tablet near the altar at San Gabriel is a memorial to Don Claudio and his wife, Louisa Cota de Lopez. Both are buried under the altar."

From 1771 to 1931 represents a period during which words and standards outside the Church have changed many times, while the church ideals have remained steadfast. Rumors are bandied about and jests become rumors: some of our modern writers still carelessly use mid-victorian subterfuge. We agree with the closing paragraph of this welcome letter: "Perhaps it would be an excellent idea to obtain historical data from records rather than hearsay, when compiling such articles as the story of the old mill."

IN our descriptive captions accompanying illustrations of the new Los Angeles Stock Exchange Building in the February issue we credited the sculptural panel over the fireplace in the Board of Governors' Room to S. Cartaino Scarpitta. We wish to inform our readers that this is the work of the Wilson Studios. The photographs were taken by Mr. Albert Cawood.



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MARCH 1931



A beautiful vista on the estate of
Mr. Harold Lloyd, Beverly Hills

COVER

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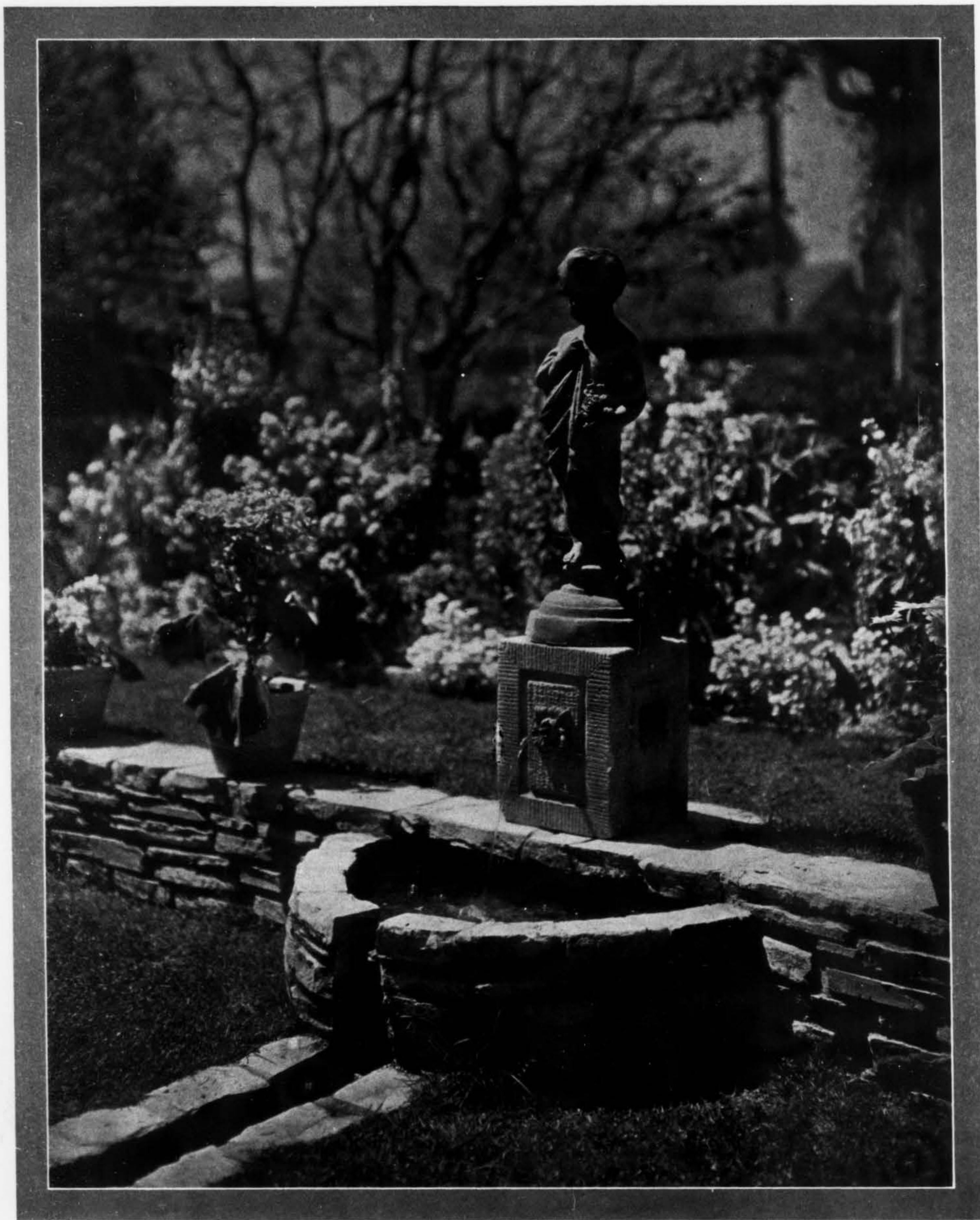
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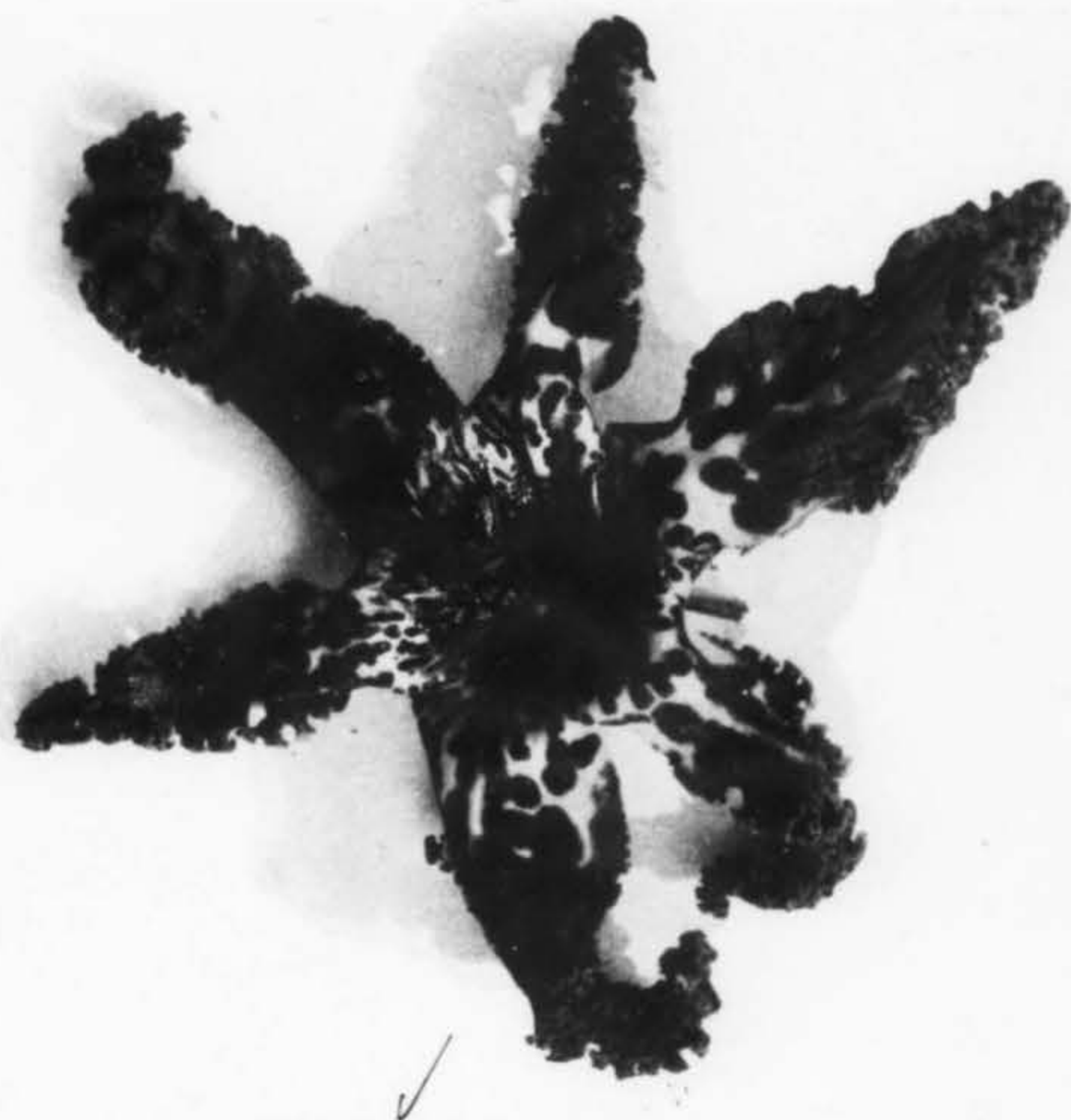


Photograph by George Haight.

SPRINGTIME IN A CALIFORNIA GARDEN

In this garden of Mrs. Gaylord Case of Pasadena, California, all the atmosphere of a large estate has been made possible by attention to scale and proportion on the part of the landscape architect, Katherine Bashford. The little lead figure symbolizing Spring was brought, together with its stone pedestal, from an old English garden.

Flower of *Ferraria obtusifolia*. This flower (now in the author's garden), whose color scheme is purple and brown, is so rare, that Baker, in the "Flora Capensis" knew only that it was from South Africa but not its locality. He says "Known only from the figure cited, which was drawn from a plant that flowered in Mr. Colvill's nursery in London, 1838; introduced from the Cape by Mr. Synnot."



GARDENLAND

Comments on a Few of California's Parks and Gardens—And a Brief Calendar

By ARTHUR D. HOUGHTON

GARDENING is a very ancient art. Investigation of the kitchen middens or kitchen refuse heaps left by pre-historic man in Scandinavia, Switzerland and other localities show that 50,000 to 100,000 years ago, humanity had already found it beneficial to collect grains and plants and store them.

Monuments older than any written history, testify to the fact that the beginnings of gardening are contemporaneous and developed *pari passu* with the development of civilization. Early civilizations reached their heights on the treeless, alluvial plains of great river systems; the Nile in Africa, the Euphrates in Mesopotamia, the Hoang Ho in China. In such places, gardening could be carried on because the slight rainfall did not permit of jungle conditions encroaching upon the gardens. Such gardens had to be walled to prevent famished animals from destroying the gardeners' efforts and had to contain a storage cistern filled by the overflow of the river to keep the soil fecund until the next rise of the life-giving stream.

Gardening is an art comparable to painting, sculpture, music, literature, or the drama, constituting one of the group, which, with the attendant sciences is classed in college curri-

cula as the humanities or cultural studies.

The ancient Greeks had nine such divisions of art, each presided over by a Muse—Thalia being the goddess of the pastoral

Plant of *Ferraria obtusifolia*. This interesting plant is already being worked on by the hybridist. Professor Joan, of Berea, Ohio, is endeavoring to cross this with *Tigridia*. I know of about eight species of *Ferraria*, crosses between which probably yield surprising new forms. *Ferraria* is of easy culture, requiring treatment similar to that of *Gladiolus*.

life, the joyful muse with wreath of ivy.

The Romans, with their keenness for government, separated the garden from the orchard and gave each a goddess. Flora for the garden, Pomona for the orchard. Of course, many of the gods and goddesses of ancient Greece ended their divine activities by turning into flowers, as Narcissus and Iris.

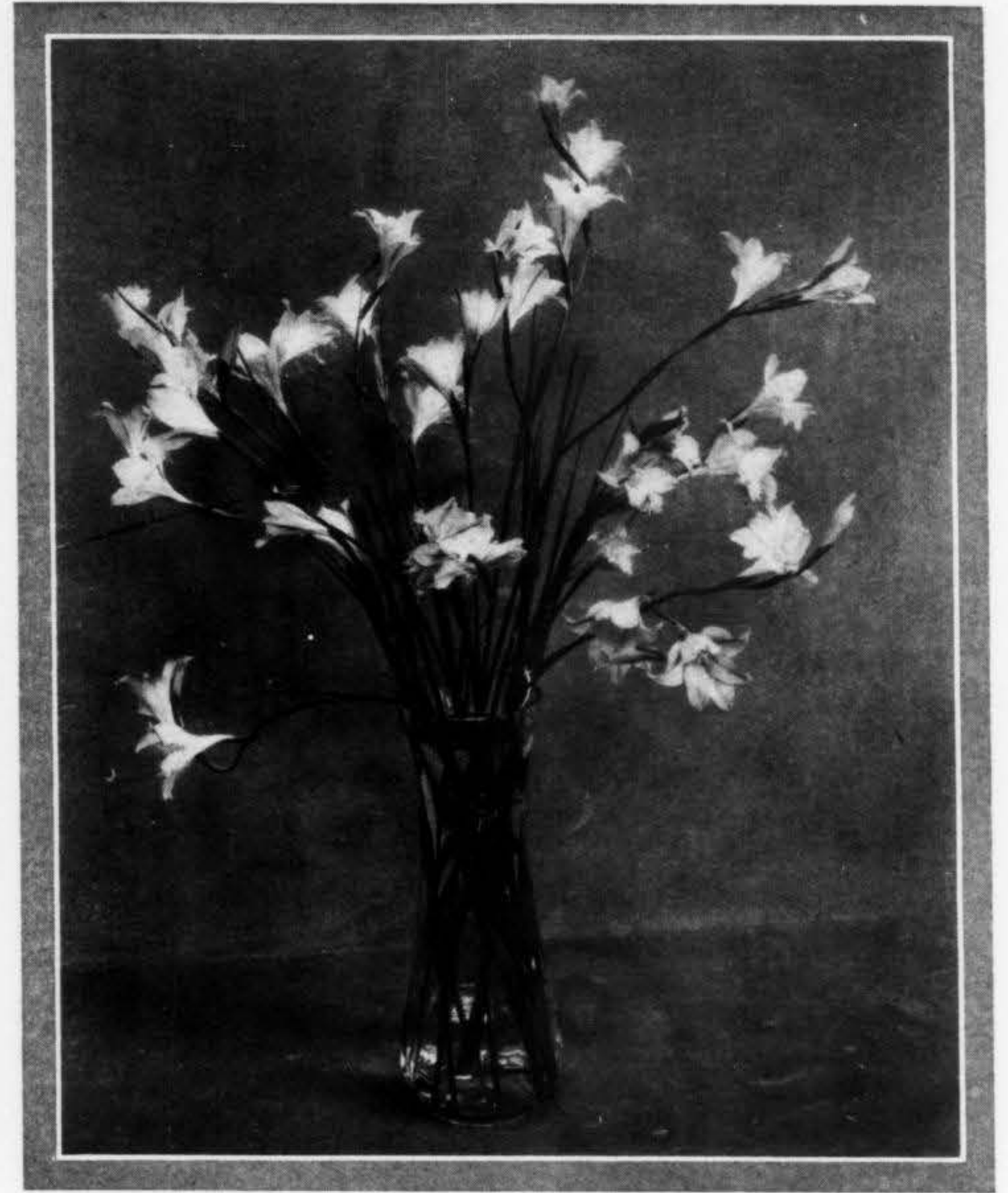
The garden upon which the gardener works may be likened unto the canvas of the painter, the block of marble of the sculptor or the instrument of the musician; upon it, with such technique as he may have acquired, he may, with patient diligence, create a masterpiece.

One may spend dreamy months contemplating the gardens of the past: the old, Sixth Dynasty, walled garden of Egypt, which a papyrus brings us from Denderah, containing the romance of the gardener's daughter; the villa gardens of ancient Rome and Pompeii; the Tshehar-Bagh of Persia; later, the Vatican gardens, the Villa d'Este at Tivoli, the garden of the Villas Medici and Borghesi at Rome, the beautiful gardens of Florence, and those enchanting ones on Lake Maggiore, Isola Bella and Isola Madre; the Spanish gardens of Philip II near Mad-





Iris japonica, the most graceful of all the Irises, with lilac flowers, very fimbriated petals, spotted with yellow and white at the center. This Iris whose grace and beauty should place it in the first rank, is not as well known in California as it should be. It is easy to grow, about 18 inches high, and does well in the shade; it is a profuse bloomer, and attracts much attention in the author's garden.



Many experiments have produced Gladioli which were faintly perfumed at night. This picture shows how Forman T. McLean of the New York Botanical Garden has distanced his rivals. The new strain called "Sweetglads" has a violet perfume, produced both night and day. The author does not know the parentage of this strain but it probably will become the parent of large flowered perfumed offspring.

rid and of Charles V, and the equally beautiful one near Alcantara, Portugal.

The sumptuousness of the historic gardens of France,—Versailles, Fontainebleau, St. Cloud, and that of surpassing magnificence belonging to M. Fouquet, near Melun, where André Le Norte wrote his name on the pinnacle of fame as the world's greatest landscape architect. The stately, historic English gardens; Hampton Court, Hatfield (where John Tradescant was gardener), Hadden, that of the Duke of Marlborough, Cranborne, Ham, Thorpe. Your garden too, Friend, may be one of those to survive.

Art does not do it all in gardening. I have visited gardens where ignorance planted many things, but where nature, taking the matter in hand, produced a tangle of such beauty as the mind never conceived; a paradise for the bee and the humming bird.

Gardening, like any of the arts, requires devotion as well as skill, and the theme may be simple, a small lawn, a tree or two well

placed, some shrubs and appropriate flowering plants; or it may be more complex, adorned with the rarest exotic plants, culled by years of collecting, selected with an eye to their blending with varieties and species in the garden, with all the accessories for propagation and improvement, laid out according to a preconceived artistic plan, such a garden is a symphony.

Would you take your watch to a



How the East minimizes the long winter in its gardens: Narcissi naturalized under trees in a Bronx Park, New York City. Naturalization of bulbous plants can be done in many parts of California, especially in canyons.

blacksmith to be repaired, or ask the cook to build you a new house? If you expect a good garden, you must get a trained gardener: I'll admit this is a little difficult, because we lack well established institutions in which gardeners are trained, and our trained gardeners and landscape architects are altogether too few for the opportunities involved. Landscape men can be trained here under such a man as Professor Gregg of the University of California, but where can we train gardeners. The East has its New York Botanical Garden, the Middle West its Shaw's Missouri Botanical Garden, institutions which have been worth millions in money to this country, as well as shrines of culture, where gardeners are trained; while California, with all its natural advantages has as yet none.

In spite of our lack of a public Botanic Garden, California has many beautiful private gardens. The littoral of Humboldt County is all a garden, where Azaleas, and wild roses mingle with the
(Continued on Page 58)



SOME PLEASANT PICTURES
 from the Pasadena Garden
 of Mrs. Irving J. Sturgis

Around a charming cottage designed by Marston and Maybury, A.I.A., an equally charming garden has been developed under the care of Florence Yoch and Lucile Council, Landscape Architects.



There are some piquant color combinations, where wooden gates, painted a blue-green, pierce a whitewashed brick wall, and are overhung by clusters of oranges, or by pink roses and purple wisteria.

Photographs by
 William Clarke





In Mrs. Sturgis' quite informal formal garden, the round central pool is a mirror setting for Verocchio's famous fountain figure, a reproduction which is itself almost an antique. Palms in the background frame a lovely view of distant mountains.

THE WARMTH AND FRAGRANCE OF THE SOUTH

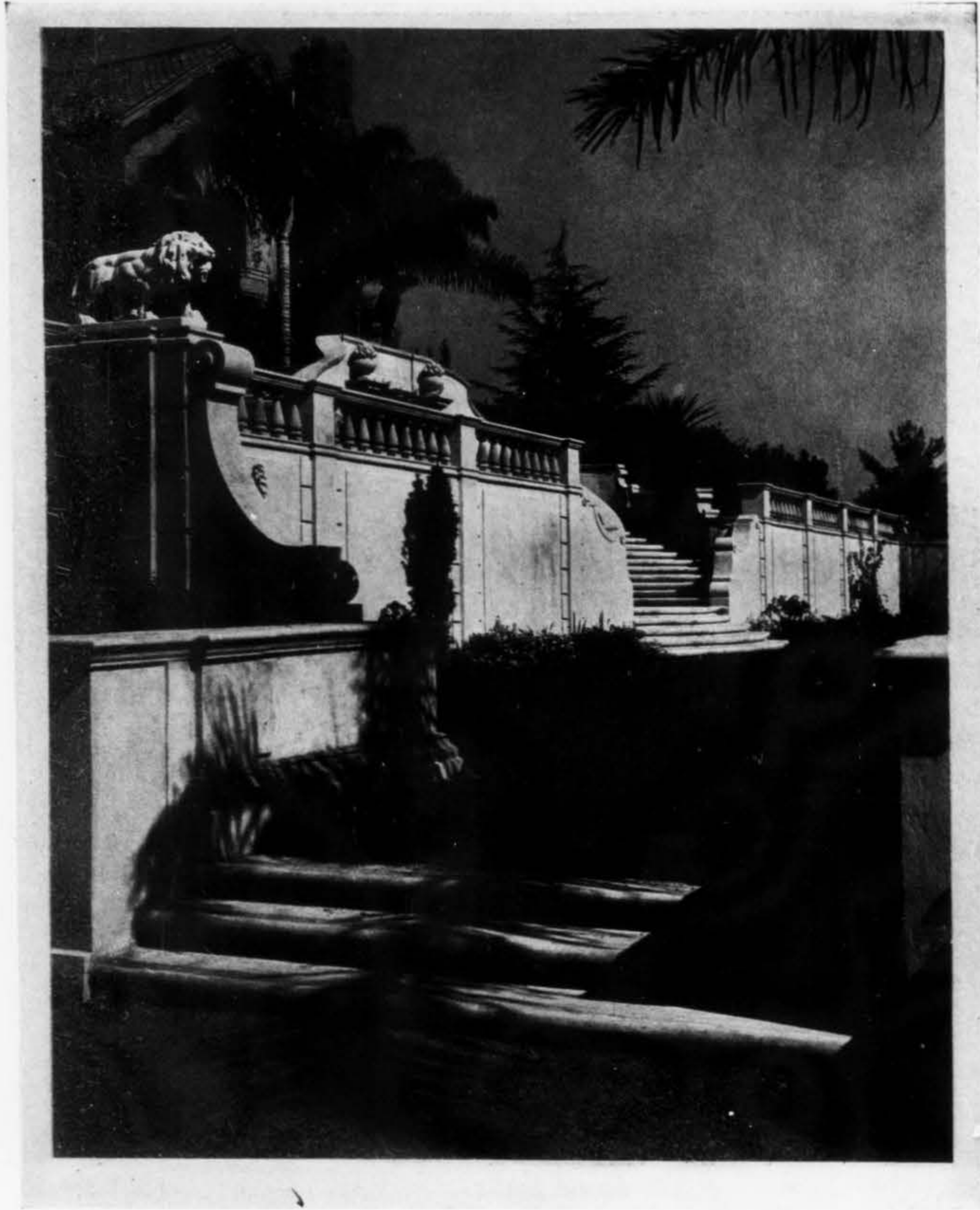


Borders in brilliant color make a very gay and sunny little old-fashioned garden, running along the side of a wide, flat lawn back of the Sturgis home in Pasadena. Accents of colors and shadows are emphasized against the white walls of garden and house.



From the house and its grassy terrace one looks into a garden space whose design of walks and beds entitles it to be called "formal," form and color save it from stiffness. Old, twisted orange trees, low hedges of English Boxwood, furnish a pleasant foil for the masses of flowers. The house, by Marston and Maybury, A.I.A.; the garden, by Florence Yoch and Lucile Council, Landscape Architects.





THE UPPER TERRACE

in the garden of
Alphonzo E. Bell

Mark Daniels,
Landscape Architect

In the formal garden the primary purpose of garden architecture is beautification, ornamentation. Terraces are graded, walls built coped with balustrades, grand stair cases laid, all to create a noble and inspiring sight displaying the accumulated arts of the centuries to the best advantage.

"With gorgeous pomp it roves
the wond'ring fields,
Gives laws to trees, enchains the
vagrant waves,
And reigns a despot o'er an host
of slaves."

A BRIDGE IN BEL-AIR

In the natural garden, architecture is inspired by utility and necessity. In so far as the designer does his work in subtile sympathy with the lines of the landscape, just so far will he succeed in attaining beauty.

"The other, Nature's sweet caprice
ne'er scorns,
But with respectful love her
charm adorns."





Entrance gates and keeper's lodge on the estate of John McCormack, Hollywood, have the feeling of "guarding" rather than repelling visitors. In the McCormack vocabulary "protected" has replaced "verboten." Mark Daniels, architect and landscape architect.

GARDEN ARCHITECTURE

By MARK DANIELS

*"It didn't have a garden,
A garden,
A garden,
It wasn't like a house at all".*
—MILNE.

NO element in the art of the landscape architect is so much misunderstood, so universally abused and so stupidly employed as so-called garden architecture and ornament. Where an undesirable condition invariably exists, there is always a reason and, unfortunately, in the case of garden architecture, the alibi "cherchez la femme" is not available. A deeper, more fundamental explanation is necessary. In all probability it lies in the fact that very few people know what a garden is or what it means. Obviously, until the meaning of the word garden is understood and until the purpose of a garden is entrenched in the minds of designers, an intelligent use of such an important element as garden architecture may not be expected.

Without going into the philology of the word garden and the variations and sources from which it is derived, such as "yard", there is one meaning which is inherent and that is "a guarded area". In other words, a garden is an area set aside, sequestered, protected. One does not set aside such an

area for other purposes than to enjoy the beauties, charm and seclusion of it.

Where the first garden was built or how no one knows, but the earliest records that we have, the woodcuts of the Thirteenth and Fourteenth Centuries and old tapestries, invariably show the gardens surrounded by an enclosure. Bartholomew Anglicus in his "De Proprietatibus Rerum" in the Fourteenth Century depicts one of the earliest gardens enclosed by a wattle fence. Most early pictures of the Garden of Eden itself show it enclosed. The "Mary" garden depicted in Speculum Humanae Salvationis records what is perhaps the first picture of a garden surrounded by a wall. The gardens of Persia and China were invariably enclosed, but pictures of the early ones are scarce.

The development of the garden, per se, started in its true and fecund virility in the Fifteenth Century. The gardens of Crispin de Pass and those of De Vries such as shown in the latter's "Verger de Plaisance" published in 1604, gave a clear idea of the rapid development of the enclosed gardens of Europe. By the beginning of the Seventeenth Century the Herbalists began disseminating knowledge in printed form and the first great Herbal in the English language, that of Girard, published in

1633, gave the world a phase of botanical information that was pounced upon by the garden lovers. The great mass of information contained in this Herbal quickly brought about the introduction of the Herb garden, a phase of the enclosed garden which has most unhappily been neglected in recent years. But this is not a treatise on gardens or garden history. Marie Luise Gothein in her two volumes of the "History of Garden Art" has covered the subject exhaustively. Nevertheless I feel that a brief outline such as the above is an essential preface to any discussion of the application of architecture and ornament to gardens.

There are two great classifications in landscape gardening, "That greatest of all arts" according to Poe. These two classes are commonly termed the natural and the formal. Wars of words as bitter as those of powder have been carried on by adherents of the two styles. Tomes have hurtled through the torrid air currents from hand to hand and, as is usual, nothing has resulted. Mountains of argument have moved and given birth to mice of accord. From this centuries-old controversy one thing seems to be apparent, and that is that both forms are beautiful, a possibility which seems to have escaped the acid pens of Pope,

Addison, Temple, Evelyn and Marvell. Perhaps some of these pens were not so acid; for, while Sir William Temple introduces one of his masterly essays with "We are born crying, live discontented and die disappointed", the great body of his work and his own life prove the contrary.

Abbé de Lille in his great poem "Les Jardins" seems to be the first of the early essayists to recognize the fact that there is beauty in both the formal and the natural gardens, although he exposes his preference for the latter in unequivocal terms. The Abbé de Lille would seem to consider the art of natural landscaping a much more difficult one to master; for instance:

Would you adorn the simply-charming plain,
Insult not Nature, with a gaudy train.
The task requires a deep prophetic mind,
A genius, not a fortune unconfin'd.

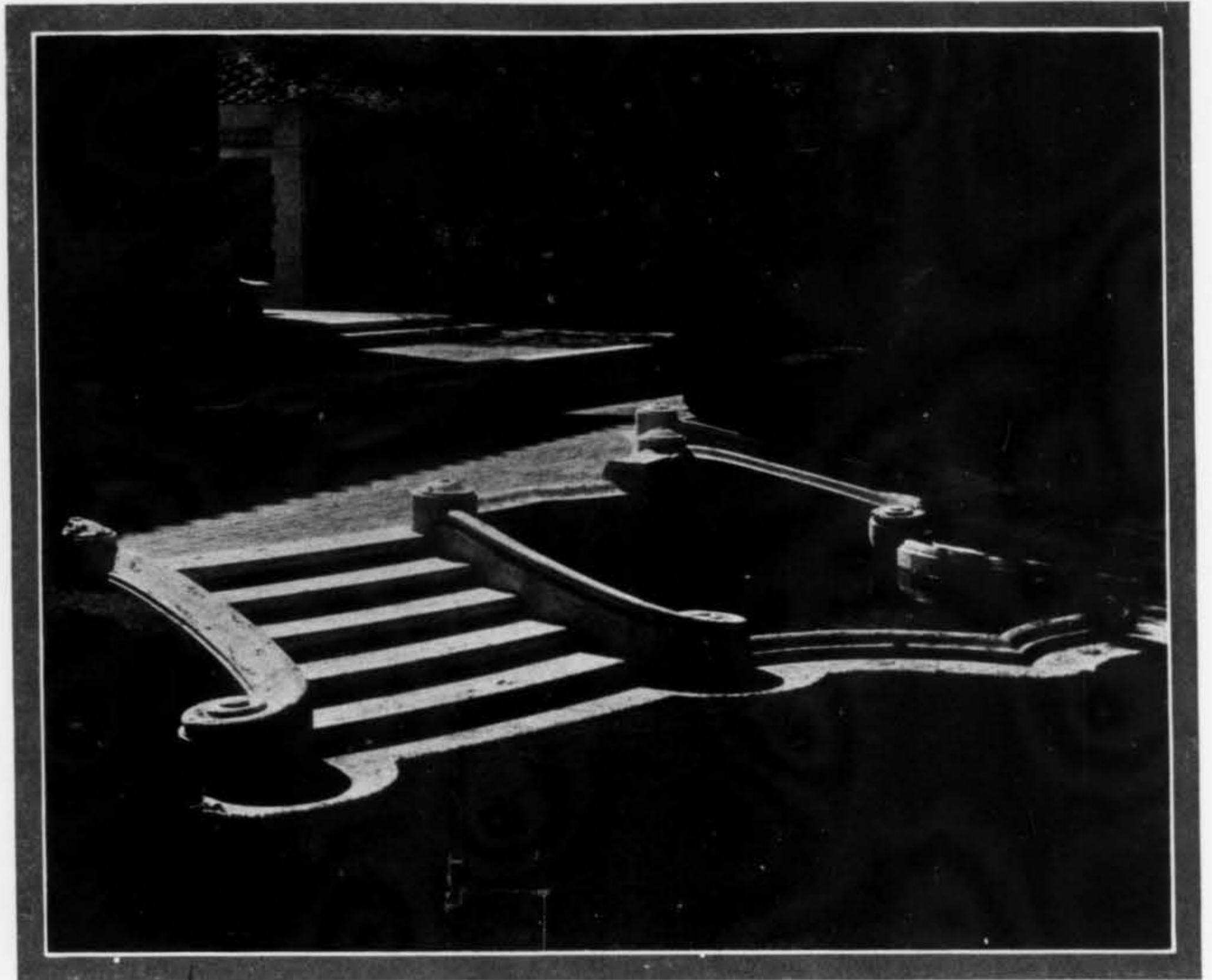
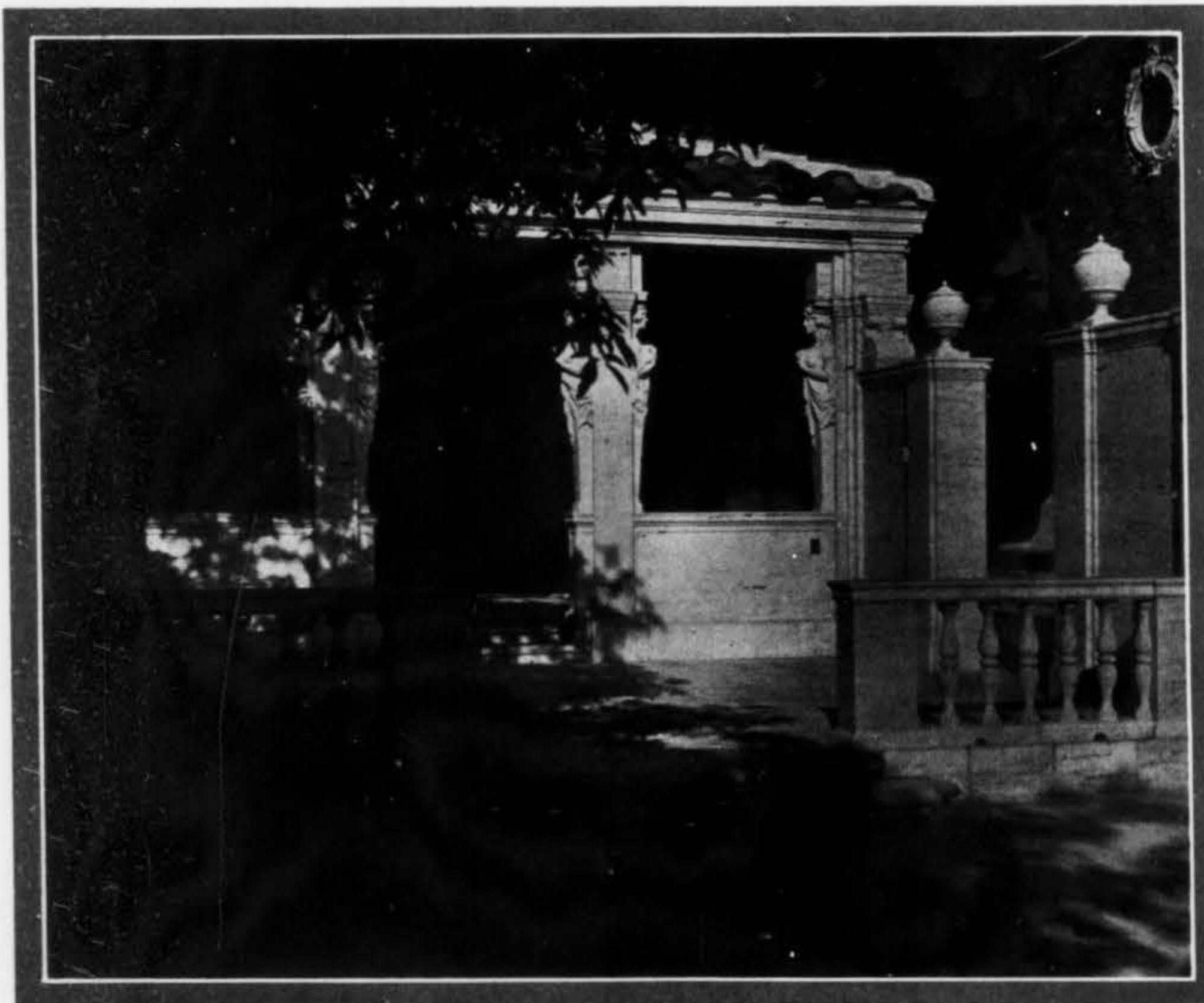
and again,

But ere you plant, ere yet your impious spade
The sacred bosom of the earth invade,
To make your garden wear a juster face,
Know Nature, watch and imitate her grace.

I could not draw a comparison between the two types that would better present the situation than does the following quotation from the old Abbé de Lille, whose profound love of gardens inspired him to his lengthy poem in four books:

But ere my Muse new precepts dares impart;
Two rival modes dispute the dubious heart.
The one displays what charms from order rise,
And the rich plains with foreign beauties dyes;
To its tyrannic sway all Nature yields,
With gorgeous pomp it roves the wond'ring fields,
Gives laws to trees, enchains the vagrant waves,

Pavilion in the library gardens of W. A. Clark, Jr. Mark Daniels, architect. Harmonizing classic forms with foliage of the bay and laurel demonstrates the beauty of the eternal fitness of things.



Garden steps and pool in the library gardens of W. A. Clark, Jr. Mark Daniels, landscape architect. Propriety suggests the use of the flowing rivulet form in the lines of coping that embrace the pool.

And reigns a despot o'er an host of slaves.

* * * * *

The other, Nature's sweet caprice ne'er scorns,
But with respectful love her charms adorns;
Her noble negligence, her graces wild,

For ever honours with indulgence mild;
Nay from confusion, with creative art,
Or chance itself, bids brightest beauties start.

If the Abbé de Lille's conception of the two types of gardens be correct, it is apparent that the major place for garden architecture is in the so-called formal garden; smashing vistas with aisles, temples d'Amour, splashing fountains, grand staircases, pedestalled statuary, become willing instruments in the hands of the garden architect.

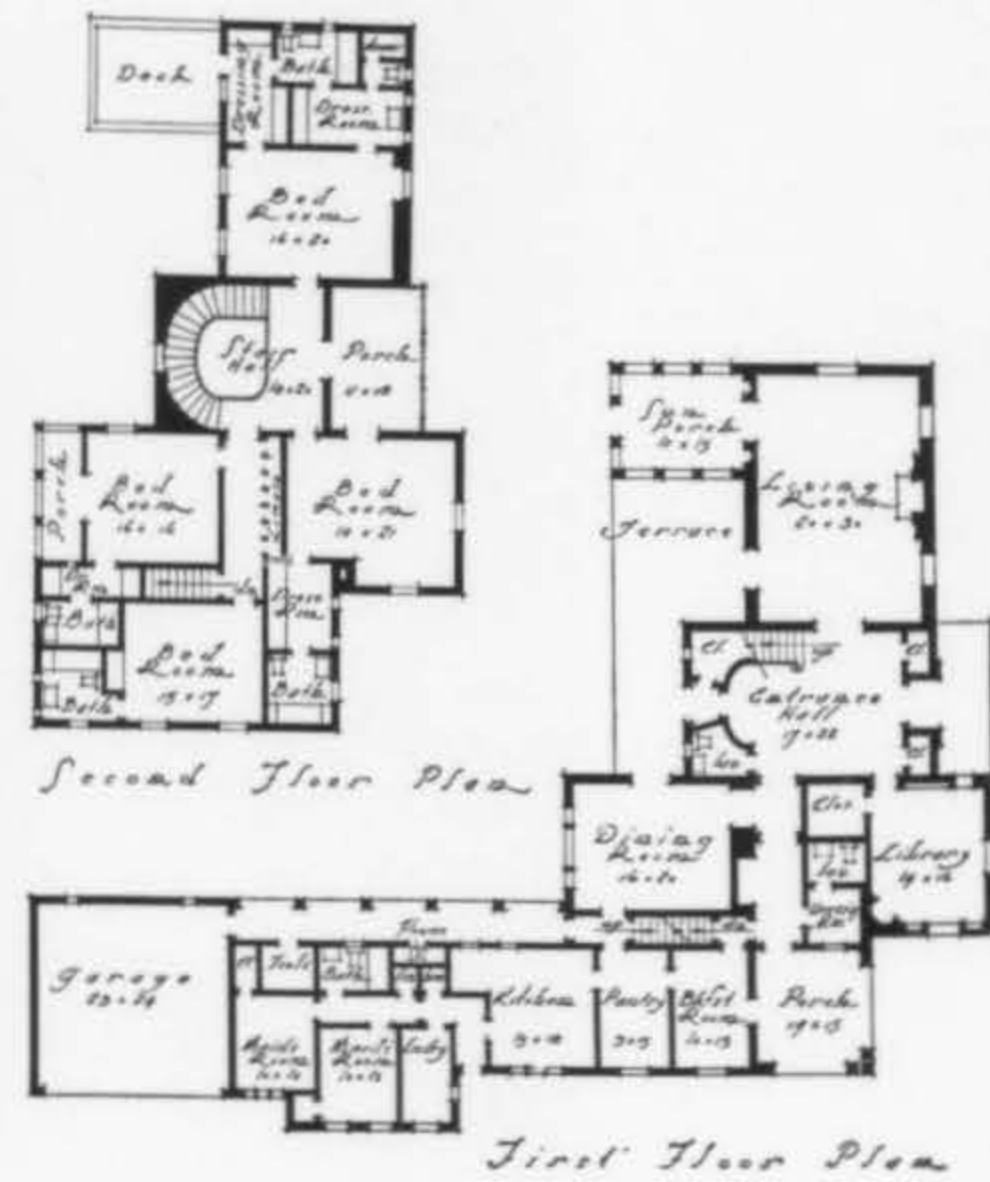
Where in turn compelled to own his sway,
The earth, the streams, the woods his voice obey!

I do not mean that garden architecture can be employed solely in the formal garden but rather that this is its appropriate home, though even there it must be remembered that

E'en charms themselves become, when ill-applied,
A chaos of discordant parts allied,

Nor do I mean that garden architecture is not properly employed in natural gardening. In this latter case garden architecture becomes a minor element used only for practical purposes and to add gentle touches to human thought and order to a natural landscape. Only too often do we find garden architecture and ornament employed in natural gardens as if they were sprinkled from a pepper pot over a milky landscape. The profuse use of glistening pottery, marble gaines, black and gold fish ponds in a landscape that cries out with tears in its eyes for a peaceful glade warmed by sunlight, filtered through the "Bare, ruined

(Continued on Page 66)

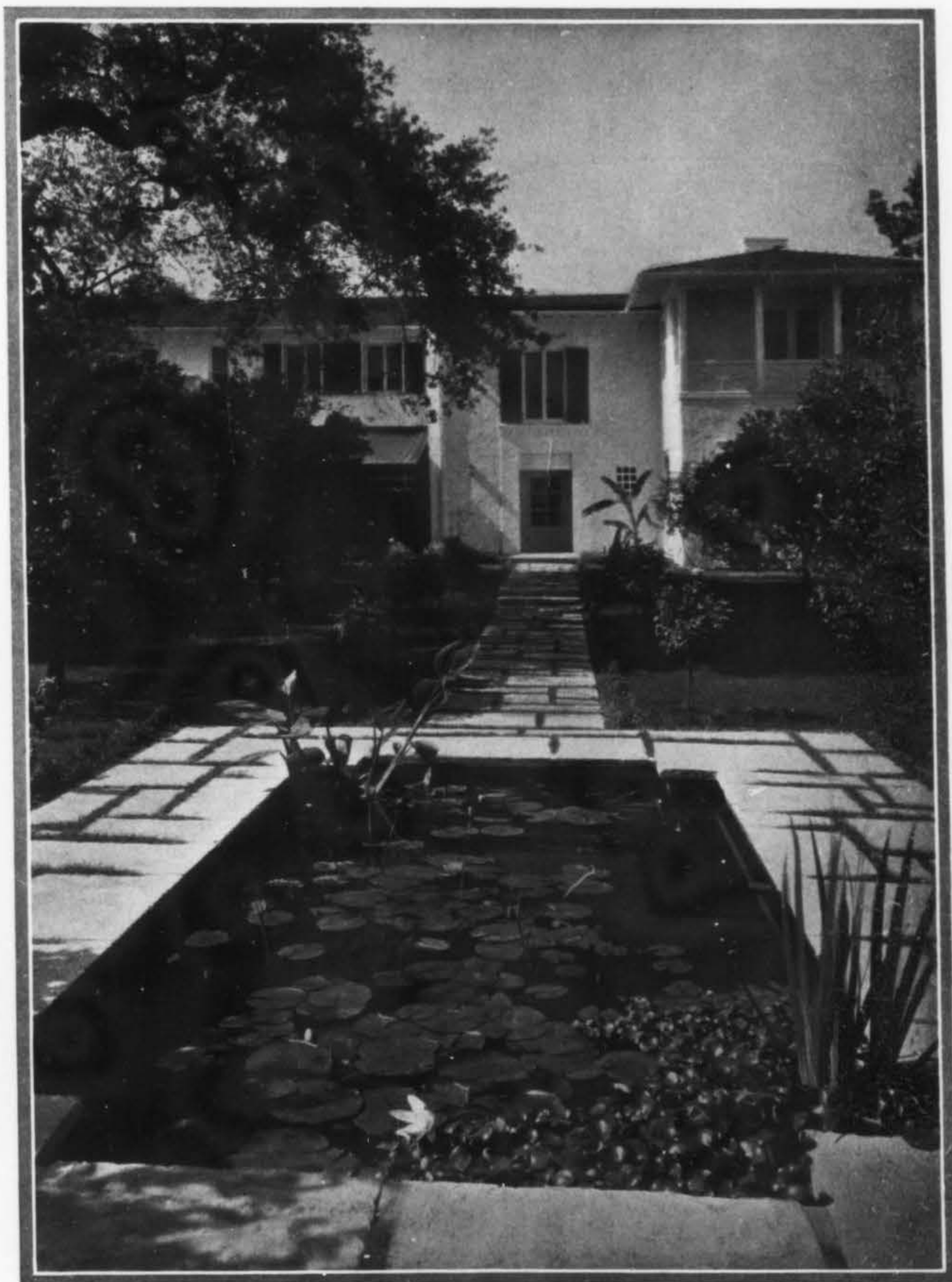


Residence of
 Mr. and Mrs. James Oneal
 Pasadena, California
 Garrett Van Pelt, Jr.
 Architect

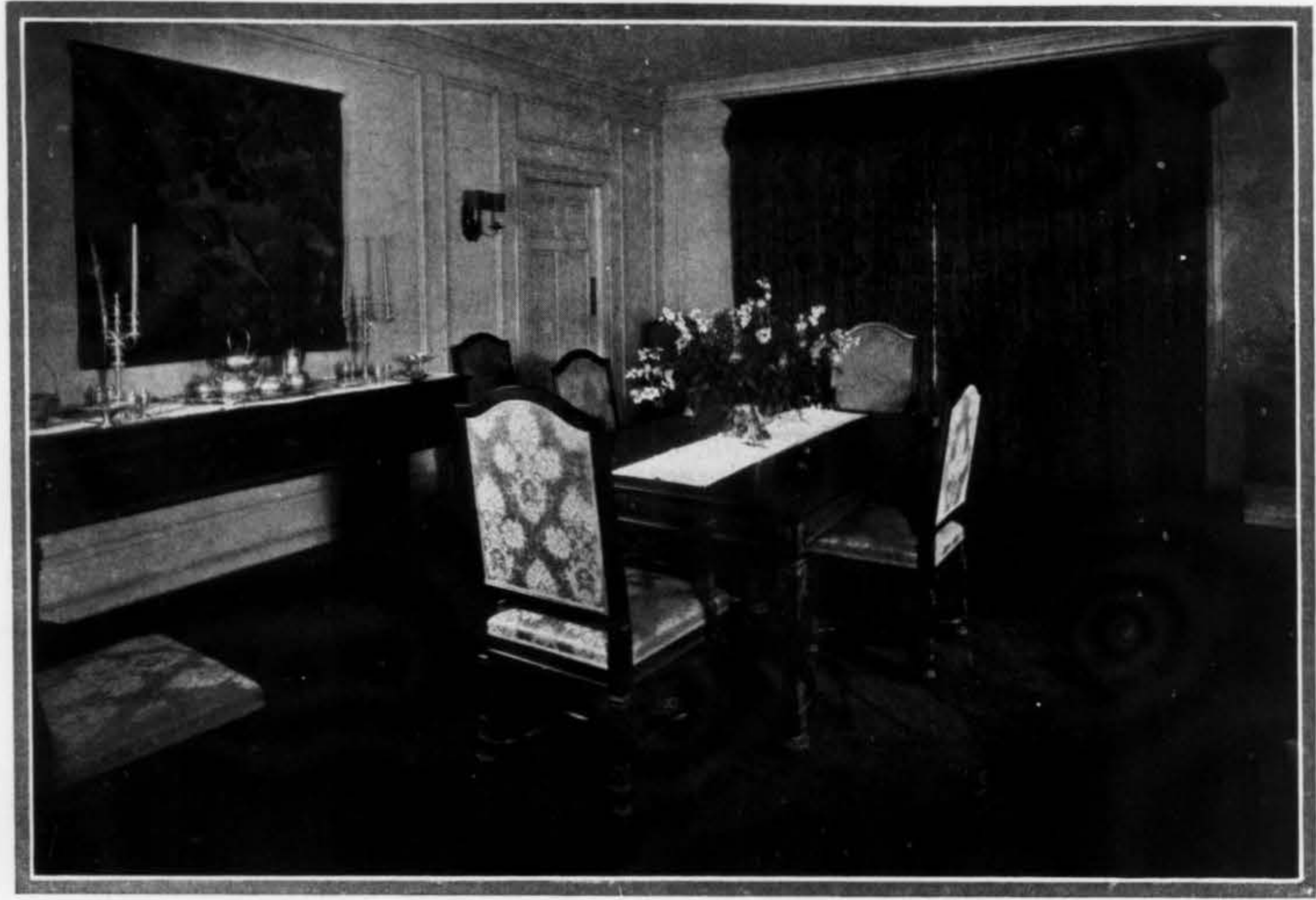
An orange grove has become a garden with lawn, lily pool, paths, borders, terraces.



White brick and stucco, green iron and wood.

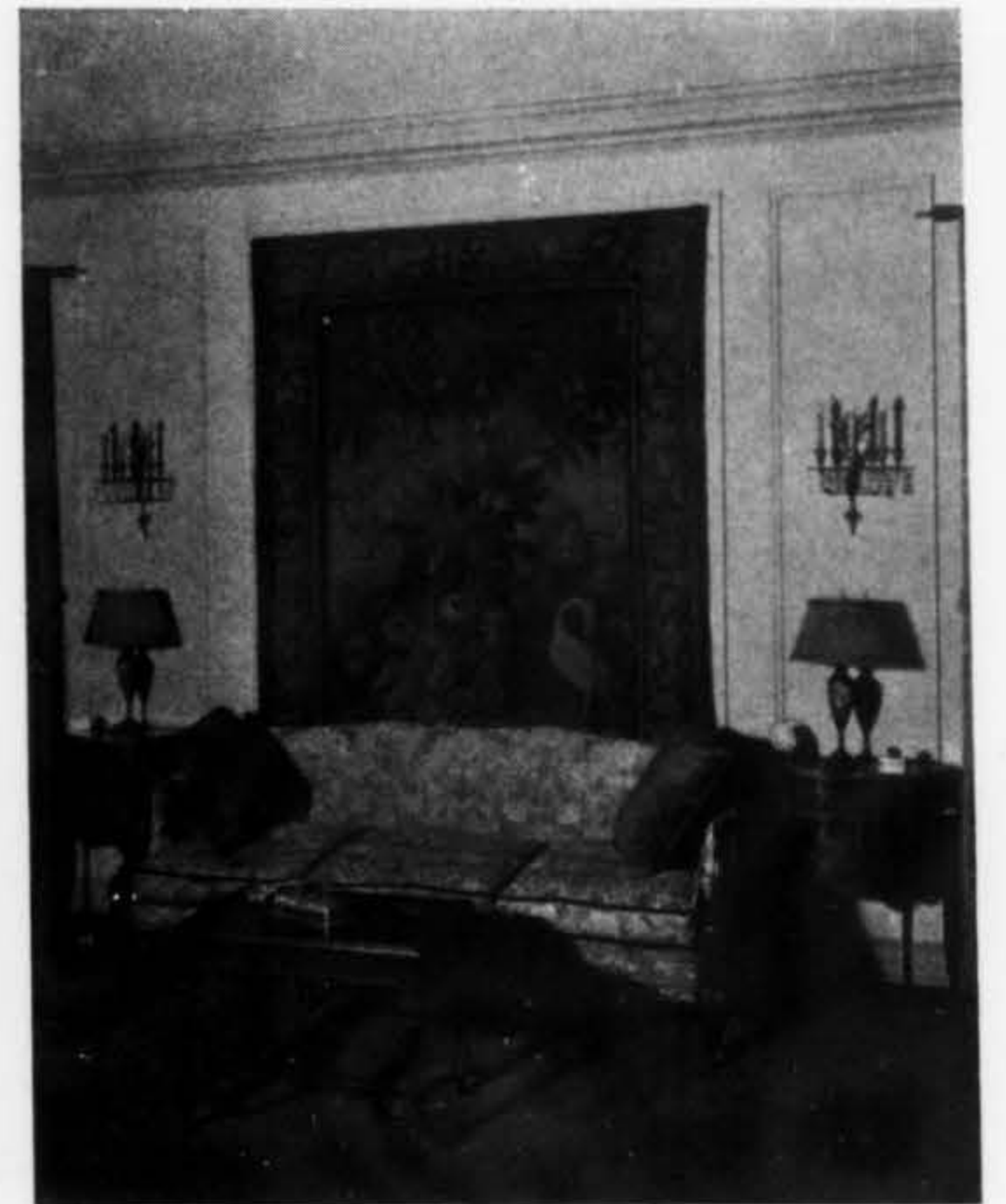
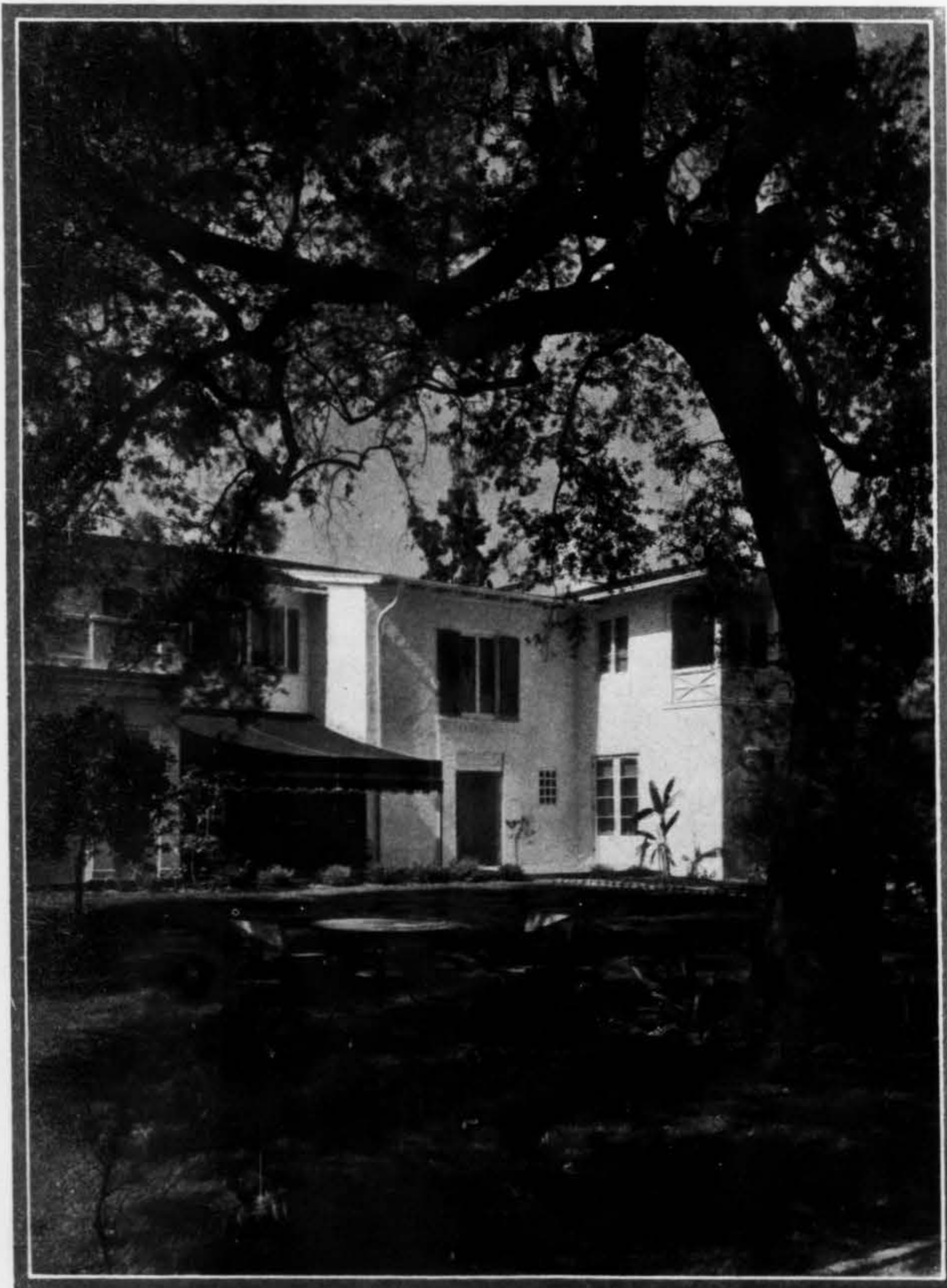


CALIFORNIAN — NOT SPANISH NOR ITALIAN



The dining room in Mr. James Oneal's residence at Pasadena has parchment-colored walls, hangings of hand-blocked linen, blue-green, amethyst, coral, old gold; similar shades are in the Flemish tapestry. The 18th century furniture has coverings of two-toned gold brocade; the rug is of eggplant color. Another fine old Flemish tapestry, in the living room, forms a rich background for a davenport which is green, gold, rose, old ivory; twin lamp shades are gold, green, rose. Cheesewright Studios, Inc., interior decorator.

Photographs by Hiller.



Left: a choice between awning of canvas, or of green, leafy branches, brick terrace, or lawn.



Mr. Oneal's library is a cheerful room, where gayly colored maps blend with pine-paneled walls, and warm reds and blues are found in damask hangings, linen or leather covered chairs. Another corner of the living room (below) shows rose damask hangings, green walls and rug, a pleasantly harmonious setting for the satin wood piano, decorated in the Watteau manner. A wine-colored brocade is thrown across; the chair is of plain green velvet. Garrett Van Pelt, Jr., Architect.



One almost eats breakfast in a garden—for this scenic wallpaper, "The Hollyhocks," has a springlike atmosphere with delicate flower tones in pink and yellow, trees of soft green shades. Painted furniture is light green, hangings and cushions of rose chintz with green ruffles.



MAUD DAGGETT, SCULPTOR

A California Girl Who Creates Guardians for Gardens

By FREDERIC JAMES DENNIS



The Plaque of The Castelar Creche. Exquisitely posed on its low pedestal the portrait statue below in pale green bronze—the little son of Mr. and Mrs. Arthur K. Bourne—enlivens the garden of their Pasadena home.

THE name of Maud Daggett is familiar to a great many people especially in southern California, through her charming garden and child figures. A garden that has a Daggett nymph rising from its pool has already a claim to beauty.

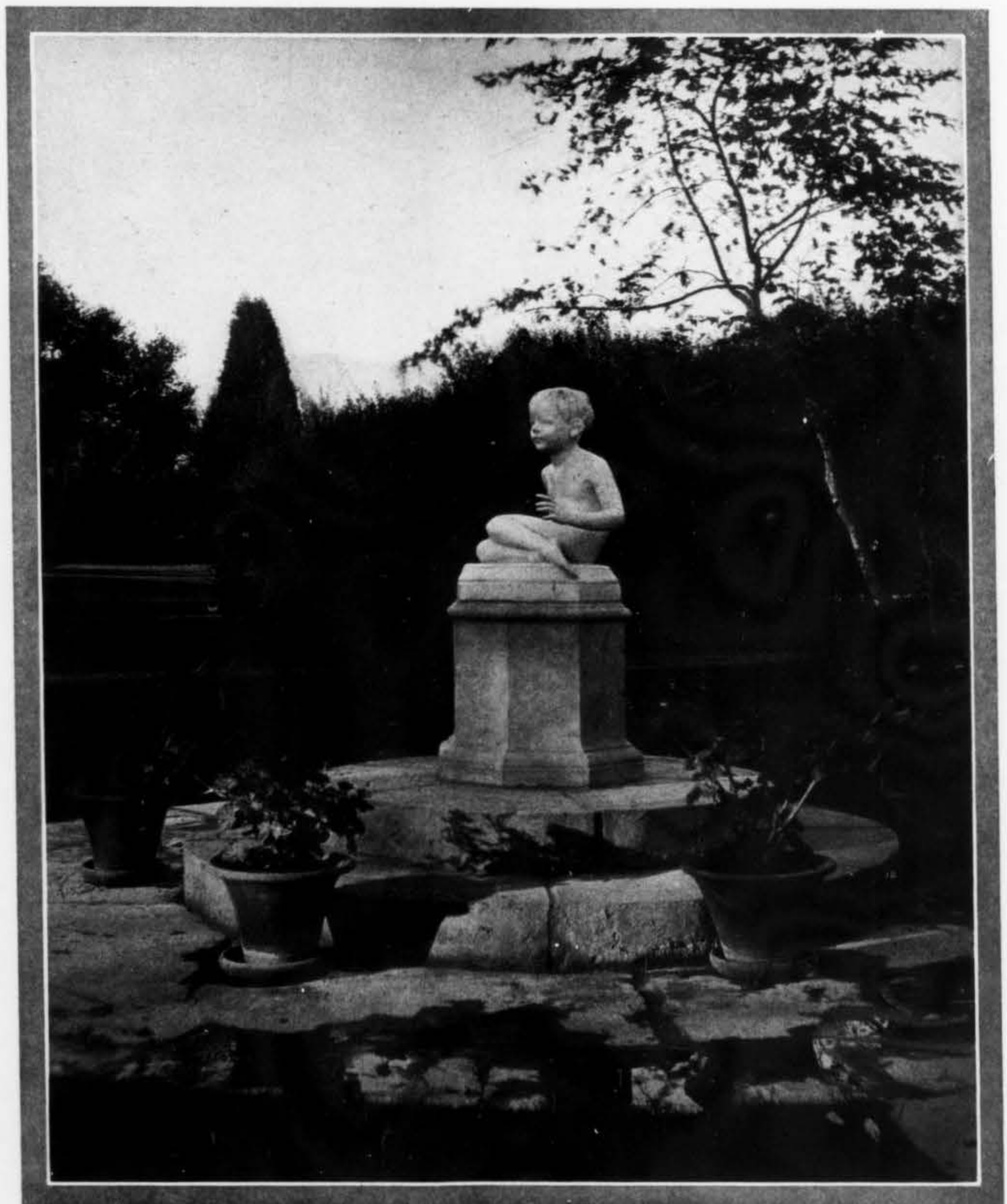
Miss Daggett has recently returned from abroad and when I was talking to her the other day in her Pasadena studio the discussion turned to various aspects of present-day sculpture. "Sculpture, like religions and nations," said Miss Daggett, "is in a state of flux and turmoil—long tested conventions are broken. The modern sculptor stands isolated, groping for the symbolic interpretation of our day. This motion-mad phenomenon of the age hurls into and revolves in the sculptor's brain myriad reactions to art and life, through science, sending him dizzy to his studio. In the past one Greek fragment has, on several occasions, blazed the trail for genius. The sculptor of today, like the child he is, puts forth his hand, only to burn it in the glorious conflagration of the past entire. In desperation, there is the sculptor who seeks refuge in a fourth dimension effort; there is the Soviet sculptor who scorns all form to produce Form; there is the neurotic sculptor who scorns all realism in seeking emotion; there is the plagiarist sculptor who attempts to steal the soul of ancient stone and inscribe it with 1931; and the racketeer sculptor who follows in the wake of all these. Surely this century of wonders will yet produce creative genius. In the meantime portraiture and decorative sculpture are at present more sincere."

"As airplanes and radio improve communication between nations," continued Miss Daggett, "interchange of ideas progresses. For example, one-fourth of the artists attracted to the Paris *croquis* ateliers are now Japanese, and this oriental influence is seen more and more in the new exhibitions. A leading Japanese figure in Paris is the famous artist, Fougita, whose paintings and sculpture are shown everywhere. His work reveals a curious combination of eastern and western civilizations.

His religious paintings are particularly beautiful. The oriental note is struck not only by the Chinese and Japanese artists themselves, but it is evident in the works of many occidental artists."

Maud Daggett, sculptor, comes of a distinguished California family, members of whom have contributed to the culture of

Pasadena. She studied at Throop College, now the California Institute of Technology, at the Art Institute in Chicago and afterwards for three years in Paris and Rome. She is enthusiastic about Rome—that ancient and modern city combined, whose surface, even after years of study, one can hardly scratch. Miss Daggett's



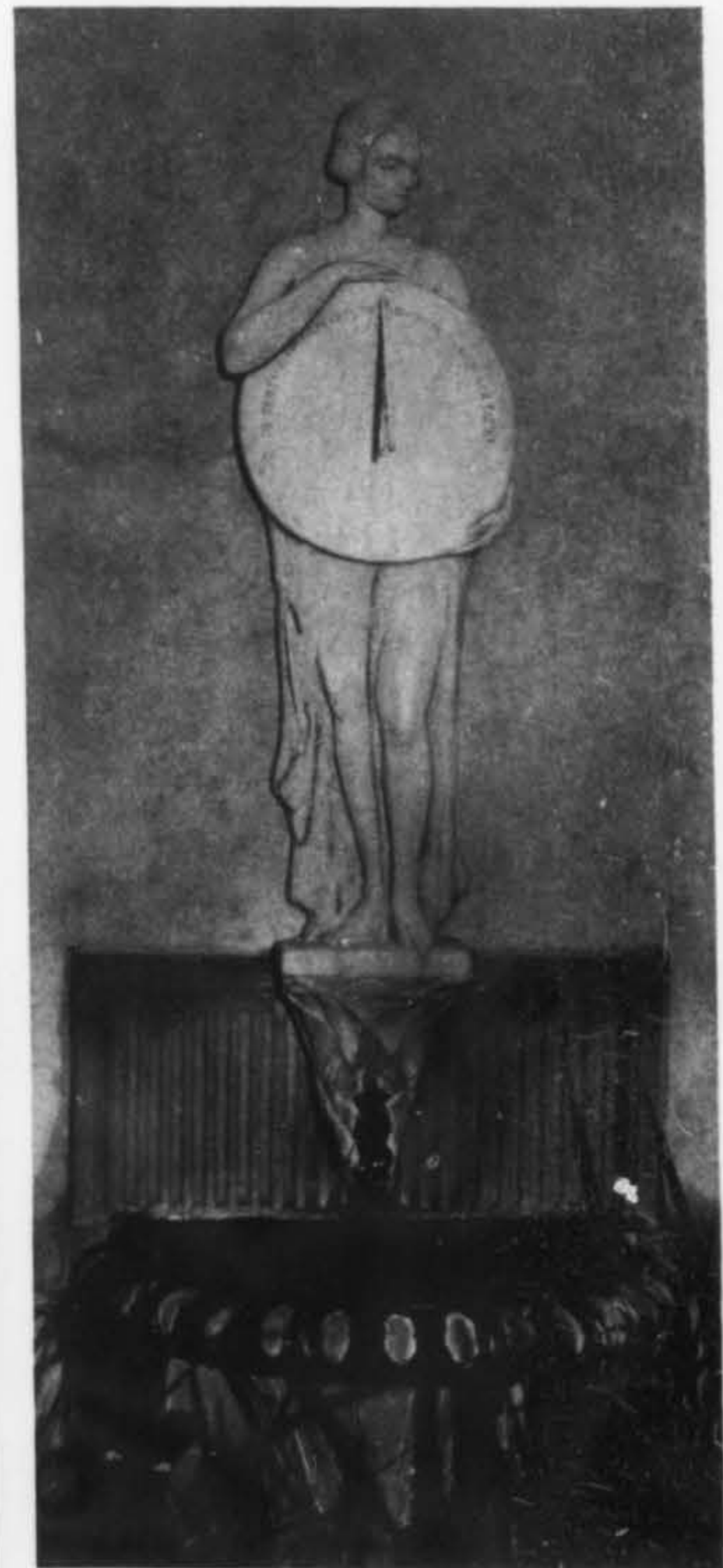
name is not only listed in the American Art Annual, but is also enrolled in that select list found in Mantle Fielding's Dictionary of American Painters, Sculptors and Engravers. Her best known works include plaque on Castelar Street Creche Building, Los Angeles; Peter Pan Frieze, Pasadena Public Library; Bertha Horton Orr Memorial Fountain, Occidental College, Los Angeles, and many garden pieces on private estates. She received an award for her exhibit at the San Diego Pan-California Exposition in 1915.

This fine artist specializes in child sculpture and, as she glanced across the studio at a row of jolly little figurines of children in various prancing postures, she remarked with a smile, "To me they make the most fascinating subjects because of their capricious moods. They seem to typify the new generation growing up in a world of airplanes. They are forever standing on their heads or leaping about. It almost seems as though, like potential pilots, they were trying to fly off into space. Children enter whole-heartedly into their sittings, delightfully so. One four-year-old came to me



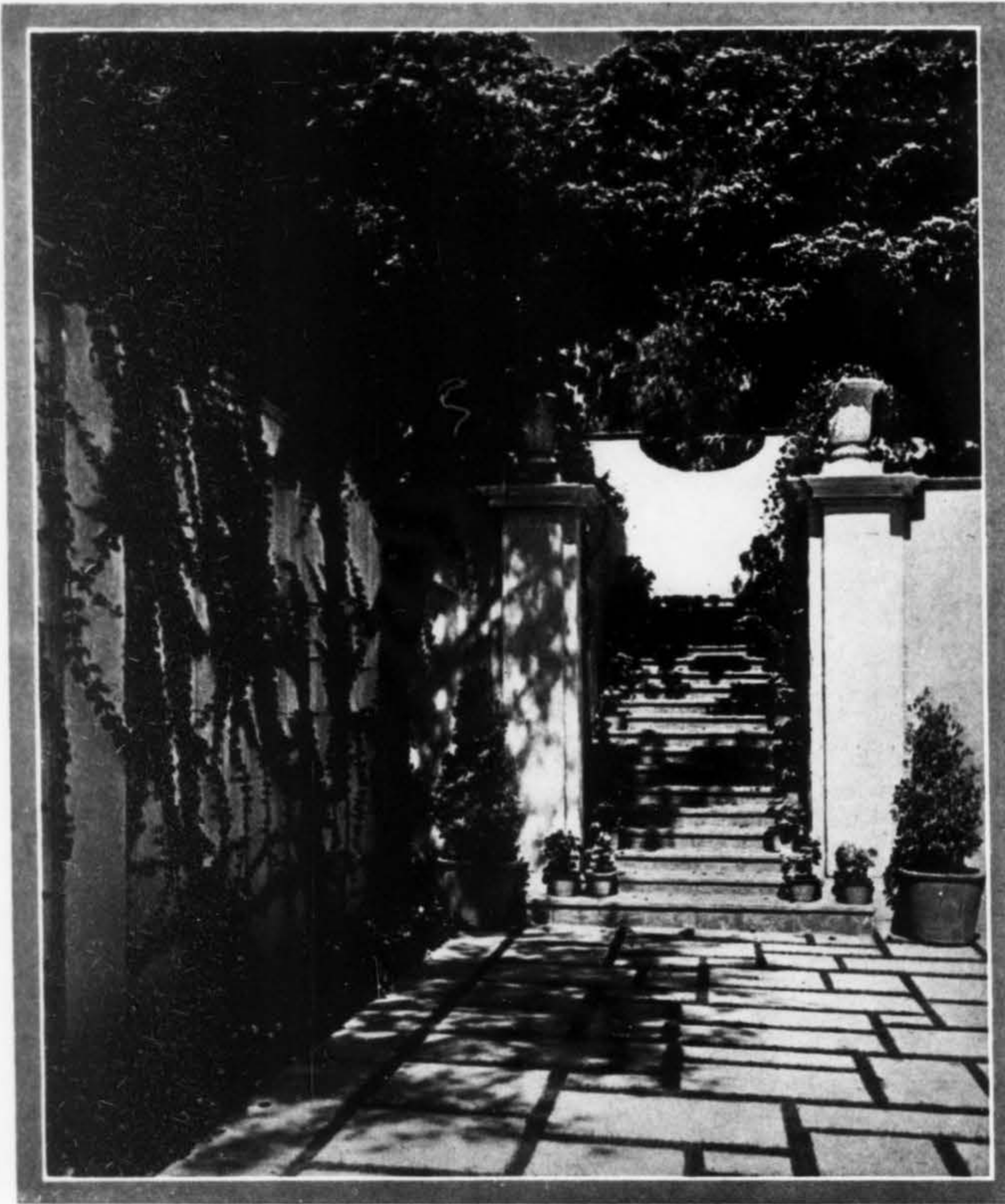
Above—A fountain in the garden of Mr. and Mrs. Myron Hunt, Pasadena.

before I had finished my breakfast, announcing, 'I'm ready to work, Miss Daggett. Oh, why aren't you?'"



The Memorial Sundial Fountain at Bertha Horton Orr Hall, Occidental College. Maud Daggett, Sculptor.

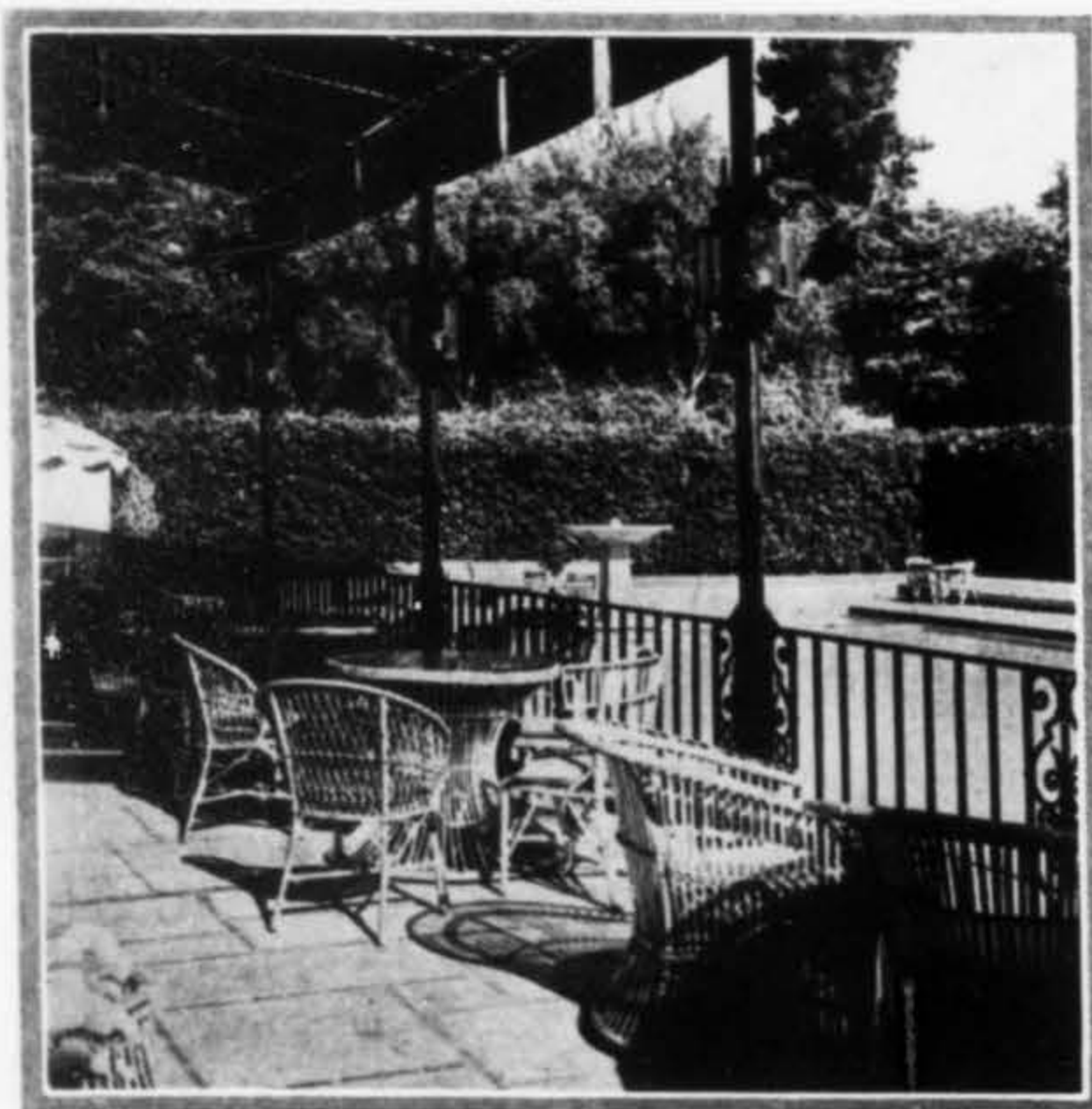
"The Goose Girl" in the garden of Mr. and Mrs. Charles W. Gates.



From Mr. Harold Lloyd's house at Beverly Hills steps lead in broken flights (as shown above) to the pool terrace (on the left) surrounded by peppers, pittosporum undulatum, olives; on wall posts are urns trailing English ivy; on step, potted geraniums; against the wall, bignonia cherere; borders of pansies.

Photographs by William Clark

The large, tiled swimming pool forms the center of a "recreational area" which embraces a Pleasure Pavilion for dances, teas, suppers; handball and tennis courts; and the incidental terraces and lawns, sheltered by awnings or pergolas (with wisteria and grape vines over eucalyptus poles) or flat open grass spaces for indolent sun-baths.





Branching from the foot of the cascade, Mr. A. E. Hanson, landscape architect for Mr. Lloyd, has designed a peaceful, sunny Lily Pool Garden, bordered by peppers and pittosporum, edged with ranunculus and oleander; a quaint little pavilion is called "the Suntrap."



On axis with library loggia, a water cascade trickles down through a series of basins to a circular landing, paved with colored pebbles in mosaic pattern. On either side a path, with a file of slender Italian cypress trees marching down through beds of gay, sweet stock; glazed yellow pots bear aloes, rose-ivy geraniums.



HAROLD LLOYD'S ITALIANATE GARDENS



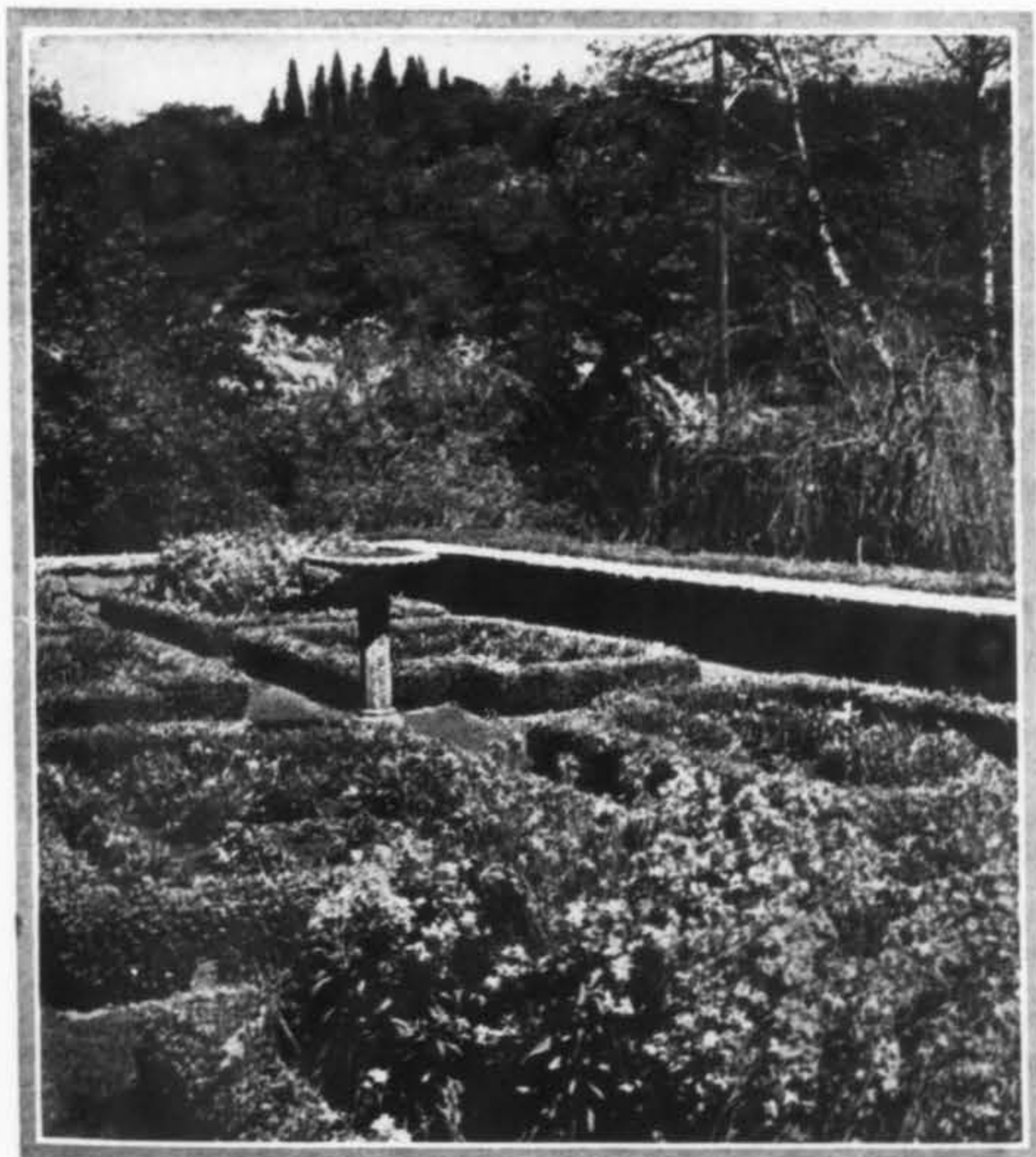
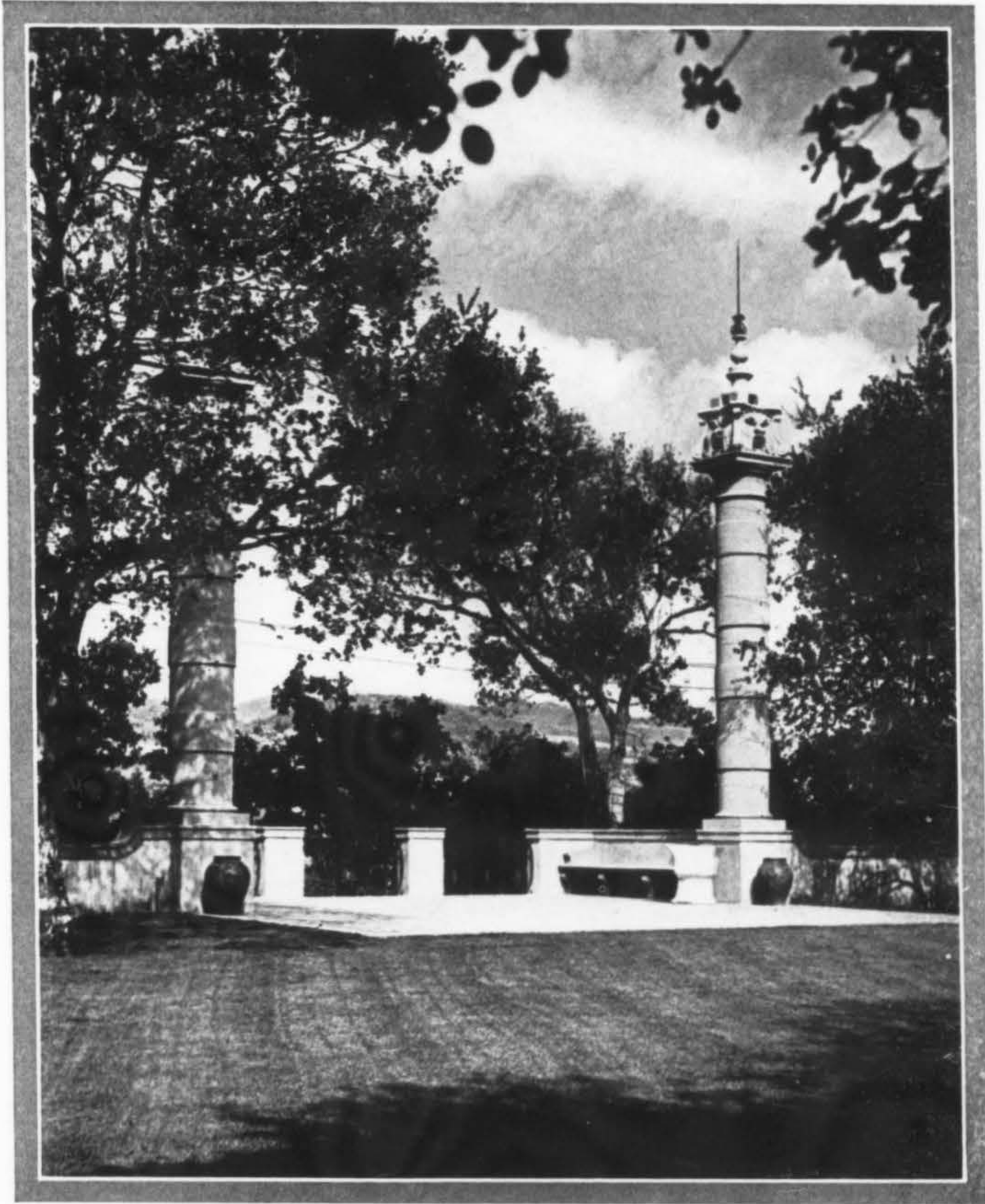
In a recent issue of California Arts & Architecture was shown a vista from the main Garden Pavilion of Mr. Lloyd's estate down the stately Formal Garden, guarded by rows of Lombardy poplars, to the high wall retaining the immediate house gardens; here is a closer look at this wall, its central fountain feature, one of its staircases.

Below are the airy Garden Room and its adjacent terrace garden, in tones of violet and green—petunias, phlox, Jacaranda trees, English boxwood. The fine architecture of the house was the work of Webber, Staunton and Spaulding, A.I.A.; the splendid gardens were achieved by A. E. Hanson, landscape architect.



From the long facade of Mr. Harold Lloyd's villa at Beverly Hills, carrying windows to library, hall, drawing and living rooms, there stretches a smooth expanse of lawn to the low wall at the hill's edge. One of the two columns which accent this wall like a Roman Triumph trophy, also serves as chimney flue from a barbecue oven underneath, in a loggia cut into the face of the hill and ending a tunnel from the basement.

Scattered around the estate are various delightful small gardens, usually with pool or fountain or bird bath—surrounded by narcissus, violas, pentstemon, as the season may fit—edged with boxwood or myrtus compacta—surrounded, perhaps by olive trees, or defining the small private golf course which runs around the estate. Webber, Staunton and Spaulding were the architects for Mr. Lloyd's residence which was illustrated in the December issue of this magazine.





THE GLADIOLUS OF THE FUTURE

It will be colorful, prolific, dainty; but also sturdy and magnificent

By CARL SALBACH

RECENTLY I read a long series of prophecies about the wonderful things that will have happened by 1945. Right in the middle of this list of wonders was the following: "Women's dresses will be longer; women's dresses will be shorter; and women's dresses will be longer again, changing alternately". But with gladiolus, there will be no alternate changes, for the future holds a steady march of progress for the gladiolus.

Some say that there never will be a perfect gladiolus. Probably, they are right. For there are so many standards by which a gladiolus may be judged that it seems impossible that any one gladiolus will ever be perfect in all respects. Catherine Coleman, one of the most beautiful pink gladiolus, is an excellent example. For Catherine Coleman, a variety that gives an almost perfect bloom spike, is a very slow multiplier, and as a result does not approach the ideal gladiolus.

Before looking into the future, it might be well to examine the progress made by this gladiolus within the last ten years. This period will give us plenty of progress to study, too, for the improvements made in this short space of time have been astounding.

For a long time, the one important requisite of a good gladiolus was color. Of course, color is still a prime requisite of a good flower, and it always will be, but no gladiolus is considered worth marketing these days simply because the color is good.

Once, a gladiolus with florets (flowers) awkwardly placed on the spike, with only two or three buds open on the

spike at once, and with only a few more buds to bloom out after cutting, was a good one, providing that the color was good and the shape of the florets not too poor.

But today, it is not unusual to see gladiolus with as many as fifteen florets in bloom at the same time, and flower spikes with as many as thirty blooms and buds. Naturally a flower like this is far more beautiful than the older types. Add to this the fact

that the flowers are larger than the older varieties, the color is as good, or probably better, and the general form is vastly improved—and it is easy to see that the gladiolus is far more beautiful than it once was. In fact, three blooms of some of the more recent varieties actually make a splendid bouquet. W. H. Phipps, an outstanding pink variety introduced by Richard Diener, produces this effect. It has even been said of Betty Nuthall, which is now creating a furor in the gladiolus world, that a single bloom makes a perfect bouquet.

Aside from the color, form, rapidity of increase, and size, the introducer of today looks for other important factors. For instance, a good commercial variety must bloom out well after being cut in bud, the flowers must be of sturdy enough substance to stand a great deal of handling, and, of course, any gladiolus that blooms well under glass will be a better seller commercially, and therefore a more perfect gladiolus.

With these criteria in mind, perhaps we can make some prediction for the future. It is hard to picture the gladiolus of 1945, however, for if the ratio of improvement that has held in recent years continues, it would not be at all surprising for us to wake up some day to find a new gladiolus with florets as large as an amaryllis, or with growth resembling a young sapling.

However, I do not predict such things, for I do not think that such giant flowers could

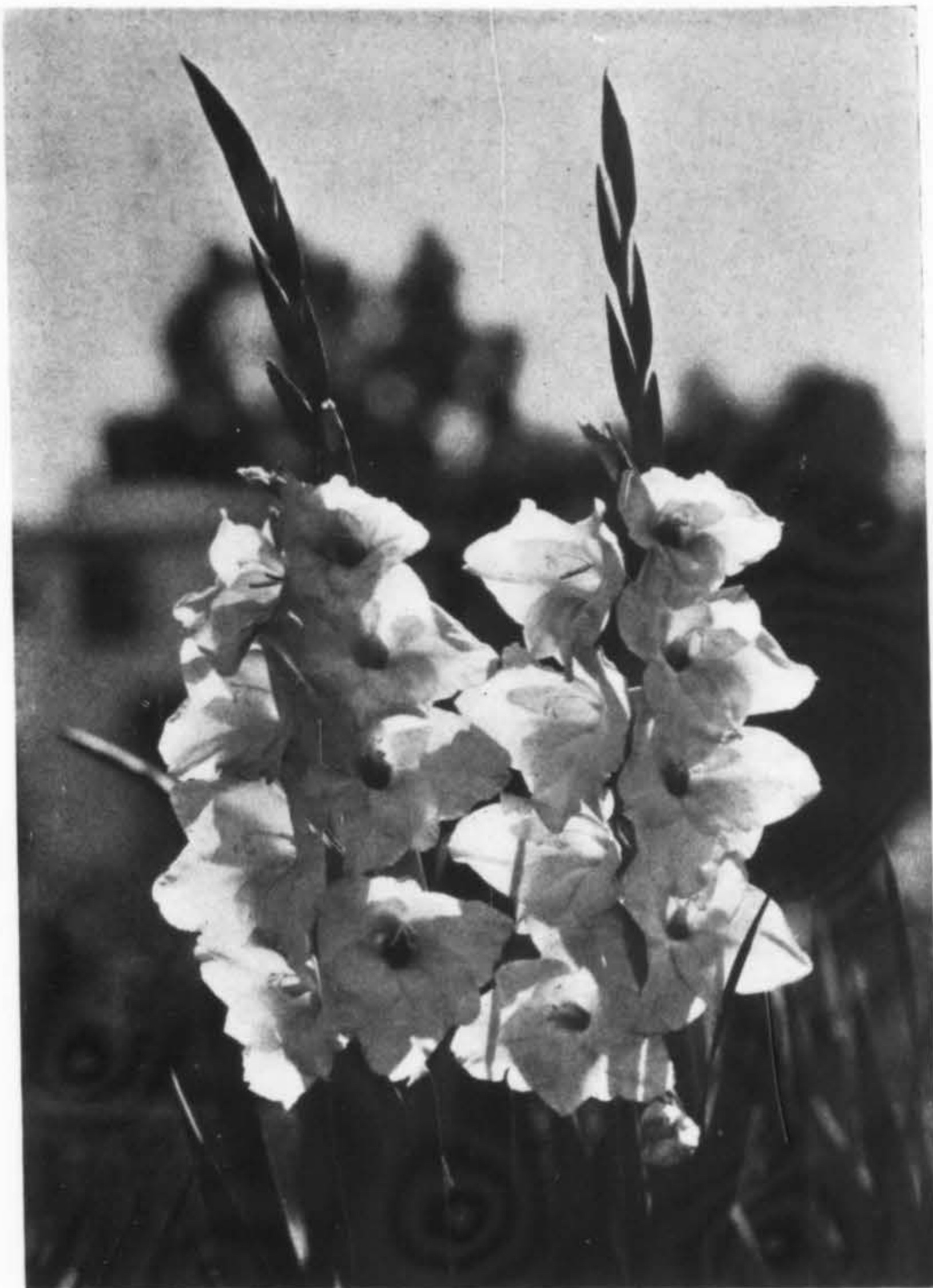


The "Catherine Coleman" has many large blooms at one time, of a true coral pink.

possibly retain the dainty, graceful beauty of the modern gladiolus. Of course, some types will be greatly increased in size, and to advantage, but on the whole, it is doubtful if the gladiolus will be much bigger than some of the largest ones now on the market.

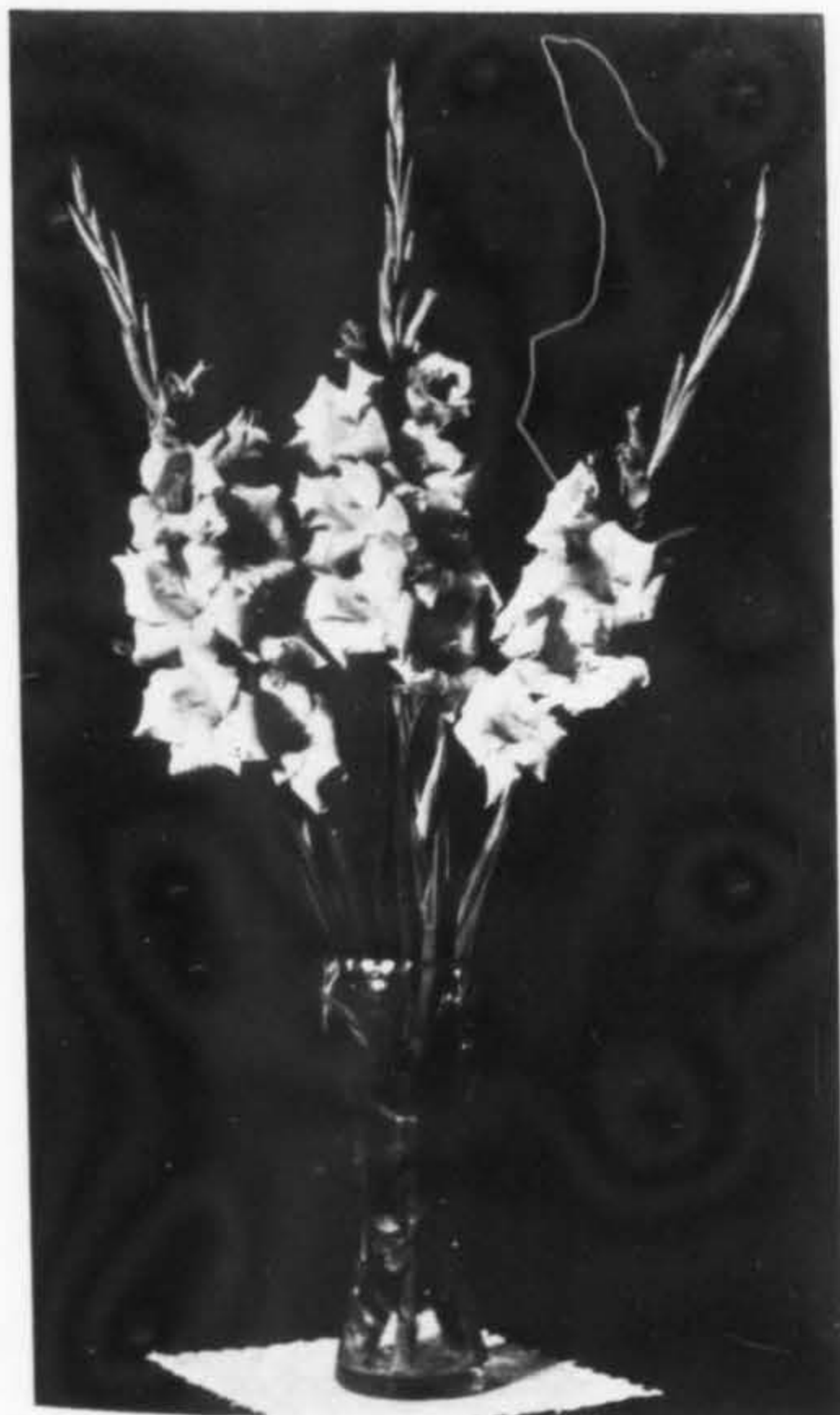
The improvement of the future will come largely from combining the improvements made in the past two years. In other words, some of the larger gladiolus with many buds and blooms will be continually crossed with some of the smaller types having better color or form, until large kinds are developed with all the charm of the older standard types that are on the market today.

And in the primulinus, or hooded type, there will be a



number of larger kinds, but the chief improvements here will be in color and form, for the charm of the primulinus comes largely from its daintiness, which would, of course, be minimized by giant flowers or growth.

Many of the "new" originations of ten or fifteen years ago have been discarded, but there are still a few that remain, and there are also a few of the new ones of today that seem destined to hold their own for some time to come. Two varieties introduced by California originators fall in this category—they are the W. H. Phipps, and the Betty Nuthall. Minuet, an Eastern creation, and Pfitzer's Triumph from Holland also rank in this class.



Above: "Salbach's Orchid" is a very beautiful new variety, lavender-pink, which has the merit of "forcing" well in a greenhouse.

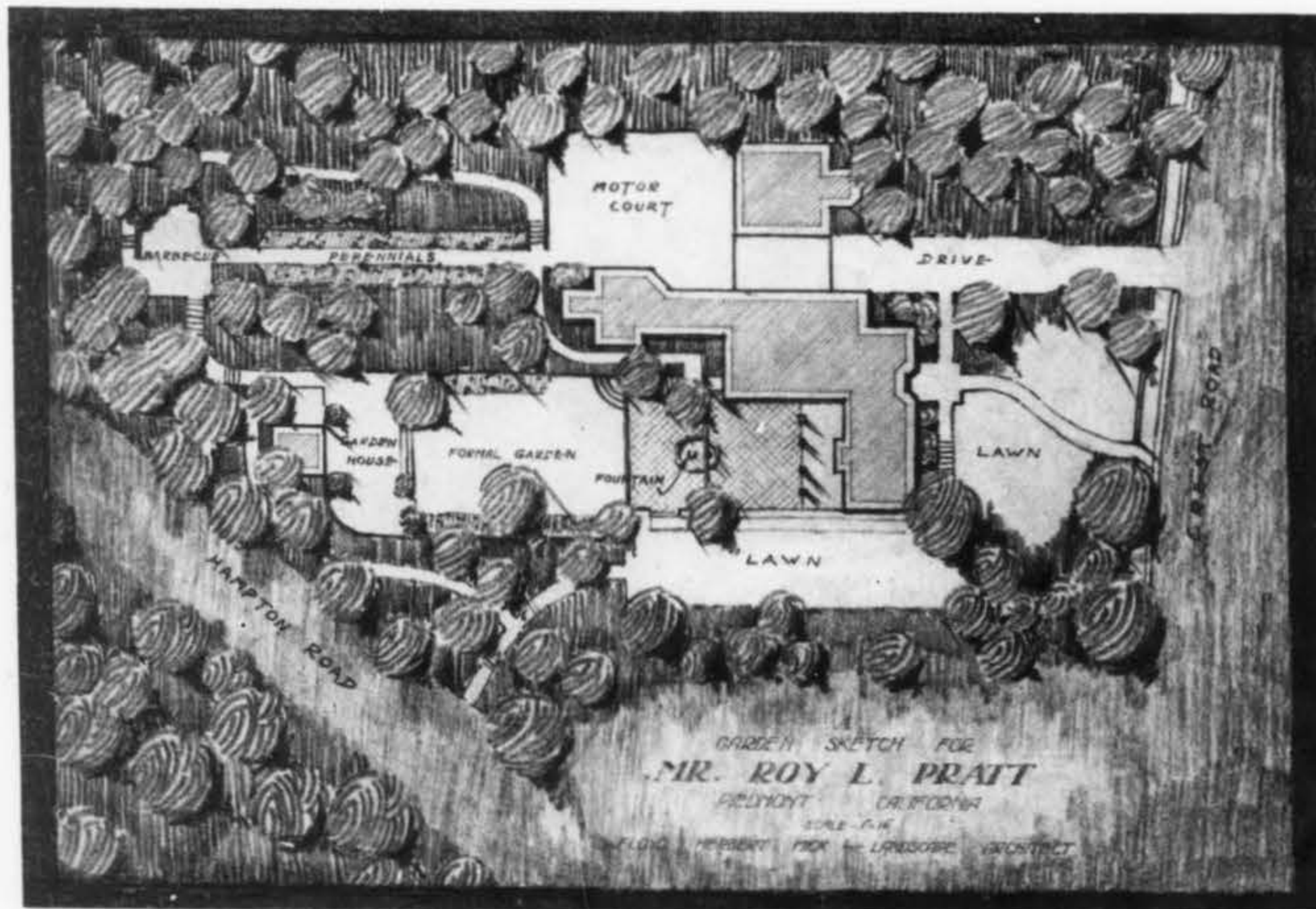
"Salbach's Pink," at the left, is a pure rose pink, with many large blooms; at the right is "Betty Nuthall," a brilliant orange-pink, originated by Mr. Salbach at his extensive propagating gardens in Berkeley, California.





For the home of Mr. Roy L. Pratt, in Piedmont, a pleasant mixture of formal and natural gardens has been created by Floyd Herbert Mick, landscape architect. The entrance drive is bordered by masses of azaleas, rhododendrons and Kalmias under the large pine trees which provide an ideal situation for their brilliant bloom.

The pool terrace (of Napa sandstone) has its accent in the wall fountain of travertine, with bordering bushes of rhododendron, graceful embroidery of English ivy.



The plot plan gives a key to the relationship between house and gardens.

TWO PIEDMONT HILLSIDE GARDENS

From the pool terrace close to Mr. Pratt's house, a lawn stretches in two levels to a summer house. On two sides a high brick and sandstone wall protects this tree-shaded space, on the third a hedge of *Osmanthus japonica*. A fireplace of natural lava stone, in the summerhouse, makes it a place for evening as well as daytime enjoyment.



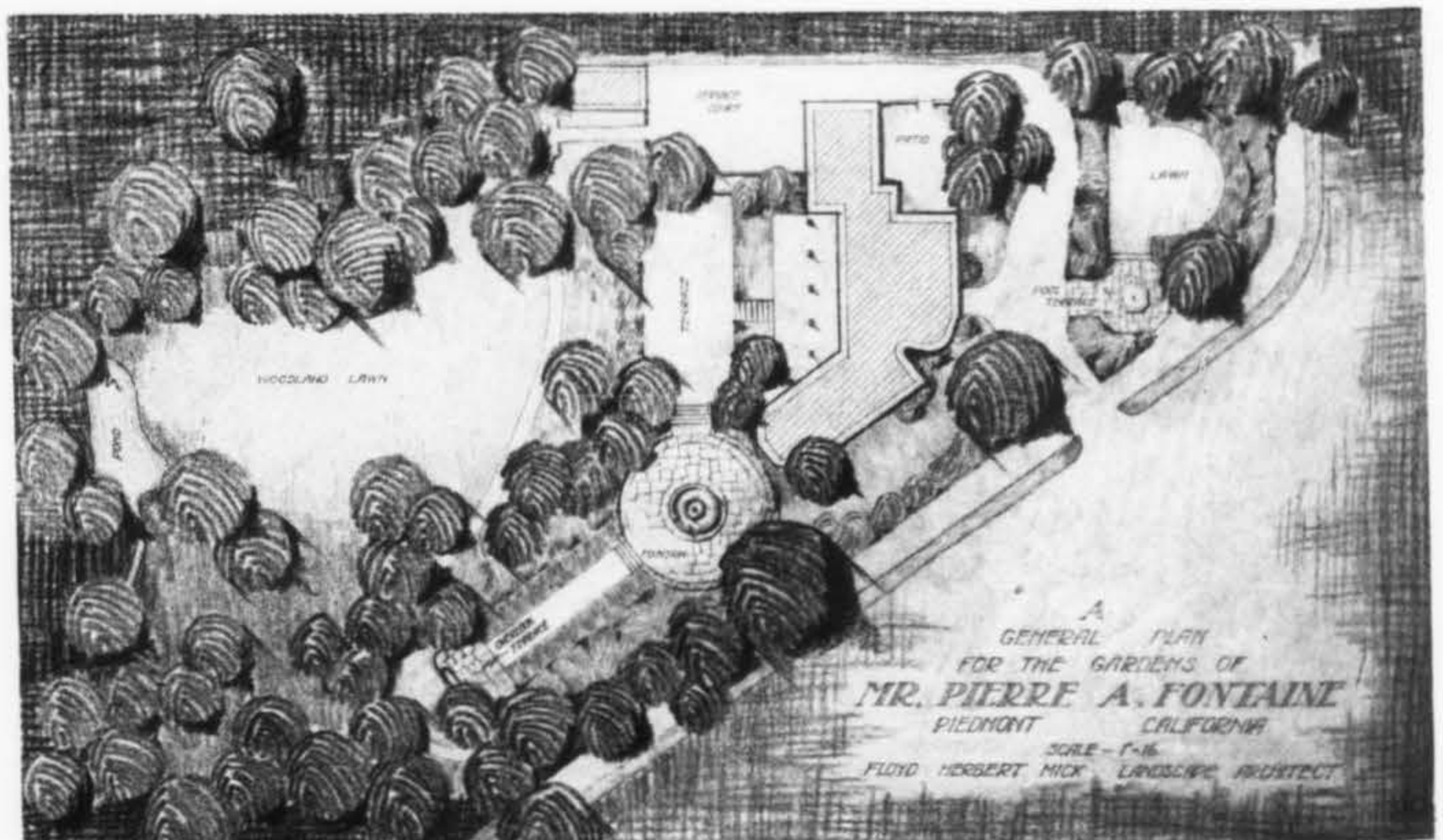
Photographs by Roger Sturtevant



At the entrance to Mr. Pierre A. Fontaine's residence in Piedmont is a hedge-bordered, octagonal terrace, paved with buff and tan Napa sandstone; the low travertine pool is lined with bright green tile. Steps lead to a grassy mall, sheltered by evergreens and oaks.



On the garden side of Mr. Fontaine's house is a plain turf terrace which commands a view of the Piedmont hills and valleys. Steps, faced with bright-colored tile, lead to the circular fountain terrace; and from here a turf-panelled path leads down to an especially fine outlook point, an oak-canopied garden room looking into the woodland garden below.



The circular design of the fountain terrace brings the other features of the garden into a common relationship. The thickly wooded background makes it difficult to realize that a large city is close below. Floyd Herbert Mick, landscape architect.



Narcissus Collection
at the New York
Botanical Garden

PLANT MATERIAL OFTEN NEGLECTED

Use More Bulbs, Azaleas and Rhododendrons in California

By T. D. CHENOWETH

EASTERN gardeners making a home in California are likely to expect the use of more plant material than any other people in the world. From every country and every clime we have gathered together the best specimens of growing things and have acclimated them under conditions ideally suited to the process.

On the other hand, in this newly developed region around Los Angeles we have probably used less artistry and generosity in the execution of our landscape schemes than have any other well-to-do people in the world.

It may be that our publicity agents are responsible for this condition, as it has been bruited abroad that anything will grow here; and the impression is given that all that is necessary is to stick the plant in the ground and that thereafter nature and our salubrious climate will do the rest.

This is not true. The very conditions that promote our luxuriant growth are also responsible for the destruction of enormous quantities of useful shrubs, trees and flowering plants, whose care has been neglected, every year.

The genial warmth of our sun causes the well-cared-for plant to thrive; but where watering and cultivation are neglected this same genial warmth destroys plant life.

Unfortunately, many of our people have become discouraged on account of failures due to a misunderstanding of the problems involved, and have confined themselves to plantings requiring the least care. This

has led to the generally dull and uninteresting character displayed by even the best of our designs. Due to the variety of our plant material there is a lot of color along our streets and countysides; but an analysis of this color will disclose the fact that it has been used with no definite motif in mind.

A complete list of plants and planting schemes that have been neglected would be too long and will not be attempted here; but a few of the glaring discrepancies will be given.

For instance: on estates in the East, in Europe, and in South America, thousands of spring flowering bulbs are used, not alone in formal beds and along the lawn and shrub borders, but in the body of lawns themselves. Along the Hudson in New York State the beautiful lawns sloping to the river are in many cases literally studded with these marvelous flowers for acres in extent. We could have these things in southern California; in fact, the expense involved would probably be less here, as here the bulbs can be bought for less.

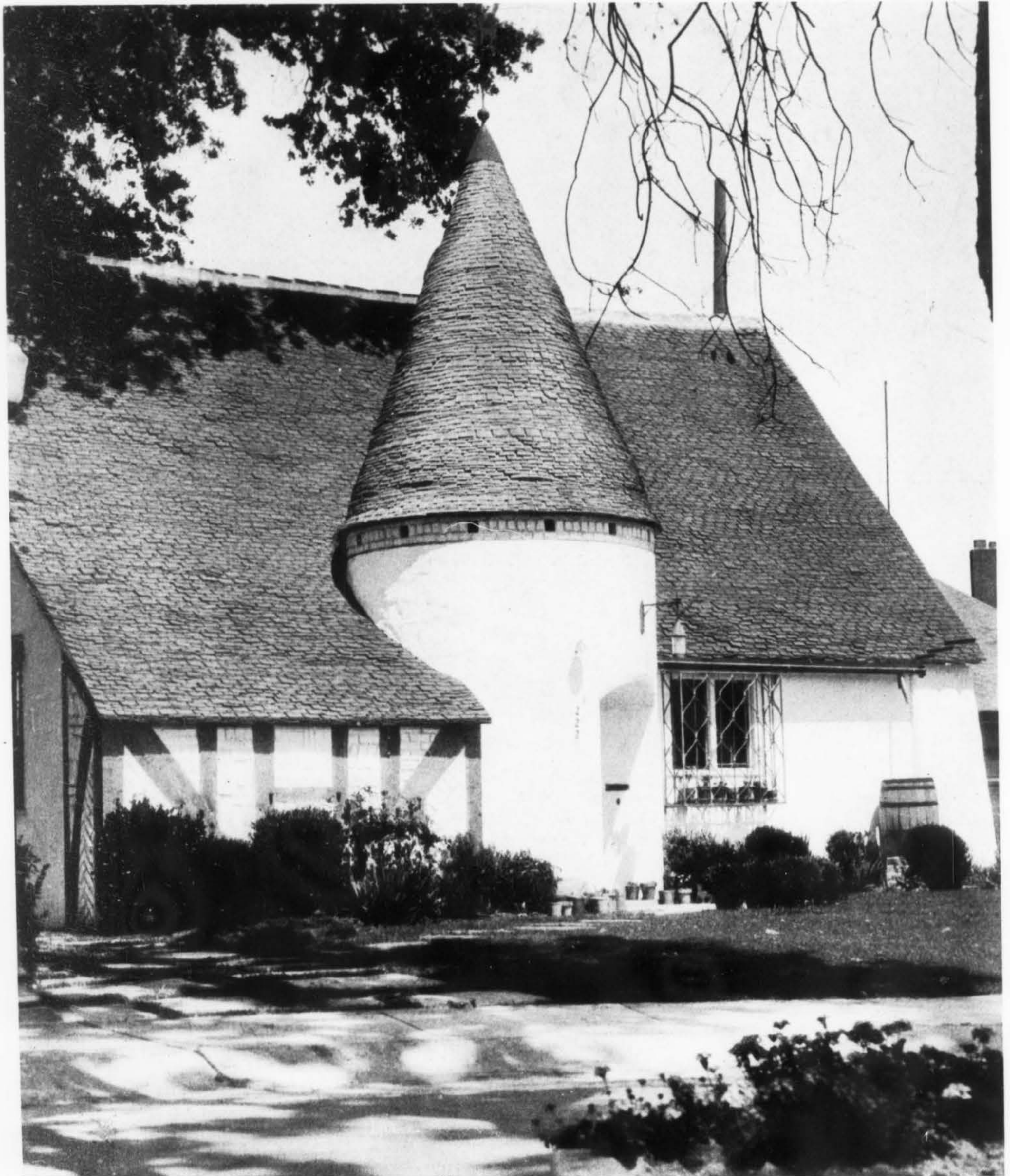
Then, there are the azaleas and the rhododendrons. These plants can be made to furnish a thrill not easily inspired by any other plant life. Their foliage is handsome and their blooms are exquisite. To make them the more attractive, they bloom at a time when color is scarce. Azaleas in December, January and February, rhododendrons in March, April and May. They must have an acid soil, but this can be easily and economically provided and

maintained. They will thrive under oak trees if protected from the winds and will repay their cost a hundred times if properly cared for.

The rock plants are almost unknown in southern California. We have a few more or less stereotyped examples of rock gardening but in the main the art is unknown and unsung. Floriculturally we are great losers in not having incorporated this numerous and beautiful family of plants into our garden consciousness. They lend themselves so sweetly to some of our greatest needs that it seems incredible that we should not have made them our friends and companions long ago.

In the rock and stucco walls of our hillside homes we could use these plants to cover the bare surfaces and subdue the glare occasioned by the brightness of our sunshine; and at the same time to supply the vivid color that would go so well with our vari-colored roofs.

Last but not least we have the deciduous shrubs. There is a prejudice against trees and shrubs that lose their leaves in the winter; and the writer thinks rightly so. However, this is not the fault of the tree or shrub but is due to the fact that very little ingenuity has been used in placing this kind of material so as to overcome the bareness in the winter months. Many of these plants have gorgeous blossoms in the spring and beautiful foliage in the summer; and, if they are screened by evergreens so that when they lose their leaves no sense of dreariness is conveyed, they can be utilized for an effect not obtained otherwise.



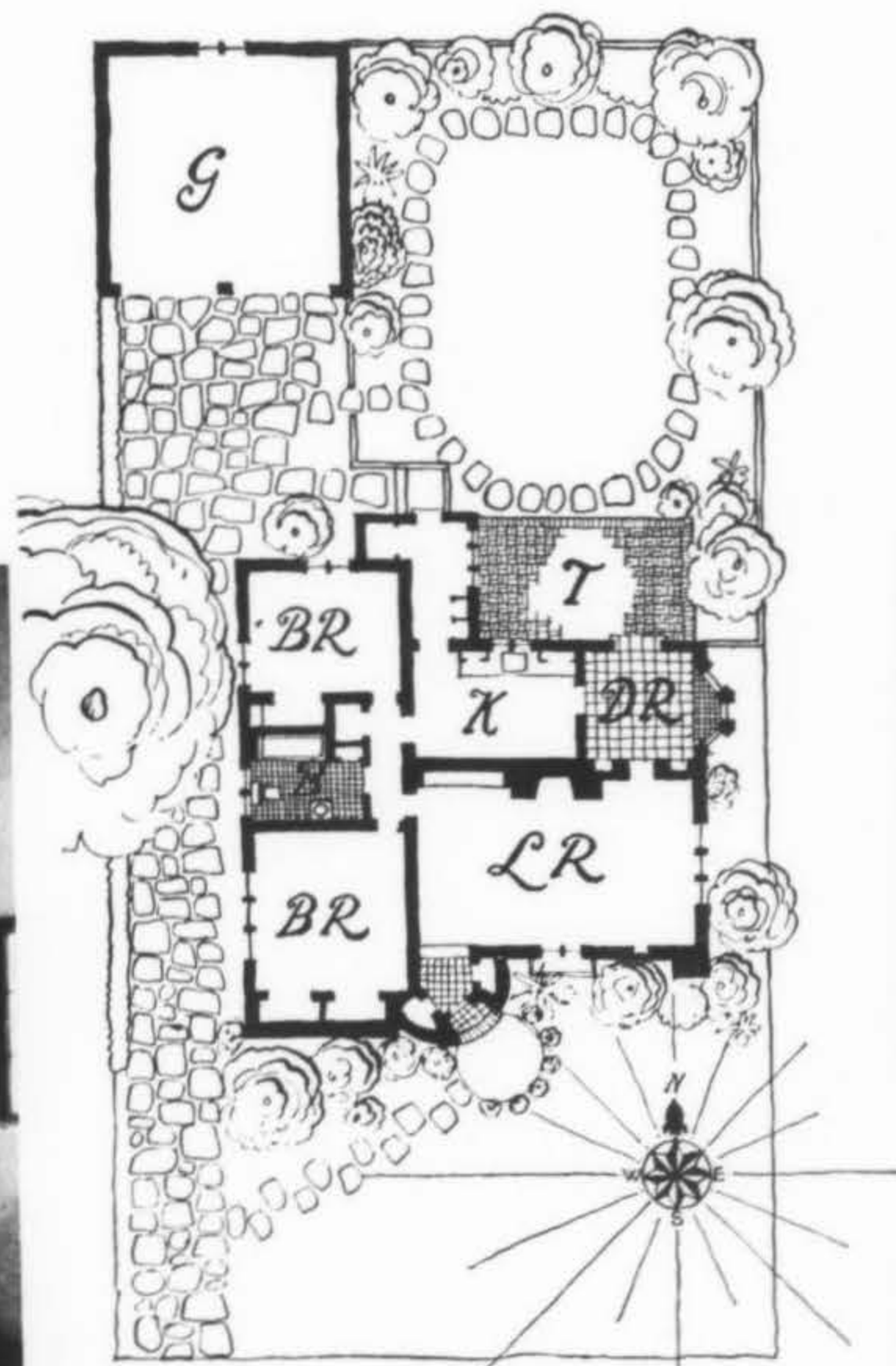
Charles F. Dean, A.I.A., has built a home for himself in Sacramento which was inspired by the delightful little farmhouses of France, and in particular of the province of Normandy.

DESIGNED FOR HIS OWN RESIDENCE



There is an old joke in the profession, that when an architect designs his own home he has a fool for a client. His tastes interfere with his judgment, and the result is sometimes far from being an architectural unit. Such is certainly not the case in the design of Mr. Dean's charming cottage.

Within and without, the flavor of the French provincial character is preserved, in form, material, texture, color. Modifications, conveniences, necessary for modern life, have been dextrously managed to be unobtrusive, harmonious. The architectural rightness of this little house may be contrasted with the wrongness of most of the attempts along these lines.



Floor Plan





Philippine Sheraton sideboard and chairs, the latter showing a trace of the German Biedermeier influence in the back splats. These were originally in Malacanan Palace, home of the Governor General.



Spanish credenza, showing Moorish influence. Brought to the Philippines from Spain in the Sixteenth Century.

A Victorian console which once adorned the home of Senator Juan Alegre of Manila, and two old English chairs of Jacobean pattern. These came to the Islands by way of Spain.



PHILIPPINE ANTIQUES CROSS THE PACIFIC TO CALIFORNIA

HEPPLEWHITE, Sheraton and Jacobean furniture from the Philippines may perhaps ring a trifle strangely in our ears. That is only because we possibly have forgotten that, for nearly four hundred years, the culture and civilization of Spain played the dominating role in the affairs of the Islands. Many of the Spanish grandees appointed by the crown to govern the Islands, as well as dignitaries of the Church, brought with them to this outpost of empire their own household furnishings, including objects which often had their provenance in England.

With these as models, cabinet makers from Spain and, in later years, Filipino craftsmen, busied themselves in producing adaptations designed according to their own fancy. In making them they used materials native to their surroundings, mahogany and *camagon* (ebony) in place of oak and walnut, and bone and mother-of-pearl in place of the lighter woods for decorative inlay.

So it is that we are able to speak of Philippine Hepplewhite, Philippine Sheraton, and even Philippine Victorian, in describing these native adaptations. They are to be distinguished, of course, from the originals brought from Europe.

Perhaps the greatest authority on Philippine antiquities was the late Epifanio de los Santos, Director of the Philippine Library and Museum, who himself owned a large collection. At his death in 1928, many of the objects in his collection passed into the hands of an American, Ralston Wilbur of Los Angeles, who brought them to this country.

ARBOR DAY

The Inspiration for Civic Beautification

By JEAN SCOTT FRICKELTON

WITH the second annual state-wide observance of Arbor Day on March 7, under the direction of the Outdoor Christmas Tree Association, fair California has added hundreds of gems of living trees to her renown crown of beauty.

Arbor Days are not new, to be sure, for tree planting fetes began long ago in the first days of civilization with the planting of sacred trees and groves along roadsides and in public meeting places. America's observance of Arbor Days began primarily as an economic solution to the problem of the great plains where thousands of acres of practically treeless country were found capable of nourishing tree growth.

So it was that the first Arbor Day in America was heralded in Nebraska in 1872. The plan was conceived and the name proposed by J. Sterling Morton, then a member of the State Board of Agriculture and later United States Secretary of Agriculture. A resolution was adopted, publicity given to the idea, and prizes were offered to the county agricultural society and the individual who should plant the greatest number of trees.

The idea spread next to Kansas, Tennessee and later to Minnesota, North Dakota and Ohio. Soon practically every state had launched its own Arbor Day, held at various times of the year, according to its individual climatic conditions.

California held its first Arbor Day in

1886, and in 1909 the day was officially set by act of Legislature to occur on March 7, Luther Burbank's birthday. In spite of this action, the observance of the event was somewhat spasmodic until 1930 when the Outdoor Christmas Tree Association of California, (an energetic, civic-spirited organization headed by Clarence F. Pratt, of San Francisco, for the purpose of encouraging the use of living Christmas trees for everybody to enjoy) adopted Arbor Day as a part of its program. New life was put into the idea; and through the association's publicity, hundreds of schools, clubs, chambers of commerce and other organizations were inspired to plant a tree—preferably an outdoor Christmas tree which could be decorated during some future Yuletide season—on Luther Burbank's birthday.

Arbor Day, just passed, has witnessed such intense interest in the "plant a tree" movement, that Arbor Days in the future seem destined to take their place in California along with other patriotic festivals such as Washington's Birthday and the Fourth of July.

With Mrs. Luther Burbank as honorary chairman, and the officers and board of directors of the Outdoor Christmas Tree Association of California in charge of activities, the celebration of Arbor Day this year had a far-reaching effect on community spirit and proved a powerful incentive to beautify cities and towns throughout the

state with trees of every kind and purpose.

Organizations, school children and individuals who took part in tree planting were impressed with the idea that the planting carries with it the responsibility of "adopting" the trees and caring for them throughout the years, for only in this way will the purpose of the planting be achieved.

That Arbor Day plantings have led to greater appreciation of the beauty and civic value of trees is evident, for the results of even the two Arbor Days held under the Outdoor Christmas Tree Association's direction have become a source of pride and inspiration for individuals, groups and communities both north and south.

Chief among the achievements of these two years has been the highway beautification program. Although California highways are generally considered as pre-eminent among famous roads, the planting of trees along their borders has added greatly to this State's charm as an outdoor playground. Ambitious plans, adopted through the suggestion of the Outdoor Christmas Tree Association, have been made by many communities for planting miles of living Christmas trees along the highways or along streets within the towns. Working in harmony with the Director of California Highways, trees have been planted scientifically and grouped in a manner to insure the most picturesque vistas in future years.

(Continued on Page 62)



Clarence F. Pratt, president of the Outdoor Christmas Tree Association of California presents Mrs. Luther Burbank with a baby Christmas tree from San Francisco's Sutro Forest where the tree that inspired the movement stands. Burbank's old home in Santa Rosa is in the background, and his faithful old dog, "Bonita," age 15, is the interested spectator in the foreground.

When asked what kind of a memorial he would like, Luther Burbank once said, "Plant a tree." This picture is one of the last ones for which he posed, just a few weeks before his death. It here shows him fondling the branches of the huge Cedar of Lebanon, under which he is now buried.

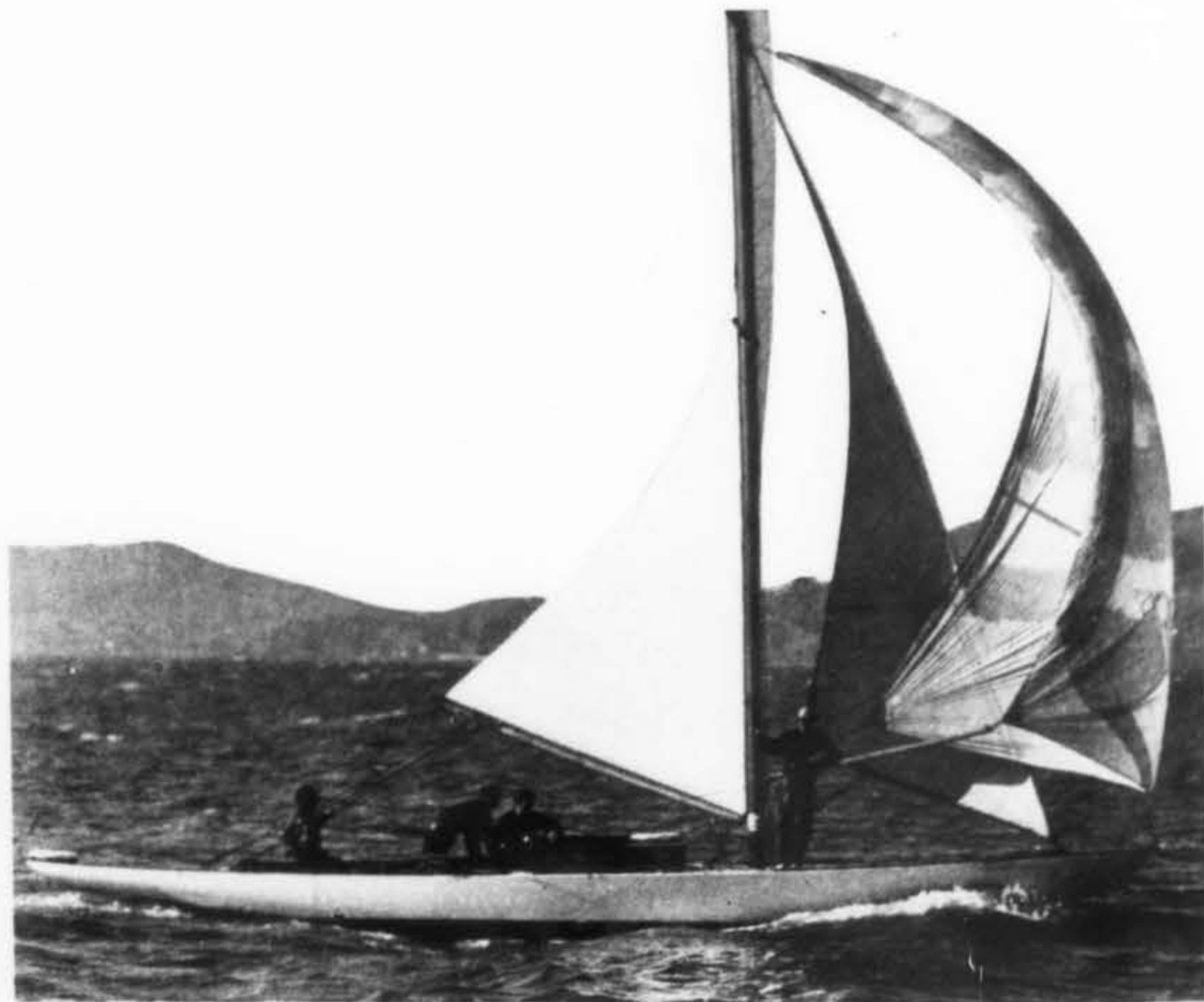


SPORTS APLENTY IN CALIFORNIA



These yachtsmen, the crew of the Lady Gay, owned and skippered by Charles A. Langlais, may be discussing the Fifth Annual Mid-winter Regatta, held last month in the Los Angeles Harbor, more especially since The Ayayay, with Charles Langlais at the stick, took third honors in the six class and second prize in the series. In the crew are the owner and skipper, Ray Kilborn at spinnaker boom, Sven Hasselberg in hatch and J. Harold Keefe in the cockpit.

Mrs. William P. Roth, who has an enviable collection of ribbons and trophies won at horse shows throughout the country, was again awarded top prizes in many classes at both the Oakland and the Beverly Hills-Los Angeles shows in February.



The Lady Gay is at home in northern waters as her skipper, Charles A. Langlais, Commodore of the Corinthian Club, San Francisco, has just been made Admiral of the Pacific Coast Yachting Association.



Dining in the open.
Waikiki
Courtesy of Los Angeles
Steamship Company.

INSTRUCTIVE BOOKS AND SPRIGHTLY TALES

By LOUISE MORGRAGE

Drollery

As a stylist John Erskine is not surpassed by any other American writer. The soft and velvety texture of his delectable prose is well known to hosts of readers of his first novel treating the character of Helen of Troy in a most astonishing fashion. In a volume of short stories called "Cinderella's Daughter" (Bobbs Merrill), he continues the same tactics. As nothing in the fairy tale indicated what happened after Cinderella married her prince, Mr. Erskine attends to it himself. In another little skit he describes the meeting of Godiva with her husband after her return from her famous ride. There is a new twist to "Beauty and the Beast," and a facetious version of Griselda's patience. The book ends with two tales invented out of whole cloth. As usual one notes the characteristic undertone of twinkling mirth which is easily shared by his readers, for his methods of investing figures of olden days with modern codes and an ultra-sophisticated pose is always inexpressibly droll; and amusing beyond words is his habit of dealing out sly pokes at human weaknesses. The ease with which Erskine does this sort of thing is masterly, although now that the novelty has worn off, it attracts less attention than it did, and far less than it deserves.

Bad Men

For that large public always on the watch for accounts of the frontier west comes a volume of autobiographical reminiscences called "Frontier Trails" (Houghton Mifflin) by the late Frank M. Canton of Oklahoma. While pursuing his duties as sheriff, Texas ranger, United States deputy marshal and secret service man, Canton came, for about fifty years, in constant contact with the lawless characters of that era. In plain unvarnished fashion

he recites one after another of his experiences in ferreting out and arresting the hardened criminals whose names make up the annals of frontier crimes. During the seventies, eighties and even into the nineties, when the Dalton gang came to an inglorious end, his life was never safe. After that however the supply of bold bad men began to peter out, whereupon this intrepid gentleman betook himself to Alaska, where the discovery of gold promised a better prospect of the kind of excitement he seemed to crave. Actually up to this point the narrative so reeks of gun powder, that it fairly palls upon the reader, but the pace mends considerably with a description of a struggle with the terrifying elements of the great white north. Naturally such documents have much historical value for students of life on the frontier.

China's Plight

Hallett Abend, author of "Tortured China" (Ives Washburn), resided in China four years observing conditions and going on tours of investigation for the "New York Times." Hence it is reasonable to conclude he is presenting facts in this up-to-date book on China's present plight, which seems to be a most unsavory mess. He claims there is no central government able to control the whole nation. Instead there are a number of generals, whose names are very familiar to readers of the daily press, each of whom governs a few provinces and is continually struggling to grab more. They employ vast hordes of troops, whom they pay by robbing the rich and exploiting the poor. Consequently not one civil war but several are constantly raging, keeping the harassed population in a state of uncertainty and turmoil, while everywhere groups of bandits add to the confusion. These and other ills

closely interrelated move about in such a vicious circle, that there seems to be no remedy. Unless one is found, however, Mr. Abend is convinced that China's fate is inevitable; she will go completely to smash and the rest of the world will take a terrible punishing, to avoid which he suggests that the great powers intervene in the internal affairs of the distracted nation.

Enchanted Isles

Taking his cue from the famous "So, You're Going?" series of European guides, Townsend Griffiss offers something similar in "When You Go to Hawaii" (Houghton Mifflin). Although innumerable books have been written about this glamorous spot in the mid-Pacific, few have been such compact purveyors of so much useful information. In an agreeable fashion, Lieutenant Griffiss tells about everything that counts in the past or present of the Hawaiian Islands, giving much practical advice regarding hotels and tours. Above everything he shows clearly how much Hawaii appeals to people with varying tastes. For scientists and nature lovers, there is the only tame volcano in captivity which often puts up a performance full of thrills. For the devotees of sports, specially water sports, Oahu is a paradise, while in the vicinity of Honolulu there exists a society so cosmopolitan and accomplished as to delight the frivolous and gay. Historians can study a fascinating background, intimately interwoven with American and European strands, while for educators, anthropologists and religious workers there is a broad field for observation. And however much there may be something doing every moment for the mentally and physically alert, all wishing rest and recuperation find ideal a climate, neither temperate nor tropical, but set in a golden mean.



WITH WILL ROGERS ON LOCATION

*Cast, Crew and Visitors Share in the
Fun when Will Rogers Works*

By ELLEN LEECH

From left to right: Sonya Levien, scenarist, Will Rogers the star, Winfield R. Sheehan, vice-president and general manager, and Henry King, the director of "Lightnin'," a Fox-Movietone production.

IT IS a matter of no moment to meet members of the Coast Highway Patrol along the boulevards, in the Sierras or on the deserts of California; but when bowling along the shores of Lake Tahoe on a late summer's day, it is surprising to find two officers and two cars guarding an entrance to a faint flicker of a road leading into a pine forest. This unusual occurrence occasioned comment, and comment disclosed that one of the wisest and wittiest men in America was making a picture beyond the guarded gates. Then came the never failing question, "Is admittance possible?"

The answer was revealing—since Will Rogers is so much a world figure, practically all the sojourners around the lake had met him and accosted him on sight as an old friend. To this he had replied in kind with, "Come over and see me, glad to have you, come any time"; with the result that these invitations were treasured and trusted, making it impossible for an officer to turn away a guest who arrived safe in the knowledge that he had been invited.

Safely past the smiling officers, the road led in among the pines to an open space for parking, then about faced to swing off at right angles into what was another neighborhood entirely, a movie set but one with every evidence of permanency, the home of that loved character, "Lightnin'", as portrayed by Will Rogers.

On one side of the road a shambling old barn, like some old man, dozed in the sun, wisps of hay floated haphazard as a graying beard from the cracks between the boards; not such a prosperous looking old storehouse but promising sustenance to the sleek and contented cows and the confiding, but wide-eyed, little calf. Such a nice little calf, but one that could scarcely hope to grow up and provide a posterity to which it could boast of having acted in a picture with Mr. Will Rogers.

Across the road, but not so sleepy looking, with more an air of alertness, was a new-old hotel, an Inn of parts, a quaint structure in as much as it made no effort to conceal the fact that two eras contributed to its life-span. Half was gray white, reminiscent both of an Inn of New England and of early California, while added thereto, as if it progressed rather unwillingly and refused to leave the old days entirely, was the new portion, constructed in the modern manner and filled with gay furnishings of today, split reed, wicker and cretonne, even block prints! On the lakeside a broad verandah invited, and a flagged walk led to the ornamental pier, from which the various pleasure boats tugged at their chains and begged for a sea-going mate or two.

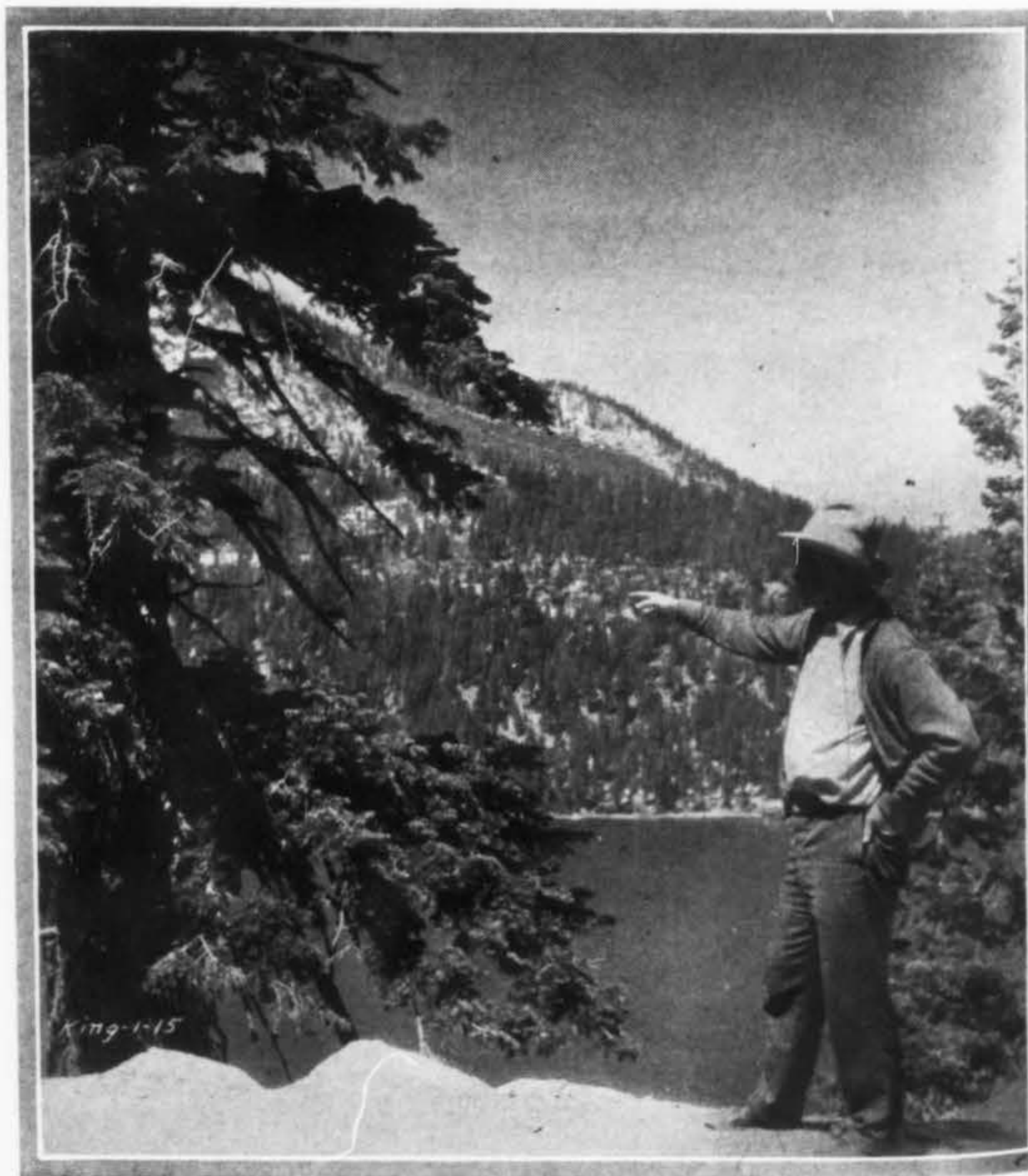
People this Inn with any group of people and it would hold interest; but to place within it Will Rogers as quasi owner, Louise Dresser as his wife, and to use the whole as a background for a picture, is to untether the imagination of the least fanciful. Fancy roamed afar when aided by the fire under the great stone chimney ledge as it cackled and chuckled over its diet of pine cones and rich pine logs. A kindly spirit of hospitality permeated not only the Inn but the entire location; and the guests were included and

made to seem a part of the day's work. The marvel was that anything could occur to Mr. Rogers in relation to the picture, as he was never alone. When he was not surrounded by the cast or crew there was always a visitor awaiting a word and frequently requesting an autograph. Several guests discovered in that way a new use for the wooden appendage of a hotel room key, thereby making it assured that while the key might be turned in, the inscribed attachment would be held—probably inserted later in the family coat of arms.

The completeness of the scene made it doubly easy to accept pretence as a reality; there was nothing approaching the bizarre—no touch of the theatrical marred the effect. The entire cast might easily have been guests of the Inn, there was an absolute lack of make-

(Continued on Page 56)

Will Rogers creates anew the beloved character, "Lightnin'," while enacting the real host to friends and admirers at Lake Tahoe, California



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Terminal by Maud Daggett, Sculptor. In the garden of Mrs. Charles Graves, Santa Barbara, this lovely girlish statue, called The Chrysalis, stands at the wooded end of a vista down a grassy mall.

FAMOUS as it is for its beautiful gardens in Hope Ranch and Montecito, Santa Barbara may well pride itself also on the little plots, walled courtyards and public parks of the city itself. From the botanical garden on top of Mission Ridge, down to the lovely stretch of sea sand—unplanted except with its appropriate sea weeds and marsh grasses—lately acquired by the city, the parks and private city gardens of Santa Barbara reflect the unusually studious and critically discerning character of its garden-loving inhabitants. A garden city does not arrive without intelligently directed effort and this has been accomplished in Santa Barbara by the City Park Department, the Garden Clubs and Plans and Planting Committee, Community Arts Association.

So, too, the city schools are to an unusual extent a distinct asset of Santa Barbara. A school house on every hill seems to be the present ambition of the Board of Education. Two handsome sites are now being prepared in full view of town, and with glorious views of their own. The High School itself, with its athletic field and the Peabody stadium, is at the foot of Mission Ridge, the favorite Riviera residence district rapidly spreading up the hill.

Santa Barbara is one of California's most picturesque hill towns. The same acumen which is evident in its gardens is shown in the choice of the frostless hill sites for the finest town houses and, now, for the necessary schools. On an elevated plateau between two wooded barrancas, the favored children of the Riviera will spend their school days looking out over a scene as beautiful as that lying before the inhabitants of any Mediterranean town. The red-roofed houses, the Spanish shops and the handsome court house of Santa Barbara County lie below; the yacht harbor, the channel islands, like fairyland along the horizon, complete the scene, becoming more and more beautiful every year. This modern school-house being built by Floyd E. Brewster, Architect, and the one on the Mesa hill, by Soule, Murphy and Hastings, Architects, will give to the children not only the fine training of the whole school system but also, with every breath of their outdoor exercise, that inspiration which only living on the mountains in such an equable climate can give to the human frame and to the mind within it.

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SPORT CALENDAR

THE HAROLD LLOYD TROPHY, donated by Harold Lloyd of the cinema, is competed for in the Southern California Public Links Golf Championship this month. The winner must win his way through five eighteen-hole rounds of medal play over five different courses: Santa Monica, March 1; Montebello, March 8; Long Beach, March 15; Westwood, March 22; Pasadena, March 29. Then he still must win at match play from his fifteen rivals. A. D. Bonfils, chairman of the tournament committee of the S.C.P.L.G.A., announces medals are awarded to the winners of the three classes in each medal round.

UNITED STATES LAWN TENNIS ASSOCIATION announces the national indoor championships, March 14-21, is followed March 23-25 by a tournament at the Seventh Regiment Armory, New York, between a French team and a team of United States internationalists. The French team is composed of Jean Borotra, veteran French Davis Cup ace, Jacques Brugnon and Christian Boususs, and is the same which will probably defend the Davis Cup next summer. The Association held the fiftieth annual meeting, marking the inauguration of the Golden Jubilee, in New York last month. Officers and delegates who formed the U.S.L.T.A. on June 23, 1881, were featured on the speaking program. Louis J. Caruthers, first vice-president, succeeds Louis B. Dailey as president.

ANNUAL MUNICIPAL CHAMPIONSHIP, San Francisco, California, is sponsored by the Park Commission and the Emporium, the latter paying the expenses of the tournament and donating the trophies. The tournament is held at Harding Park, match play opening March 8 and continuing on March 14, 21, 22. A two-ball foursome event closes the tournament on March 29.

NORTHERN CALIFORNIA TENNIS ASSOCIATION, William M. "Little Bill" Johnston, president, announces the appearance of William Tilden, in his first tour as a professional tennis player, in exhibition matches at the California Tennis Club, San Francisco, and at the Berkeley Tennis Club.

SPRING TENNIS CHAMPIONSHIPS, sponsored by the Tennis Club of Santa Monica, California, continue at the Clover Field Municipal Courts to March 8. The series opened February 28 and includes eleven events.

VALLEJO YACHTING AND ROWING CLUB, Vallejo, California, has elected James Blackwood, Commodore, with L. N. Bishop, Vice-Commodore.

SOUTHERN CALIFORNIA PUBLIC LINKS GOLF ASSOCIATION is holding a tournament to determine the champion player in the association, and also to decide what four golfers may be sent to the national public links championship. Only members of the clubs in the Association are eligible, and club-listed are Recreation Park Golf Club, Long Beach; Brookside Golf Club, Pasadena; Clover Field Golf Club, Santa Monica; Westwood Golf Club, Westwood; Montebello Golf Club, Montebello. The medal rounds are played on succeeding Sundays, opening March 1. March 1, first round, Santa Monica. March 8, second round, Montebello. March 15, third round, Long Beach. March 22, fourth round, Westwood. March 29, fifth round, Pasadena.

PACIFIC COAST STEEPLECHASE AND RACING ASSOCIATION announces meets for the month, as follows: March 15, Santa Cruz, Pasatiempo Country Club and Estates, through the courtesy of Miss Marion Hollins. March 29, Santa Barbara, Hope Ranch Park, sponsored by the Santa Barbara Riding and Hunt Club.

KENNEL CLUB, Pasadena, California, announces the famous spring classic is held March 14 and 15.

SOUTHERN CALIFORNIA AIREDALE ASSOCIATION stages the annual specialty fixture, March 13, on the day preceding the Pasadena all-breed show.

SOUTHERN PACIFIC A. A. U. RELAYS are held March 7 at Long Beach, California. The relays this year are preliminary to selection of the teams to represent the United States in the Olympic Games at Los Angeles in 1932.

THE TILDEN-KOSELUH tennis matches are scheduled for March 7, Los Angeles, California. William (Big Bill) Tilden and Karel Kozeluh, the diminutive Czecho-Slovakian, have set new records in attendance during their tour of the country.

PACIFIC COAST BOAT SHOW is held at the Civic Auditorium, San Francisco, California, March 21 to 28 inclusive, and is the only boat show on the Pacific Coast this year. Many of the exhibits



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A NEW HIGH GOAL POLO CLASSIC has been announced by the Midwick Country Club and March 1 named as the opening date of the Carleton Burke trophy play, when the Argentines and the Midwick big four clash in a handicap game. This high goal tournament is named for Carleton Burke as one of the greatest proponents of polo on the west coast and one of the greatest figures in the game today.

PACIFIC COAST CHAMPIONSHIP POLO MATCHES are held at Del Monte, California, to March 8, having opened February 20.

UNITED STATES LAWN TENNIS ASSOCIATION has approved rankings which give John H. Doeg, Santa Monica, California, first place in the Men's Singles, and to Mrs. L. A. Harper goes first rank in the Women's Singles.

PACIFIC COAST YACHTING ASSOCIATION elected the following officers at a meeting at San Francisco, California, last month: Charles Langlais, Corinthian Yacht Club, admiral; Al Christie, California Yacht Club, vice-admiral; B. L. Johnson, Seattle Yacht Club, rear-admiral, and James Hanley, San Francisco Yacht Club, secretary.

UNIVERSITY CLUB, Pasadena, California, has been selected by the Pasadena Junior Chamber of Commerce as the setting for the second annual banquet, March 13. Conrad Nagel, cinema star, will speak of various phases of the motion picture industry.

OLYMPIC YACHTING SERIES will be headed by a committee of eight Pacific Coast yachtsmen, with Dr. Albert Soiland, admiral of the Coast Yachting Association, as chairman, in 1932. The North American Yacht Racing Union has appointed a committee, headed by Clifford B. Mallory, to co-operate with the west coast body. The Olympic yachting series will be confined to four classes: Eight-meter, six-meter, starboats, and one design of monotype.

BALBOA YACHT CLUB, Balboa, California, at the annual meeting elected the following officers: Ewart W. Adams, Commodore; E. E. Manning, Vice-Commodore; Paul Franklin Johnson, Rear-Commodore; F. L. Spielberger, Secretary-treasurer; the Governors are John A. Beck, Louis W. Coffey, Walter Courson, B. A. Rice, E. Goodell Sherman and R. J. Wig. Racing schedules will be issued next month.

UNITED STATES KENNEL CLUB is now being organized in Chicago, where the headquarters will be located, and has grown out of dissatisfaction with the American Kennel Club, which consists of member clubs, whereas the new organization will be made up of individual members, each having a voice in the administration of the sport.

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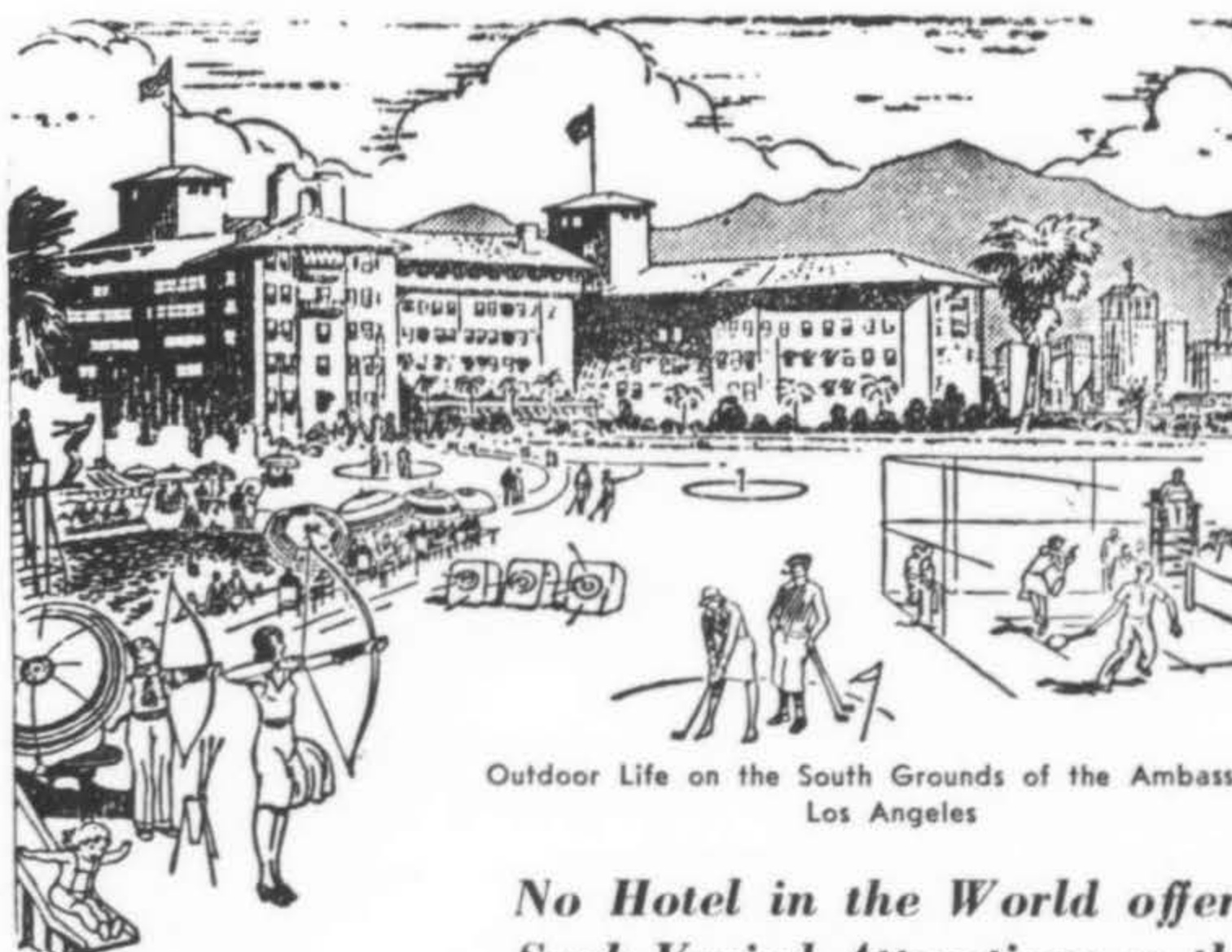
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Hotel Savoy
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This combination of surrey and stage brought the guests along the shores of Lake Tahoe, California to the inn of the picture, "Lightnin."

WITH WILL ROGERS ON LOCATION

(Continued from Page 52)

up beyond the sun-tan, and that was as apparent on the visitors as on the residents of Cinema Land. Mr. Rogers was entirely without make-up, just as he is without artificiality of any sort. He lives his pictures rather than makes them. He frequently discontinued a conversation and at the request of Henry King, the director, walked onto the set and began his observations there in precisely the same tone and with the same mannerisms with which he moves through life. His pleasure in sharing real candy with the divorcees of the picture was matched by his good nature in tutoring a small boy, a chance guest, in the use of the lariat. It was odd to find how this incidental handling of a rope by Mr. Rogers became the dominant note for the masculine half of the set.

Throughout, there was an air of suppressed excitement, something was always going to happen, jests rose easily and lightly, one man was even found guilty of constant punning. Another tried his conundrums on Miss Dresser, whose consciousness remained mute until, sitting just behind her, he looked dreamily toward the old barn and murmured, "Why is a mouse like a bale of hay", answering himself as he vanished "Because catt'le eat 'em".

It was a bit surprising to find that the location boasted no one "call boy" as known to the sage but a number of people seemed to qualify, relaying the instructions by voice. Once a scene was held up while waves of sound carried the plaintive "hurry along an eyelash, Mary's lost an eyelash" until the make-up man appeared with his first aid. And again was broadcast a request for a glass of water for one whose voice had weakened at the approach of the mike.

Of lovely color everywhere there was no end, emphasizing the pity that all outdoor pictures cannot be reproduced in color. Nature was lavish in her gifts; and the guests from around the lake appeared in their smartest sport things, their cleverest combinations of hues. There was one young woman from down the Peninsular,—as San Franciscans as well as the smart set of Sacramento own summer homes on Lake Tahoe—who was always obliging, wearing rich shades of brown, vivid orange and yellows, shot through with a note of blue. A young blond beauty from Stockton favored deep, rich greens, veering to a dash of scarlet on the cooler days; and on one warm afternoon came a matron in a print so gay and amusing in design that it was easy to understand the term, "staccato prints."

Life provides nothing more ephemeral than a movie set; and therefore, this Inn is now only a memory—but a memory which will live and become one of the traditions of the lake.



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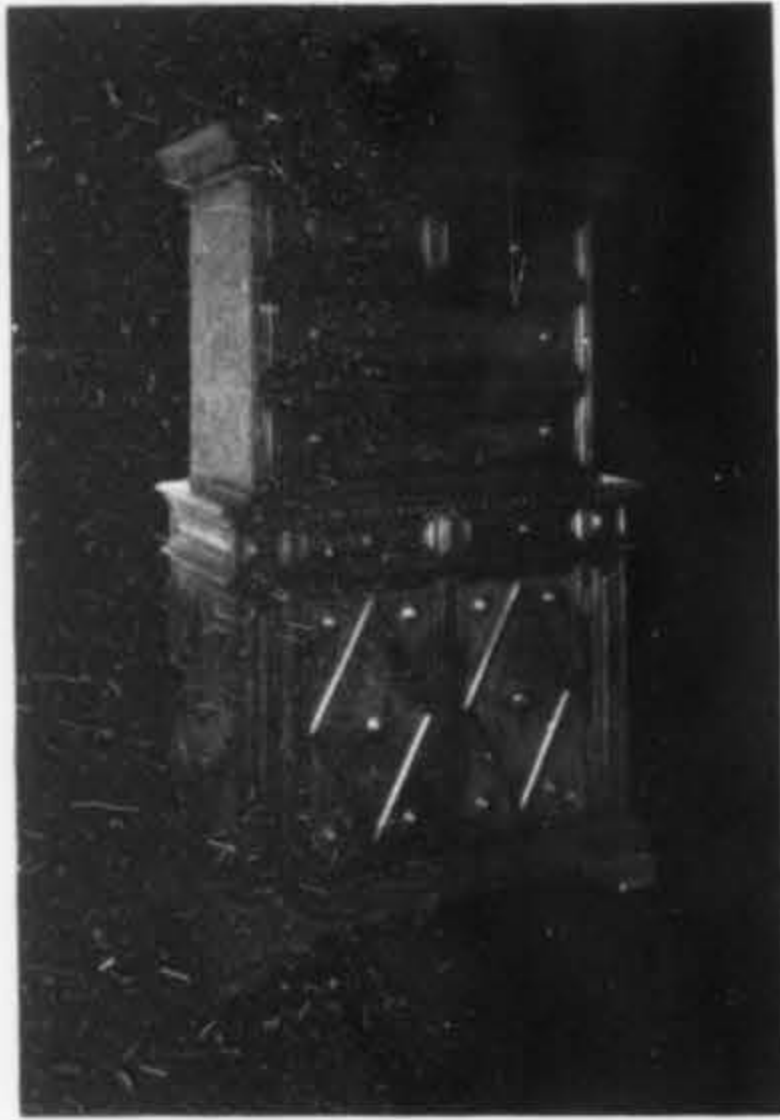
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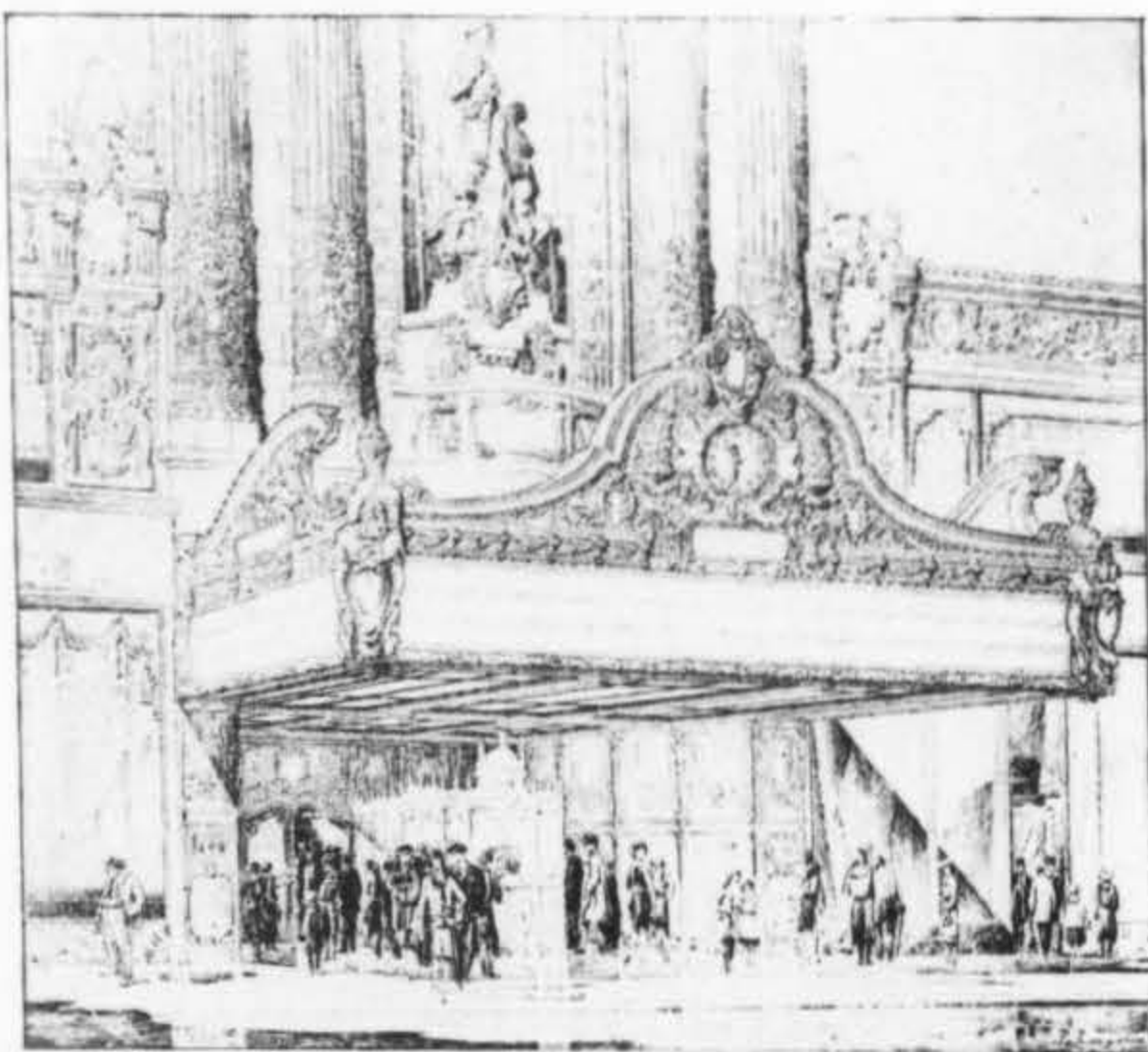


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A corner of the Cactus Garden of Santa Maria Inn.

GARDENLAND

(Continued from Page 24)

beautiful Skunk Cabbage. It is carpeted with mosses and ferns, while a riot of wild flowers of most delicate hue continually greet the eye. This region might well be called the Cornwall of California. Here, also, are to be found (at Ward's Nursery) fields of marvelous tuberous Begonias and prismatic fields of Rhododendrons.

Perched on a high mountain, negotiable only by mountain sheep, and specially geared Fords, adjacent to the town of Ukiah, is to be found the wonder garden of Carl Purdy. Carl considers the Lilies—how they grow; makes new ones, and dots them profusely over the hillsides; intersperses them with all the kinds of Calochorti (Mariposa Lilies) and other rare bulbs too numerous to mention. A visit to this gem retreat is never to be forgotten.

In Oakland, alas, the Bowles gardens have disappeared; once the best kept gardens in California, and the favorite haunt of old John McLaren.

Mention of Mr. McLaren brings us to his creation—Golden Gate Park, San Francisco; forbidding sand dunes transformed into vistas of beauty. Adjacent to the Cliff House is the unique rock and succulent garden of Mrs. Jenkins. Not too remote from this is the rare plant garden of the late Charley Abrams—God give him rest! He was the plant lovers' friend.

Down the Peninsula are the gardens of the very rich, where, frequently, profusion displaces virtuosity, but where grand old trees give a charm scarce found elsewhere.

The gardens of Mrs. Harney at San Mateo are said to be piquant and rare, in their combination of pool and rockery.

Perched high above the Campus at Berkeley, presided over by the genial Professor Thomas Harper Goodspeed, is the nucleus of the Botanic Garden of the University of California, which is rapidly growing in importance; while, in south Oakland, if you can get Mr. Domoto's confidence, back of his nursery you may be shown the rarest of floral beauties of Japan.

At Niles may be found the rare gardens of Mr. Charles Roeding, original investigator and father of the Smyrna Fig industry in California.

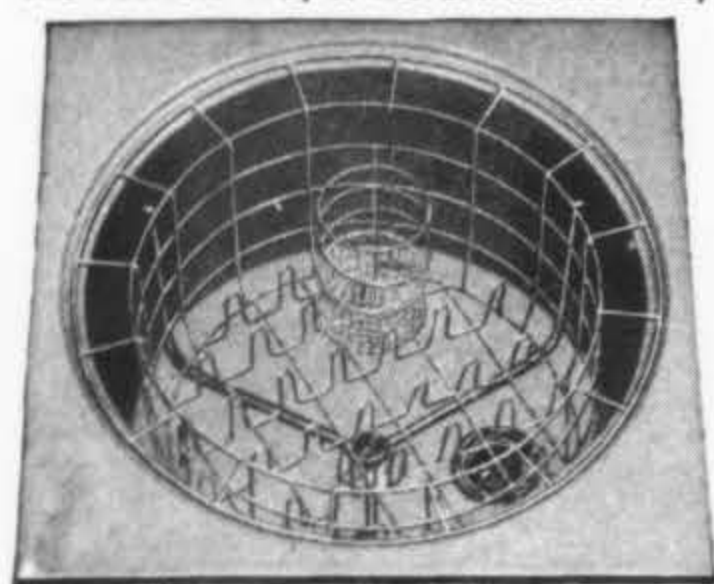
(Continued on Page 60)

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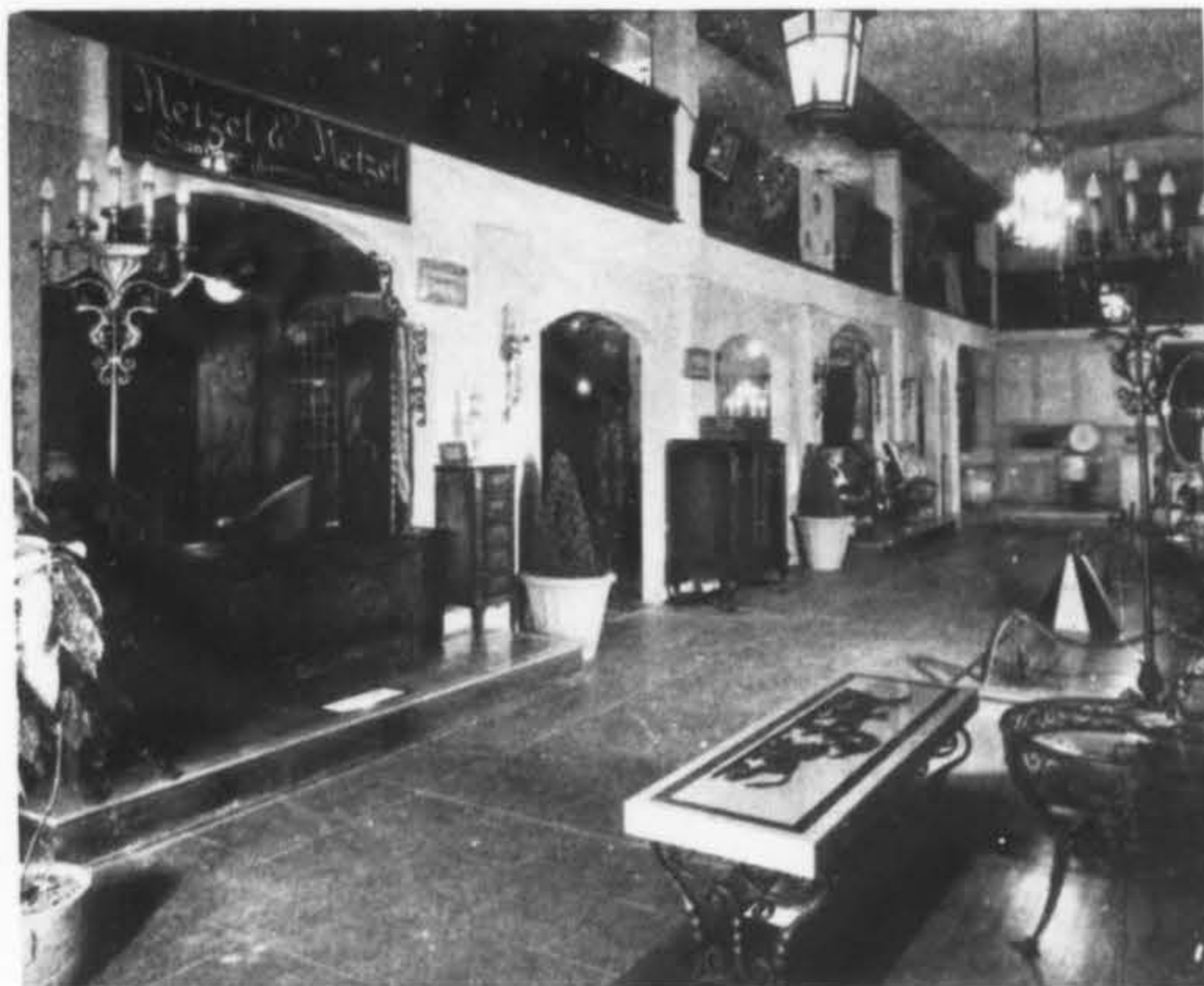
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equipment that would aid
me in making sketches for my
clients?

A. A Los Angeles firm sells a
new system for making per-
spective drawings. The saving
on one average job will pay
the small cost of this set of
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would like to have a model
kitchen using the latest style
of cabinets. Could you recom-
mend a line that would give all
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SAN FRANCISCO

On a hilltop, back of Berkeley, right next door to each other, are to be found two of the great plant breeders of the world: Sydney Mitchell, of Mohr-Mitchell Iris fame, and Carl Salbach, who won world fame with his Dahlias, Iris and Gladioli.

At Santa Barbara what a profusion! At least thirty rare gardens, with that of John Wright holding the center of the stage, by reason of the research being carried on there.

Of course the John Mitchell place is comparable only in stateliness with the fine old gardens of England; but then, they have Mr. Awl for the gardener.

Do you think I could overlook Santa Maria, where Frank McCoy, the Inn Keeper (reincarnation of John Tradescant), takes his guests out of this sordid world into Floralia?

Those vast, sweeping fields of color, nearby at Lompoc, are the seedsman's paradise, where John Bodger and others grow the wonderful flower seeds, which you innocently import from Europe.

For some time I have not heard of the Tevis garden at Bakersfield with its wonderful Giant Bamboos. I wonder if it is being kept up? Speaking of Bamboos, if anyone knows of a specimen of heteroclada, the editor would appreciate having his attention called to it. It has zigzag joints.

The garden of Mrs. Bard, Berylwood, near Hueneme, could with propriety be called an arboretum. It is a large collection of exotic trees and shrubs, culled with patient diligence from many a clime, glorified now by age, forty to fifty years, but still meticulously groomed by the gracious chatelaine, Mrs. Mary Bard; it is indeed a memorable garden.

Riverside boasts an outstanding horticultural institution, the White Memorial Park. Devoted chiefly to giant specimens of South American Cereuses (Cacti) it is unique. Redlands boasts a rare botanical collection of Iris in the garden of Dr. Berry—while Fontana proudly exhibits the spacious Cactus and Succulent gardens of E. P. Bradbury.

It was formerly thought that one could not have a garden in the desert. The garden of Mrs. King C. Gillette at Palm Springs, the Desert Nursery of Mr. Kinney in the same vicinity, and that of C. D. Young at Cabazon, each built with Cactus and Succulents, proves superbly to the contrary. At Mr. Young's garden, encircled by arid mountains, and lying alongside the shimmering highway, he has made a nest in the desert, and people have beaten a path to his door. At Mr. Young's I found a rare Agave which had been brought in by a ship's captain thirty-five years ago. He had the only specimen I have ever seen, but in the interests of botanical research he presented me with one of the three specimens. Three Indians and three Mexicans of the region practice the ancient Indian pottery arts, thus conserving authentic objects of a dying art.

Opulent Pasadena has some fine gardens, the rarest of which is probably that of C. H. Hamilton of Flintridge. Edward H. Rust, the pioneer nurseryman, is a true master; you cannot buy his choicest stock with mere money; it is kept for the *cognoscenti*.

In the Los Angeles area comes first and foremost the Huntington Gardens, presided over by that master of horticulture, William Hertrich. Mr. Hertrich brought to the task of creating this garden all the old German thoroughness of technique and training which has made that nation famous. I could write for hours of the famous gardeners of Germany, both of this and prior centuries, as their *legende* is as well known to horticulturalists as their Beethovens, Wagners, Mozarts and Schuberts are to musicians, or their Goethes, Schillers, Herders are to the literati. Hertrich is one of these masters, and as such, is recognized wherever gardeners foregather.

Los Angeles is not a Rose country, such as Portland, Oregon, and yet we have the most outstanding Rose creator of the world in the person of Mr. Fred Howard of Montebello.

Pay homage, ye sons of men, to those who have taken this desert land and turned it into a lane of faerie. Think of Theo-

dore Payne who searched the antipodes for seeds of two hundred varieties of Eucalyptus, many of which form our characteristic skyline. Bow low before Mrs. Bullard, who for long years has maintained an introduction garden for enriching our flora. Remember the work of Jim McGillivray of Lincoln Park, the patient labors of Ernest Braunton, the magic artistry of Mark Daniels and Charles G. Adams, Frederick L. Olmstead, Ralph D. Cornell and others, the fine French touch of Paul Howard. Pause and consider what Armacost means to Orchid culture, or Thomas to Rose lore. Consider how a devoted band, the Cactus and Succulent Society, has transferred the center of this interest from Europe to its native continent. Here I suffer from an *embarrass de richesse*—there are so many of them.

In the region lying south of Los Angeles, along the coast and ending at Mexico, there are more points of garden interest than can be conveniently enumerated. Orange County cannot be ignored. Rightly named is this county, for its bowers of successful citrus culture. Here, nestling in the Santa Ana Canyon, is the life work of Mrs. Susanna Bixby Bryant. This is a Botanic garden devoted strictly to Californiana. Those who know how to visualize the future should visit here, and see what a woman's ideal can bring forth. If you are one favored of Minerva and Flora, you have seen The Lath House at Point Loma. The capital "T" in "The" means of course Alfred Robinson's—a little gem of tropical beauty devoted to Begonia: words fail me—pass on; and there are of course Kate Sessions, and that other master creator, John Marley, of San Diego.

San Diegans take notice! Your park is one of the wonders, and at a glance tells that you are skimping on your funds. Pawn your assets, do anything you like, but do not let Balboa Park run down. Your merchants and hotel men should know that more people visit San Diego to see this glory that John Morley has wrought than for any other decent purpose. Tell it on your streets, speak it from your pulpits, discuss it in your councils: Keep Balboa Park to its present beauty!

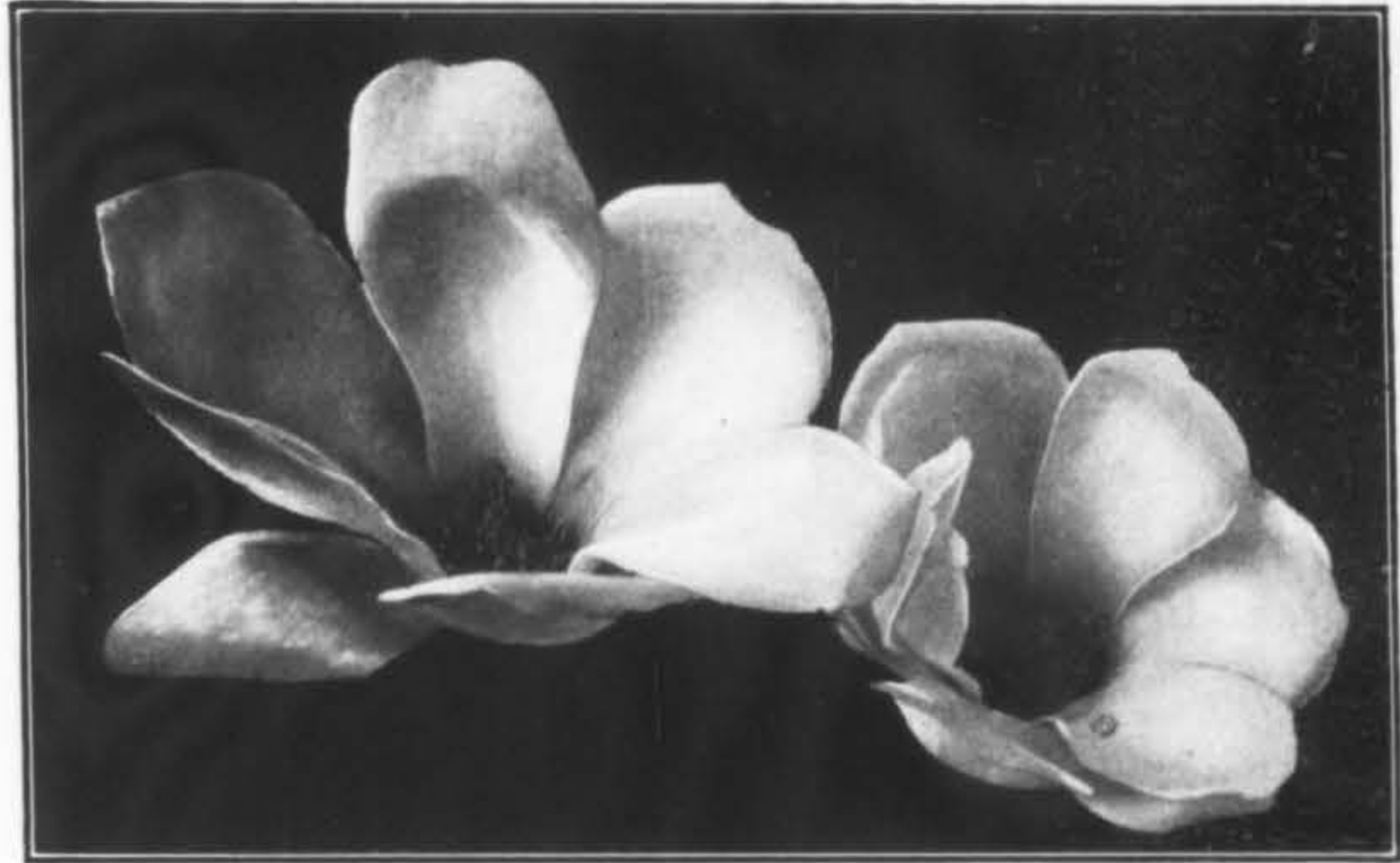
Impatient reader, you started reading this supposing it was going to be a Garden Calendar, so here I plunge in *medias res*.

March is the month for a thorough application of bone meal to the entire garden, followed by a light wetting and scratching in with a hand rake. This fertilizer can be applied quite freely, as it has no tendency to burn. This is a good month to start a compost heap; this is done by digging a pit, as wide and deep as you care to spare, and putting therein all the old weeds, leaves, prunings, etc., over which may be placed a thin layer of soil. This is repeated every time you clean up, so that, at length, you will have several alternate layers of decaying vegetation and soil. An occasional watering will aid decay, and the formation of humus. In about a year this will be a valuable reservoir from which to obtain your potting soil and soil for special pets. Most of the garden soils of California lack humus. This is best supplied by leaf mould, but, unless you live near a forest or own a cañon, it is expensive and hard to get. Bean straw makes a good substitute and can be bought by the bale. Peat is perhaps the best, and of this there are many good deposits in California. The Huntington Beach peat is the best in the Southland.

During March look to your insecticides and sprays and see that the insects do not get a start on you. I have discovered that it is a wise thing to call in your local County Horticultural Inspector; his service costs nothing, and his advice and cooperation are of great value.

Fruit trees of all kinds may be grafted this month. Choice plants, usually difficult to propagate, may be layered. This is done by bending the branch down, nicking slightly and covering with earth, so that the end sticks out. This is a good way to increase the difficult Santa Barbara carnation. Many hardy perennials, as well as such subjects as bananas and bamboos, may be increased by divisions; that is, by cutting off branches with roots attached.

(Continued on Page 62)



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
	Wisseli
	Picea Pungens Kosteriana

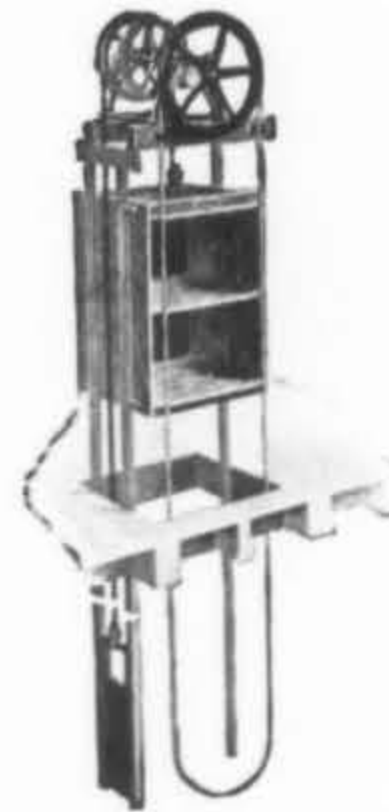
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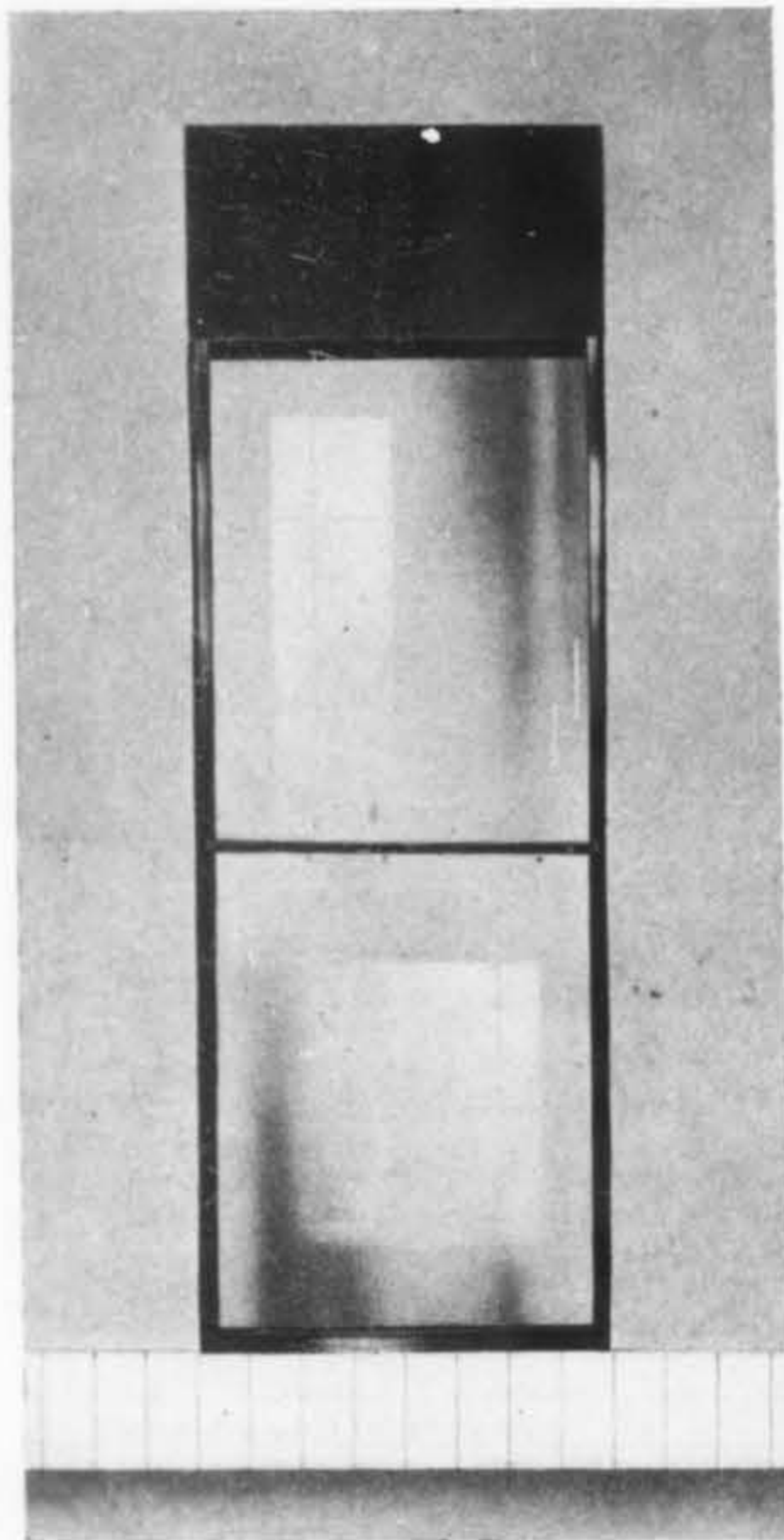
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Gladioli may be planted profusely—this year the best sorts are so reasonable that it will pay to discard all second-class stock. Dip all bulbs in a solution of Semesan before planting. This will insure not only freedom from disease, but extra vigorous flowers.

Two annuals I wish to call particular attention to: the Swan River Daisy (*Brachycome iberidifolia*) and *Primula malacoides*.

Garden sharps have at their disposal something like one hundred-and-twenty kinds of *Primula*. Tuberosus begonias, Tuberoses and Dahlias are best planted this month. Plant more Roses and ornamental trees and shrubs: Asters, Amaranthus, Balsam, Begonias, Celosias, Centaureas, Dahlias, Helianthus, Heliotrope, Gloxinias, Hunnemannias, Mandevilleas, Marigolds, Lobelia, Nasturtium, Scabiosa, Salvia, Salpiglossis, Verbena, Zinnias. Plant bulbs of Begonias, Dahlias and Tuberoses.

ARBOR DAY

(Continued from Page 49)

The popularity of "a mile of living Christmas trees for every California town" was strikingly emphasized during the 1929 holiday season when San Francisco decorated and illuminated its mile of living Christmas trees in the Panhandle of Golden Gate Park. During the ten-night period that the colorful lights were turned on, thousands of motorists, thrilled with the spectacle, came to admire and enjoy this great outdoor Christmas tree party. These motorists were not San Franciscans alone, but came from all parts of California to put their official stamp of approval on the Outdoor Christmas Tree Movement.

As a result, before Christmas of 1929 had even arrived, the association received word that Santa Cruz and Watsonville were conspiring to outdo San Francisco in Yuletide splendor by launching a project for twenty miles of living Christmas trees between the two cities, to form a mighty illuminated parade of giants of the forest whose fame would spread far and wide. Since this initial announcement the goal of the project has been increased to sixty miles of trees and, in the two intervening Arbor Days, several miles of trees have already been planted.

Many other "Mile of Christmas tree" plans are under way. Communities which have launched their highway planting plans include St. Helena and Napa, South San Francisco, which is to have its mile of trees near the railroad track so that tourists may enjoy the picture; Tulare and Bakersfield, on the Golden State Highway; Auburn and Lincoln on the Lincoln Highway; San Mateo and Burlingame; Sausalito at the end of the Redwood Highway; San Jose, with its mile of "ready-made" trees along the Alameda, and Gilroy which has already planted nearly a mile of trees long the Hecker Pass. Pasadena's farfamed street has been illustrated many times.

Nor has the tree-planting campaign been confined merely to public highways and buildings, for hundreds of individuals have been inspired by the widespread Arbor Day activities to beautify their own lawns and gardens with baby Christmas trees, destined to provide wide branches for outdoor holiday decorations in future years.

Many varieties of trees have been found suitable for highway, school and home garden plantings in California. The most popular species for Arbor Days have included the Deodar Cedar, Monterey Cypress, Monterey Pine and Redwood.

The spirit of Arbor Day in California is one that appeals to youth. It looks ahead—not back, and carries with it the inspiration for civic and state betterment.

There is something about the tree that makes the minds of both young and old turn to nobler thoughts. Perhaps that is one reason man loves the tree and is always ready to champion any movement that aims toward its preservation.

John Muir, one of California's greatest lovers of trees, once said: "Any fool can destroy trees, which cannot defend themselves or run away. And few destroyers of trees ever plant any."

Californians have proved that they are not destroyers, but planters, of trees; and future generations passing by our highways will have cause to rejoice in the shady beauty of the towering monarchs which thoughtful Arbor Day, 1931, started on their way.



Camelia Japonica

THE QUALITY OF A GOOD NURSERY

*Whether You Wish a Single Rose Bush or
Shrubs and Plants of a Dozen Varieties
You Should Select Your Nursery
With Extreme Care*

By JOHN VOSBURG

THE word "nursery" carries several meanings. Perhaps the fact that the word generally suggests the promotion and growth of young tender objects is the reason for its role.

To those who are garden-minded, the nursery is a source of material that proves a never-ending joy and recreation. Such amateur gardeners visit the nursery expecting to find healthy, thrifty plants suitable and adaptable to their gardens. They expect the nurseryman to give them the necessary advice regarding growing requirements and to assure them—success.

But the nurseryman does not find these buyers all successful growers. Though some are plantmen at heart and everything grows under their loving care, others have the desire but not the ability or ambition to aid plant life very successfully. Still others have an idea that plants will grow without the least attention and there is no reason why their plants should not be as vigorous as some grown by their friends, whose garden is the envy of the entire neighborhood. Usually about all of the argument that these careless ones can put forth in their own favor is that they paid just as much for their individual plants as better growers did. Even this is not always true; for often these people are not even observant in their buying and think that a plant of the same name is equal to another of a like name no matter what the physical condition. Because they saw some down the road at a few cents a dozen cheaper, they may have bought them and got off to a bad start before their plants were home. So their argument in reality dwindles down to the fact that they and their neighbors started out with the same scientific names. True, there is a group of plants that will battle under very adverse conditions and at least give a half-hearted result under the severest of abuse; and these are the plants that this kind of gardener should have.

The greatest compliment any nurseryman can receive regarding his nursery stock is the fact that his plants are "well grown." Next in consideration is whether they be of a nature difficult to grow or not. Just what has brought about well grown results is not as generally known as one would expect.

A group of poinsettias or cyclamen at their best at Christmas is not a "happen-stance" by any means! Besides the necessity of obtaining the best strain and best varieties, constant care and attention combined with good judgment are required to make them a paying crop. They are not worth much a few days after Christmas. Their value has depreciated enough at least to take away all possibility of a profit—a necessity without which few organizations or individuals can exist.

If the plant to be sold is started from seed, just so many weeks are allowed for the seed to germinate and then pricked out of the seed pan and potted or put into flats. At given times these are shifted into larger pots and given a different sort of care according to their requirements. These requirements differ greatly as to soil, amount of water, temperatures and amount of light.

Many plants do not come true from seed, so portions of the plant are removed and these cuttings placed in sand and allowed to root. Here again proper timing and growing requirements must be met in order to have them ready at a given time.

Where the plant grown is not of a seasonal nature this timing of flowering period is not so essential. But there are certain times at which the cuttings root best, and when the seedlings put on better growth and other details that the successful grower must know if he is to earn the reputation of being a "good grower." Nor is his scope limited to the growing of small sized plants. In the case of the slower growing plants, that either do not assume enough character to attract the buyer or of a type of which the grower has to depend upon the plants being in flower to sell—such as the camellia, daphne, and so forth—the proper moving of the plant from the growing field to the nursery in a suitable condition to be saleable is of the greatest importance. Poor handling results in loss; or in many cases the plant receives such a shock that it never again assumes a thrifty condition. The customer who sees that plant brands the nursery as a poor one.

In this day of modern living, immediate effects are much in demand. Specimen plants in either shrubs or trees present several problems to the grower that have to be met intelligently. In some cases we find nurserymen who make no pretense at growing trees themselves. Larger trees suitable for the new situation are moved from wherever they may happen to be and here the knowledge of handling heavy growing objects without serious damage enters into play. Each year finds larger trees being moved, and as more knowledge is obtained, the moving of still larger ones becomes possible. In these transactions, which involve considerable expenditure, the integrity of the concern doing the moving is very essential. Integrity is an important essential throughout the nursery business, where one has to wait until varieties have flowered or fruited before being certain of the variety purchased. In many cases this involves several years; and when the plant or tree is not "true" the time and labor have all been wasted.

The introduction of new varieties of plant life continually lends fascination to the nursery business. Here one has to do more experimenting than is needed with the older, established varieties. Besides the hardships of persuading them to live, whether they be seeds, bulbs, plants or cuttings, after their long journey from some foreign land, there is the lack of cultural directions that forces one to experiment. Even after a stock is established, it takes several years to determine whether or not it is any addition to our southern California group. Outside of their botanic value to groups or plant-families in which they are needed, and the demand of a few plant collectors, plants must prove worthy, in many other respects, before they can establish themselves in the practical group for the average garden lover. In many cases plants have been

(Continued on Page 64)

American Society of Landscape Architects Pacific Coast Chapter

THE AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, founded in 1899, and now having two hundred and thirty-three members, includes in its membership only Landscape Architects of recognized ability and experience, whose methods of practice conform to the ethical standard laid down by the Society and its several chapters in their official statement of professional practice.

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Poinsettias, Azalias and Ferns

THE QUALITY OF A GOOD NURSERY

(Continued from Page 63)

introduced and, because of their apparent failure, abandoned. Later, in the hands of people who were able to master their growing conditions, they have enjoyed the utmost of popularity.

Few people realize that the introduction of new material involves the expenditure of considerable money, much effort, and hardship before the original plant is obtained or the proper steps taken to perpetuate the species.

Plant life through all the ages has contributed to the support of man and, while most of it has been done in a very quiet way, man generally has assisted Nature in her contributions by aiding her in plant improvement, introduction and dissemination.

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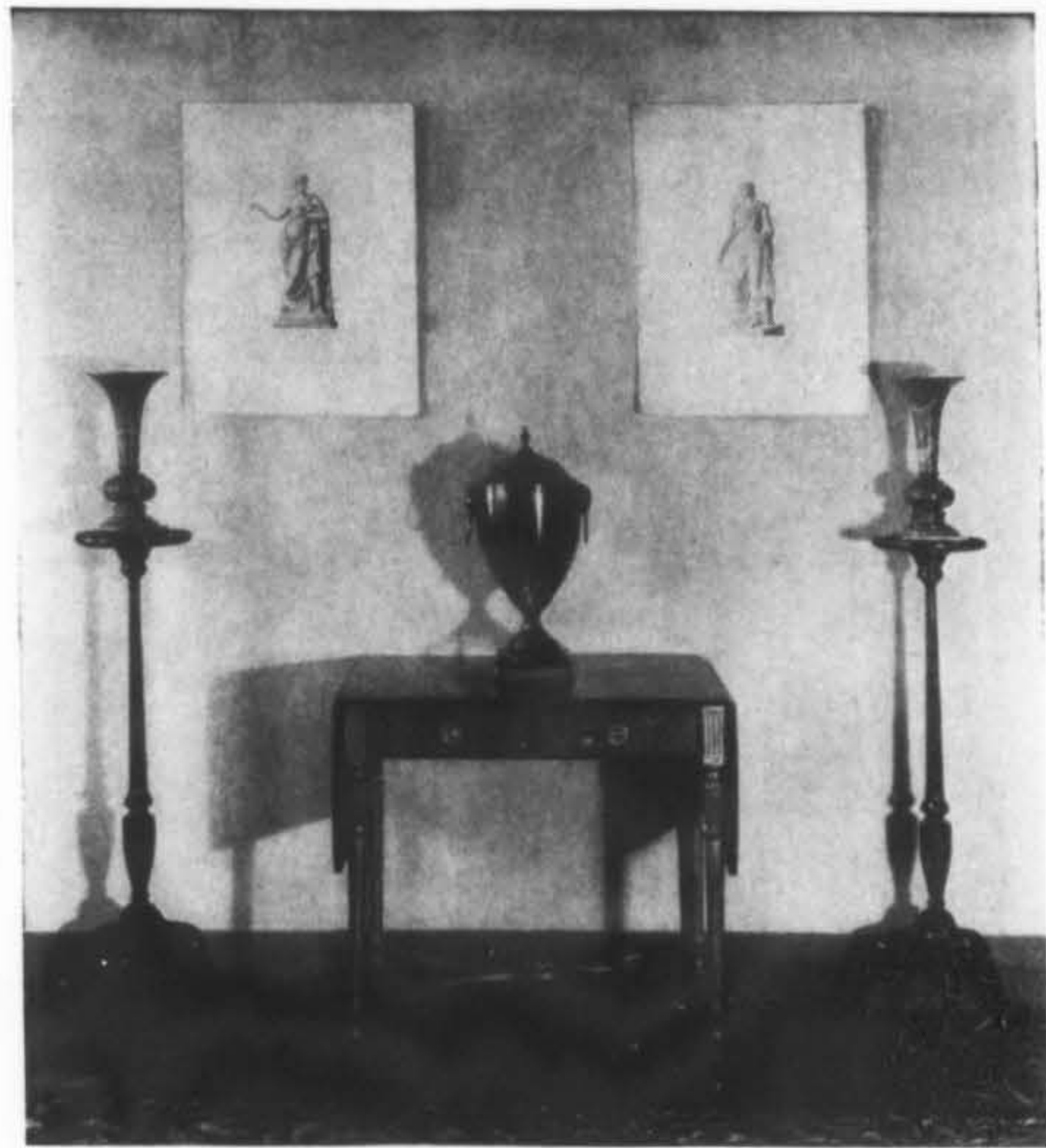
COMPARATIVELY FEW people, we venture to say, realize the important part that has been played, and is being played to-day, by the nurserymen of California in developing and conserving the plant life of this state.

The activities of these men, it may truthfully be said, had their beginnings in the Gold Rush days of 1849; for it was in June of that year that Frederick C. Roeding arrived in California from Germany. The life of this man and that of his son, the late George C. Roeding, are in effect a record of the growth and progress of the entire horticultural industry in California, so closely and actively were they identified with it.

Nurserymen of California delight to honor the memory of these two outstanding figures in their vocation, of whom the latter was the prime mover in the formation, in 1911, of the California Association of Nurserymen. One of the stated aims of this organization is:

"To awaken a keener interest and a broader intelligence in California's horticultural development for the beautification of home surroundings."

With this and with other expressed objects and aims of the nurserymen, *California Arts and Architecture* finds itself in complete accord. The readers of our magazine can have no doubt, either, that we are in sympathy with the query of the great naturalist, Alexander von Humboldt, who wrote: "Why have not everywhere the names been preserved of those who, instead of ravaging the earth with war, have enriched it with plants useful to the human race?"



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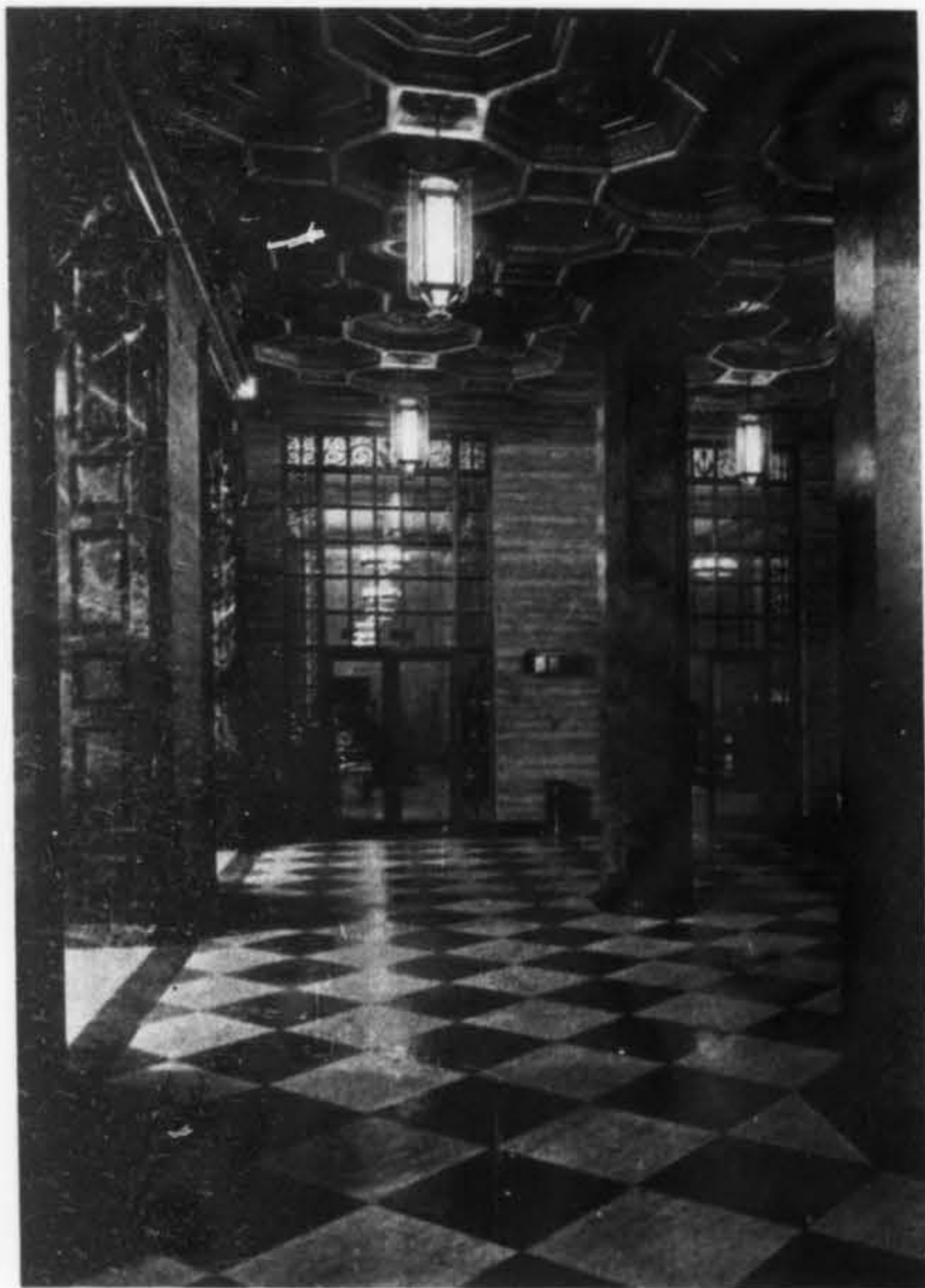
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A garden wall in the library garden of W. A. Clark, Jr. Mark Daniels, landscape architect. A shelter and enclosure frankly acknowledging its utilitarian purpose. Scholarly and traditional ornament play an important part in the formal garden.

GARDEN ARCHITECTURE

(Continued from Page 30)

choirs where late the sweet birds sang" is usually inspired by the uncontrollable enthusiasm of the beginner or the desire to attract the attention of the observer to some particular spot. In the former case, time and love of gardens will effect the remedy. In the latter only cultural education can accomplish anything.

There is so much of this desire to attract attention in the world today that it seems impossible to keep people from resorting to all sorts of methods, not only in their gardens but in their daily lives. But conspicuousness can in no wise be construed as art. Birds, butterflies and blossoms alone can lay claim to good taste in the employment of conspicuousness to attract attention. The human animal has never been able to do so. A man may smoke a pipe in church and thereby attract attention, but it is hardly in good taste; and good taste is the fundamental requirement of all art.

In the designing and selecting of architecture and ornament in formal gardens, first of all study the scale; a peristyle at the end of a vista may be inspiring or annoying, depending upon whether it is dignified or "dinky". Study carefully the propriety of the objects or structures chosen, particularly with reference to the spirit of the garden and the proximity of such objects to trees and foliage against which they may be silhouetted. A dancing monkey in terra cotta might be amusing and appropriate in the neighborhood of the children's sand pile, but it is not a fitting ornament for a churchyard.

Trees have more spiritual attributes than physical. Anne Bremer's exquisite poem to the Pine eloquently testifies to the extent to which a poetic soul may become "en rapport" with the spirit of a tree. Just so far as the landscape architect can sense the spiritual quality of green and growing things will he be able to employ garden architecture and ornament to enhance the garden's beauty with wood and stone. Restraint should be exercised to the

extreme in the employment of architectural ornament in the natural garden. Summer houses, pergolas and statuary should be used most sparingly and only where they seem to fall in naturally with the uses to which the owner may put them, and even then it is safest to have them clothed with foliage.

If it can be said that "Walls do not a prison make", it is equally true that walls do not a garden make. They are properly employed only for structural purposes or for enclosures and for this reason the former is almost invariably best done in stone. Here the garden architect may exercise his fancy in the delight of designing different bonds, playing with colors and devising simple and exquisite methods of pointing off. No amount of pink and white plaster daubed and splattered on concrete or wood can equal the beauty of natural stone when laid with care and feeling. To attain the architectural quality, one or more courses may be introduced in a horizontal bed, giving that sense of horizontality which is so essential to architecture.

Fortunately there is little need these days to caution people against over indulgence in the topiary art. Yet there are a few landscape architects who still shave and prune their hedges and isolated plants into grotesque frogs, waddling ducks and leaping nymphs. To these, I would quote Pope's article in the "Guardian", purporting to be the catalogue of carved and clipped shrubs for sale:

"Saint George in box, his arm scarcely long enough,
But will be in a condition to stick the dragon by next April."

* * * *

"A pair of giants stunted, to be sold cheap."

* * * *

"A quick set hog shot up into a porcupine,
By its being forgotten a week of rainy weather".

Pope, who in this article sounds more like Addison, ridiculed the English people of his time out of their mad infatuation for topiary work, and it may be that his article in the "Guardian" will have a salutary effect upon any one of the present day so inclined.

The subject of garden architecture and ornament can only be properly treated in pages that would number enough to justify boards and binding. A brief article such as this must skim the surface and touch briefly upon very few of the salient features. The principles of applying architecture and garden ornament to the work of the landscape architect should be developed in the light of the work of the great gardens from Babylon, through Egypt, Greece, Rome, dwelling long upon the gardens of the Moors and delving exhaustively into the works of such men as Le Notre and Kent and the essays of Bacon, Milton and their contemporaries. But things today are done so that those who run may read; and it is doubly difficult to arrange matters so that one who works may write.

The travertine work for the John McCormack residence, Hollywood, and for the gardens of W. A. Clark, Jr., Los Angeles, illustrated on pages 29 and 30 of this issue of California Arts and Architecture, was executed by the



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ARCHITECTURAL ORGANIZATIONS

SOUTHERN CALIFORNIA CHAPTER of the American Institute of Architects held its regular February meeting at the University Club, Los Angeles, on February 17, at 6:30 p.m. The speaker of the evening was Mr. William Lee Woollett, whose subject, "Refinement in Architecture," was illustrated with lantern slides of European architecture in which departures from mathematical rigidity in design were clearly indicated. The slides were made from pictures in the collection of the late Professor Goodyear of the Brooklyn Museum of Arts and Sciences.

NORTHERN CALIFORNIA CHAPTER of the American Institute of Architects met at the Clift Hotel, San Francisco, on January 27 at 6:30 p.m. The meeting was held jointly with the San Francisco District of the State Association of California Architects, to which all members of the Northern Section of the Association had been invited. Mr. Henry H. Gutterson, president of the Chapter, presided over the meeting, which was attended by 52 Chapter members, 28 Association members and five guests.

The minutes of the previous meeting were approved as published.

A telegram from Mr. Edwin Bergstrom of Los Angeles was read, regretting his inability to attend the meeting.

A telegram was read announcing the activity of Mr. Mark Requa in Washington to have new Federal buildings in this vicinity allotted to local architects. It was disclosed that Mr. Requa had been sent to Washington by Mr. Atholl McBean, who was among the guests present, and an expression of appreciation was made to Mr. McBean for his effort on behalf of the architects.

Messrs. Will G. Corlett, James H. Todd and George Keil comprised a trio presenting musical selections with flute, violin and piano.

There being no direct Chapter business, Mr. Gutterson presented the first speaker of the evening, Mr. Joseph B. Strauss, designer of the new Golden Gate Bridge. He spoke of the general design of the bridge, and of the engineering and architectural features of the structure. He further dwelt upon the political and economic aspects of the project.

Mr. Charles F. B. Roeth, president of the Northern Section of the State Association of California Architects, spoke briefly on the activities of this organization, and of legislative amendments to be presented at the present session of the state legislature.

Following his remarks, it was moved by Mr. Reimers, seconded by Mr. Kent, and unanimously carried, that this meeting approve the program of the joint legislative committee of the Association and the Chapter in its proposals to the legislature for amending the existing regulations governing the practice of architecture.

Mr. William I. Garren, treasurer of the Association, reported on its financial status.

Mr. Harris C. Allen spoke on the subject of a State Building Congress, with which he has had

intimate knowledge as a member of the Institute Committee on Industrial Relations. He outlined the development of the Building Congress in various sections of the country and the benefits which have resulted. In conclusion, he stated the advantages which the committee expects will accrue if a statewide Building Congress is established.

Mr. Albert F. Roller, chairman of the San Francisco District of the Association, spoke for the advisors of the District, and touched upon their activities with suggestions of various means by which the functions of the Association might be strengthened and its aims realized.

This completed the program, and the meeting was adjourned.

Respectfully submitted,

JAMES H. MITCHELL,
Secretary.

NORTHERN CALIFORNIA CHAPTER, American Institute of Architects, held its regular monthly meeting at the Clift Hotel, San Francisco, on February 24 at 6:30 p.m.

The following were present:

Members—Harris C. Allen, G. Frederic Ashley, E. Geoffrey Bangs, Norris M. Bruce, Birge M. Clark, William I. Garren, Ernest H. Hildebrand, Samuel L. Hyman, Frederick H. Meyer, James H. Mitchell, Frederick H. Reimers and Stanton D. Willard.

Associates—William C. Ambrose, John K. Ballantine, Jr., William B. Farlow, Lawrence H. Keyser, John B. McCool and Charles F. B. Roeth.

Guests—B. M. Shimkin, Arthur Tellefsen and Charles Wintro.

The minutes of the previous meeting were approved as published.

A communication from the Washington State Chapter was read expressing its attitude in the matter of the employment of architects for Government buildings, and urging immediate action for the establishing of the Treasury Department's announced policy of employing architects in private practice on all Government buildings.

Following discussion, it was moved by Mr. Bangs, seconded and unanimously carried, that the Northern California Chapter is of similar opinion and that its executive committee forward an expression of this attitude to the directors of the Institute.

A motion was presented by Mr. Allen, seconded and unanimously carried, that it is the sense of the Chapter, as expressed by this meeting, that the name of Mr. John Henry Nash, printer, be proposed for the award of the Institute medal for craftsmanship.

A motion was presented by Mr. Allen, seconded and unanimously carried, that the executive committee be empowered to select the delegates to the 64th annual convention of the American Institute of Architects from response cards sent out, with the entire membership as alternates.

The general topic for the evening was, "New Materials and Methods in Design," with a program as arranged by Mr. Lester Hurd.

Opening the program, Mr. Meyer drew a picture of the building of the future, and the possible and probable development of the application

of metals to accomplish it. Included in his remarks was a forecast of the future effort in design to withstand earthquakes and other unknown forces.

Mr. B. M. Shimkin, consulting engineer, spoke on "New Methods in Building Construction" and outlined the history of welding and the application in building.

Mr. Garren explained the history and use of various metals commonly used for architectural decoration and spoke of the development of new metals and finishes, and of their importance as an element of modern design.

Through the courtesy of Michel and Pfeffer Company, many of these metals were exhibited at the meeting, and the company's representatives, Messrs. Tellefsen and Wintro, ably answered the many questions which were asked pertaining to these materials.

Respectfully submitted,

JAMES H. MITCHELL,
Secretary.

ANNUAL ARCHITECTS' EXHIBIT, presenting recent architectural achievements in California, will be held March 2 to 14 at the Architects' Building, Fifth and Figueroa Streets, Los Angeles. Every architect in Southern California has been invited to participate. The exhibition has the co-operation of the State Association of California Architects, Southern Section, and of the Los Angeles Architectural Club, Certified Architects of Beverly Hills, Long Beach Architectural Club, Santa Barbara Chapter of the A. I. A. and the San Diego Chapter of the A. I. A.

A SPECIAL JOINT MEETING of the Northern and Southern Sections of the Executive Board of the State Association of California Architects was held February 21 at Los Angeles. The purpose of the meeting was to effect a closer cooperation between the two sections of the Association.

The entire Northern Board, including Regional Director Frederick H. Meyer of the A.I.A., made the trip south. Members of the Northern Board are: Charles F. B. Roeth, Albert J. Evers, Chester H. Miller, William I. Garren, Harris C. Allen, John J. Donovan, Henry C. Collins, and Mark T. Jorgensen.

The Southern Section was represented at the meeting, which lasted continuously from ten in the morning until six o'clock in the evening, by Messrs. Robert H. Orr, G. Stanley Wilson, L. G. Scherer, A. M. Edelman, Harold E. Burket, R. C. Farrell and Louis J. Gill of the Executive Board, and by Edwin Bergstrom, treasurer of the A.I.A. John C. Austin of the State Board of Architectural Examiners and H. C. Chambers, a member of the same board and president of the Southern California Chapter, A.I.A., Myron Hunt, former Regional Director, A.I.A., and David J. Witmer who is to be chairman of a state-wide committee in the Association working to further the proposition that architects in private practice be commissioned for governmental work.

Col. Carlos Huntington, the new director of the State Department of Professional and Vocational Standards, attended a part of the meet-

ing and assured those present of the fullest co-operation of his department in working out all matters of legislation.

The general feeling following the meeting, expressed by southern and northern members alike, was that the session was the most successful yet held because of the opportunity it offered for a complete understanding and co-ordination of the major activities of the Association, now being carried on in all parts of the state.

It was pointed out that, in so getting together, accomplishments were achieved that were not possible by correspondence, and the hope was expressed that more of such meetings might be held. The regular semi-annual joint meeting of the Executive Board will be held in May, when the Southern Section members will come to San Francisco.

MANUFACTURERS' PUBLICATIONS

"SQUARES AND DIAMONDS" is the title of a new publication being issued by the Diamond Electrical Mfg. Co., of Los Angeles, for the purpose of keeping its readers informed of the latest developments in electrical installation. The January issue discusses office building and apartment house installations, and describes in detail the lacquering process as applied in the manufacture of switch cabinets. The February issue sets forth the story of the electrical equipment installed at Agua Caliente, and gives also a detailed account of Diamond E's compliance with the latest California Code requirements covering horsepower rated switches. Those wishing their names placed on the mailing list to receive the publication should address "Squares and Diamonds," 868 Bendix Building, Los Angeles.

DUNHAM CONCEALED RADIATORS are described in Bulletin 500 just issued by the C. A. Dunham Company, whose western sales office is at 232 Monadnock Building, San Francisco. Copies free on request.

A. C. HORN COMPANY, Long Island City, New York, has just published a catalog on the subject of waterproofings and floor treatments. Copies free on request to architects, contractors and building owners.

FLOOROLA CORPORATION, 480 Salem Avenue, York, Pennsylvania, offers a booklet, "The Secret of Beautiful Floors." Copies free on request.

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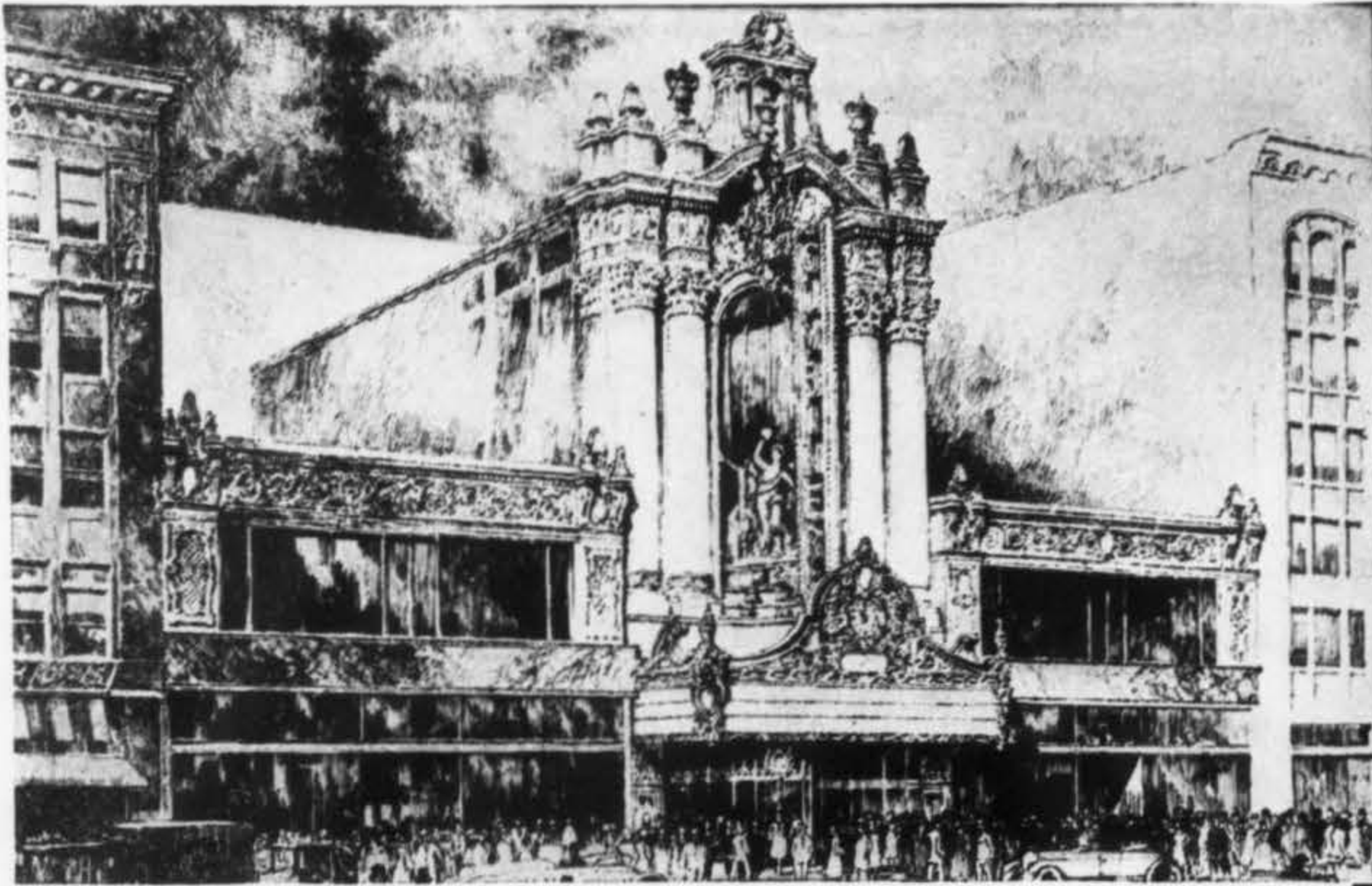
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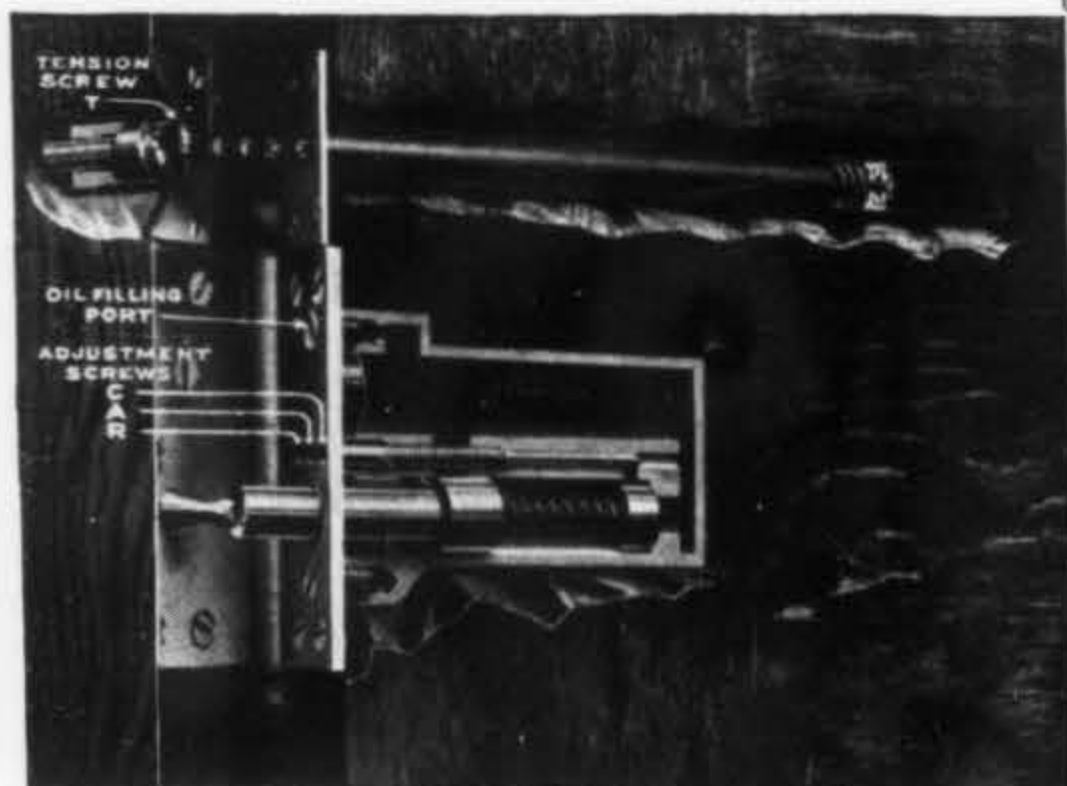
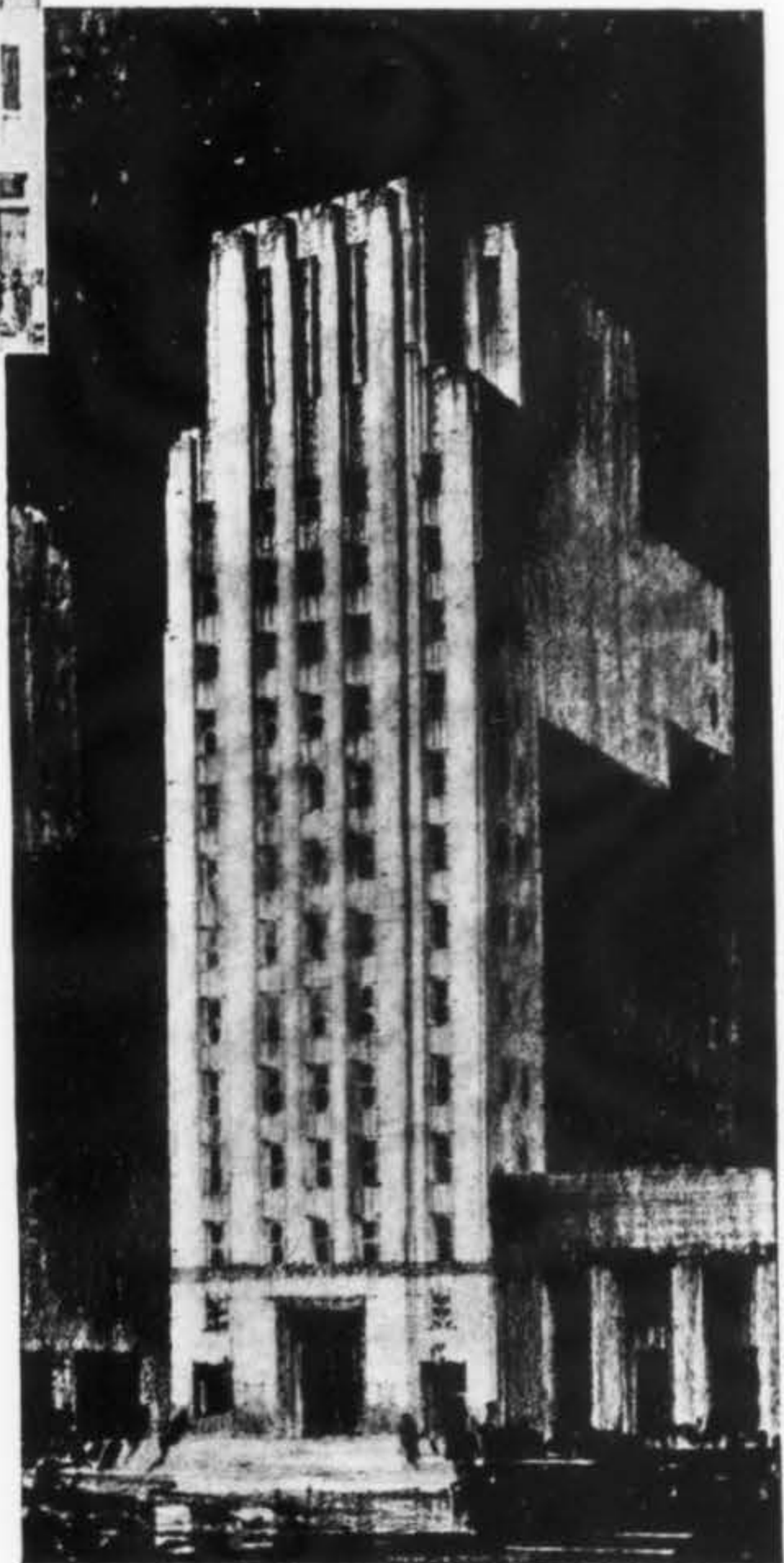
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