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# California Arts & Architecture



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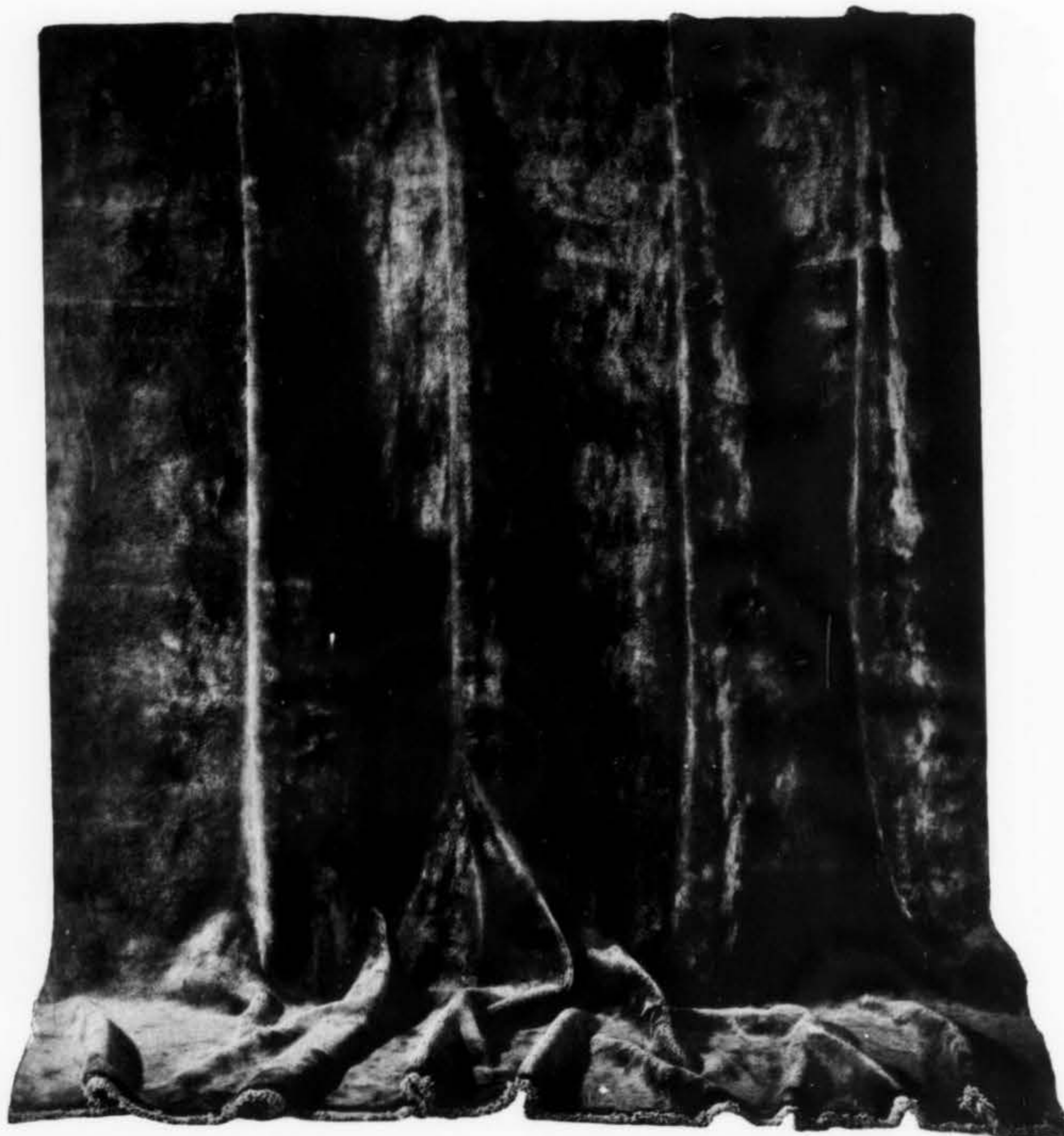
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# THE CALENDAR

## 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

**SPRING GARDEN SHOW**, the second annual, will be held May 1-2-3, at the Civic Auditorium, Oakland, California, under the direction of Howard Gilkey, Landscape Architect. The show is presented through the co-operation of the leading Garden Clubs and the commercial growers, and the entire space of the Auditorium will be transformed into a sunken garden, using growing plants. The cut flowers will occupy a wide corridor, three hundred feet long, and will be displayed in a distinctive manner.

**CALIFORNIA SPRING BLOSSOM AND WILD FLOWER ASSOCIATION** holds the next flower show at the Hotel St. Francis, San Francisco, California, April 16-18, with many awards offered.

**REDLANDS HORTICULTURAL AND IMPROVEMENT SOCIETY**, Redlands, California, announces the Spring Flower Show is held April 16-17. Garden Tours are held in connection with the show and, as in past years, a route is outlined for visits to about twenty gardens.

**SPRING FLOWER SHOW** of Southern California, the twenty-sixth annual, is held in Pasadena, California, April 15-16-17, under the Horticultural Association of Pasadena.

**SPRING FLOWER FESTIVAL**, sponsored by the Woman's Club and the Chamber of Commerce of Riverside, California, is April 23-24-25, at the new Municipal Auditorium.

**CALIFORNIA ACADEMY OF SCIENCES** announces a series of lectures at 245 Market Street, San Francisco, California, April 1-8-15-22.

**THE EDUCATIONAL LECTURE COURSE**, sponsored by the Oneonta Club, is given at the Junior High School Auditorium, South Pasadena, California. The lecture of the month is given by Guglielmo Ferrere, Friday, April 10; the subject is "The Sunset of Monarchy."

**ALINE BARRETT GREENWOOD** closes her season of Current Reviews in California this month, and she makes her annual Northwest Tour in May and June. The Pasadena series closes at the Shakespeare Clubhouse, April 15.

**GENERAL FEDERATION OF WOMEN'S CLUBS** hold a conference at Phoenix, Arizona, April 28 to May 2.

**CALIFORNIA FEDERATION OF WOMEN'S CLUBS** hold the thirtieth annual convention at Fresno, California, April 22-24. This State convention is particularly important because of the revisions presented on reorganization of the Clubs. Mrs. W. W. Slayden, Los Angeles, is State President.

**PAGEANT OF ALL NATIONS** is held under the auspices of the Civic Association, at the Civic Auditorium, San Francisco, California, April 9. An international program of music, singing and dancing, with the colorful costumes of more than thirty nations to add interest, features the event.

**MICHO ITO**, known as a dancer of distinction and artistic merit, is to conduct four classes in the summer session of the University of Southern California, Los Angeles, California. These classes will be held in the new physical education building.

**DAUGHTERS OF THE BRITISH EMPIRE**, Sir Francis Drake Chapter, announce the ground-breaking and dedication ceremony for the British Old People's Home in California, April 17, at Pacific Palisades, Santa Monica. Mrs. B. W. Templeman is regent of the chapter.

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**THE RAMONA PAGEANT** is really a play recounting the story of Ramona and Alessandro and is presented at the Ramona Bowl, near Hemet and San Jacinto, California, on three successive week ends, the dates being April 18 and 19, April 25 and 26, and May 2 and 3, each performance beginning at two forty-five. This most beautiful of all the outdoor plays given in California is an adaptation of the story by Helen Hunt Jackson, which was dramatized years ago by Virginia Calhoun, who later gave permission to the late Garnet Holmes to use her material for presentation as a pageant. The surroundings lend themselves perfectly to the production, while the interest and ability of the players combine to offer a glamorous and thrilling presentation. The wistful and tragic story is told in its entirety, the full beauty is stressed, and yet it is enlivened by fiesta scenes, associated with a life on the ranches in early days. The Bowl is reached by a paved highway through Riverside, Perris and Hemet; it is equipped with comfortable concrete seats and the acoustics of the amphitheater are perfect. Phil Whiting directs.

**"THE FIRST EASTER,"** a masque-pageant written by John Steven McGroarty, author of the Mission Play, will be presented for the tenth year on the lawn of the Huntington Hotel, Pasadena, California, on Easter morning at 9 o'clock. Preceding the pageant there will be a notable program of singing under the direction of Maestro Ignacio del Castillo, late of the National Opera in Mexico City and the Metropolitan Opera Company of New York. In this musical program the beautiful Cantata "Easter" will be rendered by the famous chorus and soloists of the Mission Play. The pageant, participated in by the full cast of the Mission Play, including the Indians, is under the direction of the author. William Ellingford will enact the role of Fray Junipero Serra, while Harold Hodge Miguel Quiroz, Theodore Vejar and others will have roles. The masque is a portrayal of the first Easter in California, the founding of the Mission San Antonio de Padua, the conversion of the heathen tribes to Christianity and other historical incidents.

**GARDEN TOURS OF MONTECITO** and Santa Barbara are arranged by the Plans and Planting Committees of the Community Arts Association of Santa Barbara, California, and will be continued on every Friday through September and on Tuesdays also in April, late July and August.

**SPRING GARDEN TOURS** have been arranged under the auspices of the Girl Scout Council of Pasadena, California, with the co-operation of the members of the City Park Department, Pasadena Horticultural Society, Pasadena Garden Club, the Diggers Club and the Chamber of Commerce. Tour 3 is held April 4. Later dates in the month are April 11 and 18.

**STOCK EXCHANGE CLUB**, San Francisco, California, held last month the first formal showing of Diego Rivera's large fresco mural, symbolizing California, its history, development and resources. Figures of workers are used to depict every phase of California's history and development.

**ELEANOR AND HOLLINGSWORTH BEACH** announce that after April 22nd the Hewson Studios of Pasadena and Los Angeles will have the Pasadena Agency for their French and Italian importations at the old address, 630 East Colorado Street. Customers may continue to place orders as before. The Santa Barbara Agency is at the Eleanor Beard Shop in the Paseo.

**A MEMORIAL BENCH** will be placed in Baxter Stadium at the College of the Pacific, Stockton, California, in memory of the late P. R. Wright, owner of the campus book store for over thirty-five years. Mr. Wright was a faithful and encouraging friend of the students and was an enthusiastic supporter of all Pacific athletic contests. The bench will be placed on the west side of the stadium near the players' bench and will be dedicated to the use of former Pacific athletes.

(Continued on Page 4)



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## MUSIC

**PACIFIC OPERA COMPANY** opens the second season of opera in San Francisco, California, Monday evening, April 20, which will consist of eight evening and two matinee performances. Arturo Casiglia is the director, while Natale Carossio is in charge of the ballet. The operas presented are "Carmen", "Rigoletto", "Masked Ball", "Cavalleria Rusticana", "La Gioconda", "Madam Butterfly", "Lucia", "Pagliacci", and Debussy's ballet pantomime, "La Boite a Jou-Jou".

**SAN FRANCISCO SYMPHONY ORCHESTRA** presented the final concerts of the winter season last month, Issay Dobrowen conducting. The season comprised Friday afternoon symphony concerts, with a repetition of these on the following Sundays, at the Curran Theater, San Francisco, California. Popular concerts were given at the Civic Auditorium on alternate Sundays; these were municipally sponsored. Mr. Dobrowen will fulfill concert engagements abroad this summer, and, according to announcement, will rejoin the orchestra in the fall.

**LOS ANGELES PHILHARMONIC ORCHESTRA** is now in the twelfth season, 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 opened in October and closes this month, offering fourteen Thursday evening symphonies, and fourteen Friday afternoon concerts, the latter being a repetition of the Thursday program with the same guest artists. Fourteen Sunday afternoon concerts are also programmed. The current dates for the pairs, on Thursday and Friday, are April 9 and 10, and April 23 and 24. The Sunday concerts are given April 5, 19 and 26.

**PASADENA MUSIC AND ART ASSOCIATION** offers the Artist Series at the Junior College Auditorium, Pasadena, California, and presents Yehudi Menuhin, famous young violinist, April 13.

**LAWRENCE TIBBETT** appears in concert at the Philharmonic Auditorium, Los Angeles, California, May 12, in the Behmer Philharmonic Artist Courses.

**MUNICIPAL BAND**, Long Beach, California, announces the program given April 1 is made up of compositions by Herbert L. Clarke, director of the band.

**PADEREWSKI**, acclaimed the greatest of living pianists, is making his seventeenth tour of the United States, and appears in concert April 9 at the Junior College Auditorium, Pasadena, California.

**WOMAN'S SYMPHONY ORCHESTRA**, Arthur Alexander, conductor, presents the second concert of the season, Friday night, April 17. Richard Buhlig, pianist, is the soloist. The concert is given at the Philharmonic Auditorium, Los Angeles, California.

**PARLOW QUARTET** presents concerts fortnightly in the Chamber Music Hall of the Music Building on the Mills College campus; the current concerts are given, April 8 and 22. The quartet includes: Kathleen Parlow, first violin; Harvey Peterson, second violin; Romaine Verney, viola; William Dehe, violoncello.

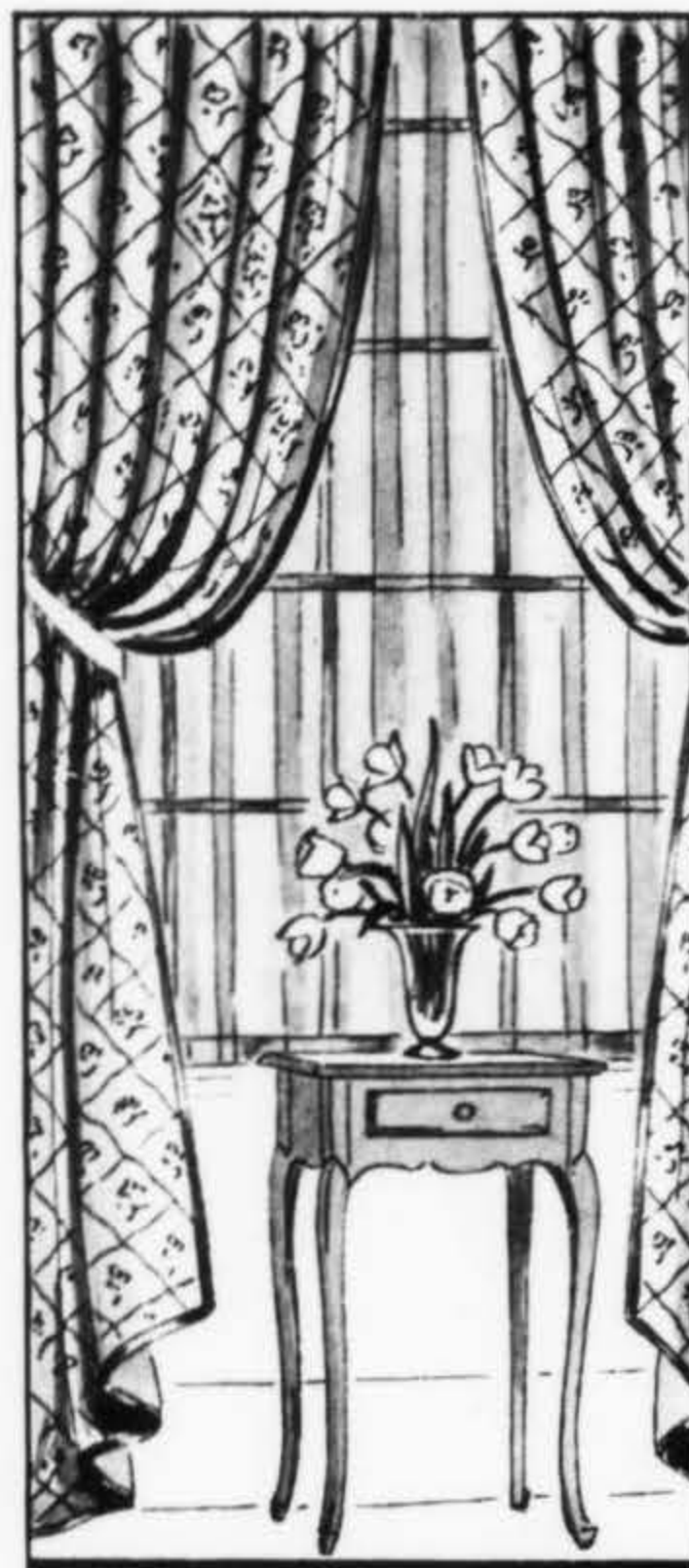
**YEHUDI MENUHIN**, world famous young violinist, appears in concert at the Dreamland Auditorium, San Francisco, California, Sunday afternoon, April 19, and plays for the first time in Oakland, California, at the Auditorium Theater, Wednesday evening, April 22.

**CLAIRE DUX** sings at the Dreamland Auditorium, San Francisco, California, Monday night, April 13, and will be heard in Oakland the following night, April 14.

**INTERCOLLEGIATE GLEE CLUB**, recently organized in the West by Marshall Bartholomew, director of choral music at Yale University, holds the first contest at Los Angeles, California, the first week in April. The organization is composed of Glee Clubs from nine colleges from southern California; the University of Arizona; eight colleges in Oregon and Washington, and in the region of San Francisco, also five from the Rocky Mountain region.

**LYSBETH LE FEVRE**, gifted concert cellist, is heard in recital at the Biltmore Music Salon, Biltmore Hotel, Los Angeles, California, April 8, with Nino Herschel as accompanist.

**THE MUSICIANS ORCHESTRA**, recently organized in Los Angeles, California, appears in concert, April 12, for the benefit of the unemployed. Mme. Elsa Alsen is the guest soloist. Leonard Walker is the conductor, and Alfred Megerlin is concert-master.



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**NATIONAL FEDERATION OF MUSIC CLUBS** offers prizes, totaling \$10,000 in cash, in contests in conjunction with the seventeenth biennial convention, to be held in San Francisco, California, June 20 to 27. The prizes are offered in competition of women's operatic voices, men's voices, pianists, violinists, organists and cellists. Preliminary State tests are held in San Francisco and in Los Angeles, April 15. National finals will be a feature of the convention program.

**CALIFORNIA MUSIC SUPERVISORS** hold the annual convention in Los Angeles, California, April 6 to 9.

**ALBERT SPALDING**, violinist, appears in concert, April 10, at Tacoma, Washington.

**GRAY'S HARBOR SYMPHONY ORCHESTRA** of Aberdeen, Washington, is directed by Louis G. Wersen, is largely composed of resident performers, and has given a series of three concerts this winter and spring.

**NATIONAL FEDERATION OF MUSIC CLUBS** holds a tri-state meeting at Great Falls, Montana, April 7-8-9.

**MUSIC NOTES** from Seattle, Washington, for the month include:

April 10, Junior Amphion Society Concert.

April 14, Lyle McMullen, piano, at the Playhouse.

April 26, John Monroe in three violin concerto program, Woman's Century Club.

April 27, Philomel Singers, Kirchner 'Cello Quartet.

**THE CLARION CLUB**, recently reorganized, adds the fourth to the choral organizations of Spokane, Washington. The other clubs are the Mendelssohn and the Apollo, with male singers, and the Bel Canto for women's voices.

**HOLLYWOOD BOWL ASSOCIATION** announces that the summer concerts in the Bowl, Hollywood, California, will open, July 7, with Walter Damrosch conducting. Sylvain Noak is again concertmaster, having held that position since the first concert of the first season at the Bowl. As in former seasons the concerts will be given on Tuesday, Thursday, Friday and Saturday nights during July and August. With the exception of the opening week there will be two soloist nights each week. Also there will be frequent concerts with ballet performance.

**THE SUMMER SYMPHONY ASSOCIATION** of San Francisco, California, announces the engagement of five leaders of international reputation, for the series of concerts to be given in the summer in the municipal auditorium and at Hillsborough. The conductors are Sir Hamilton Harty, conductor of the famous Hallé Orchestra of Manchester, England; Ernst von Dohnanyi, formerly leader of the New York State Symphony, and now conductor of the Budapest Philharmonic; Pierre Monteux, Walter Damrosch, and Artur Rodzinski.

**CANADIAN MUSIC FESTIVALS** for the Spring are announced as follows:

April 10-11, East Kootenay Musical Festival, Cranbrook, B. C.

April 24-25, Yale-Cariboo Musical Festival, Kamloops, B. C.

April 27-27, Upper Island Musical Festival, Nanaimo, B. C.

**THE SUMMER SCHOOL OF MUSIC** at Santa Barbara, California, is assuming definite form. It is promoted by music leaders throughout the State, with the intention of training young men and women of the west in orchestra, band and chorus work. Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra, has agreed to conduct for the first season, the summer of 1932.

**CAULDRON SINGERS**, male chorus of eighty selected voices, are heard in concert, April 14, at the Junior College Auditorium, Pasadena, California. Roy V. Rhodes is the director.

**THE PEOPLE'S SYMPHONY ORCHESTRA** of Hollywood, California, makes its initial appearance at the Easter Sunrise Service at the Hollywood Bowl. The orchestra is augmented to seventy musicians for the occasion.

**LOS ANGELES CHORAL UNION**, J. B. Trowbridge, conductor, will present "Elijah" at the Philharmonic Auditorium, Los Angeles, California, May 26, uniting in this event with the Civic Chorus of Long Beach, Rolla Alford, conductor. The same concert will be given in Long Beach, May 19.

**MORNING MUSICALES**, sponsored by Mrs. Genevieve Gray, at the Town House, Los Angeles, California, close the season with the concert of April 6.





Very pleasing results were obtained in the conversion of this dining room from a Spanish texture interior to the proper setting for the early American antique furniture, by using as a background a beautifully colored scenic wallpaper. Dining room in the home of Mr. William Boyd of Hollywood and the wallpaper was furnished by

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In this restful bedroom, wallpaper was used to give the proper background for the furnishings and provide the atmosphere of peace and contentment. The paper is of soft green with a diagonal pattern of ivory. The draperies are of a scenic glaze chintz of mulberry and green. The rug is of mulberry coloring and the furniture of maple.



**"THE HOUSE OF FINE WALL PAPERS"**



## DRAMA NOTES

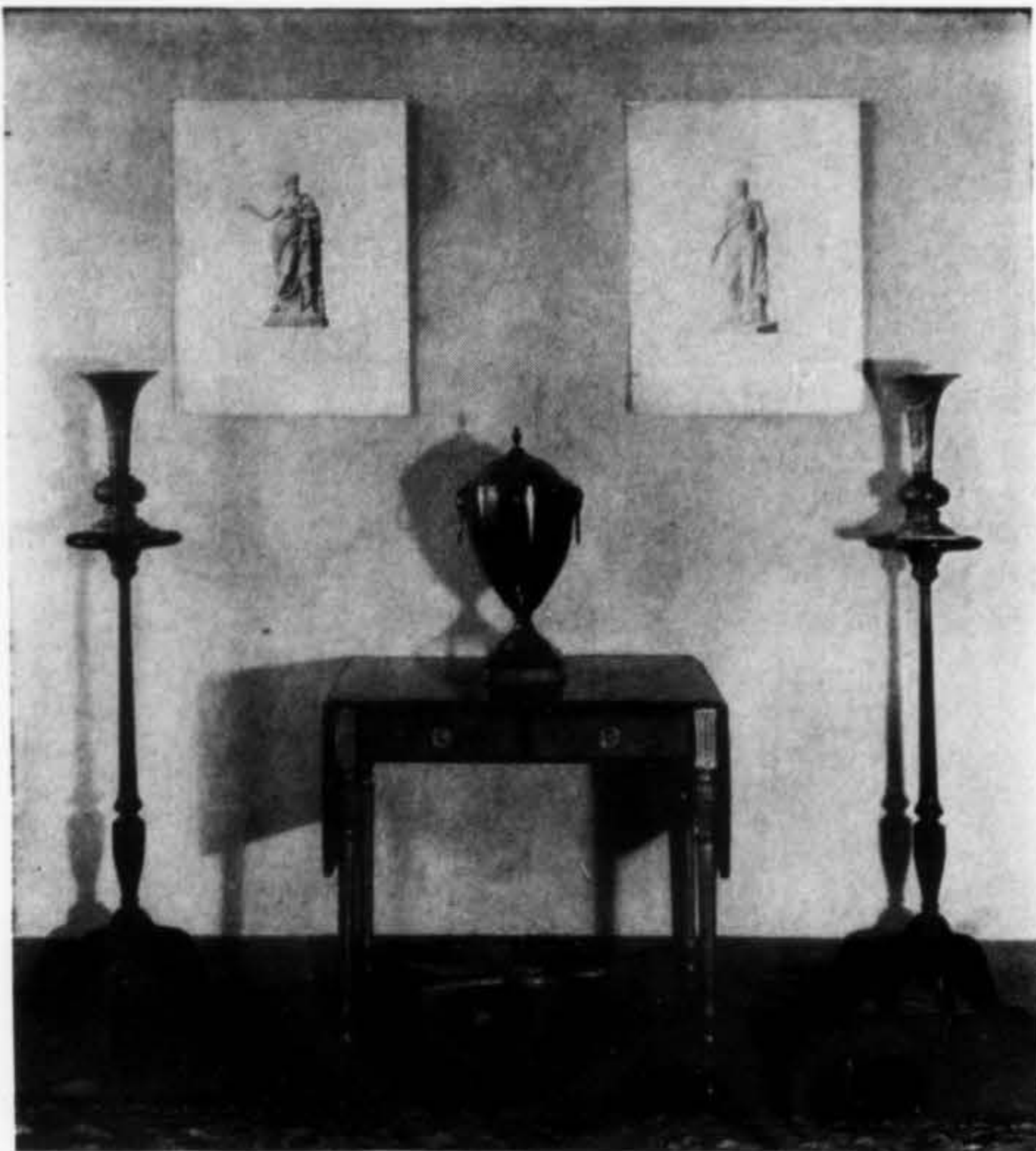


**KING KENNEDY**, young Beverly Hills actor, who recently played the lead in "Waterloo Bridge" and will appear with Mrs. Leslie Carter in "The Shanghai Gesture" at the Music Box, Los Angeles, April 20, under the direction of Dickson Morgan.

**ROAD SHOWS** will not belong strictly to the past if the dramatic stars now touring the country continue to find the season profitable. At present Ethel Barrymore, Billie Burke, Mrs. Fiske and Jane Cowl have announced their willingness to act in the one-night stands as well as the larger cities. Miss Barrymore is making a three months tour of the South, on which she expects to play in eighty cities and towns. She is presenting "The Love Duel," and her daughter, Ethel, and her son, John Drew Colt, are acting with her. Mrs. Fiske, with a repertoire of several plays, under the management of the Drakes of Chicago, is playing in the cities of the Middle West. Miss Burke is acting with Ivor Novello in his "The Truth Game," and states she hopes the tour will include the one-nighters as well as the week stands. Jane Cowl is coming across the continent and will present two plays in San Francisco and Los Angeles, California, in June. The men are equally generous, Walker Whiteside is presenting "The Chinese Bungalow" in San Francisco, after touring the South and Middle West. Otis Skinner is doing valiant service, giving "Marius" in the East and in the Mississippi Valley cities.

"**STREET SCENES**," Elmer Rice's Pulitzer prize winner, follows "Once in a Lifetime" at the Mayan Theater, Los Angeles, California, bringing with it the record of running more than a year in New York. The Mayan still echoes the laughs occasioned by the keen satire on the motion picture colony. Proof of its worth, surely proof of its box office possibilities, is envisioned by the probability of its being offered in picture form. The one dissenting voice seems to be that of a producer who, on being importuned to laugh, asked "Why should I laugh at something I have been crying about for the past ten years?"

**MRS. LESLIE CARTER** appears in "The Shanghai Gesture" at the Hollywood Music Box, Hollywood Boulevard, Los Angeles, California, opening April 20, to continue two weeks. Mrs. Carter plays Mother Goddam, the role originally written for her by John Golden.



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**GOLDEN GATE THEATER**, San Francisco, California, now offers old-time vaudeville, with eight-act bills and a feature picture. The Orpheum in Oakland, and the R-K-O Theater in Los Angeles have also adopted this policy, giving the performers at least three weeks in California and thereby insuring the coming of the headliners.

**PAULINE FREDERICK** comes to the Belasco Theater, Los Angeles, California, this month as "Elizabeth, the Queen" in the Maxwell Anderson drama.

**COMMUNITY PLAYHOUSE**, Pasadena, California, announces programs and dates:

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

April 16 to 25, "The Perfect Alibi," by A. A. Milne.

The Playhouse is governed directly by members of the Pasadena Community Playhouse Association through the ballot. Committees and chairmen in charge of every branch of the Playhouse are elected, as are the board of governors. This form of government makes possible a limitless membership, and the following classification of memberships have been established: Associate, Sustaining, Patron, Contributing and Life.

**THE WORKSHOP**, a branch of, and using the Recital Hall of the Community Playhouse, Pasadena, California, presents plays on Saturday evenings of the month.

April 4, "Women—The Brutes" by Neil Firestone.

April 11 and 18, "The Best Man," by Mrs. Don Marquis.

**THE DICKSON MORGAN MATINEES** are presented by Dickson Morgan at the Music Box, Hollywood Boulevard, Los Angeles, California, four afternoons during the month, the series to include eight plays, presenting a different play each month. The current matinee programs include one original play, and one done recently in the East.

**THE CIVIC REPERTORY THEATER** functions under the management of the Bowl Theater Association and presents plays at the Music Box Theater, Hollywood Boulevard, Los Angeles, California. The civic character of the organization results in the enlistment of local actors and directors as well as visiting artists. The current play, opening April 6, is "Hotel Universe."

**HOLLYWOOD PLAYCRAFTERS** announce the production of "Journey's End", April 10 and 11, at the Little Theater, Vine and Selma Streets, Hollywood, California.

**FOOTHILL PLAYERS** of Altadena, California, present the three-act modern comedy, "Of Suitable Age," by Mildred Carl Graham, at the Wilshire-Ebell Theater, Los Angeles, California, April 1, and at the Shakespeare Club, Pasadena, California, April 9. This group is directed by Miss B. Bundy.

**THE PANDORA PLAYERS** is the title of a dramatic group, made up from residents of Redondo Beach, the Palos Verdes Estates, Hermosa and Manhattan Beach, California, and is directed by Mrs. Ione Gale Ihm. They present a play each month, usually the first week of the month.

**THE NINE O'CLOCK THEATER PLAYERS**, the dramatic department of the Assistance League of California, present "The Princess and the Swineherd" on the afternoons of April 18 and 19, at the Wilshire-Ebell Theater, Los Angeles, California. The play is a children's fairy tale by Gwendolen Seiler and has never been publicly presented before. It is directed by Rene Denny and the funds derived from the production are to be used to aid the unemployed.

"**SLEEPING BEAUTY**" is the children's play presented by the members of the Junior League of San Francisco, April 9-10-11, at the Western Women's Club, and is a dramatization of the fairy tale, made by Mrs. Andrew Talbot, Jr., and Mrs. William Kent, Jr. Incidental music has been especially written.

"**THE WIZARD OF OZ**" exerts all of his old eccentric charm for the children of Santa Barbara, California, at the Lobero Theater, April 11, and is presented by the members of the Junior League.

"**TEDDY SOMERSAULT**" was so very popular with the children of Pasadena, California, that the Junior League has decided to present another children's play in May. Mrs. Chandler Ward, Mrs. Brison Wood and Mrs. Carlton Swift are collaborating on the plans.





"MID-DAY IN THE HIGH SIERRA"  
From an etching by Virgil Westbrook

ART

OUR COVER DESIGN for this issue, from a water color sketch by a distinguished young California painter, Millard Sheets of Los Angeles, depicts a gay costume procession in the courtyard of the Chinese Theater, Hollywood. The original is in the collection of Marshall Laird of Los Angeles. The attention of art circles throughout the country has been focussed on Mr. Sheets by reason of the fact that his canvas, "Women of Cartagena", was the only one by a Pacific coast artist to be accepted last fall by the jurors of the annual international exhibition of paintings at the Carnegie Institute, Pittsburgh. A comprehensive exhibition of this artist's oils, water colors and prints is being held this month at the Dalzell Hatfield Galleries, Los Angeles.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue, Los Angeles, has elected the following officers for 1931: Paul Starrett Sample, president; Barse Miller, first vice-president; Edward E. Leighton, second vice-president; Dalzell Hatfield, corresponding secretary; Walter L. Cheever, recording secretary; Earl Rowland, treasurer.

PAUL STARRETT SAMPLE, instructor in art in the College of Architecture at the University of Southern California, Los Angeles, has added to his recent honors by winning the second Hallgarten prize with his painting, "The Dairy Ranch," at the current 106th annual exhibition of the National Academy of Design, New York. The prize carries with it an award of \$200.

AINSLIE GALLERIES, Barker Brothers, Los Angeles, California, are showing this month paintings by the Spanish luminist, Salvador Tarazona, including recent portraits of Lupe Velez and Celia Montalao.

BARK 'N RAGS, 729 North Western Avenue, Los Angeles, California: Etchings of western subjects by Edward Borein.

BRAXTON GALLERIES, 1624 North Vine Street, Hollywood, California: Works by the French modernists, Chirico, Derain, Utrillo and Picasso.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles, California: Twelfth Annual Exhibition by American Painters and Sculptors. Water colors by W. E. Musick. Contemporary Japanese prints. Permanent collections of occidental, oriental and classical art.

HUNTINGTON ART GALLERY, San Marino, California: Eighteenth Century English portraits; Flemish and Italian primitives.

A. ZACHO CO., 1513 West Seventh Street, Los Angeles, California: Danish ceramics, glass, pewter and other imported art wares.

KANST GALLERY, 6182 Mulholland Highway, Hollywoodland, California: General exhibition of American and European paintings.



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BESKOW FRANKLIN-KENMORE GALLERIES, 4950 Franklin Avenue, Hollywood, California: Water colors by Thomas Rowlandson. Paintings by old masters.

BILTMORE SALON, Biltmore Hotel, Los Angeles, California: California and European landscapes by George K. Brandriff.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard, Los Angeles, California: Etchings and lithographs.

KIEVITS GALLERIES, Vista del Arroyo Hotel, Pasadena, California: Paintings by American and European artists.

FRANK MOORE GALLERIES, Huntington Hotel, Pasadena, California: Recent paintings by Edward Bruce and Paul Dougherty.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena, California: Japanese prints; Siamese banner paintings; Chinese paintings; portrait drawings by Neal Iredell; etchings by Arthur Millier.

DENNY-WATROUS GALLERY, Carmel, California, holds through April 18 an exhibition of paintings by John O'Shea.

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates, California, continues through April 27 its second annual exhibition of paintings. The purchase prize of \$500 was awarded this year to Paul Lauritz for his "Western Sea and Coast."

CENTRAL LIBRARY, Los Angeles, California, shows throughout April paintings and sculpture by sixteen contemporary artists of southern California: Arthur Ames, Eleanor Colburn, Boris Deutsch, Haldane Douglas, Dorothy Dowiat, Robert Gilbert, Jean Goodwin, John Hinchman, Everett Gee Jackson, Jack Leonard, Ward Montague, Ruth Peabody, Irene Robinson, Ross Shattuck, A. Katharine Skeele and Edith Truesdell. This group has been organized in an initial effort to show a comprehensive annual exhibition of modern art created in southern California.

THE CHARLES JOSEPH RIDER COLLECTION of American paintings and drawings is being shown this month at the Fine Arts Gallery of San Diego, after which it will be circulated by the Western Museums Association, going next month to the Henry Gallery at the University of Washington, Seattle. Mr. Rider, owner of the collection, is himself a painter who makes his home at San Pedro, California. The collection is accompanied by Sally O'Connor, artist and critic, who lectures April 5 at San Diego on "Creative Art as Exemplified by the Charles Joseph Rider Collection."

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, California: April 1 to 30, paintings of California and France by Joseph Kleitsch. April 6 to 18, paintings on silk by Yoshida Sekido. Paintings by Giorgio di Chirico.

PAUL ELDER GALLERY, 239 Post St., San Francisco, California: April 23 to May 2, water colors of France, Spain, Tunis and the High Sierra by Harold Miles.

FAULKNER MEMORIAL GALLERY, Public Library, Santa Barbara, California: April 10 to May 5, paintings, drawings and sketches by living Spanish artists. This exhibition, selected and arranged by Reginald Poland, director of the Fine Arts Gallery of San Diego, is circulated by the Western Museums Association, of which the Faulkner Memorial Gallery is soon to become a member.

ART LEAGUE OF SANTA BARBARA, 15 East de la Guerra Street, Santa Barbara, California, at the conclusion on March 31 of the exhibition of California landscapes by Ross Dickinson, ceased to function and has given up its quarters in the old de la Guerra house. The League's organization will be maintained, but its future plans are as yet unannounced.

OAKLAND ART GALLERY, Municipal Auditorium, Oakland, California: April 8 to 13, works of art from the island of Bali, Dutch East Indies, recently collected by Mme. Galka E. Scheyer, foreign representative of the gallery.

SAN FRANCISCO ART ASSOCIATION will hold its Fifty-Third Annual Exhibition April 26 to May 31 at the California Palace of the Legion of Honor, Lincoln Park, San Francisco.

GUMP GALLERIES, 242 Post Street, San Francisco, California: Through April 18, landscape by Ernest Lawson. April 20 to May 2, paintings in the modern manner by Leslie Hunter.



**UNIVERSAL CONGRESS OF ARTS AND SCIENCES**, 704 Chester Williams Building, Los Angeles, California, will hold a First Annual Exhibition and Talent Contest August 15 to 22 at the Shrine Civic Auditorium, Los Angeles. Its purpose is the creation of popular interest in the arts and sciences, including music, drama, sculpture, handiwork, literature and the dance. This exhibition is announced as the beginning of an enterprise wide in scope and educational in intention. Among its aims are the establishment of a master academy of arts and sciences in Los Angeles; the holding of an extensive exhibition of arts and sciences at Los Angeles during the Olympic Period in 1932; a Universal Congress of Arts and Sciences, housed in its own building in Los Angeles, in 1935.

**THE NORTHWEST PRINT MAKERS**, Seattle, Washington, at their recent annual business meeting, elected the following officers: President, Ambrose Patterson; vice-president, Eugenie A. Worman; secretary-treasurer, Maud Elmer.

**AN ART GALLERY WING** is to be added to the A. K. Smiley Library at Redlands, California. It is a gift from a citizen of Redlands, Robert Watchorn, in memory of his son, who died in the World War. The wing will be endowed so that its care and upkeep will be assured. The first art treasure to be installed in the new wing will be a bust of Abraham Lincoln by George Grey Barnard.

**GARDENA HIGH SCHOOL**, Gardena, California, holds from April 7 to 26 its fourth annual exhibit of paintings. These exhibits are conducted by the members of the graduating classes, who arrange their own list of invited artists, prepare and print their own prospectus and catalogue, and attend to the hanging of the shows. They also decide upon the awards, the money for which is raised by themselves. This year's show will include more than one hundred pictures by as many artists. There will be two purchase prizes, one of \$400 and one of \$300. The exhibit will be open every afternoon including Saturdays and Sundays from one to five; and also on Monday, Tuesday and Wednesday evenings from seven to nine.

**BARTLETT GALLERY**, 3358 West First Street, at Commonwealth, Los Angeles, California, holds during April a special exhibition of small paintings by Maurice Braun, Paul Lauritz, Derick Stuber and Dana Bartlett. Water colors by Edgar Payne and etchings by Carl Oscar Borg.

**SIDNEY JOSEPH**, painter, who recently returned from Europe to his home in San Francisco, gave a lecture on "Factors Influencing Art" before the members of the San Francisco Chapter of Hadassah at their meeting of March 24 at the Western Women's Club, San Francisco.

**GLENDALE ART ASSOCIATION**, Glendale, California, presents during April an exhibition of plastique sketches by Tess Razalle and camera pictures by Fred William Carter, at the Tuesday Afternoon Club, Central and Lexington Avenues.

**LA CASA DE MANANA**, 2816 Telegraph Avenue, Berkeley, California: April 1 to 15, photographs by Roger Sturtevant, including portraits, architectural photographs, advertising illustrations.

**LITTLE STUDIO-GALLERY**, Gold Hill, Monrovia, California, shows throughout April paintings and carvings of Samoan subjects by Emmett Kirby.

**LAGUNA BEACH ART GALLERY**, Laguna Beach, California: Paintings by members of the Laguna Beach Art Association.

**FERN BURFORD GALLERIES**, Laguna Beach, California: Flower paintings by Marius Smith.

**SANTA MONICA LIBRARY**, Santa Monica, California: Paintings by Sara Kolb Danner and Helen P. Wolhaupter.

**HARRY LINDER GALLERIES**, Cooper Arms Building, Long Beach, California: European water colors by Henry Richter.

**SIERRA MADRE CITY HALL**, Sierra Madre, California: Paintings by Kenneth N. Avery, E. Graham Douglas and William H. Price.

**PASADENA ART INSTITUTE**, Carmelita Gardens, Pasadena, California: Pasadena Society of Artists. California landscapes by William Wendt. Oils and pastels by William A. Griffith. Camera pictures or bromoil transfers by Clark W. Thomas. Water colors by Dr. Albert A. Michelson. Oils by K. Hiraga and Haley Lever.



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**CATHERINE G. POLK GALLERY**, 8903 Sunset Boulevard, Hollywood, California. Paintings by American and European artists. Antiques.

**UNIVERSITY OF CALIFORNIA AT LOS ANGELES**, Fine Arts Gallery, Room 326, Education Building, Westwood, Los Angeles, California: April 6 to 18, exhibition by Women Painters of the West. April 18 to May 1, works by members of the faculty of the Fine Arts Department.

**GRUEN STUDIO**, 1800 Broadway, San Francisco, California: Water colors of San Francisco by Otis Oldfield.

**DEL MONTE GALLERIES**, Hotel Del Monte, Del Monte, California: Paintings by California artists.

**SOUTHWEST MUSEUM**, Highland Park, Los Angeles, California: Permanent exhibition of American Indian arts and crafts. Oriental art. Open every afternoon from 1 to 5, admission free. The Casa Adobe, nearby the museum, is a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout.

**EAST WEST GALLERY**, Western Women's Club, 609 Sutter Street, San Francisco, California: Etchings by Florence Presley and Mimi Stone.

**ART CENTER**, 730 Montgomery Street, San Francisco, California: Frescoes, oils and pastels by Earl Daniell.

**COURVOISIER**, 480 Post Street, San Francisco: Water colors and sculptural wood carvings by Karoly Fulop.

**PALACE OF THE LEGION OF HONOR**, Lincoln Park, San Francisco, California: Paintings, prints, wood carvings, sculpture in brass and wood by Peter Krasnow, Water color landscapes of New Mexico, Colorado and the Southwest by Josef Bakos. Drawings and oil paintings of Mexican Indian types by Maxine Albro. Glazed terra cotta sculptures in color by Benvenuto Bufano. Paintings by contemporary Americans. Old masters and prints. Permanent collections.

**M. H. de YOUNG MEMORIAL MUSEUM**, Golden Gate Park, San Francisco, California, opens on April 16 its new wing of twenty-one galleries with an important exhibition arranged for during the recent eastern trip of its director, Lloyd L. Rollins. The new joint directorship of this museum and the California Palace of the Legion of Honor in Lincoln Park has made it possible to define clearly the functions to be assigned to each. The M. H. de Young Memorial Museum will be primarily one of decorative and graphic arts, and the California Palace of the Legion of Honor a museum of painting and sculpture. There will be considerable reorganization and rearrangement of the present de Young Museum collection in a way to make it more valuable and convenient, both for the general public and for the serious student of decorative and graphic arts.

**BRICE-LOWE GALLERIES**, 666 South Lafayette Park Place, Los Angeles, California: Portraits by English artists of the Eighteenth Century.

**HARRY B. WAGONER STUDIO**, El Mirador Hotel, Palm Springs, California: Exhibition of desert paintings.

**DESERT INN STUDIO**, Palm Springs, California: Oils of desert subjects by William A. Griffith, F. Gordon Coult, Arthur W. Best and Worden Bethell. Prints and pastels.

**DESERT ART GALLERY**, Palm Springs, California: Desert paintings by Theodore N. Lukits. Etchings of desert subjects by George Elbert Burr.

**TAHQUITZ ART GALLERY**, Palm Springs, California: Ceramics, embroidery, batiks and small sculpture in motifs from the Balkan states, by Sasha Katchamakoff. Prints and small paintings of the desert.

**KAMBIX DESERT STUDIO**, Palm Springs, California: Paintings and handcraft by Edward Kaminski and others.

**EL PASEO GALLERIES**, Palm Springs, California: Paintings, sculptures and prints by American and foreign artists.

**BERKELEY LEAGUE OF FINE ARTS**, Durant Hotel, Berkeley, California: Works by artist members of the League and others.

**GALERITA DEL PASEO**, Olvera Street, Los Angeles, California: Works by American and foreign artists.

**CROCKER ART GALLERY**, Sacramento, California: Permanent collection of paintings and miniatures.



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SAMUEL CHAMBERLAIN is an etcher who searches out the architectural beauty spots in Europe and America and adroitly translates them into romantic poems. Whether it is "The Mason's House, Senlis," "Ghetto Gateway, Paris," "Skyscrapers of Mentone" or "Drizzly Morning in Chicago," his sure touch and amazing vitality of line arouse interest and compel admiration. Each plate entrances with its subtle tone values and amazing beauty of architectural rendering.

American born, Samuel Chamberlain began his etching in Paris under M. Edward Leon in 1925. In the six years since then, he has made an important name for himself in art circles. He is a member of the Chicago Society of Etchers, and is represented in the Bibliothèque Nationale of Paris, the Art Institute of Chicago and in many other private and public collections. He received the Guggenheim Fellowship for study in etching and engraving in 1926, and won first honorable mention in etching at the Paris Salon in 1925. He has written and illustrated two books, "Domestic Architecture in Rural France" and "Tudor Homes of England." Twenty of his plates are now being shown at the Dalzell Hatfield Galleries, Los Angeles.

WHO said there were no "finds" today? Only last week we found the dearest, quaintest, little, old copper tea kettle imaginable. The size just right for that intimate cup for two. The beautiful old red copper is as bright and glowing as a flame. The kettle, oblong in shape, has a roomy, comfortable handle and—we have saved the best for the last—really belonged to Charles Dickens, authentic history and all that. Can't you hear it singing with the cricket beside the hearth just as Dickens tells it?



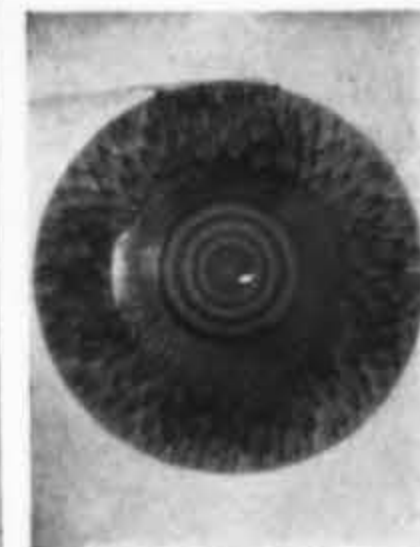
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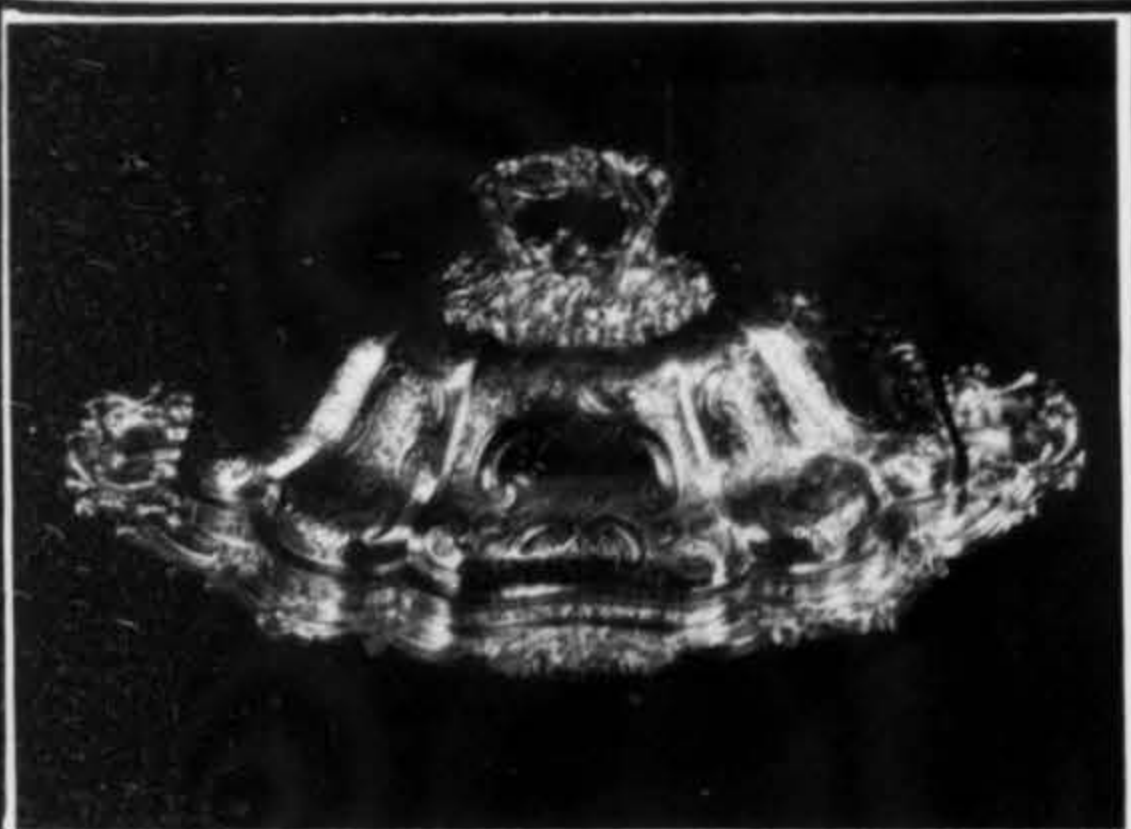
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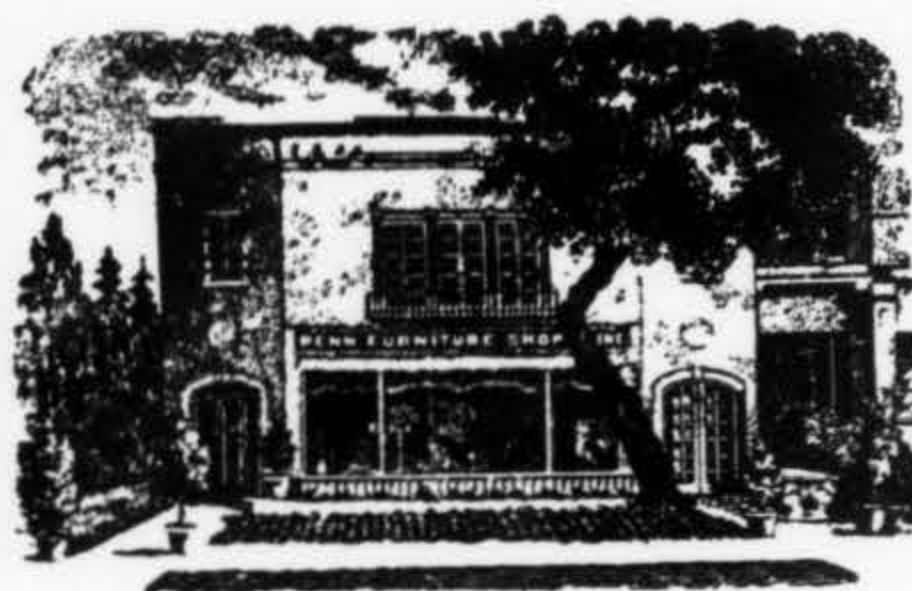
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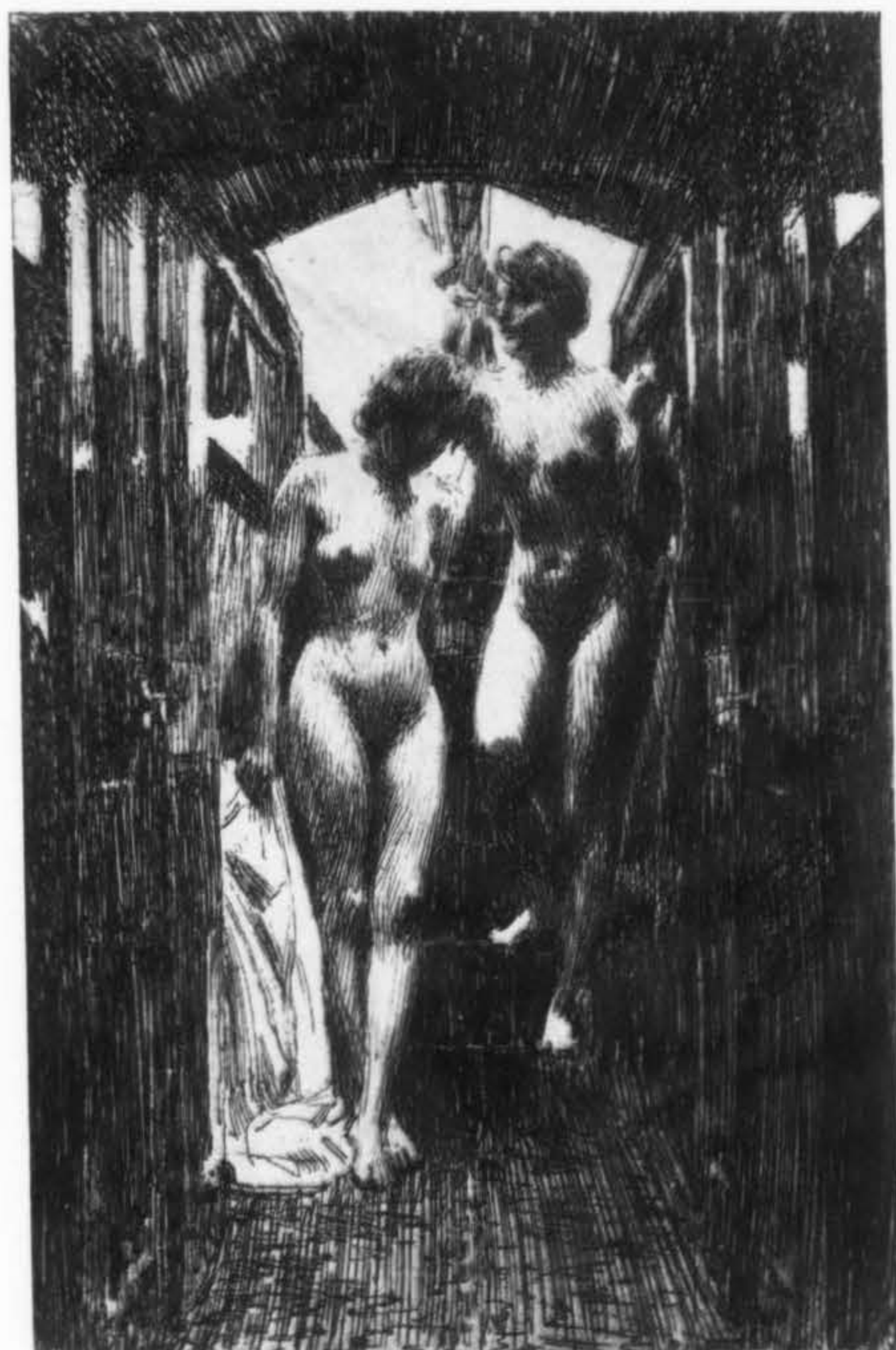


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**A**NDERS ZORN, painter, etcher and sculptor, was born in Sweden in 1860, and died there in 1920. He began his artistic career as a water-colorist, and won fame in that medium and in oils. He is probably best known in this country for his etchings, one of which, entitled "The Cabin," we reproduce here through the courtesy of the Beskow Franklin-Kenmore Galleries, Los Angeles, where this and a number of other etchings of the great Swedish master may be seen.

**A** COLLECTION of rare objects of classical art, including Grecian, Roman and Etruscan vases, bronzes and glass was placed on exhibition last month at the Los Angeles Museum, Exposition Park. The entire collection, loaned for an indefinite period by Victor Merlo of Los Angeles, has been assembled on the second floor of the new wing of the museum, in spacious quarters which have been designated as the Gallery of Classical Art.

In view of the approaching Olympic games to be held at Los Angeles in 1932, and the close relationship that existed between Grecian art and athletics in the Olympic games of old, this exhibit comes at a fitting moment.

Among the Grecian vases are two Attic amphorae of the Fifth Century B.C. These represent the highest achievement of the ancient potters' art. Etruscan bronzes, comparable with the finest to be seen anywhere, are included. The Etruscans were renowned for their superiority in the fashioning of bronze utensils, and their workmanship has seldom, if ever, been equalled by other peoples.

There are numerous examples of ancient glass, miraculously preserved. One of them, a tiny golden-colored bottle of Grecian glass, though thin and light as paper, has somehow survived intact the hazards of the centuries. Intact, also, are two objects of large proportions,—a decanter and a chemist's beaker of hand-blown and moulded glass, each of them so rare as to be considered literally unique.



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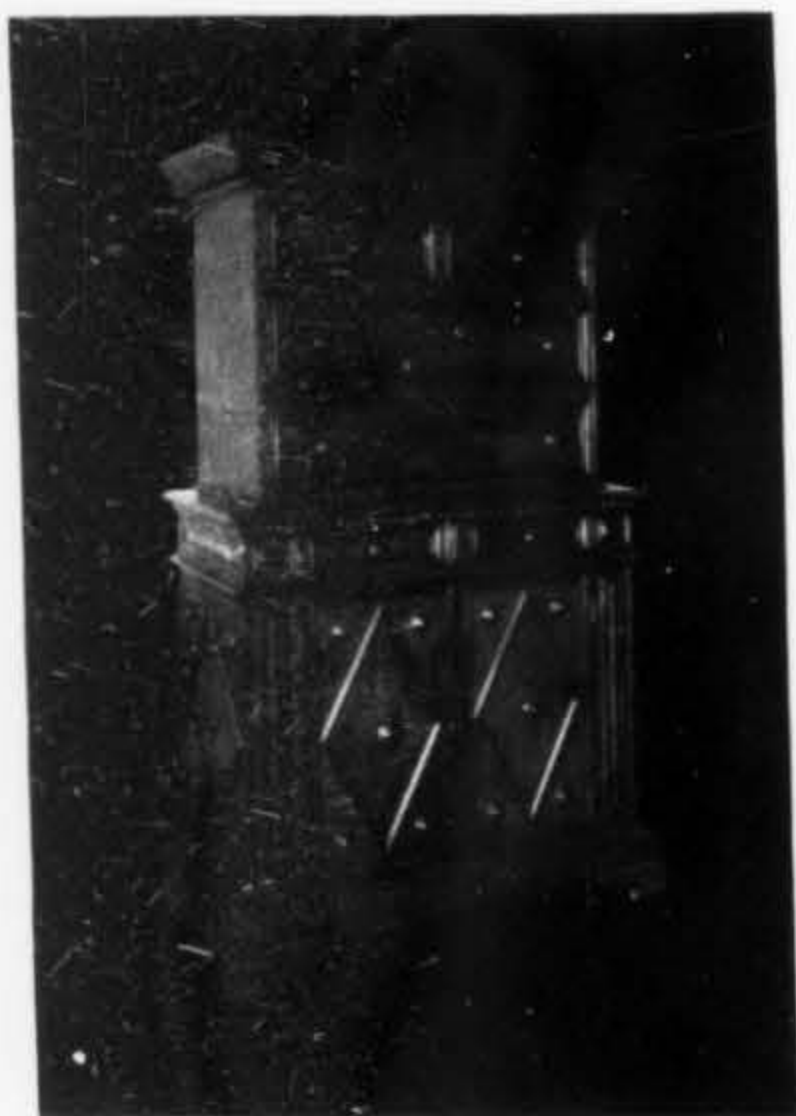
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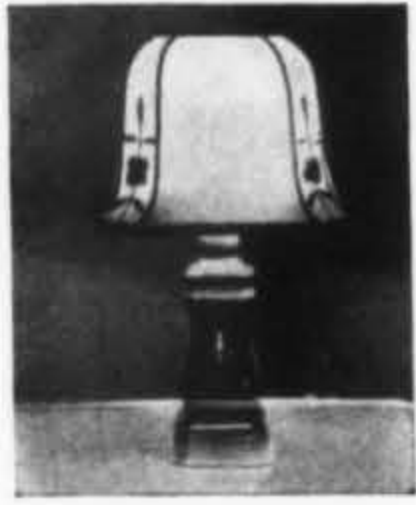


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**THE POTTERY OF GLEN LUKENS**

**WE PRESENT** here a few choice pieces of California pottery executed by Mr. Lukens. They are in soft blue and yellow glazes; the bright blue is a combination of Persian turquoise and Egyptian blue glazes.

Mr. Lukens writes that he endeavors to keep a freshness, a frankness and a simplicity in the forms; with function, the inspiration for that form, emphasizing the beauty of plain surfaces. After form the potter's interest is concentrated on the production of suitable glazes. He has dull, metallic matt glazes in many colors; bright, happy glazes made of the raw earth materials—"the same earthy materials that nature uses in producing precious stones." These raw materials all fuse in the intense heat of the kiln.

Mr. Lukens delves in the history of the ancient potters. He finds ideas and tries them out, making of the difficulties encountered a new angle of approach and finding a real zest in turning a host of difficulties into a gorgeous new glaze.

"One bright blue," he tells us, "is a translation of a very ancient glaze. 'In it I have incorporated all I can find of the old Persian turquoise and the Egyptian blue glazes. This blue of mine is an alkaline glaze; and it seldom happens that a piece can be done with less than six firings—more often it takes eight. The yellow crackle is done by very careful firing. The glaze is a mixed glaze; the colorants and the glazes are laid on one above the other in successive coats and one firing does the work, or undoes it, depending on the skill of the person who does the firing.'"

*(Continued on Page 15)*



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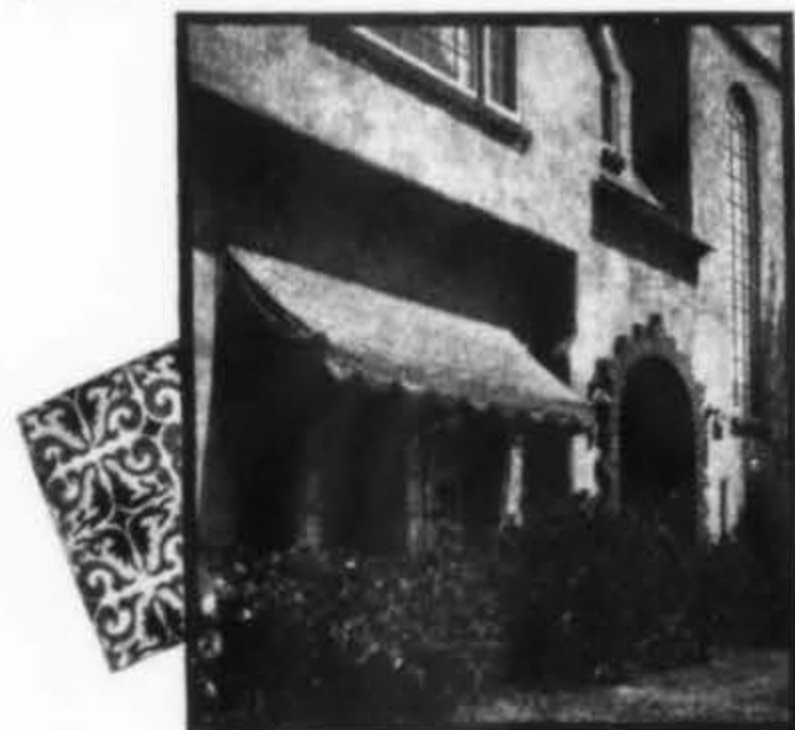
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Glen Lukens uses clay from the hills of California. It is said that clay of every variety known to potters can be found in this state. Pottery is a most logical craft to develop here; and if it is done by artists and skilled investigators like Mr. Lukens, California will become famous in this art. As this artist insists, no school or tradition should be followed, no copying done, as time gives us skill. In pottery, leisure is vital that discovery may lead to successful new forms and colors and that the potter may capture the beauty when it comes.

Glen Lukens is endowed with an added genius. He knows beauty when he sees it. His people were hill people from the mountains of Kentucky. Of generations dating back to 1736, his father was the first to leave the hills. Living thus close to the soil for two hundred years, this part of the human race has grown in sympathy with its beauty and knows how to shape it into forms of loveliness.



Deftness and certainty, and a touch as light as it is sure mark Yoshida Sekido's handling of his brushes. He uses two as easily as one.

**YOSHIDA SEKIDO**, distinguished exponent of Japanese art, who is holding an exhibition this month at the Stendahl Leries, Los Angeles, will, on the evening of April 10, give a demonstration of his method of painting on silk. Miss Marion Parks, formerly of the Southwest Museum, will speak on the life and art of Mr. Sekido while he is busy with his brushes and colors.

Royal Cortissoz, famous art critic, says of Mr. Sekido: "He is a faithful traditionalist, adhering loyally to the exquisite ideals of the East. He remembers an ancient mode, but he applies it in his own way. The secret of Oriental art is a sublime simplicity. He is steadfast in the pursuit of that secret."

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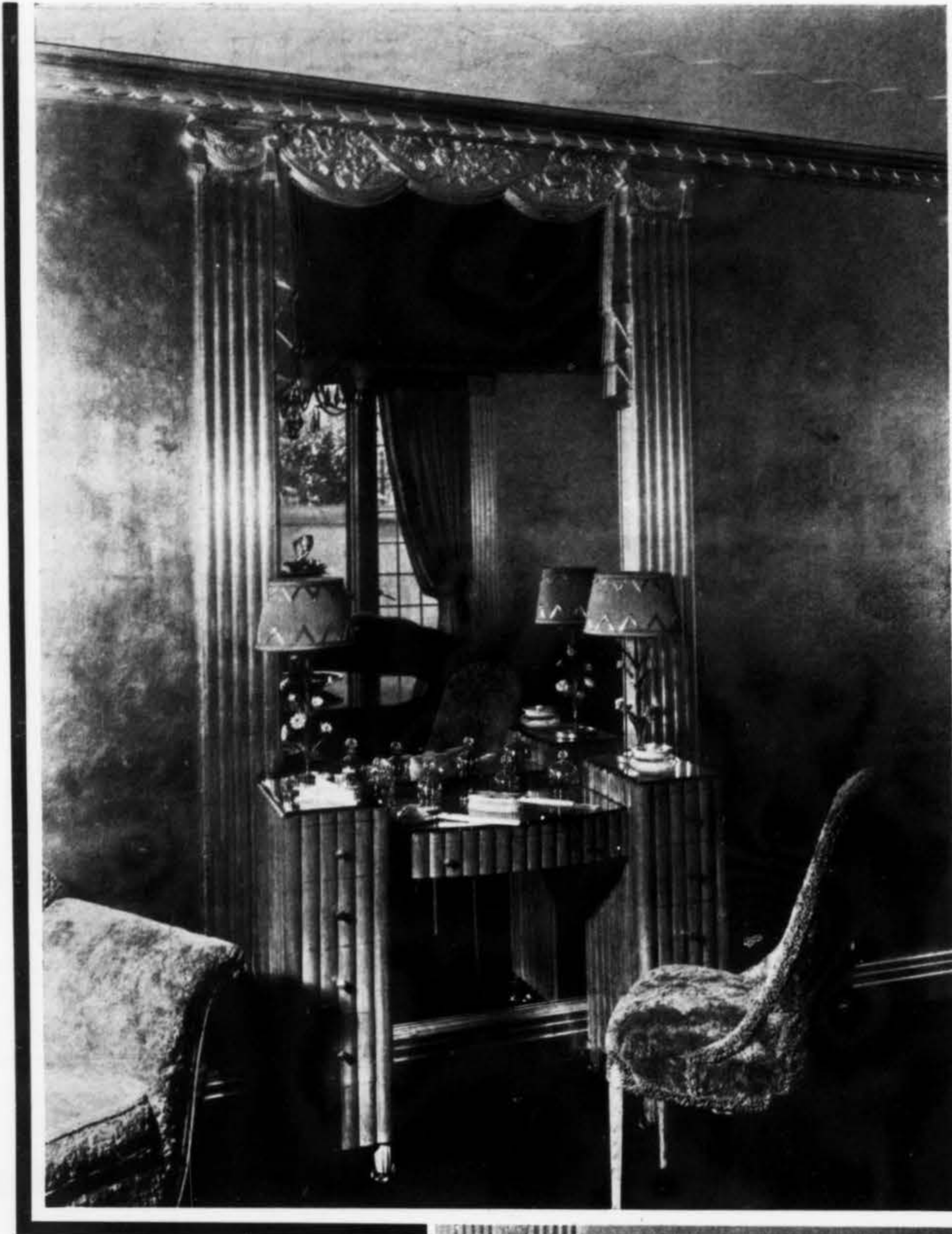
Be "early birds" . . .

for of course you know, the smartest things come out at the beginning of a season . . . you'll not want to miss these: . . . Pastel Frocks. Silk Dresses with zephyr wool Jackets. Linen lace and . . .

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Art Moderne — with  
repression . . . spon-  
taneous and re-  
freshing.

These two views of a  
recently executed  
dressing room are  
both dignified  
and naive.



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## PUBLISHER'S COMMENTS

**A** PPEARANCES are quite often deceiving. This is true of buildings—highly ornamented or of unusual design and so new or big as to lead the unsuspecting into placing a high value upon them.

The same can be said of magazines. A magazine's policy and relations with the industry or group it serves must be independent yet helpful and tempered with tolerance and understanding of its problems. No matter how artistic or informative, if there is a constant difference of opinion and resentment between a publisher and the magazine's readers, the effectiveness and value of the publication is nil.

Our attention has just been called to an editorial in a local building and architectural journal which questions the aims and ideals of the State Association of California Architects, and which states, that "The Association's ethics are admittedly not so good." The association consists of every licensed and practicing architect in the State of California. Its accomplishments during a brief two years of existence have brought forth the admiration of representative citizens throughout this state. Legislation enacted through the efforts of the Association will protect the public's money that is spent for building construction and will safeguard the appearance of every community.

It is regrettable that the publication, existing because of its purported service to the architectural profession, should attack and question the motives of the organization. It is evidence that the publication acknowledges its weakness and unfitness to represent the profession, and its differences of opinions take the form of knocking. So that there may be no misunderstanding on the part of our readers and of the concerns who support this publication through advertising we wish to reaffirm our belief in the high ideals and ethics of the State Association of California Architects. Through organized effort they are rendering our State a great service. Because of this we offer them our utmost thanks and cooperation.

**A**S ANNOUNCED in our last issue, we offer you this Interior Furnishings number. It is not our purpose to publish each issue as a special number, or wholly devoted to one subject, but opportunity and timeliness allow us to emphasize certain subjects in the one issue.

In this April issue we present certain phases of the problem of interior furnishings and decorating. In his article entitled "The Expert Interior Decorator," Mr. Neel Parker tells what an interior decorator really does. As with the landscape architect, so it is with the interior decorator; there is no law governing the practice in these two professions. Before choosing your interior decorator be sure he has the necessary qualifications and ability.

Dorothy True Bell has delved into the history and development of lamps, a necessary utility and important feature in any decorative scheme. The interiors of the William Haines residence in Los Angeles are used to illustrate a very fine article, "Adapting Antiques to Today's Needs," by Alice R. Rollins. And then—but see for yourself; the table of contents on page 21 will guide you to a wealth of informative articles and beautiful illustrations presented in such a manner as to cause one architect in San Francisco to write us "there is nothing in the whole country better done, or more valuable." May we continue to merit such praise.

**T**HE Southwestern Travel Development Association of El Paso and Phoenix have issued a booklet entitled "Know the Southwest" which is an encyclopedia of scenic and historic points of interest in Arizona, New Mexico and West Texas. It lists all the cities and counties in this area with population figures and other interesting and helpful information for those who may want to visit or travel through this part of the country.



This interesting reproduction of a late 18th Century English clock is made with the precision and fidelity which characterize all creations by  
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## EDITOR'S NOTE BOOK

THE "Open Competition" still persists. For many years, the American Institute of Architects has made unceasing effort to correct this mistaken idea, with gradually increasing, but not complete, success.

It is based on an underlying motive, old as original sin, the desire to get something for nothing. No doubt King Solomon assembled all the architects in Jerusalem, and directed them to engrave on their tablets designs for a great Temple, so that he could choose that which he liked best. He was absolute monarch of his world, and he could get away with it; no one dared to criticize the result. The Temple of Babel, on the other hand, was probably an attempt to unite all of the designs submitted, and this was too great a strain on human sanity. We have seen some buildings, of modern times—

But even if the owner adopts just one definite design, of those received, he is still apt to suffer; for he is by no means qualified to determine which is the best. He is quite liable to select the worst—and, apparently, he usually does. For the qualities which make a building survive to a permanent architectural satisfaction are not easily discerned from a paper presentation, especially by a layman, and more especially when there are so many "tricks of the trade" available. Things are not always what they seem—on paper.

About the sufferings of the architects, we need say nothing, for they invite their own grief. The wise man does not accept such an unfair test. Yet the waste of time and money, that always accompanies such performances, is to be regretted. It is usually the younger, less experienced architects whose hope and confidence entice them into this shell game. And perhaps hard-bought experience is worth the price.

But for the best interests of all concerned—and of the public, who must endure the results—the sooner these "open competitions" are abandoned, the better.

HERE'S a little sermon to architects. Others may listen in if they will; it ought to interest them, for their interests are concerned—very much so.

Do you architects think enough about the community as a whole, architecturally and physically? Think how dependent upon *buildings* is this whole complicated social structure? How closely the construction of new buildings is connected with the fortunes of the community? How many buildings fail to perform their requisite functions adequately? How definitely the usefulness and value of one building can be affected by its neighbor—how unavoidable seem to be "Entangling Alliances?" It is a false modesty, a distorted dignity, that has prevented you from indicating, and demanding, your proper place in the community's development.

You can not do this individually. It is practically forbidden by the ethics of your profession; and it is usually useless. But as a united group, it is not only proper, it is your patriotic duty to call the attention of the public to your indispensable functions.

Keep united. In no other way can these services which you alone are qualified to perform, be utilized fairly and fully for the public welfare.

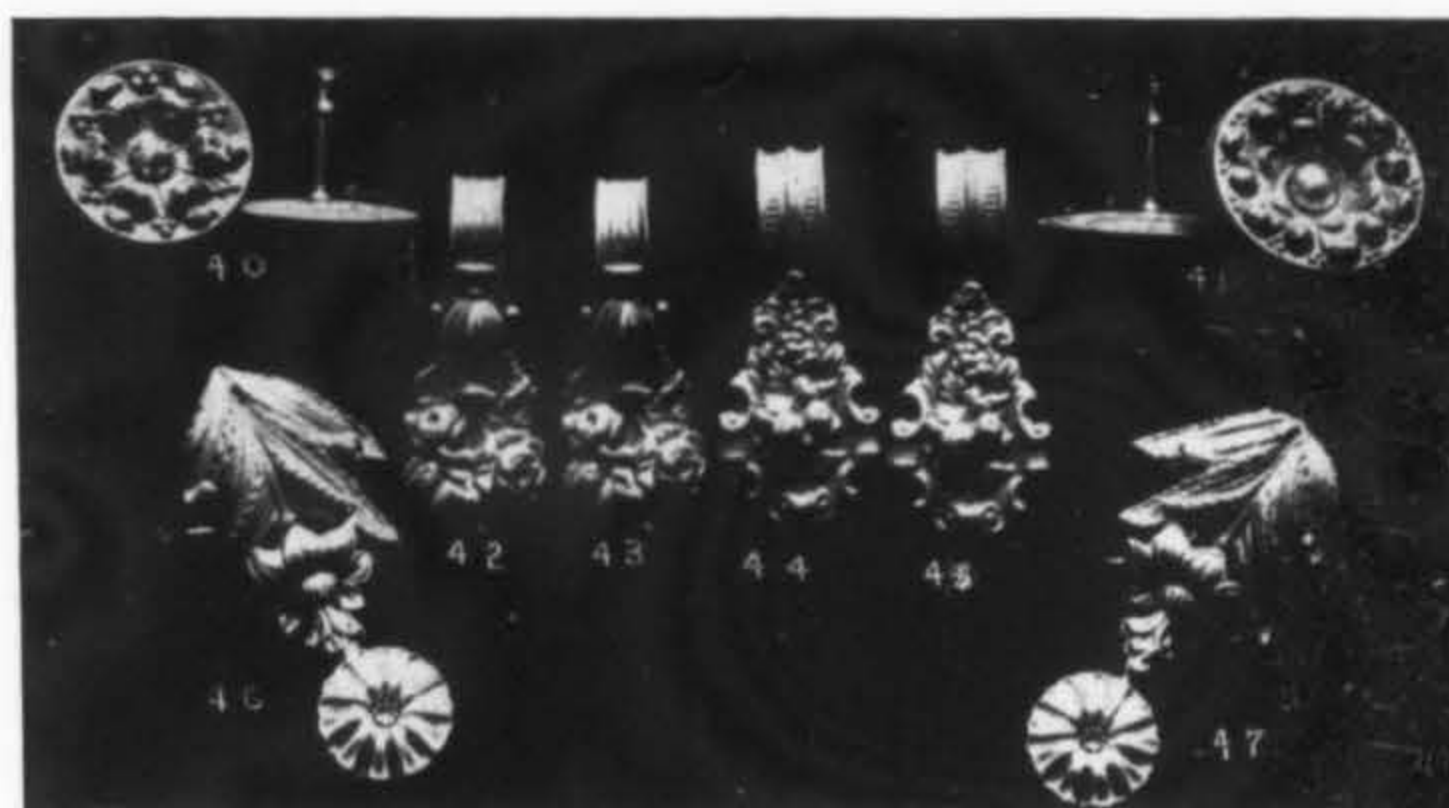
And the preacher trusts that no one will call his sermon a platitude; for, you will remember, Theodore Roosevelt defined a platitude as "a statement whose truth you cannot deny, made by some one you do not like."

CRAFTS, so closely associated with architecture, ancient, Renaissance and Gothic, are coming again into their own.

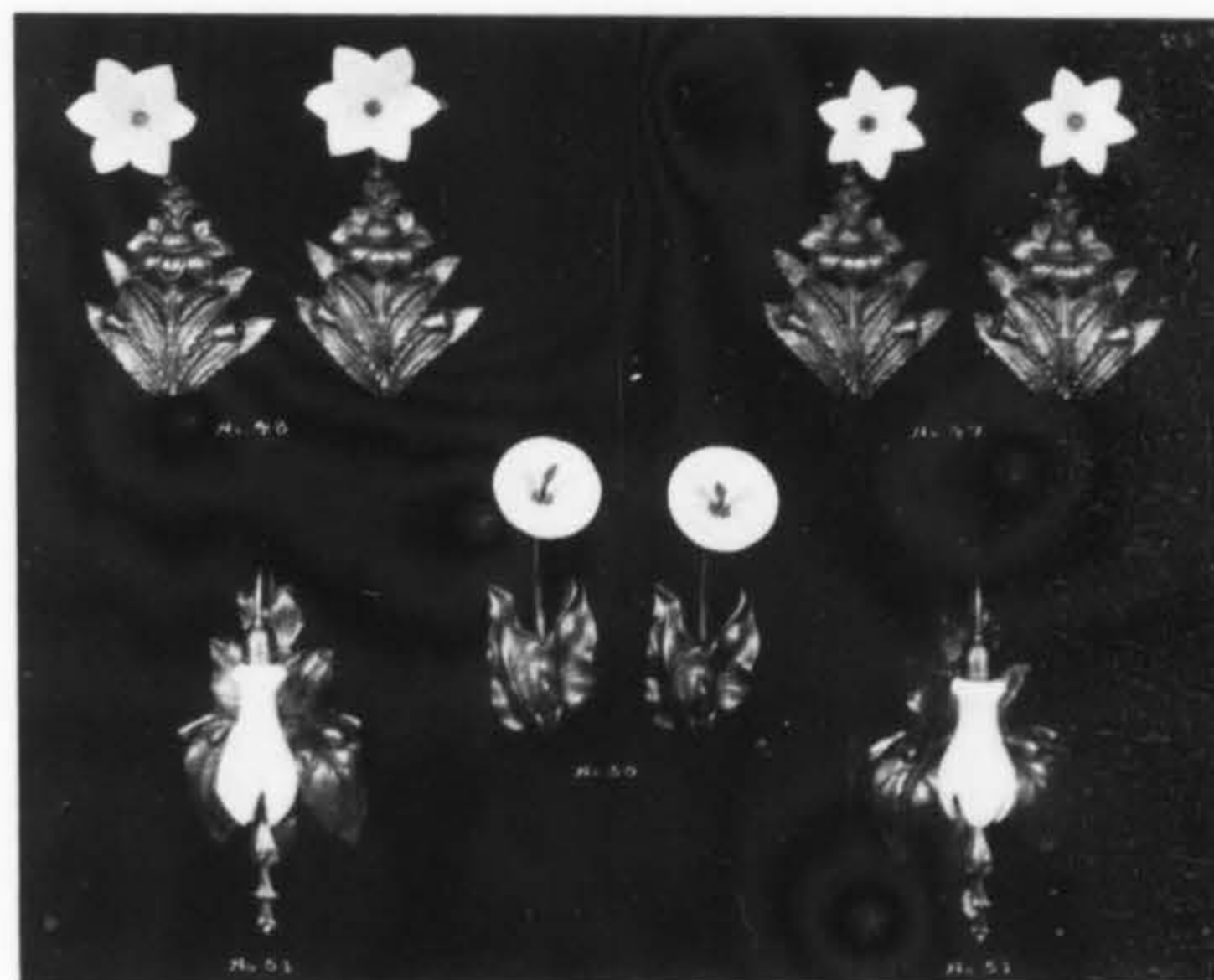
Tiles for garden patios and fountains, carved stone and sgraffitto decoration, handwoven fabrics, fine furniture hand-made of fine woods and of iron now revive the skilled work of the past.

Well may we devote our energies to assembling the best modern methods of these crafts in schools for our talented youth; well may we dedicate large funds to the teaching of the fundamentals of design and good taste.

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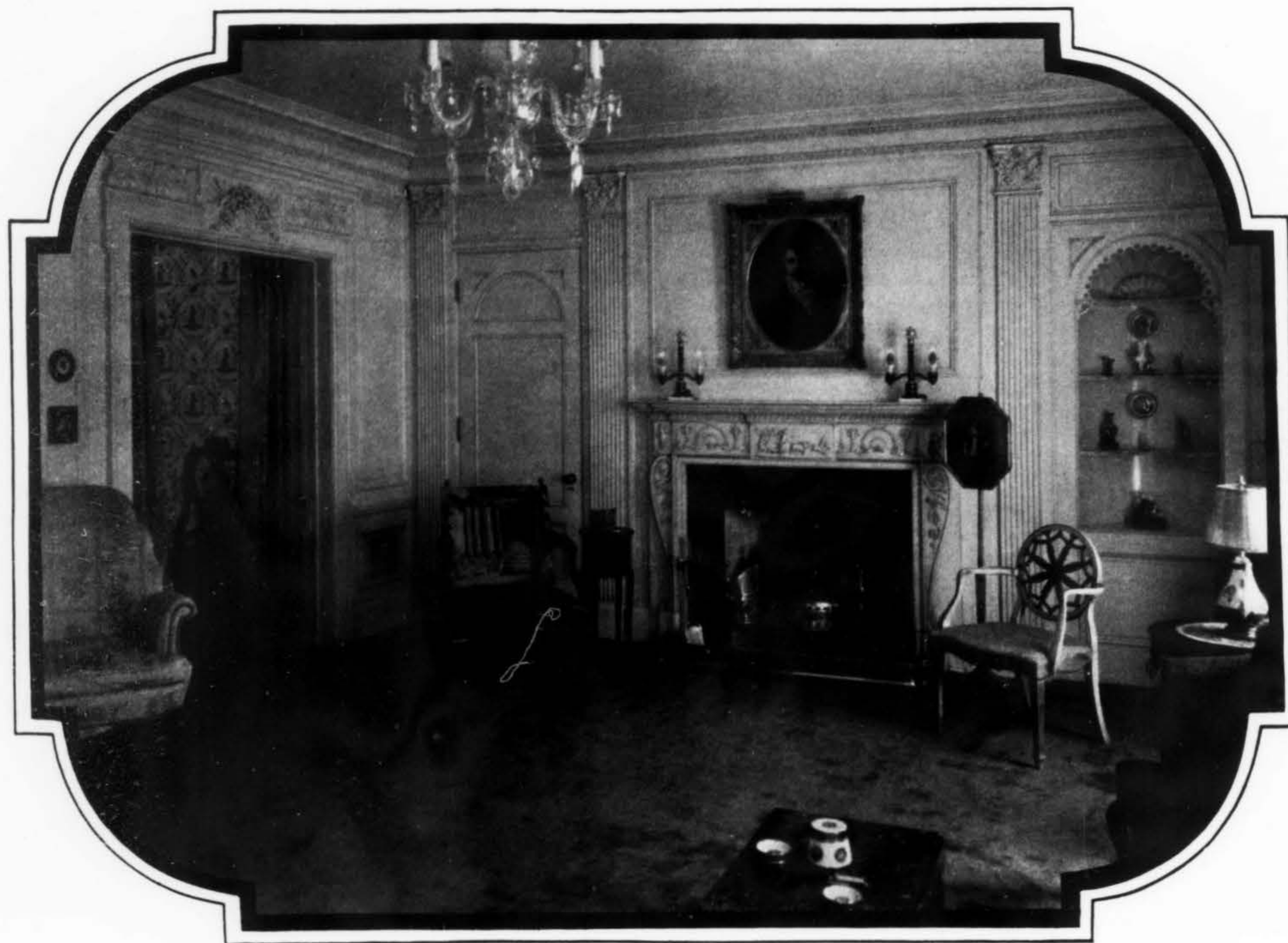
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# California Arts & Architecture

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

APRIL, 1931

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The work of Edward R. Moffitt.

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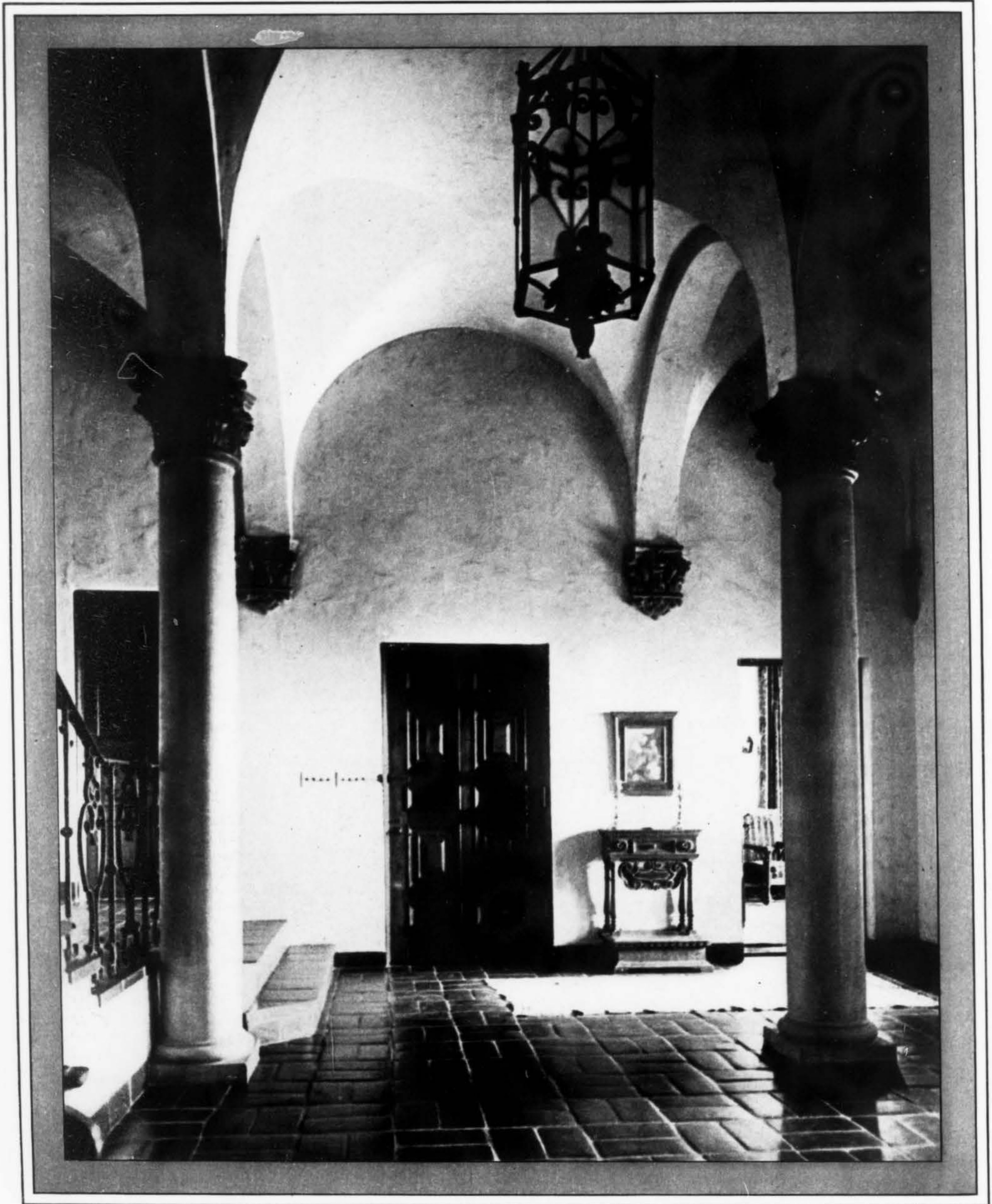
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Photograph by William M. Clarke

### A HALL OF FINE ARCHITECTURAL QUALITY

The excellent proportions of column and arch have created beauty and distinction without need for additional decoration, in the main hall of Mr. W. T. Bishop's residence at Bel-Air, designed by Gordon B. Kaufmann, A.I.A.





An appropriate grouping of Early English pieces, including an unusual and handsome wall console of oak, and two armchairs consistent in style.

## THE EXPERT INTERIOR DECORATOR

*Use Him to Express Your Ideas and Conserve Your Budget*

By NEEL D. PARKER\*

**T**HIS is the day of special training, the day of experts in every field of science and industry. In every kind of business, the employer wants men especially fitted and trained in his particular line, because the public demands expert and skilled advice and workmanship when purchasing, or when undertaking anything of a constructive nature.

One of the most important events in one's life is the building or buying of a home. When it is built, naturally the services of a competent architect are sought and days, weeks, even months, are often consumed in anxious, yet enjoyable consultation in studying plans and specifications. The house is generally built with three main ideas in mind, the family needs, the cost, and the ideas of the owner. The first two are more especially the man's responsibility, while the last is often the wife's. This is as it should be, for she is essentially the home-maker, and the engineer of the domestic machinery.

The next step after the house is



built or purchased, is the furnishing. Until that is accomplished, it is merely a house, not a home. Unfortunately, in many cases, the real comfort, beauty and atmosphere of a home is never achieved, because of the mistakes made in furnishing.

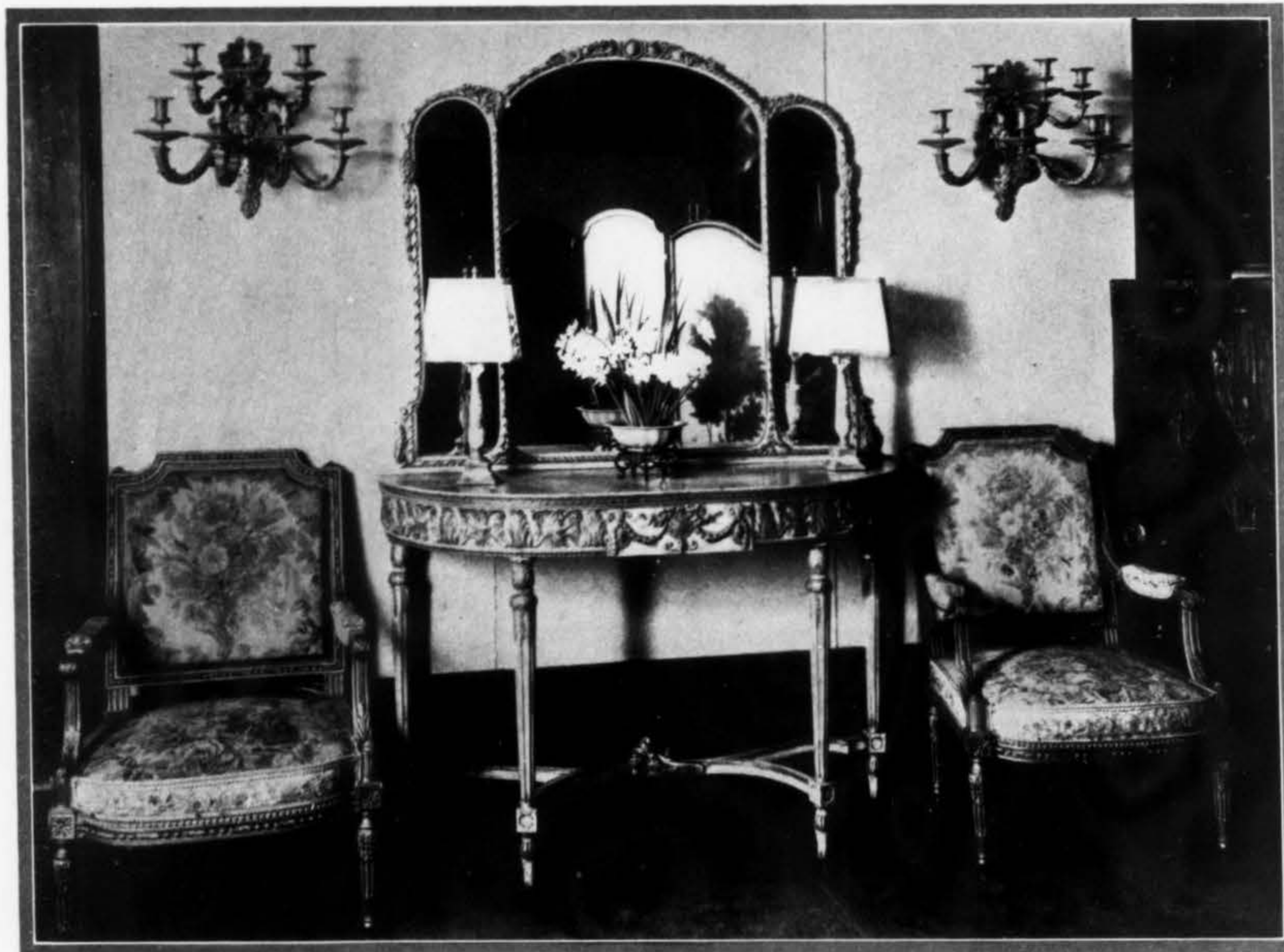
The day is past when the home-maker buys so many rugs, carpets, chairs, tables and bedroom suites, according to the number of rooms to be furnished, selecting them because their individual beauty appealed to him in the store. Now, a house is furnished according to a plan; and if this plan is to be worked out, carefully and successfully, the prospective home-maker should have expert advice—in other words, should consult an interior decorator.

Many people will exclaim, "but I cannot afford the expert advice of an interior decorator." An

A writing corner shows desk and chairs of satinwood in the style of the Adam brothers, beautifully decorated and carved. The Nile green of satin cover repeats the dominant tone of the decorative design.

\*Managing Director, Wm. D. McCann, Inc.





A pair of antique Louis Seize armchairs, with finely carved gilt frames and Aubusson covers in delicate bisque and rose tones, set the scheme for this refined grouping. The console table and mirror are in gilt.

Another French grouping combines an old commode of inlaid marquetry, with fine ormolu ornament and marble top; a "trumeau," or over-mantel mirror; and panels painted in the Watteau manner.

interior decorator's prices are no higher for fabrics and furniture than those of any first-class dealer, and in addition, the purchaser has the advantage of advice from an experienced and trained expert. A decorator can save the customer money, because he knows where the best materials and furnishings can be purchased for the amount of money one wishes to spend. He also knows the relative amount that should be spent on each room and helps the customer to budget his funds accordingly. Without this advice, the enthusiastic buyer often finds he has spent too much on a part of his furnishings, forcing him to curtail and cheapen the remainder, resulting in an incongruous and unsatisfactory whole.

A very modest home with limited amount for furnishing may achieve comfort, charm and harmony if the money is expended wisely, with that careful planning and attention to detail which one trained to the business can give. On the other hand, a fortune may be spent building a splendid house carefully planned and executed by a skilled architect, and another fortune spent filling it with furnishings, with the most lamentable results. The reason is obvious. With unlimited means, the prospective home-maker buys beautiful and expensive things that appeal to him individually, without regard to their relation as a whole or their place in his house. Sometimes we see one room in a house, effectively furnished but completely out of harmony with adjacent rooms. Or again, one may enter an otherwise beautiful room, to see one particular article, perhaps a rug, drapery, or single piece of furniture that jumps out of its place and effectually destroys the harmony and tone of the whole room. An expert decorator can help visualize the complete ensemble beforehand, and thus avoid many costly mistakes. This does not mean that one's individual taste must be made subservient to the decorator, but rather the decorator is an assistant,

(Continued on Page 56)







## BREATHING NEW LIFE INTO IRON

*Farewell to the Crude and Clumsy,  
the Stiff and Stilted*

By LEN CUNNINGHAM

THE gentleman who deals in Trends is upon us again. With a roll of drums and flourish of banners he announces the arrival of *decorated iron furniture* in a new and engaging guise. From cellar to garret and from gatepost to garage, so the gentleman states, the vogue of iron is already manifest.

A new order of metal craftsmen has arrived, whose products are ministering to our love of comfort and beauty not only in the accustomed places out-of-doors, but likewise in many hitherto sacrosanct spots within the house.

A poll of architects and decorators reveals a widespread sympathy with this wholesome movement toward simplicity and strength. The mounting interest in iron

work indicates a public enthusiasm closely paralleling the great revival of the 18th century.

Over two hundred years ago the coal-smelting processes developed by Abraham Darby gave an impetus to iron fabrication which swept rapidly over Europe. The wave reached its crest along the Mediterranean, where artists turned to iron with such energy and verve that their products to this day are prized by art lovers throughout the world. But the creations of early

Below, are shown well arranged groups of iron furniture, decorated in the Regency taste; the graceful tables have glass tops. Note the various types of flower pot holders.

Mediterranean craftsmen lag far behind the pieces being produced today, not alone in strength and perfection of detail, but also in the basic qualities of design. If this sounds like heresy, you might be interested in viewing the work along such lines being done today in one very interesting California establishment, at Pasadena, the forges of Perin's, Ltd.

Bradford Perin, who had achieved international reputation for his etchings before turning to the study of furniture, has established on the outskirts of Pasadena one of the unique institutions of its kind in America. Here, in a picturesque wooded estate of two and a half acres, he laid out with his own hand a group of buildings

*(Continued on Page 60)*

Photographs by Will Connell







### A HILLSIDE VILLA OF ITALIAN INSPIRATION

The residence of Mr. W. T. Bishop at Bel-Air, California, presents an interesting and scholarly composition in mass and silhouette; its architect was the well-known modern classicist, Gordon B. Kaufmann, A.I.A.

Study of the plans will reveal how well all the main rooms have been arranged to take advantage of the superb views in all directions, and nevertheless how compact and convenient is this arrangement, in both stories. The entrance loggia, from the road, has a truly baronial effect.

Photographs by William M. Clarke



FIRST FLOOR PLAN  
SCALE 1/8" = 1'-0"





The main rooms in Mr. Bishop's residence are lofty enough to permit richly decorated ceiling treatment. Ornamentation of a low ceiling is seldom successful. In fact, optical limitations are not sufficiently considered in the decorations and furnishings of interiors.



No particular style or period has been maintained in the furniture either of the dining room or of the living room, but a general harmony and good taste has been the aim of the decorator.







## ADAPTING ANTIQUES TO TODAY'S NEEDS

By ALICE R. ROLLINS

A panelled hallway in pure American Colonial style. The objects shown include a Sheraton inlaid clock, a Directoire settee, Chippendale chairs, Adam consoles and, envy of collectors, a set of William Daniels mezzotints.

*The Hollywood home of William Haines, furnished throughout with English and early American antiques, is an outstanding example of the art of adapting antiques to modern-day life. In the world of collectors of antiques, Mr. Haines is recognized as a star in his own right, as he is also in the motion picture world. He directed the entire decorative scheme of his home, and the rare taste and skill evidenced there are sufficient to qualify him as an interior decorator of the first order. As a matter of fact he has from time to time—between pictures—been induced by friends to supervise the decoration of their homes, with marked success on his part, and satisfaction on theirs. We are happy to acknowledge indebtedness to Mr. Haines for his permission to use the photographs of his home of which we have availed ourselves in the illustration of this article.*

—THE EDITORS.

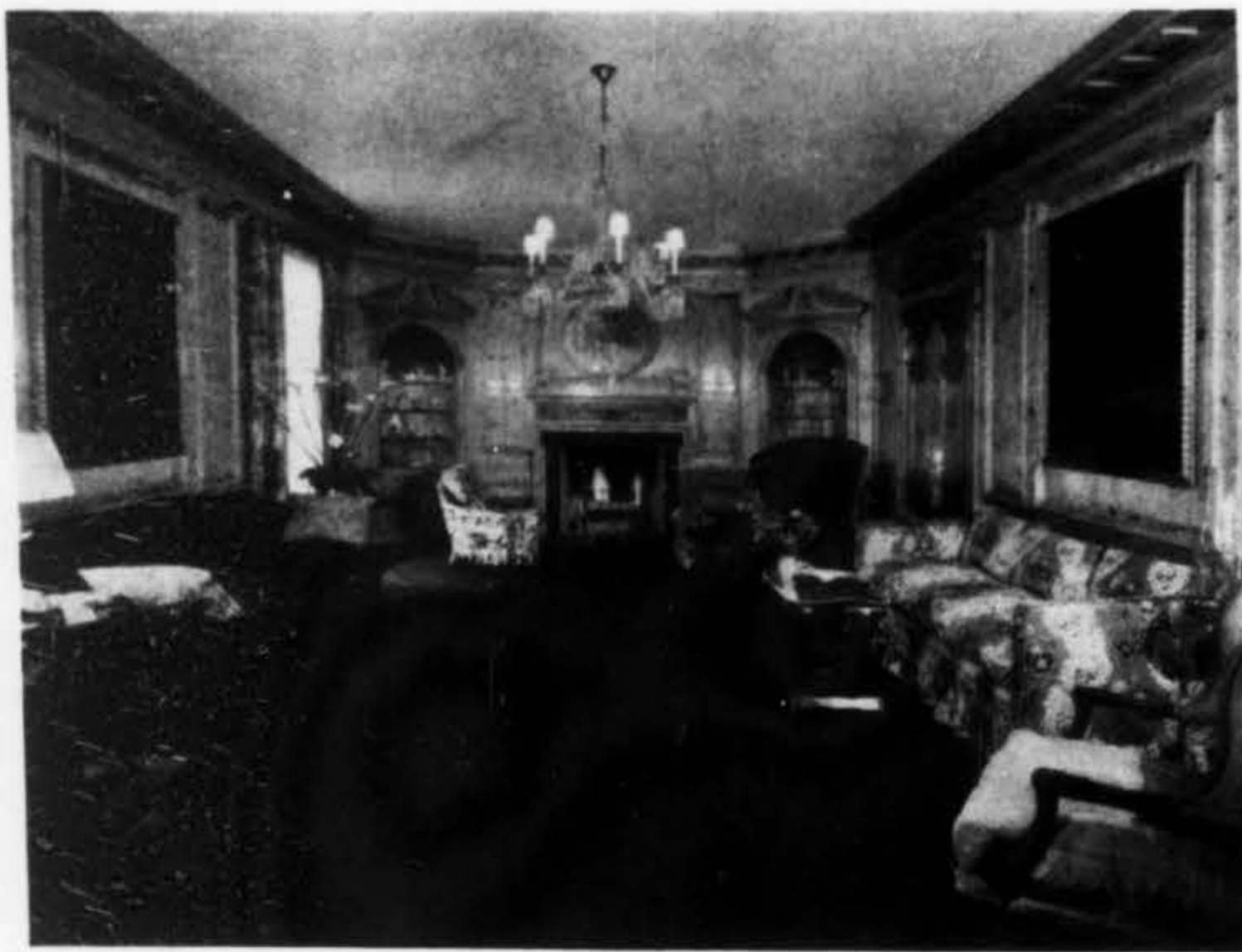
WHETHER in conversation with one's friends, or with a chance acquaintance, the remark is often heard, "We would like to furnish our home with

antiques but cannot afford to do so." One may not be able to do a turn in vaudeville, as Will Rogers tells of doing, to pay for a new bathroom which his wife's budget would not cover, but he can set aside a sum each month and with it buy something good in antiques. It is surprising how soon they will grow into a collection or establish themselves in the furnishings of the home. The satisfaction they give will well repay the time and effort spent in acquiring them, for these old possessions of a bygone day have a very livable quality about them.

The interest in antiques gives no present hint of falling off. Indeed, it is quite the usual thing to read of an antiques exposition opening somewhere in the country. Nearly all large department stores have an antiques section, and a number of nationally known newspapers publish a page or more on this absorbing subject. The Pacific coast has not become "antique conscious"

to the extent the eastern part of the country has, but the interest is gradually, but surely spreading towards the west, and the wise collector will take advantage of present market conditions. The field here is good, much of it unexplored, and there are many opportunities of finding rare old pieces. We have been so accustomed to think of "Spanish" in connection with the southwestern part of the United States, that we forget the American settlers who came here—now almost a hundred years ago—as they did to New England in the Seventeenth Century. These settlers, many of them, brought prized possessions from the homes they left behind, and today many of these are on the market, either direct from the home or through a shop.

We find decorators using family heirlooms as the inspiration in the furnishing of a home, or some pieces of old furniture which have been collected by the owner



Sitting room panelled in knotty pine, with built-in shell top cupboards. The fireplace is of green marble, and the chandeliers and side brackets are of Waterford glass. The gaily colored chintz drapes and upholstery coverings are in shades of blue and egg plant.



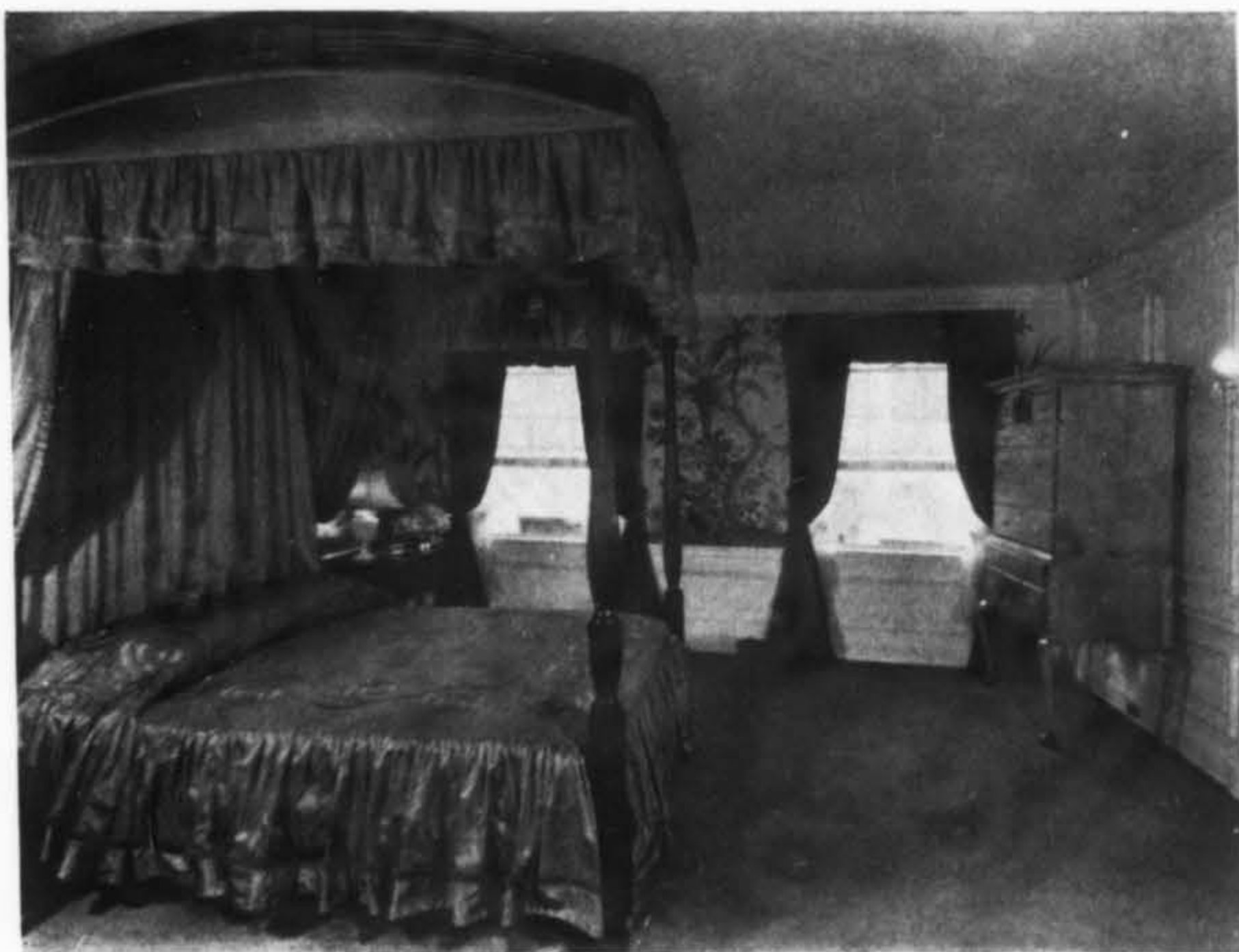
Drawing room with paneled walls painted a Georgian green, setting off drapes of chrome yellow damask. The carving of the fireplace and around the overmantel portrait is gilded. The commode, on the left, is a very fine painted Venetian example. The chandelier is of Waterford glass.



in his travels. If an heirloom, it may be a fine old desk that has been handed down in the family with all its hallowed associations, or a set of dining chairs and table, around which dear ones have gathered on many joyous occasions. Perhaps with wisdom, one has been picking up, here and there, a few nice pieces of furniture for the dream-house all of us build at some time or other, and which has now become a reality. Whatever it is, the effect is enhanced by the soft tones of old rugs, in hangings which may be reproductions of old chintzes or prints, but having the same quaint patterns. In one house so furnished, reproductions in furniture were used to fill in until such time as they could be replaced with old pieces. For if one could go into

the market and buy enough antiques to furnish a home, half the pleasure would be lost. It is in the quest for these old things, the joy of coming unexpectedly upon a piece just right, or some rarity that means a real "find," that makes it a game never ending.

In glass, silver, and china for the dining room, or bits for decorative value in other rooms, we can find good pieces at not prohibitive prices. There is a quality about old things that gives character to any room. Can anything be more attractive, or more likable, than a set of crystal glass tumblers—say in the "Rose-in-Snow" pattern—with



Owner's bedroom, papered in "Decor Chinois" on a yellow ground with natural-colored flowers and birds. The Sheraton bed, a four-poster with painted top, is upholstered in sage green taffeta with drapes to match. The highboy, an extremely fine one, of cherry and maple, has the maker's name and date (Joshua Richards, 1770) pencilled on the bottom of one of the drawers.

that faint, pinkish tinge which comes with age? Some charming glass can be found as late as the middle of last century and most of our shops carry quite a varied assortment. If you are choosing some particular pattern of glass to collect, it is quite possible to find pieces in the various shops to match until you have enough for your table. Old glass has an endearing quality, due to the ingredients used in its composition, which cannot be compared to some of the modern. This is evident in the years it has survived, and, for that reason alone, it is worth buying whenever good examples are found. Glass has much

charm and beauty, and it fills an important part in the furnishings of the home today, as in days past. And while you are collecting, learn a little of the history of glassware. The story of Stiegel glass is one of the most romantic. Learn to know the early American firms, the best known patterns; become familiar with the velvety *feel* of the old glass. We recall one lady who made a collection of a certain blue glass for use on her table. She had several shops on her list and someone in each was instructed to call her whenever there was any of this glass in. In that way she soon had a nice collection of goblets, salts, sauce-dishes, spoon-holder, sugar and creamer, and several side dishes. Today her collection is worth much more than she gave

for it, and it adds a most charming and distinctive note to her dinner table.

We doubt if anyone can view a cabinet filled with beautiful old china without pleasure, for potters and artists have expressed not a little beauty for us through this medium. China-making in America in the early days was not so successful as glass, and our ancestors depended upon the countries abroad to supply most of their needs. For that reason, much of our old china is of English or Continental manufacture.

We are reminded of a criticism made by a visitor from England. He was comment-  
(Continued on Page 58)



Dining room, papered with a famous old scenic known as "The Brazil." The three-pedestal Sheraton table is of richly grained mahogany, with a complement of fourteen Directoire chairs from an old house in Fredericksburg, Virginia.



Guest bedroom with chintz wall paper in an all-over flower pattern. Ruffled chintz drapes in sepia and old rose. Four-poster bed of the Federal period. The two highboys are from an old house in Winchester, Virginia.

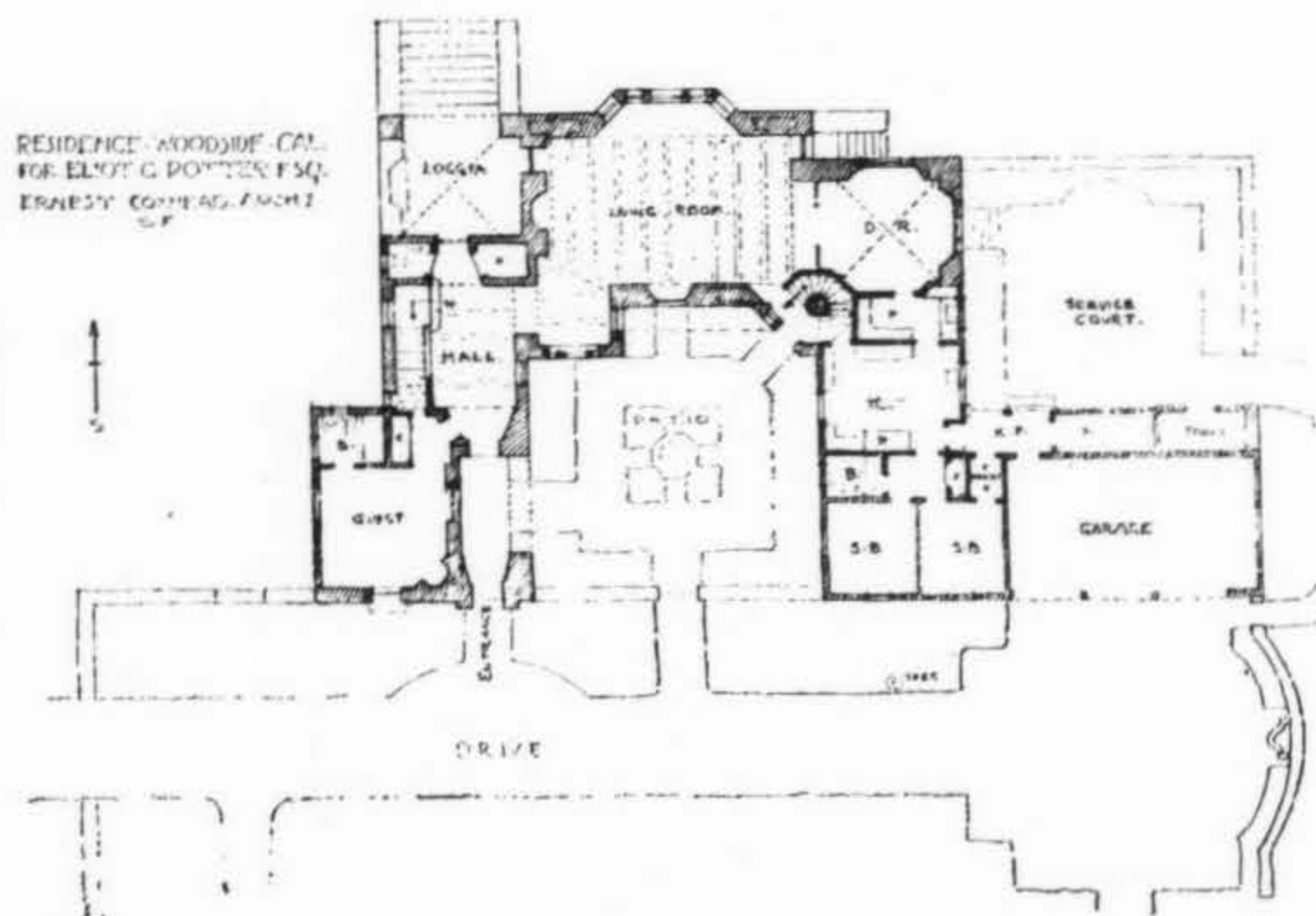




A very happy composition of lines, masses, lights and shades, has been achieved in the entrance facade; it invites, while it protects. The fine oak tree is a definite element in the balance of the design as a whole.

Residence of  
Mr. and Mrs. Eliot G. Potter  
at Woodside, California  
Ernest Coxhead, F. A. I. A., architect

Truly Californian is the expanse of rolling country, woods and hills, which surrounds the Potter residence; and its architecture designed to suit the climate, the site, and the Spanish traditions of the State.







A high-walled patio plays an important part in the scheme of Mr. Potter's home at Woodside. Its southern exposure ensures comfort; it is closely connected with living and serving portions of the house; an agreeable mixture of brick paving and planting—everything tends to its frequent use and enjoyment.



Views from living to dining room (above) and from stair hall to entrance loggia at the (left) show the use of wide arches of deep embrasures, of broad surfaces and solid beams. Here is one house wherein an architectural and structural unity is in evidence, without and within. Neither formal nor symmetrical, it possesses calmness and dignity; altogether, a delightful architectural achievement.

Photographs by  
Gabriel Moulin







## THE MARSHALL LAIRD COLLECTION OF PEWTER

By M. URMY SEARES

The surface of this dimpled old piece seems to smile as the pewter of which it was made in 1540 beams and shimmers, still outlasting four centuries of humankind.

**I**F Art is the expression of a nation's aspirations recorded by that nation's most talented individuals, surely those intimate *objets d'art* which are formed and decorated for daily use tell as much of the nation's life history and ambitions as do the more esoteric arts of painting and sculpture, music and poetry.

Craftsmanship is nearest to daily life; pottery and metal utensils, necessary but not necessarily beautiful, are close at hand, and the artist in any race instinctively forms and decorates these objects with what skill and ideals of beauty his own effort and the traditions of the clan afford him. Nations are judged today not by the scalps they have taken from the heads of their enemies—these are of the body and decay. But rather are the nations of the past judged today by what their own heads have invented, their art, their laws and their customs as expressed in their arts. Collected by later connoisseurs, these objects form an illustrated history of the habits and aspirations of the human beings who created them and used them. Does it not behoove us then, whether we be artists or merely connoisseurs of art, to discriminate as to what is the best our own race can create today in the light of all that has gone before us, so that the inferior will be deliberately destroyed and the best in art we can produce will be placed in museums and preserved for posterity to use when it proceeds to judge us?

These thoughts are brought clearly to mind when one views a fine and carefully arranged collection of household or personal articles. What a contribution to-

ward the peace of nations might be made if history were taught in the schools by museums and by articles of art rather than by a catalogue of wars! One might, in truth, know more of a nation's racial characteristics by studying its jugs and teapots than by looking at its paintings of kings and queens or its armies in battle array.

The collection of pewter in the home of Mr. and Mrs. Marshall Laird of Los Angeles holds, to be sure, more of interest than merely that of familiarizing the young people of the family with the history of the mother country. But while the artful influence of its soft and lustrous beauty on the walls and in the open cupboards of the dining room, lived with day by day, is a subtle thing; its effect on the beholder is not that alone of beauty in curve and color but lies in the intensive

way it tells the story of other days and other lands as well as of our own Colonials, the Founders of these United States.

Chandeliers, candlesticks and sconces, plates and jugs and decorative platters, ecclesiastical vessels and rows of measuring cups, filling the pieces of beautiful cabinet work for which this house is noted, all combine to make a room unique in any land but most emphatically so in this far away country, west of the west and almost half way round the globe from the native country of their collector.

Some of these pewter articles were inherited by Mr. Laird from the family collectors who preceded him; some he has brought from trips to Europe; others he has collected in this country. But, curious as one may be as to the origins of this extensive exhibition of the uses of pewter,



The western sun shines in these windows, lighting up the rows of jugs, the collection of ecclesiastical pewter, choice pieces on the table, groups of decorative plates and lovely candelabra. Every object in the room is of pewter or of wood.



At the east end of the dining room in the home of Mr. and Mrs. Marshall Laird is a beautiful sideboard covered with delightful pieces of pewter from their collection. On the wall are platters, sconces and simple, decorative plates.

one cannot resist the feeling of decorative beauty which the owner's arrangement of his treasures themselves has here created. Even the strong sunlight of a westering, California sun cannot make ordinary the soft sheen of the globe in the central chandelier and the curving lines of plate and bowl and teapot. This collector's trained eye has selected as well as collected; and the result is a harmony of line and luster that well repays the artist and justifies his use of these things of long ago to enhance the beauty of his own handiwork in sideboard, cabinet and table.

Silverware looks almost gaudy after the eyes of the student of history have been filled for an hour with the burnished glow of the pewter. Much of this collection is marked with the signs of approval given in olden days by the Guild of Pewterers. Lead might be mixed with the tin in the proportion of twenty-six pounds to each hundredweight. This proportion might be changed as time went on; but always there is found in the making of these dishes a control over the careless apprentice or the too ambitious master pewterer. Taking up these rules and their penalties for infringement, one might wander off through the pleasant fields of art and its safeguards into the law and the prophets of the pewter age. There was the low melting point of these metals to place a limit, and the introduction of bismuth, or "tin glass," in



the making of "fine pewter" and "things that they made square," such as the central bottle on the top shelf of the sideboard with its sharp edges calling for greater toughness in the metal.

But of even greater interest to the casual student are the touch marks with which all pewterers were at one time supposed to stamp their wares. The town in which the maker lived was often added to his name or initials and placed inside a rectangle. At the beginning of each new reign the marks on pewter were changed. Quality pewter was marked with a crown. Colonial America marked its pieces with an eagle in addition to the maker's name. But that very instinct which carried the Colonials away from the British Isles, Hol-

*(Continued on Page 64)*

The diningroom of the home of Mr. and Mrs. Marshall Laird is filled with their collection of pewter. Arranged in order and making a pattern as it is placed on rack and sideboard, the collection decorates the room in which it is exhibited.





Some intimate glimpses of furniture groupings as seen in the interesting series of show rooms of W. Jay Saylor, in the Wilshire Tower in Los Angeles.

At the left is reflected an "intriguing"—certainly inviting—fireside group, very Frenchy, Directoire in spirit; a love-seat of mahogany and satin; a coffee table of Pompeian design, inlaid in rich reds, golds, greens; a screen done in Pillement, with quaint painted medallion panels; a chaste marble fireplace with gilt mirrored overmantel. The lamp is an old Grecian figure.



At the right is the French idea of a bedroom, wherein naturally the piece de resistance is the bed; a magnificent example of the Louis XVI period, hand-carved, beautifully designed and executed. The brocaded foot and head boards are uncommon.



Another mirrored scene shows a window group, for reading and rest; the chair is in green and gilt, covered with taffeta brocade; the galleried table is mahogany, with ornamentation in simple gilt tracery. These are good examples of the delicacy and beauty of line of Louis XVI furniture.

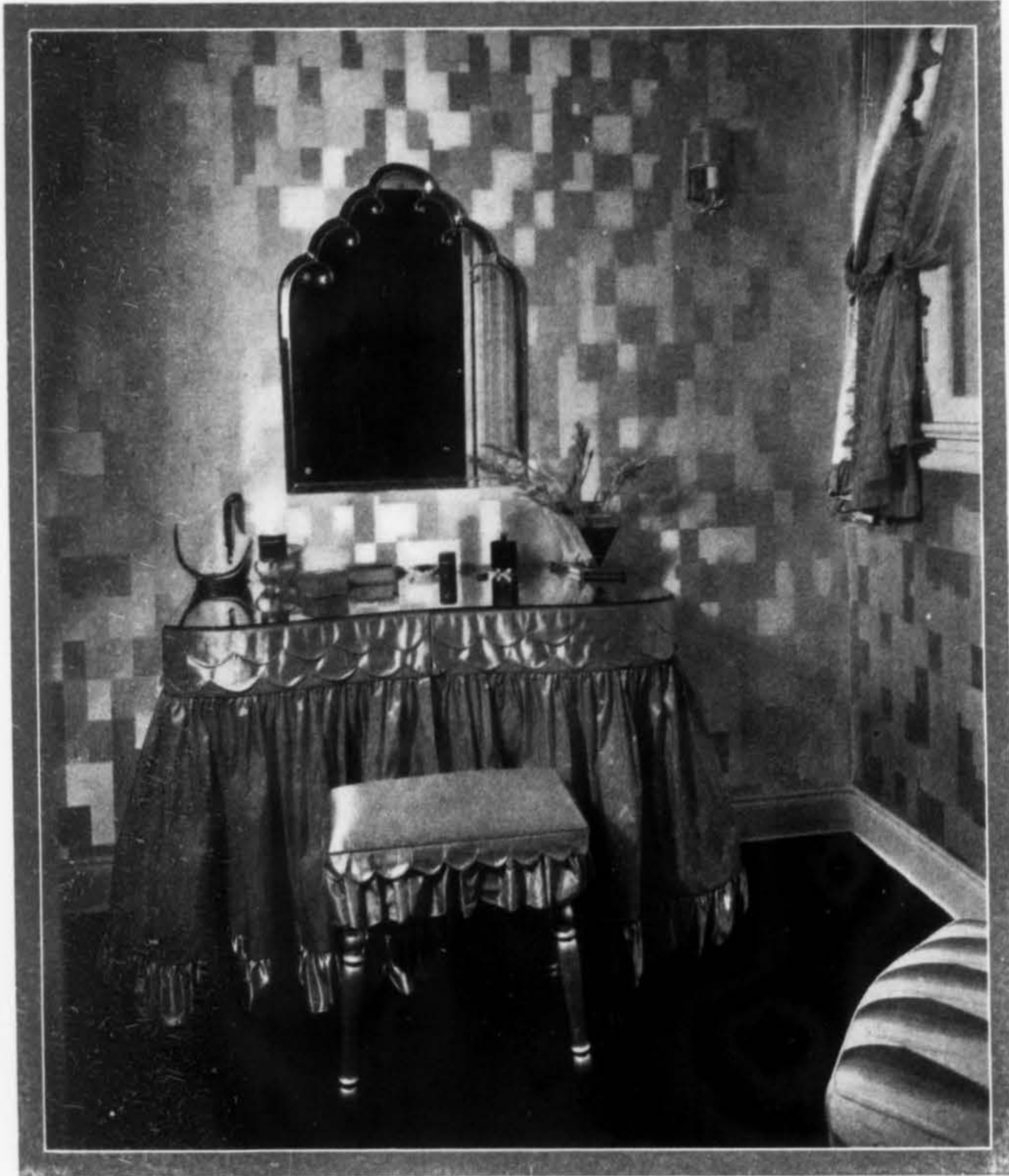


Below is a comfortable corner, quite English—and early at that—with wing chair covered in figured damask and two consistent and useful tables; all the woodwork is oak, of course; the be-wigged portrait is undoubtedly of Sir Roger de Coverly.

Quite a different fireside grouping is shown below, also consisting of wing chair and two tables, but feminine rather than masculine—as Chippendale and Sheraton conceived proper in the late 18th century. The tables are of inlaid and carved mahogany, the chair cover is of silk brocade, the mirror a copy of an original Irish Chippendale model.





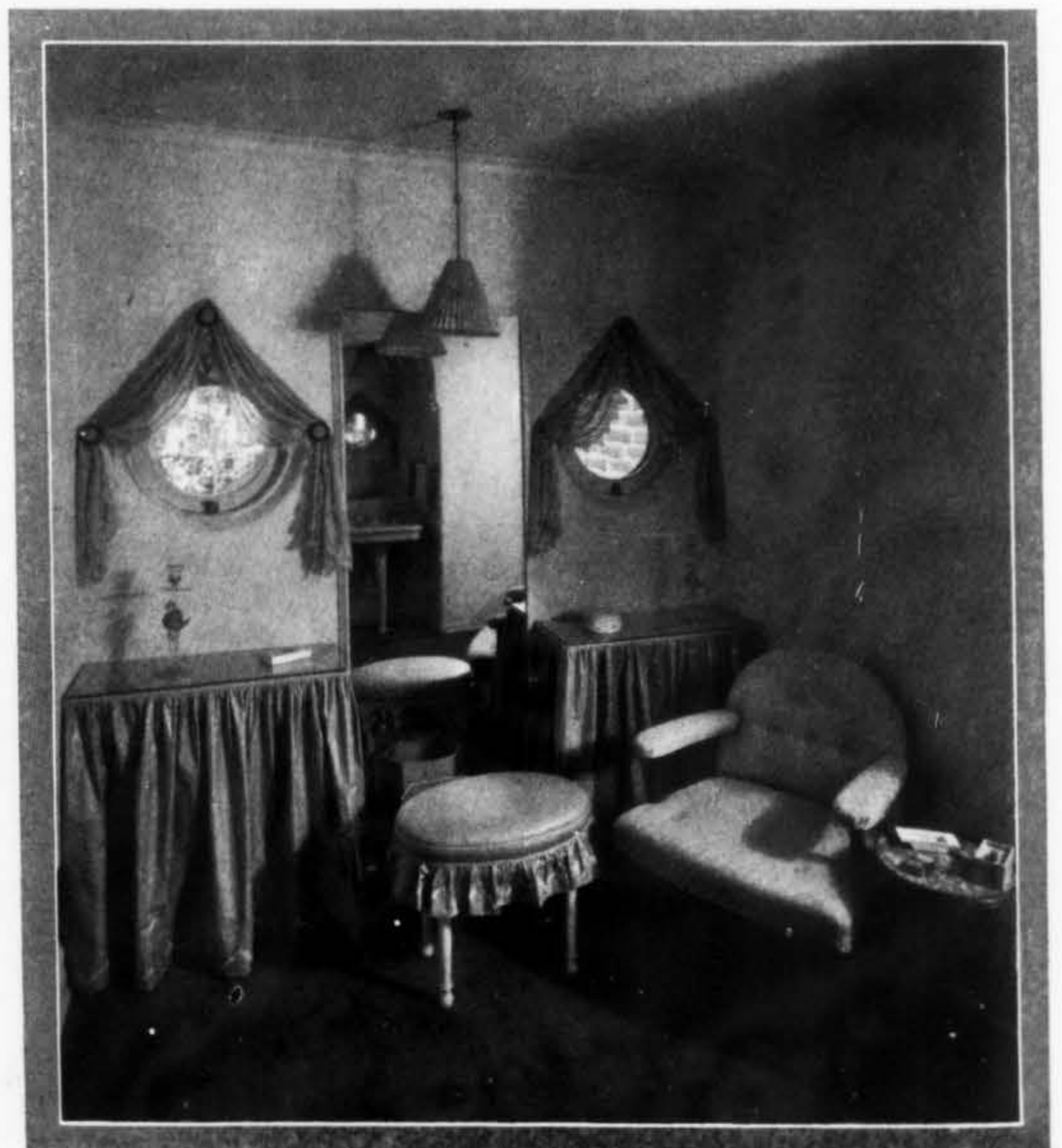


In the residence of Mr. and Mrs. James Oneal, in Pasadena, for which Garret Van Pelt, Jr., A.I.A., was the architect, there is a powder room of moderate modernistic quality. The background is "Tekko" silver block wallpaper; a glass-topped table is flounced with flame taffeta scalloped and ruffled in green satin; the stool with its silver legs is finished with the same materials; the casement hangings are of flame silk gauze and outside drapes of green satin with pico scalloped ruffles in flame taffeta. The carpet is black broadloom. Cheesewright Studios were the decorators.

Apricot yellow is the color keynote in the powder room (below) in the residence of Mr. and Mrs. William S. Hart, Pasadena. Framing the round mirrors are curtains of apricot gauze with rosette tie-backs of specially made colored glass ornamented with porcelain flowers. The hangings of the dressing tables are blue glazed chintz trimmed with yellow. Chair and stool are covered with apricot fabric. The whole is set off against a plaid wallpaper in soft shades of yellow, blue and apricot. Roland Coate, A.I.A., was the architect of the residence. The decorative scheme of the powder room was planned by Elsie Soper.

### SHE POWDERS HER NOSE

The modern residence is not complete without a dainty "Powder Room," equipped with ammunition for the battle of the sexes—including as a prime necessity a well-lighted mirror. It is no longer proper to call this a "dressing room" or "retiring room," nor would the old-fashioned term "powder closet" be appropriate for these commodious quarters.

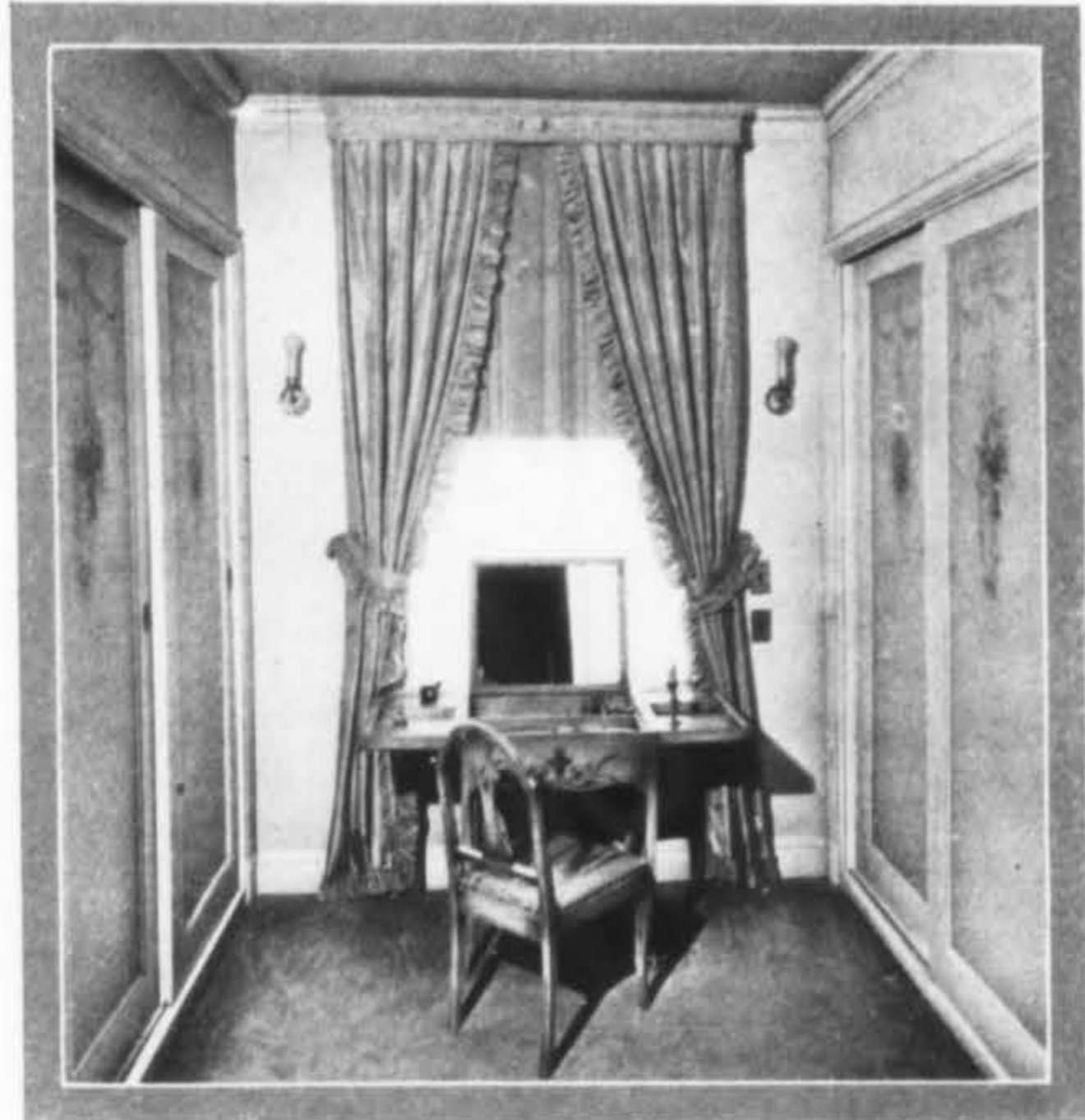




Mrs. Charles Boldt has put a very smart and definitely modern Powder Room in her Santa Barbara home. Its oval shape lends itself to the lines of table, chairs, mirror, draping. The walls are in silver and woodwork of pearly grey maple, the carpet is soft pearl grey with soft tones of rose and of light grey green. The grey maple chairs are covered with soft rose damask. A different light comes from either side; no shadows. John B. Holtzclaw Company, decorators.

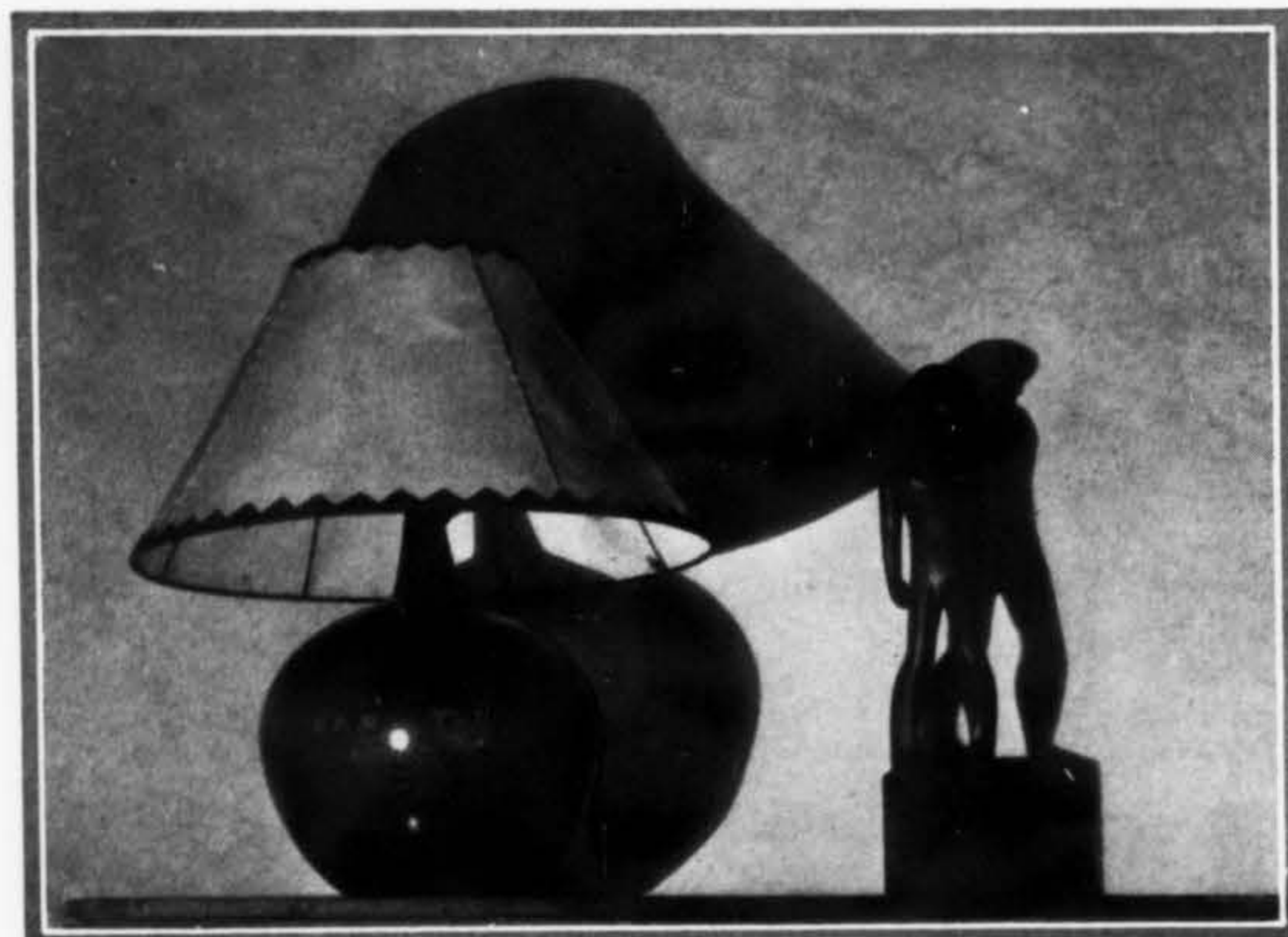


The Powder Room in Mr. N. F. Baldocchi's San Francisco residence was decorated by Wm. D. McCann with a subtle color scheme. Against walls of pale French bisque are hangings of apricot taffeta, trimmed with soft green; the Louis XV chairs repeat these color tones on a cream background.



French grey is the ground against which delicate green and soft rose are displayed in taffeta hangings, painted furniture, airy festoon and garland decoration, in the Powder Room of Mr. J. Sheldon Potter, San Francisco; Wm. D. McCann, decorator.





An old green bottle used as a lamp. Parchment shade in natural color, bound in brown suede cut in sawtooth design. Courtesy of Dorothy True Bell.

## THE LAMP AND ITS DEVELOPMENT

### *And Its Place in the Modern Scheme*

By DOROTHY TRUE BELL

FOR thousands of years mankind has sought ways and means of escaping the darkness that envelops the earth at night-fall. By day the sun shone faintly in the deep forests of primitive man, and at night his security and comfort were so menaced that some form of artificial lighting was necessary. No doubt heat was his first consideration, but it is certain that he was also searching for a substitute to take the place of the sun. He frequently burned pine-knots as they gave a clearer light and lasted longer than other woods, and he probably evolved the idea of the torch by smearing pine pitch on faggots. For countless generations the uncertain and fitful flame of a torch illumined his pathway in the blackness of the primordial night.

The Greeks discovered the idea of a lamp, which they made in terra cotta and bronze. Greek and Roman lamps were flat and boat-shaped with a floating wick protruding from the tip and a handle on the opposite side by which the vessel might be carried. A vast number of such lamps has been excavated in both Pompeii and Herculaneum. To a student of the household furnishings of that period, the array in the Naples Museum is amazing in its variety of form and design. There were crude earthenware lamps which did service in the kitchens of the most modest homes, and bronze lamps, so elaborate in decoration that only temples could boast their possession. One discovers that they were arranged to hang from tall standards by chains, a cluster of lamps thus providing more brilliant light. With the coming of the Christian Era, lamps burned on the altars of churches, even as they burned in pagan temples before the shrines of Venus and Minerva.

The period known as the Dark Ages was well named, for in many parts of Europe the art of lamp-making was completely lost. During the Renaissance, palaces were beau-

tified by gorgeous tapestries, rugs rich in color and design, and furniture carved and gilded, while flickering candles provided a most inadequate lighting for such sumptuous backgrounds. The pageantry of Elizabethan court life was seen by the uncertain light of torches, and in dim cathedrals thousands of candles shed their soft light upon the brocaded robes of prelates and royalty.

Oil was used by our grandparents. The lamps were of glass and metal, or of porcelain with glass globes to protect the wicks. The light provided by the oil lamp was a decided improvement upon candle light, being steadier and more brilliant. Many such lamps were decidedly interesting in form, and may be very successfully adapted



For the lamp at the left a Palestine pottery base is used. Copper colored pleated chiffon shade trimmed in shades of blue to match pottery. Courtesy of Correa Kerns.

A brown pottery base design picked out in white is shown at the right. Pongee shade with suede binding. Courtesy of Dorothy True Bell.







At the left a lalique base in milky white glass on a silver metal base. Shade of antique white velvet mounted on parchment with silver edge.

Courtesy of Dorothy True Bell

The lamp at the right is made with an ecclesiastical candlestick of carved wood, silver gilt over gold. Shade of dyed velvet and gold leaf edge.



to our present use. Gas, which preceded electricity, influenced the hanging lamp or chandelier of today.

The discovery of electricity changed the character of the lamp and its accessories. Within a decade the electric light became an indispensable part of our modern civilized life. As an object of art, the lamp today has tremendous possibilities. Its conspicuous position in a room often makes it one of the most important parts of the entire arrangement of interior decoration. It does not, therefore, seem an exaggeration to stress the importance of the lamp and its relationship to the environment for which it is designed.

A lamp is a friendly thing and, all too frequently, its importance is ignored. It is usually chosen hurriedly and with little thought, and is too often a discordant note in a gracious room. The quality, color and design are of utmost importance if one is

to achieve a balanced ensemble. Standing on floor or table, a lamp should crisply punctuate the decorative whole and at the same time harmonize with its environment. Shades, like hats, are often out of season, and they frequently destroy the effect of the whole room. Designed for robust forms, these shades are often seen on attenuated bodies or vice versa, and how often we encounter that veritable atrocity of lace and georgette, ribbons and fringes!

The study given to the subject of modern stage lighting has developed so rapidly that it has naturally influenced the lighting of homes. Several forms of lighting are essential to the properly planned room—chandeliers, side lights, floor lamps—each contributing to the harmonious ensemble. The specific requirements of any particular room determine the amount and quality of light needed. The large drawing room or ball-room should be flooded with light, but

care must be taken that the brilliance is not oppressive to the eyes. On the other hand, the smaller room, intended for intimate groups assembled for conversation, should have indirect lighting, a soft glow evenly distributed. Dimness should be avoided, as it is always most unpleasant to grope about in a half-lighted room.

Floor lamps are definitely important in a decorative scheme by reason of their height and prominence. Occasionally one is fortunate enough to discover old bases, such as ecclesiastical candlesticks, which may be adapted to modern use. The floor lamp illustrated above was one of a pair of carved wood candlesticks, originally intended to hold thick wax candles. The velvet shades designed for them are sufficiently rich in texture and color for the formality of their silver gilt bases.

A convenient floor lamp has been devised  
*(Continued on Page 62)*

Early American base of brass, crystal prisms. Gold colored georgette shade. Courtesy of Janet Youngblood.



Chinese white and blue porcelain base, with stretched gold taffeta shade trimmed in blue.

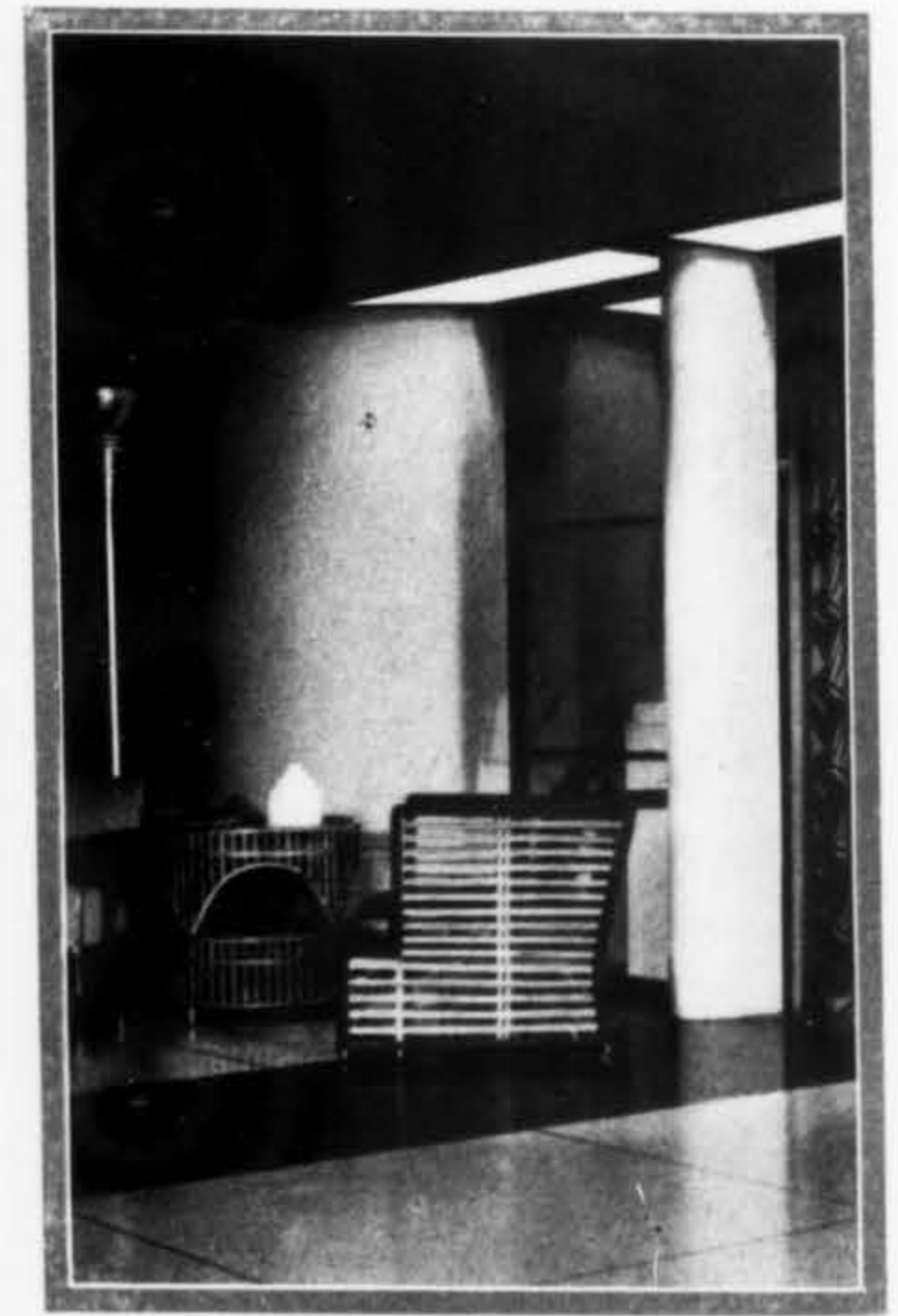




As it used to be with the theatre, now, even more so, we find in the moving pictures our extremes of modernity in costumes, scenic effects, furniture. An extremely interesting movie set was provided for Gloria Swanson in the picture "What a Widow;" designed by Rudolf Lawatch.



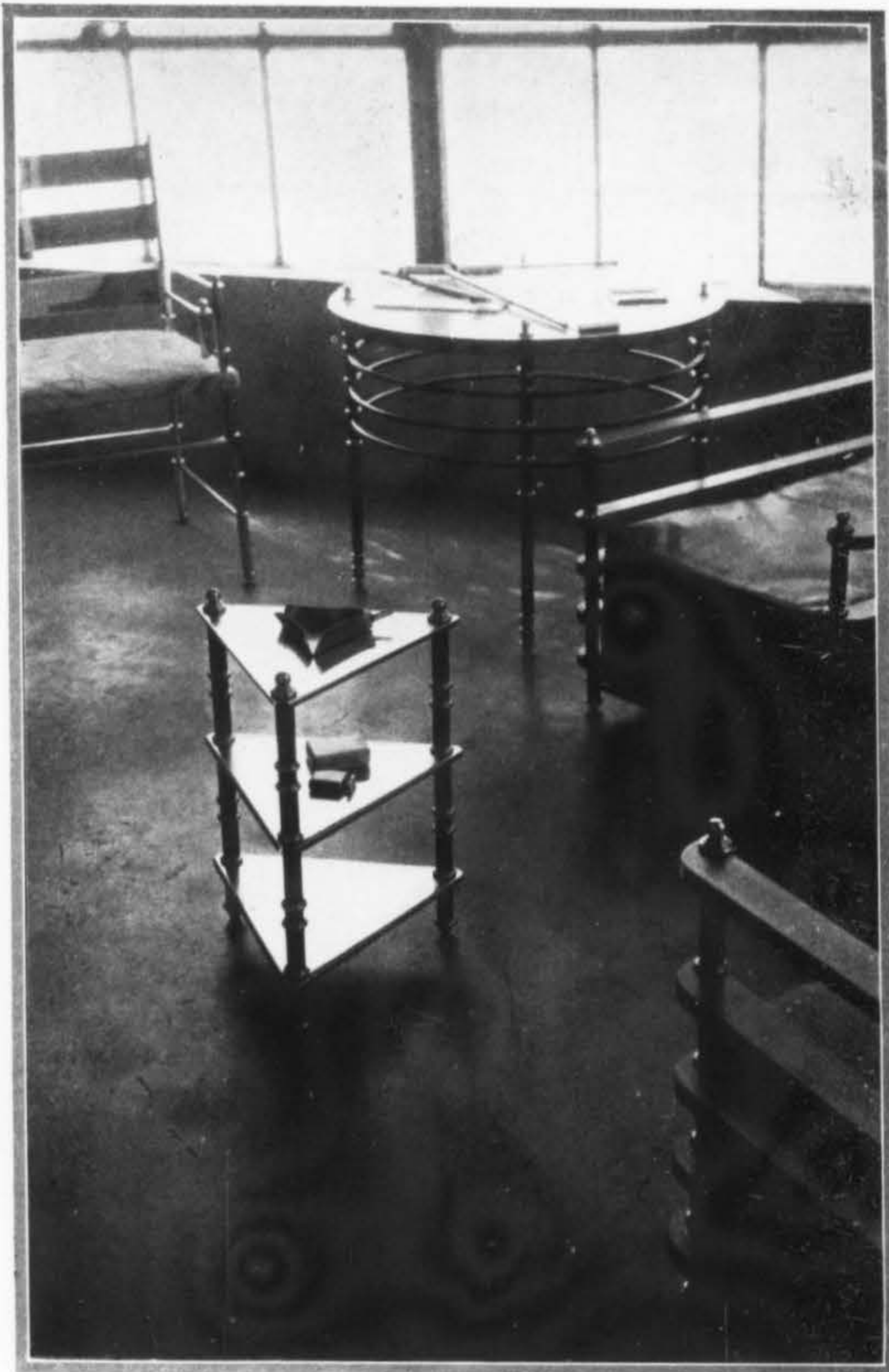
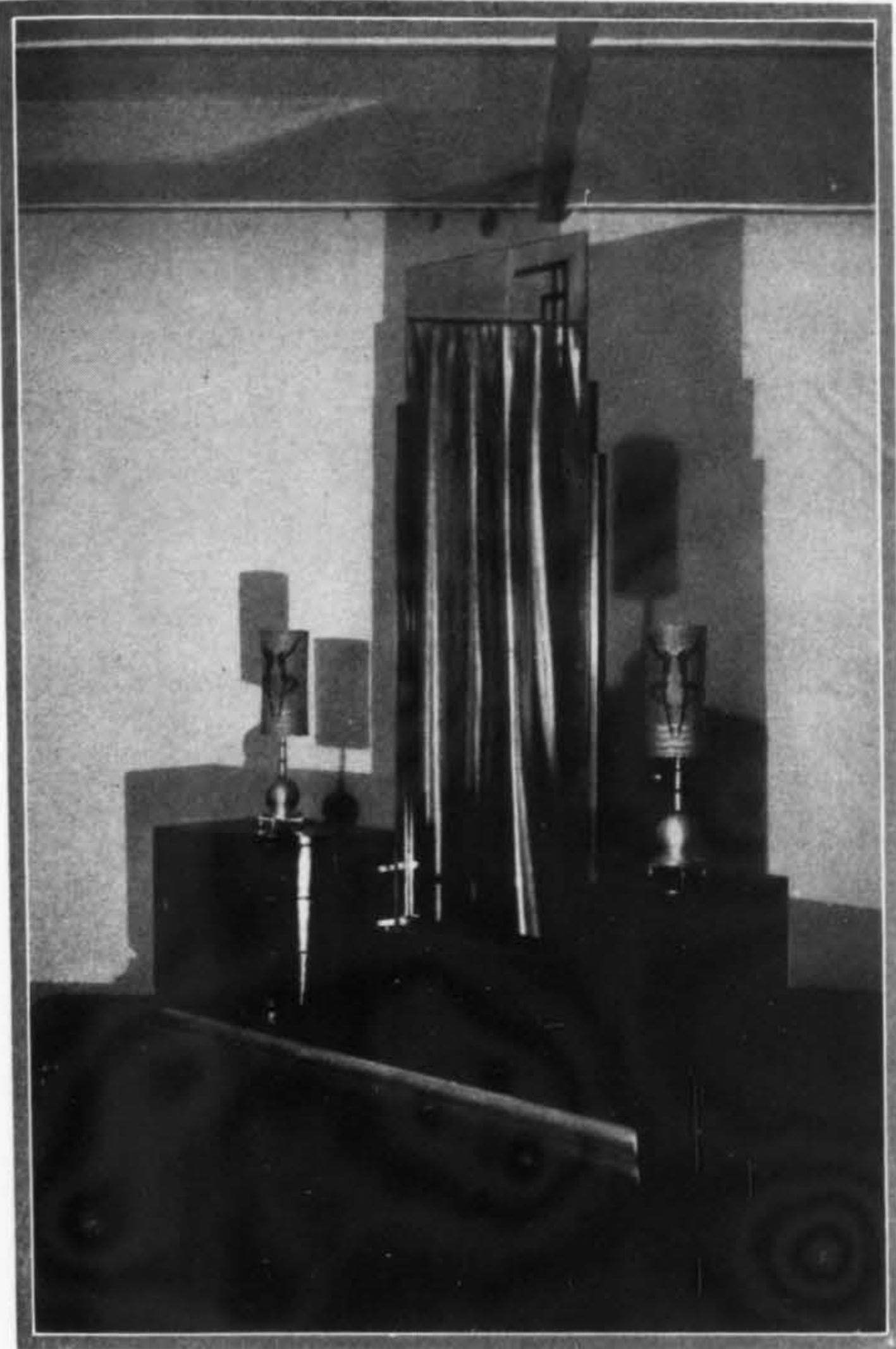
Chairs, tables, stands, are largely framed of metal, light and strong. The horizontal line is emphasized with minor verticals; certainly in this the general scheme is undeniably effective.



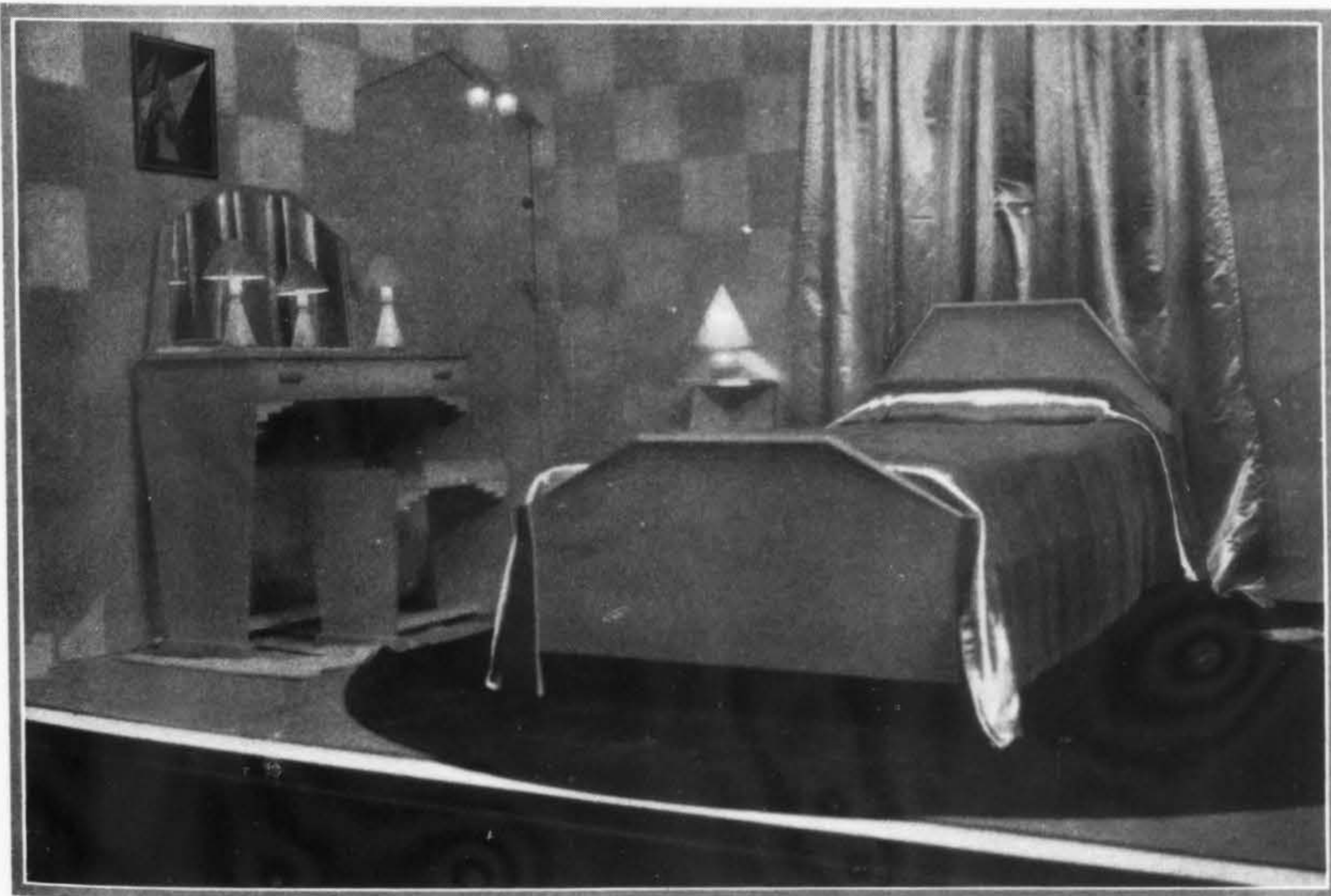
A glossy, black floor finish flows around the room like a river, and in its smooth surface are reflected the lights and darks of objects and walls—a clever scheme.

SOME MODERN IDEAS IN FURNITURE





Above and below are pieces designed by Hal Smith for sleeping quarters. The low vanity dresser is somewhat Japanese in feeling; the painted set is sun-tan and yellow, with wall hanging and bed cover of silver satin; the round rug is a solid blue.



Several chairs and stands designed by Warren McArthur are shown above: they are quite structural in character but not ungainly, the material is wood and metal with leather seat covers in solid colors, red, green and yellow.

E





A toile de Jouy having for its subject "The Chase." Done on a cream background with red colorings, it is a suitable decoration for dining room, den or library.

Photographs by George Haight

Above: A dining room in which the wallpaper is Chinese Chippendale in design. The panels of alternating white and old blue are inclosed by interlacing borders of strawberry. Little Chinese figures in amaranth and lavender are set off against the white, floral designs against the blue.

Right: A living room papered with the famous old French scenic, "Hindustan," which, until recently, had not been printed since 1806. It shows scenes of Hindustan in continuous panorama of temples, elephants, dancing girls and palm trees. It is in bright colors against a sky fading from azure through violet to a pale pink.







Photograph by Luckhaus

An American-made scenic paper, "A Bit of New England," in the entrance hall of a residence in Los Angeles. It well illustrates the effect of spaciousness that is gained by the use of scenic wallpapers.

## WALLPAPER IN THE DECORATIVE SCHEME

### *A Time-Honored Institution is Regaining Favor*

By N. H. PARTRIDGE, JR.

WALL coverings of one kind or another have been used from time immemorial in the dwellings of mankind. They probably had their origin with the hanging up of skins of wild animals to fend off chill draughts which otherwise found their way through cracks and crevices of rudely constructed abodes.

When protection against the elements was no longer a reason for their existence, wall coverings still were retained for the decorative value they had acquired. They became a mark of the affluence and elegance of those able to afford them. Costly rugs and silk hangings appealed to the potentates of India and Cathay; tapestries, damasks, *toiles peintes*, brocades, richly tooled leather and carved wood panellings found favor in the palaces and villas of the nobles and merchant princes of Europe.

Nor should we neglect, perhaps, to mention the mosaics, frescoes, *sgraffiti*, encaustics and mural paintings of ancient Rome and Pompeii, the marble friezes and bas-reliefs (and paintings too) of Greece, and the wall tiles of the Moors, gorgeous in their color and design.

Contemplation of these various materials and methods of wall decoration would lead us naturally to consideration of the general subject of wall treatment, and into a field vast as it is fascinating. For present purposes, we shall limit ourselves to a few observations upon a single type of wall-covering material not yet mentioned; namely, paper.

The earliest use of paper as a covering for walls is believed to have been in China, where ceremonial papers have been found on walls dating from 2000 B.C. Its introduction into Europe, some three thousand years later, came in response to a desire for something less expensive than the materials which only princely incomes could afford. But even princely incomes found the new-fangled wall coverings attractive. For it is of record that Louis XI of France, in 1481, paid about twenty-four francs (at a rate of exchange more favorable to the franc than it is now) to one Jean Bourdichon, painter and illuminator, for painting fifty great rolls of paper in blue, with angels flying about, and a pious inscription in letters of gold, *Misericordias Domini in*

*aeternum cantabo*, a sentiment which the monarch may have counted upon to gain favor in the hereafter, mindful of the misdeeds perpetrated in this world by his rascally soul.

From its very beginning, and down to the present day, wallpaper in the western world has been the victim of numberless crimes against good taste in design, color and texture, the nature of its origin giving rise at once to the production of bastard imitations of other materials, notably wood, marble and woven fabrics. These imitations have been, and are, very clever mechanical feats. But, until it is realized more clearly that paper has an honest and pleasing quality of its own, we may expect to hear from time to time the painfully rude expression, "Homely as the paper on the wall." And paper will be at a proportionate disadvantage in competition with other forms of wall covering.

Whether the bad taste that has displayed itself in wallpaper is the fault of public demand, or is due to the limitations of the manufacturers, is an open question, just as it is with the motion pictures and the daily





Gay papers such as this one, suitable for the bathroom, can be waterproofed without injury to color or texture.

A French hand-block paper as used in a bedroom. The floral design is in soft pastel shades of rose, blue and delicate sea green on an ivory ground, with medallions in true cameo.

Photograph by George Haight



An all-over pattern of green vines and roses that is well adapted for use in breakfast nooks or other sunny rooms.

newspapers. Our own inclination is to the belief that the public gets just about what it most wants from the manufacturers, whether of wallpaper, newspapers or motion pictures. The Chinese laundryman who covers his walls with newspapers may be expressing in wily-naive Oriental fashion, his opinion of both Occidental wallpapers and Occidental newspapers.

But the present outlook for wallpaper is hopeful. A growing insistence, in recent years, upon better taste in decorative effects is beginning to produce results nowhere more apparent than in wallpaper. People, particularly in California, are welcoming the cheerful designs and bright colors of the new wallpapers, after dreary years of staring at walls covered with coffee-colored paint, with comic relief provided by dabbing the surface with a sponge dipped in purple or green paint to produce the stipple effect so beloved of those who design and erect apartment houses and dwellings without benefit of architect or interior decorator, and without any taste of their own.

The great wallpaper firms of this country, France and Germany are now retaining first-class designers on their staffs. One large German

firm, we are told, employs designers of twenty-one different nationalities, all of high standing in their profession, who contribute each the best in design that comes to his attention from his native land.

No little credit for the improved situation, in this country, is due to the activities of the Wallpaper Manufacturers' Associa-

"Italian Scenes," one of the best of the American-made scenics, is used here to good advantage in a room of the Athenaeum of the California Institute of Technology at Pasadena.

Photograph by Hiller



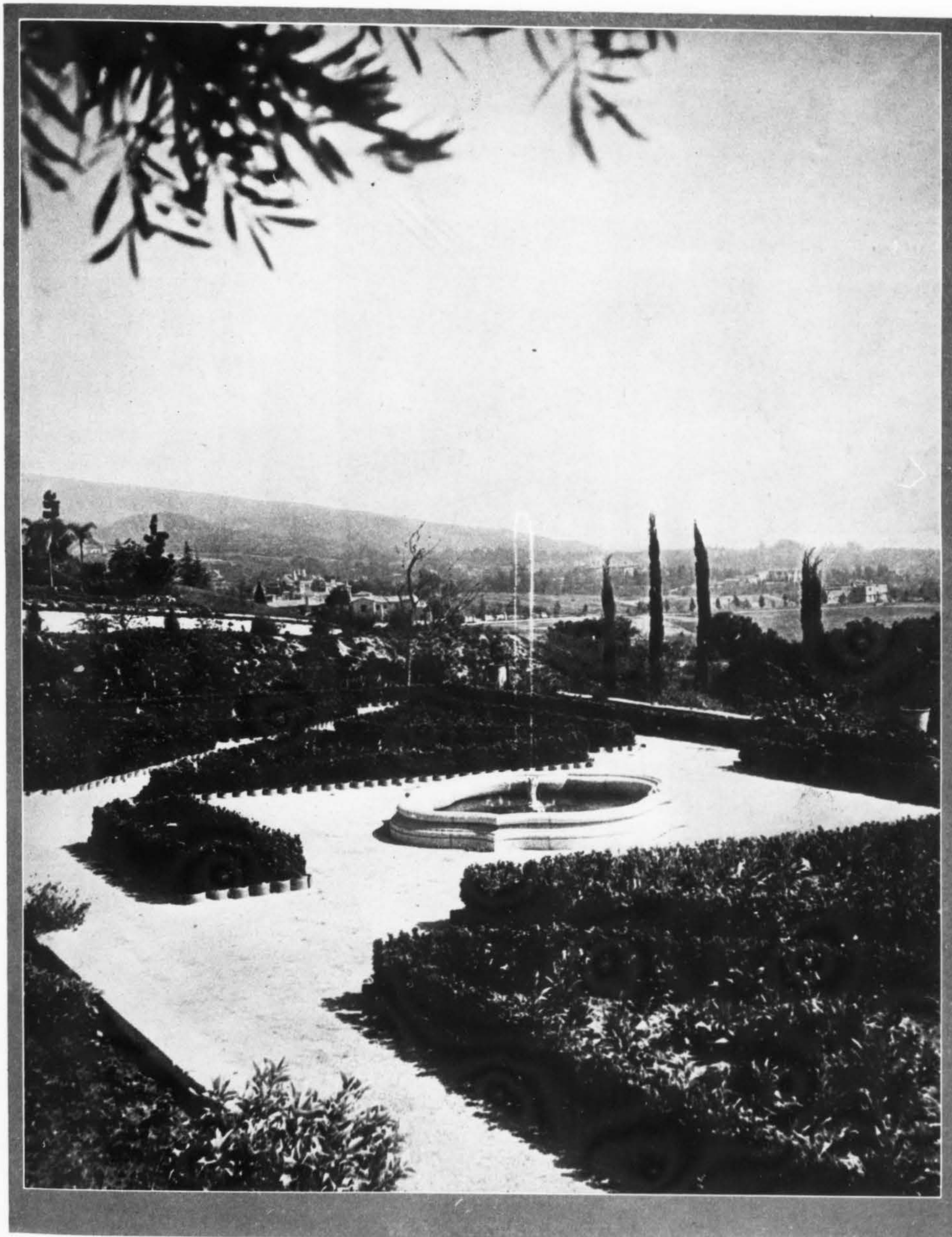
tion of the United States, and to its lively magazine, *Wallpaper*, published monthly in New York, under the able editorship of A. Louise Fillebrown.

Special credit is due, also, to two American women, Nancy McClelland and Dr. Phyllis Ackerman, the latter a Californian, for their books which stand out from the great mass of writing that has been done on the subject of wallpaper. Miss McClelland's book, "Historic Wall-Papers," was published in 1925 by the J. B. Lipincott Co. of Philadelphia. A comprehensive exhibition of historic wallpapers, it may be

noted here, is to be held next month at the rejuvenated M. H. de Young Memorial Museum in Golden Gate Park, San Francisco, thanks to the initiative and vision of its new director, Mr. Lloyd L. Rollins, who was also lately appointed director of the California Palace of the Legion of Honor in San Francisco. His announced policy for the conduct of these two museums permits us to hope that we may soon see the fine arts and the decorative and applied arts placed in their proper relationship to each other on these western shores.

"Wallpaper — Its History."  
(Continued on Page 66)





Photograph by William M. Clarke

### A HANGING GARDEN AT BEL-AIR

From the high level of the upper terrace, off living room and loggia, at Mr. W. T. Bishop's residence, designed by Gordon B. Kaufmann, A.I.A., there is wisely no obstruction to the far-flung view of valleys and hills. Florence Yoch and Lucile Council were the landscape architects.





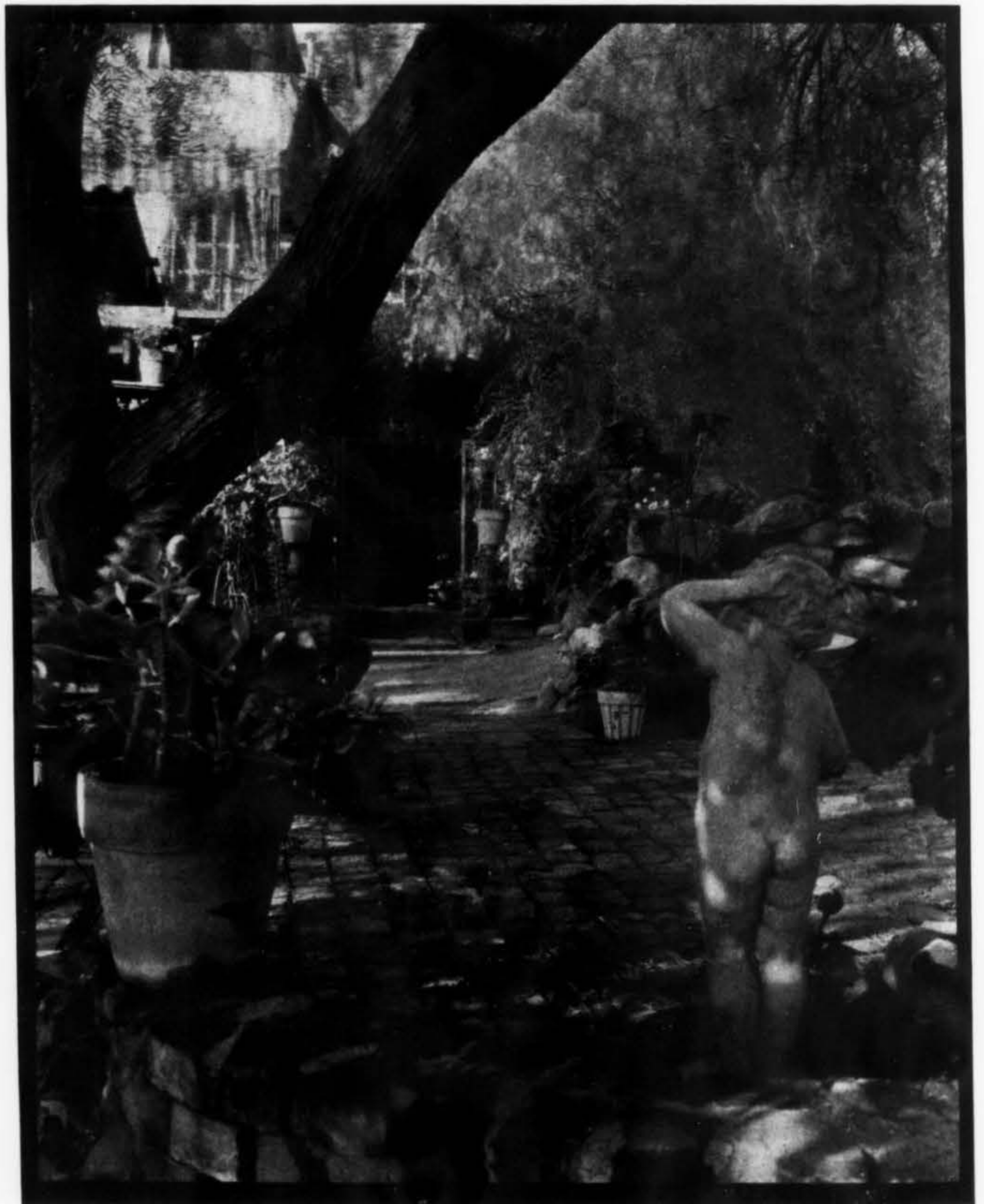
The irregular, brick-paved terrace is well covered by a feathery canopy of pepper tree branches—thick enough to keep out the glare, thin enough to admit light and warmth. A pleasant place for tea or bridge or the siesta—"dolce far niente."

Photographs by Miles Berné



### IN THE SHADE OF THE OLD PEPPER TREE

A plump, dimpled bambino keeps watch over the intimate, informal retreat which Mr. Stewart Chisholm, landscape architect, has designed for his own grounds in Hollywood.





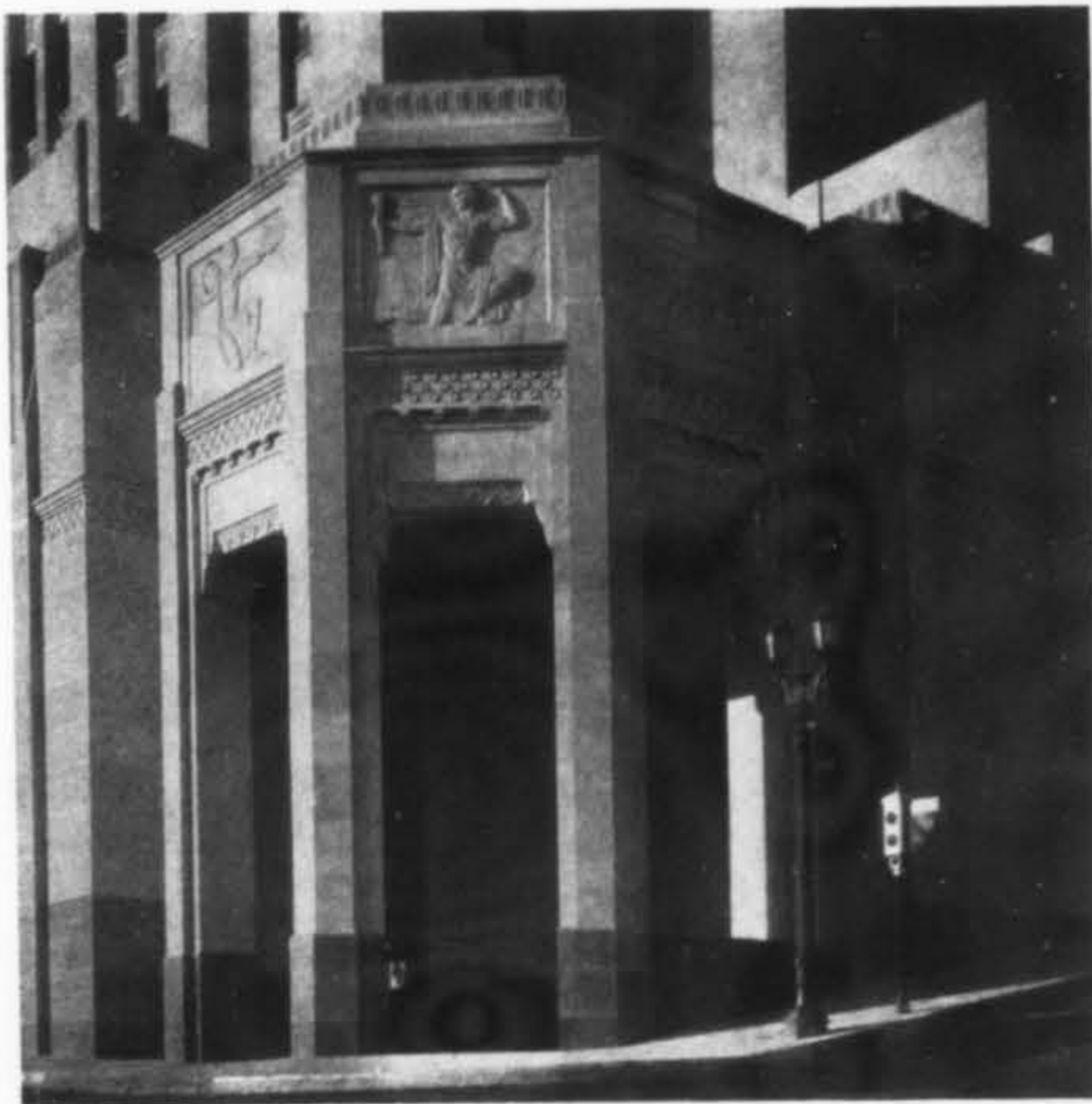


Photographs by Fred R. Dapprich

To secure a convenient corner entrance without affecting the formal symmetry of the architectural design, an octagonal pavilion was devised, a unique and effective feature which afforded an opportunity for some fine bas-relief stone panels. The first panel on the left, symbolizes "Hydroelectric Energy." The central panel typifies "Light". The third panel, a powerful figure of a man in the act of throwing a huge electric switch, symbolizes "Power." The sculpture was designed and carved in place by Merrell Gage.

**POWER PERSONIFIED  
IN STONE AND CONCRETE**

The new home of the Southern California Edison Company in Los Angeles overlooks the peaceful garden terrace of the Public Library; the white austerity of its massive bulk provides a strikingly effective contrast to the delicate, feathery olive trees, the smooth green lawn. John E. Allison and David C. Allison (both Fellows of the American Institute of Architects) designed the building.







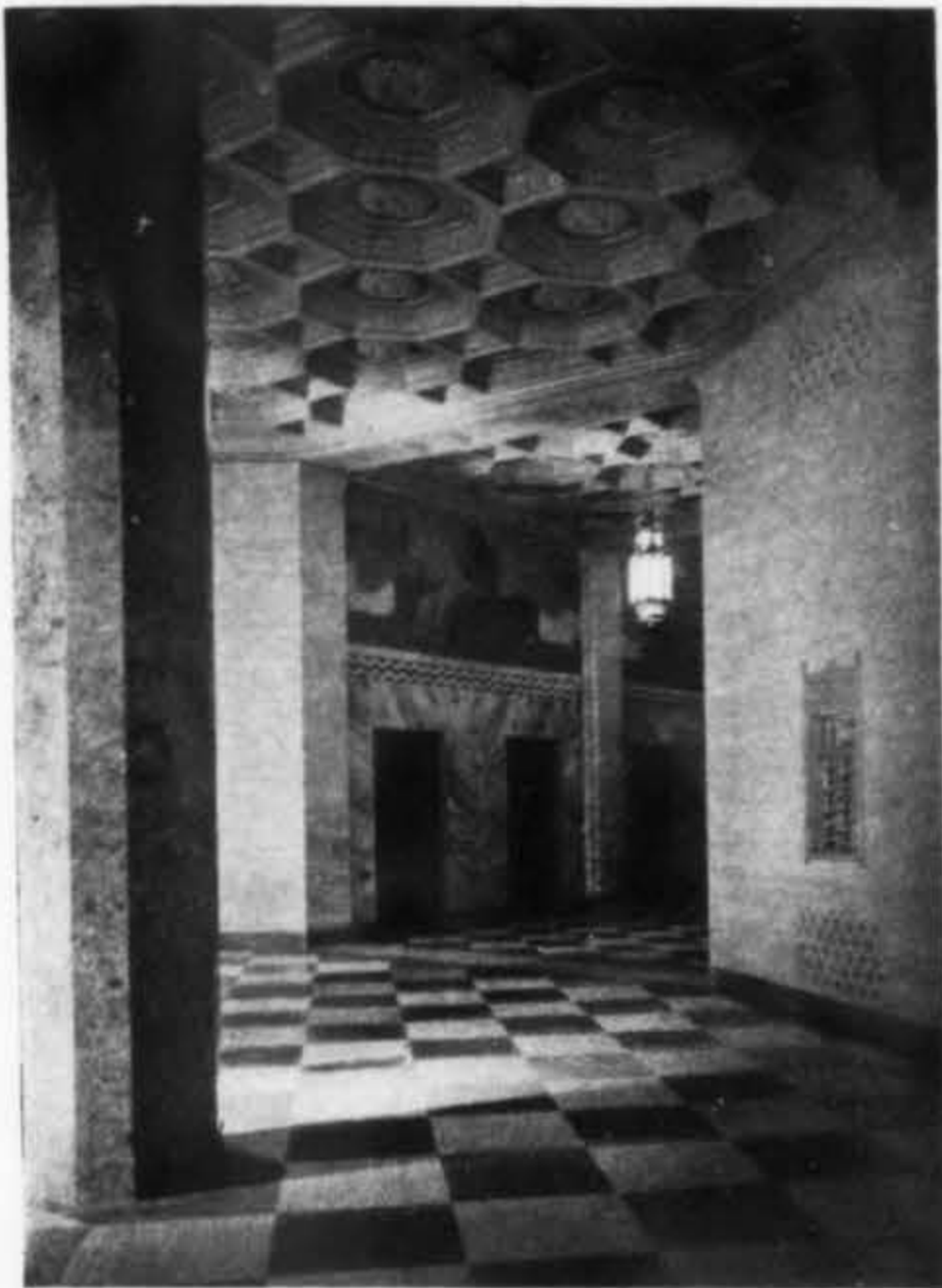
Greek motives have become modern, as used in metal and marble ornament; their chaste elegance is well suited to these experiments in design.

The splendid and stately marble hall which is the main entrance lobby of the Southern California Edison Company building preserves a classical atmosphere, although its detail is treated with modern liberality. Magnificent as it is, there is no anti-climax to be found in the great mural by Hugo Ballin which occupies the focal position on the end wall. A masterly conception of the Apotheosis of Power, its grandeur of scale, its sumptuousness of color, provide exactly the requisite elements to complete the design as a whole.

At the end of the great hall, a square lobby leads to the Tunnel stairway. Here can be well seen the beauty of marble—Sienna Travertine corners, Breche Escallette recess walls. Few if any buildings in the west can compare in the extent and quality of marble used.

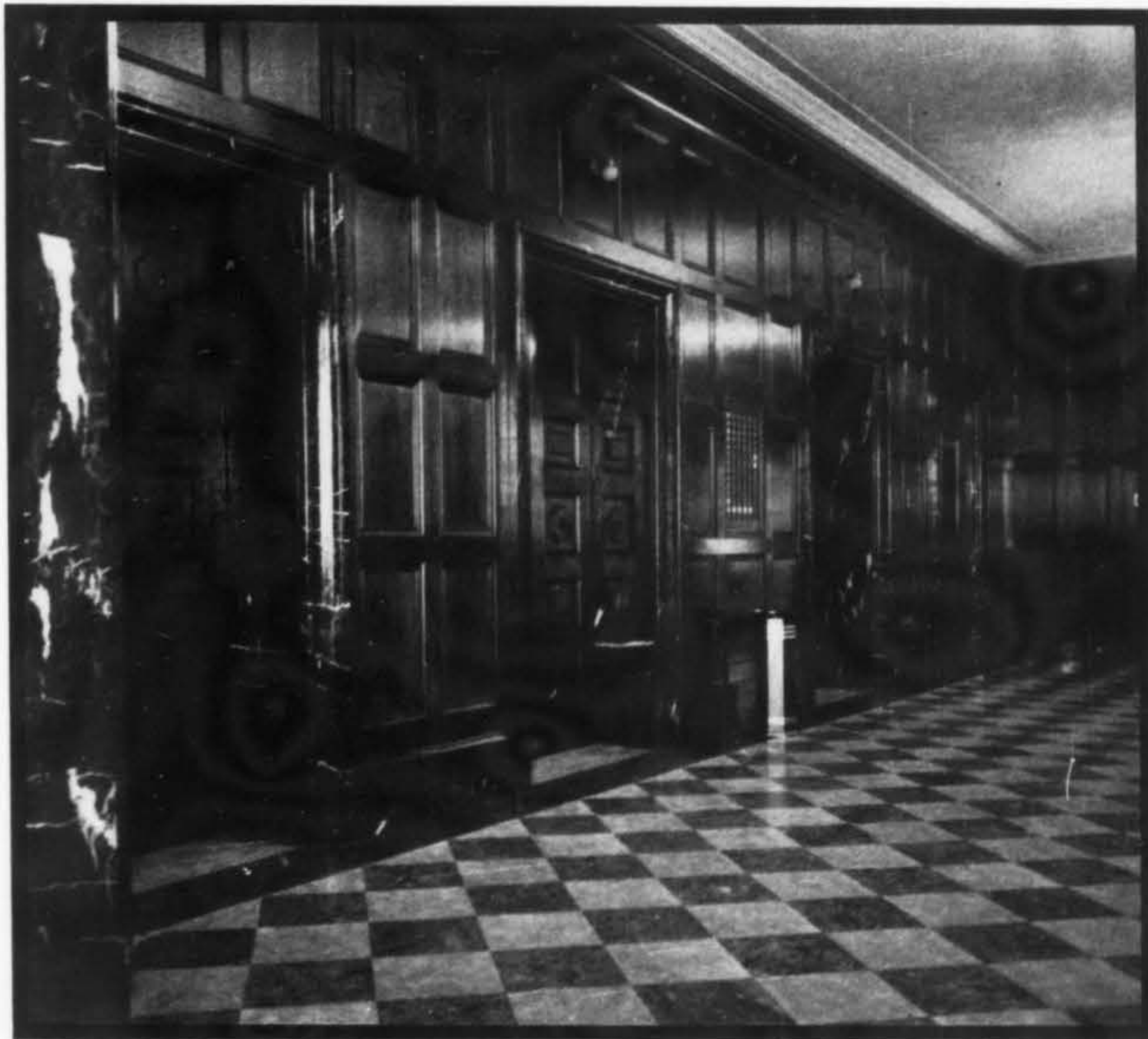
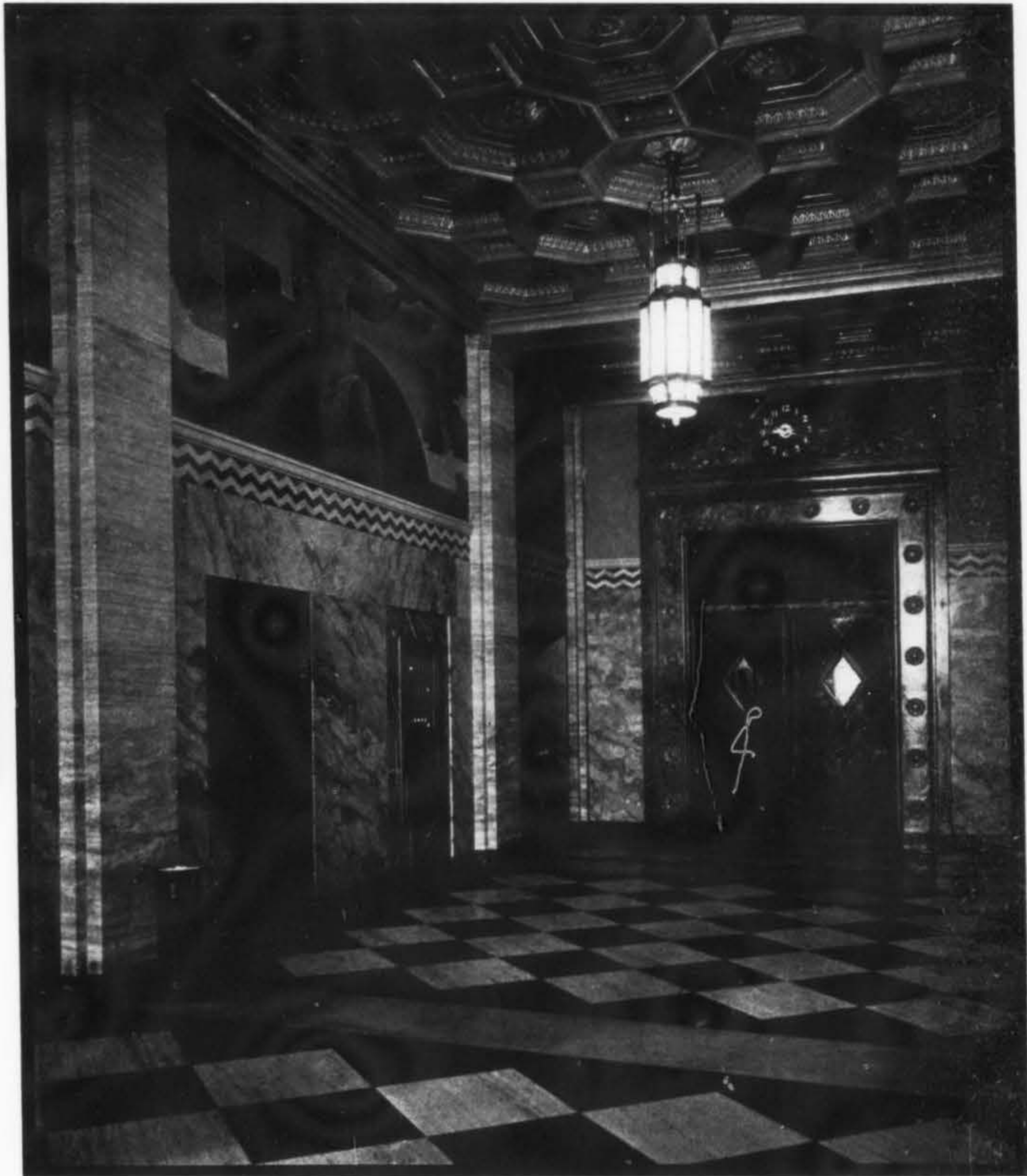






With walls spreading at an angle, the elevator crowds are scattered through an intermediate lobby to the great entrance hall.

Some of the upper elevator lobbies become departmental reception halls, paneled in satiny walnut, with door trim and base of dark forest green marble. The elevator doors are also of walnut.



In the main elevator hall, there will be observed a definite similarity between the checkered diamonds of the marble floor pattern, and the coffered panels of the ceiling. The walls are not quite so happy in scale of relationship, although rich in color and texture. The walls are of Sienna Travertine with base of Levanto. The doorways and columns furnish a fine contrasting note, being of dark forest green. The tiled floors are of Roman and black travertine.

Three panel murals on the west side of the elevator lobby were done by Conrad Buff. The theme "White Coal" has been developed both dramatically and simply. The murals on the east wall of the elevator lobby are by Barse Miller and celebrate the subjects of transmission and distribution and serve architecturally to ornament the two spaces over the elevator doors and a third over a transverse corridor.



## SCULPTURES BY ATANAS KATCHAMAKOFF



Photographs by Preston Duncan

This fine sculpture, "Indian Woman with Papoose," was recently awarded the \$1500 first prize in the national competition of the Art Alliance of America for small sculpture to be cast by the Rosenthal Company of Vienna, makers of rare ceramics. The sculptor, who resides at Palm Springs, California, found his inspiration for this figure among the Indians beyond Palm Canyon. Mr. Katchamakoff will hold his first one-man show in Los Angeles next month at the Stendahl Galleries.



"Mother Love" depicts a very ecstasy of passion and tenderness and the protective instinct of motherhood. "The Captive" (below) is an interesting conception, symbolic in theme, expressive in style, rhythmic in contour, completely sculptural.





# BOOKS OF SPECIAL INTEREST

## *Travel - Memoirs - Literary Criticism*

By LOUISE MORGRAGE

### *Choice Criticism*

From the Harvard University Press comes a slender volume of able and very choice literary criticism, entitled "Poetry and the Criticism of Life", containing eight lectures by H. W. Garrod, Charles Eliot Norton Professor of Poetry at Harvard University. Two of these deal with the human aspiration to fathom the relationship to life of certain values, such as beauty and morality, while several others offer an estimate of the work of Arnold, Emerson and Clough. While it is true that these idols of yesterday are no longer widely read, they can not be overlooked by any serious student of literature. The lecture of greatest moment to a modern audience presents a superb study of "The Testament of Beauty" by Robert Bridges, a poem Professor Garrod calls the greatest philosophical poem since Lucretius. To the devotees of expert literary criticism, these lectures are decidedly worth while, and especially pleasing to read by reason of a most agreeable prose, presenting a constant flow of thought, notable for its grace, dignity and wisdom.

### *The World Moves Along*

Mr. Jerome Hart, former editor of San Francisco's famous "Argonaut", has the true reportorial instinct for whatever is dear to the news-loving public. For of such a nature is the copious material he has collected for his volume of reminiscences called "In Our Second Century", which presents in review a swift survey of the progress of a changing world of the last fifty years. The scope of these memoirs is really tremendous, so much so that it seems a hopeless task to indicate the extent of the field which the narrative covers. Mr. Hart submerges his own personality completely, giving very little comment, but he has plenty to say about other people both of local fame in San Francisco, and well-known to the outside world. He describes politics, finance, industry, explains clearly and directly the functions of the publishing business together with the conduct of printing establishments. And every now and then he indulges in a bit of very discreet, but decidedly amusing gossip. The contents of this book are valuable for reference on the period not only for San Francisco, but for the United States and Europe. When it comes to dealing with the past fifty years, much can be said and Mr. Hart has said it, filling it with the flavor that clings so persistently to one of the most picturesque cities in America.

### *Tourists Beware*

It is clear to the readers of "The Isles of Adventure" (Houghton Mifflin) that the author Beatrice Grimshaw is so infatuated with existence in the South Seas, that her residence there of twenty-five years has been a matter of preference only. The whole region seems to be familiar ground, but for the subject of this book, she has chosen the mandated territory of New



Mr. Jerome Hart of San Francisco, author of "In Our Second Century", a valuable book of memoirs.

Guinea, otherwise Papua. Here is her home in the coast settlement of Port Moresby, where the white colony literally forms the four hundred and represents the bigger and better type of humanity, the only kind that can stand the racket of island life. Few of these residents venture into the wild and savage interior, where the natives still pickle heads for keepsakes and relish their enemies roasted. Miss Grimshaw made several trips among these unconventional tribes and is the only white woman who has been that brave. She apparently enjoyed herself immensely and found the men—for they kept the women out of sight—rather nice than otherwise. Yet the tale of her experiences, although lively and entertaining is not likely to cause a rush of eager tourists to the spot; the natives look altogether too yearningly at heads. Miss Grimshaw saved hers; others might not be so lucky.

### *So Now It's Spain*

Now-a-days, Spain is making a come-hither gesture, which the blasé traveler simply can not resist, since alien ancestral strains have bestowed upon that nation an atmosphere to be found nowhere else in Europe. Hence very timely is another of Clara Laughlin's travel books, "So You're Going to Spain" (Houghton Mifflin). Herein this delightfully informal lady, with her winning ways dispenses information especially helpful, since most travelers know so little about this unfamiliar land. She lists hotels from the most expensive to those moderately priced; she gives various methods of touring with comparative costs; and best of all she separates places to be avoided from those not to be missed on any account. Miss Laughlin is always strong on history, but on Spain's alien and complicated background she is positively inspiring, so much so as to set all her readers immediately to studying Spanish history. A most instructive course in reading might be gleaned from her pages, since she gives frequent excerpts from, and clear, competent reports on, the best of the innumerable books on Spain. "So You're Going to Spain" will be valuable in Spain, but it is a fascinating book to read for those who do not intend to leave their own firesides.

### *Spirituelle*

In this biographical era, nothing in the way of autobiography has happened, superior to "Background With Figures" (Houghton Mifflin) by Cecilia Beaux. It is as distinguished as her painting, full of beauty and light with an undercurrent of spirituality and often a touch of mysticism. Her glimpses at the past are too glowingly impressionistic to present an array of prosaic facts; dates, for instance, are conspicuously absent, but one infers that in the early seventies this little girl in Philadelphia was very, very young. Hers is a touching tale of a girlhood that developed in the midst of a highly cultured, finely bred environment, receiving an education decidedly drastic and unconventional, but responsible for an unusual facility with English prose notable for its polished excellence. Both in America and abroad she groped her way slowly with no idea apparently whither she was going. But a most happy fairy godmother knew well enough and guided her steps to a place of such eminence that after the war the American government commissioned her to paint the portraits of Cardinal Mercier, Clemenceau and Admiral Lord Beatty.



◆◆◆ CALENDAR OF SPORTS ◆◆◆

## GOLF

April 1—April Fool's Tournament at Del Monte.  
 April 11-13—Catalina Island Invitational in honor of Bobby Jones.  
 April 17-19—Ojai Valley Country Club Invitation.  
 April 23-26—El Caballero Club Invitation.  
 April 27-May 3—Fox Hills Country Club Invitation.  
 May 4-10—Northern California Amateur at Lake Merced Country Club also Rancho Golf Club Invitation.

## WOMEN'S GOLF SCHEDULE

Northern California:  
 April 1—Stockton Golf and Country Club, medal sweepstakes.  
 April 8—Castlewood Country Club, medal sweepstakes.  
 April 10—Stockdale Country Club, medal sweepstakes.  
 April 13-17 inclusive—California State Championship, San Francisco Golf and Country Club.  
 April 22—Mt. Diablo Country Club, medal sweepstakes.  
 Southern California:  
 April 2—Flintridge Country Club, medal sweepstakes, two classes.  
 April 10—Mountain Meadows Country Club, medal sweepstakes.  
 April 16-17—California Country Club, 36 hole medal, two classes.  
 April 30—Annandale Country Club, medal sweepstakes, two classes.

## POLO

Twelve goal tournament beginning April 5, and continuing throughout the month at Midwick Country Club.  
 Uplifters-Riviera Club—Feature matches each Sunday throughout the month.  
 Santa Barbara—Weekly tournaments during April.  
 Del Monte—High Goal Championships in April.

## STEEPLECHASE

April 12—Los Angeles (Triunfo Ranch), on Lake Sherwood Estates.  
 April 26—Palo Alto on the old Hacienda Ranch of Leland Stanford, Jr.

## HORSE SHOW DATES

April 7—The Riding Club of New York City.  
 April 21-25—Brooklyn.  
 April 29-May 1—Essex Troop, Newark, N. J.

## TENNIS

April 23-25—Ojai Valley Annual Tennis Tournament.  
 April 3-4—Seventeenth Annual Dudley Cup Interscholastic Tournament at Santa Monica Municipal Courts.

## YACHTING

The only event of importance in yachting circles is the Power Boat Race from Long Beach to San Francisco. The course is 374 nautical miles; the first leg is from Long Beach to Santa Barbara, the second from Santa Barbara to Monterey, and the third and final leg ends at San Francisco. The 1931 racing rules of the American Power Boat Association will apply, and handicaps based upon the actual speed of each boat with engines turning over a given number of revolutions a minute. The owner states the speed at which he desires to run the motor during the race. This places each boat on practically the same basis, making the gruelling grind a test of individual ability and strategy rather than merely one of engine speed.

## TRACK AND FIELD SPORTS

April 4—Los Angeles Athletic Club versus Stanford University in a dual meet at the Coliseum.  
 April 11—University of Southern California versus University of California at the Coliseum in a dual meet.  
 April 18—Los Angeles Athletic Club versus University of Southern California in a dual meet at the Coliseum. Also the Southern California Conference Colleges in their Annual Championship All Conference Meet.

## 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.



ARGENTINE POLOISTS  
AND MIDWICK FOUR  
IN ACTION

Sketches made by Frederic W. Corson on the afternoon of March 22, when the Midwick players won by a single goal in the final minute of play. A few days later the Argentines came back with an 18-to-3 score, winning the deciding game in the midwinter tourney. In the foreground of the larger sketch above is Elmer Boeseke, who scored all goals but one for Midwick on their winning day. An under-the-neck shot by Luis Duggan of the Argentines was caught by the artist in the smaller sketch above.

Right: Juan Reynal, captain of the Argentines, riding off Boeseke in the fifth chukker.



Below: Cavanaugh of the Argentines and Spaulding of Midwick fight it out along the boards.



**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 cocos 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.

San Francisco Motor Car Dealers' Association, Golf Tournament, April 17-18-19.

**PEBBLE BEACH GOLF CLUB**, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.  
 April Fool's Tournament, April 1.

**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. Women's Golf Tournament is held each Tuesday.

**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.

**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.





## SAN FRANCISCO



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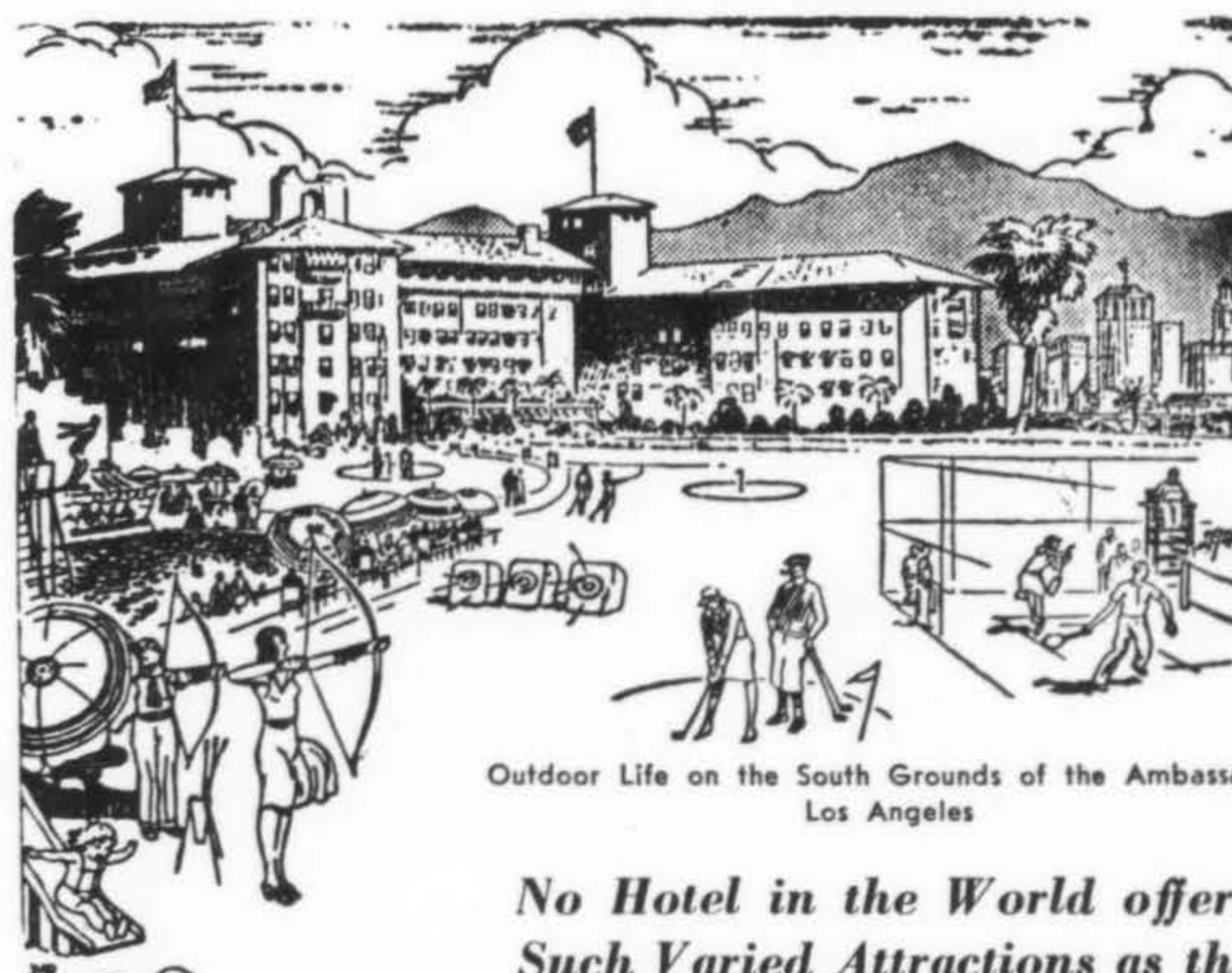


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Single rooms with shower at \$2.50. With bath from \$3.00. Double rooms from \$4.00. Attractive monthly rates. Delicious meals in dining rooms and coffee shop at surprisingly moderate cost.

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**"TEDDY SOMERSAULT," THE PLAY OF THE PASADENA JUNIOR LEAGUE**

CHILDREN caught their breath, whispered excitedly, finally burst into an avalanche of applause. Tense production workers and tender amateur actresses heard, and gave unanimous sighs of mingled relief and pride: "Teddy Somersault", the long worked-over and diligently rehearsed, was a dramatic success! Certainly, Pasadena's youngest generation whom its Junior League seeks to please each year with a Children's play, were unmistakably enthusiastic; nor—a lesser triumph—was adult praise lacking.

The settings, designed by League members, Mrs. Chandler Ward and Mrs. Brison Wood, formed a fantastic background for the whimsical little play by Brownie Brace given at the Pasadena Community playhouse, in January.

The intensive preparation in the making of the gay scene which met the eyes of the young audience on the lifting of the curtain, was repaid by its "ooh-h-h-h" of delight. Their programs told them they saw "Blockety Castle, the home of the King and Queen of Birthday Toys", and a fairy-godmother-like person had told them in a curtain-raiser speech that this is the land of toys. In an impressive throne-room, with scarlet and gold pillars and stately furnishings, a group of miraculous toys were dancing and singing. The only incident which mars the occasion is that Winnie the Pooh, a teddy-bear who has gone to earth to live, is found to have broken the sacred promise all toys make when they leave the magic land: never to talk nor to show in any way that they are alive. This dreadful crime must be expiated, so Nana, the toys' nurse, and the scarlet-coated tin soldiers fetch the sinner for judgment. The three wise monkeys decree that forever after he must turn somersaults—which he hates doing—instead of walking. But when things seem gloomiest for the Teddy-bear, who like all attractive scapegraces, has the whole-hearted sympathy of the audience, the court discovers he has saved the life of a little butterfly fairy. To reward him for his good action he is allowed to go to the land of Butterfly Fairies where the beautiful princess will consider his case. In Fairyland his good deed is appreciated, he is forgiven his fault, and all ends well.

ELEANOR WORLEY.



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 One Person - - \$2.50, \$3.50  
 Two Persons - - \$4.50

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small hotel on the West  
Side near Orange Grove  
Ave. Cool breezes blow  
up the Arroyo in summer,  
and sunshine cheers the  
tourist all winter*



**P**AINTERS, writers and musicians have made at Laguna  
Beach an art colony that is famous the world over. Above is a  
watercolor by Julie Raymond who is giving a one man show  
at the Fern Burford Galleries from April 15th to May 15th.



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## Look Before You Build



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Twin beds in modern style, designed by Dorothy True Bell, and executed in gum wood in natural finish. Carvings by Raymond Puccinelli. The spread is of white antique satin with folds of corded highly finished satin.

## THE EXPERT INTERIOR DECORATOR

(Continued from Page 24)

working with the owner in carrying out his plan and ideas, at the same time giving him the benefit of long experience and training.

Thousands of people in our cities and large towns are living in apartments, large and small, mainly the latter. Here space is the most necessary consideration, and a trained mind is very valuable in assisting the dweller in choosing furniture and draperies that are appropriate to limited spaces and that are in proper scale. Here too, color is an important consideration, as many apartments have a limited amount of sun and natural light. By careful selection of wall and floor coverings and draperies, otherwise dark rooms may be given the effect of light and spaciousness. An undesirable view of housetops and chimneys may be practically eliminated by proper window treatment, and by the same effort, the light and cheerfulness of the room may be enhanced.

Just now the trend in furnishing is toward the French, Early American and English influence, the latter being particularly appropriate in the modern home, where comfort and durability are combined with a reposeful dignity and charm. No more harmonious and restful scheme of furnishing can be worked out than that which takes the beautiful English periods in furnishing for keynotes.

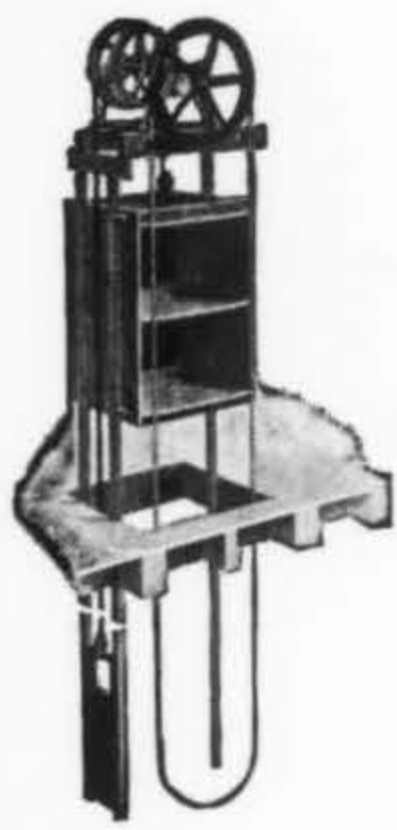
In the country home, the taste for the lighter and simpler styles of furniture may be gratified, also the taste for colorful effects in draperies and upholstery may be indulged. The natural beauty of country gardens and views of fields, mountains or sea, should be considered and embodied with the interior scheme, enhancing both; and the charm of simplicity and informality should be given sway in the treatment of a country home.

Not only in the home are people wanting and obtaining the things that delight the eye and give comfort and harmony, but the busy man of affairs is now demanding beautiful and harmonious surroundings in his office. No longer is his place of work strictly utilitarian in its appointments, but here, as in the offices of all kinds of professional men, doctors, lawyers, dentists, is seen the work of the interior decorator, in refined furnishings. It is simple logic, that well ordered and restful surroundings go with a well ordered mind.

Nature has been prodigal in lavishing beauty on this old world of ours. Too often has man destroyed or marred that beauty. Great changes are taking place, however; and while our ears are being educated and attuned to music as never before, with the radio bringing it to our homes, so the eyes of the great mass of

(Continued on Page 58)





Improved Type— Full Diameter Cut Gear

### DUMB WAITERS

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## Four Walls and a Roof Above

### Do Not Constitute a Home

Look inside! It's the unseen things that count—the appurtenances which are a part of the dwelling itself—that often have so much to do with the conveniences that really go to make a house a home!

Electric wiring is one of the most important phases of building a home, because new electric labor-saving devices are constantly being introduced which require modern standards of wiring. If you are planning to build a dwelling, or to improve one which is already built, you incur no obligation whatever by consulting the Bureau. A representative of this staff of electrical experts will gladly explain to you how you can have a certified "Red Seal" Electrical Home.

To help you in every detail, with forecasts and plans for your future electrical needs—to offer you the widest latitude your purse can buy, yet to narrow your choice to what is essentially the best for today and for coming years, too—that is the purpose for which the Electrical Bureau exists.

Pacific Coast

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P. J. WALKER COMPANY, Contractors

## IMPRESSIVE

The Lobby of the New Southern  
California Edison Building

WALLS: St. Michel

COLUMNS: Sienna Travertine  
with hand-carved design

BASE: Dark Forest Green

TILE FLOOR: Decorative panels of  
various imported marbles.

Other views shown on Pages 47,  
48, 49 of this issue of California  
Arts and Architecture.

Marble Fabricated and Installed by  
Hilgartner Marble Company  
Los Angeles

people are being trained to see and appreciate beauty. The moving pictures with their gorgeous settings are bringing ideas and ambitions for more beautiful surroundings to the minds of millions of persons, who a quarter of a century ago, would not have dreamed of such things. Our schools from kindergarten to university are trying to teach the value of color harmony, fine lines and artistry in craftsmanship.

The home-maker should realize the value of these points in furnishing, and seek trained opinion. Any home carefully planned as to furnishings will have the atmosphere of comfort, cheer and beauty.

Each room may be perfect in itself and also a part of an harmonious whole, radiating charm to the friends who visit it, and giving to the family, repose and contentment that only refinement and harmony can produce.

### ADAPTING ANTIQUES TO TODAY'S NEEDS

(Continued from Page 29)

ing on some of our homes and said, in effect, that many of them were beautiful to look at from the outside, but the inside stopped at the hangings and floor coverings. There was nothing in the rooms that looked as if it had always been there. In his own country, the ladies of the family pride themselves on their old china, glass and silver, carefully handed down from generation to generation, and cabinets filled with these treasures are considered an essential part of the furnishings of their homes.

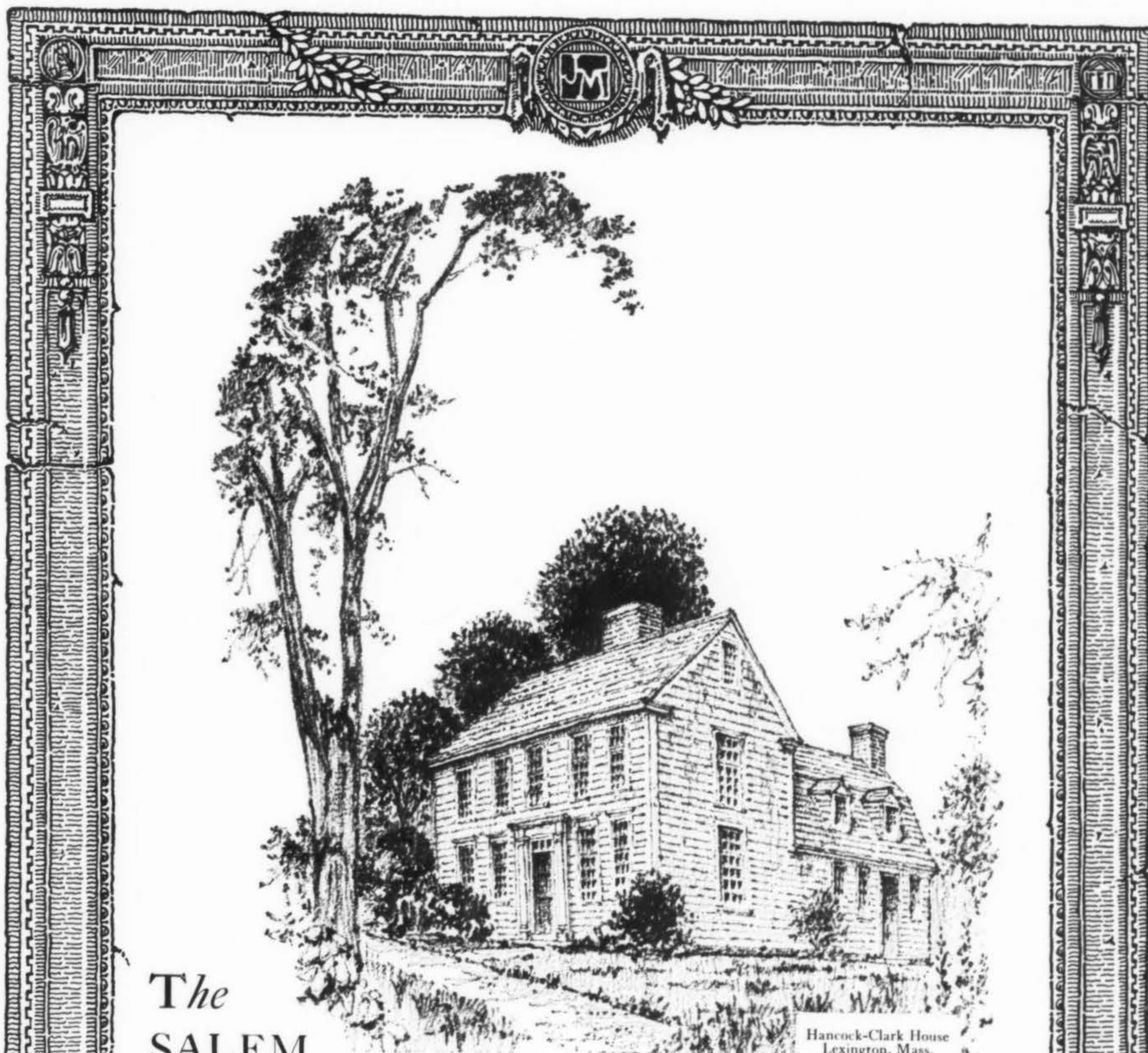
Most of us cannot aspire to the rarest of the old porcelains, but we can select some of the old stoneware and specialize in that until we have at least enough to use in that delightful function of afternoon tea. What can be more charming than a set of lustre ware teacups for serving afternoon tea? Almost everyone has, at one time or another, picked up a few pieces made by Wedgwood, Spode, Adams or Wood. A collection of "old blue" Staffordshire adds a rich note of color to any room. Lustre ware with its rich, iridescent sheen is always beautiful, or perhaps the transfer printed wares appeal more to you with their quaint pictures of olden days. Whatever your choice, you will find much of interest and, without question, much of beauty in old chinaware. It is well to specialize in some one make and pattern, for in that way a better collection can be assembled. It will not only be more valuable but it adds to the harmony of the room and to one's own sense of possession.

Fortunate are those who have inherited old silver! As a family possession it constitutes a most splendid inheritance for future generations. But if one is not the proud possessor of old silver, now is a good time to begin such a collection, for perhaps never has its beauty and worth been so appreciated. In silver, one may follow the period of furniture used in the furnishing, for the designers created silver to harmonize with the cabinet-work of Chippendale, Adam, and Sheraton, and others. A few carefully chosen pieces displayed on a buffet or serving table add much to a room. There is silver for all purposes. You may choose to collect the ornate pieces, or make a collection of some of the smaller items. A collection of silver teaspoons, thin and worn, are beautiful to use with an old tea set. Select some firm and pattern, and add pieces as they are found. They will be a constant joy to you, and something you will always be glad to possess.

*Your architect's plans and specifications  
are more truly the foundation of your  
building than the concrete under it.*

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BEFORE YOU BUILD**





The  
SALEM

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THE birthplace of John Hancock in Lexington, Mass., stands today as it did in 1698—quaint, colonial—an historical landmark of early America. The roof of this cherished historical structure was recently restored. The trustees were particularly anxious not to destroy its charming time-aged appearance and yet use every precaution to secure permanent protection.

J-M Salem Shingles were selected for the roof because of their almost exact simulation of the old weathered roof which was removed,

and because they insured absolute protection from fire and other destructive elements.

Developed by Walter McQuade, consulting architect for Johns-Manville, Salem Roofs are available in a wide range of colors. Forest Brown, Autumn Brown, Olive Green, Weathered Black, Weathered Gray, Touraine Red, Sea Green and Granada Red. For full information and samples, address Johns-Manville, 292 Madison Ave., New York, or 159 New Montgomery Street, San Francisco, California.

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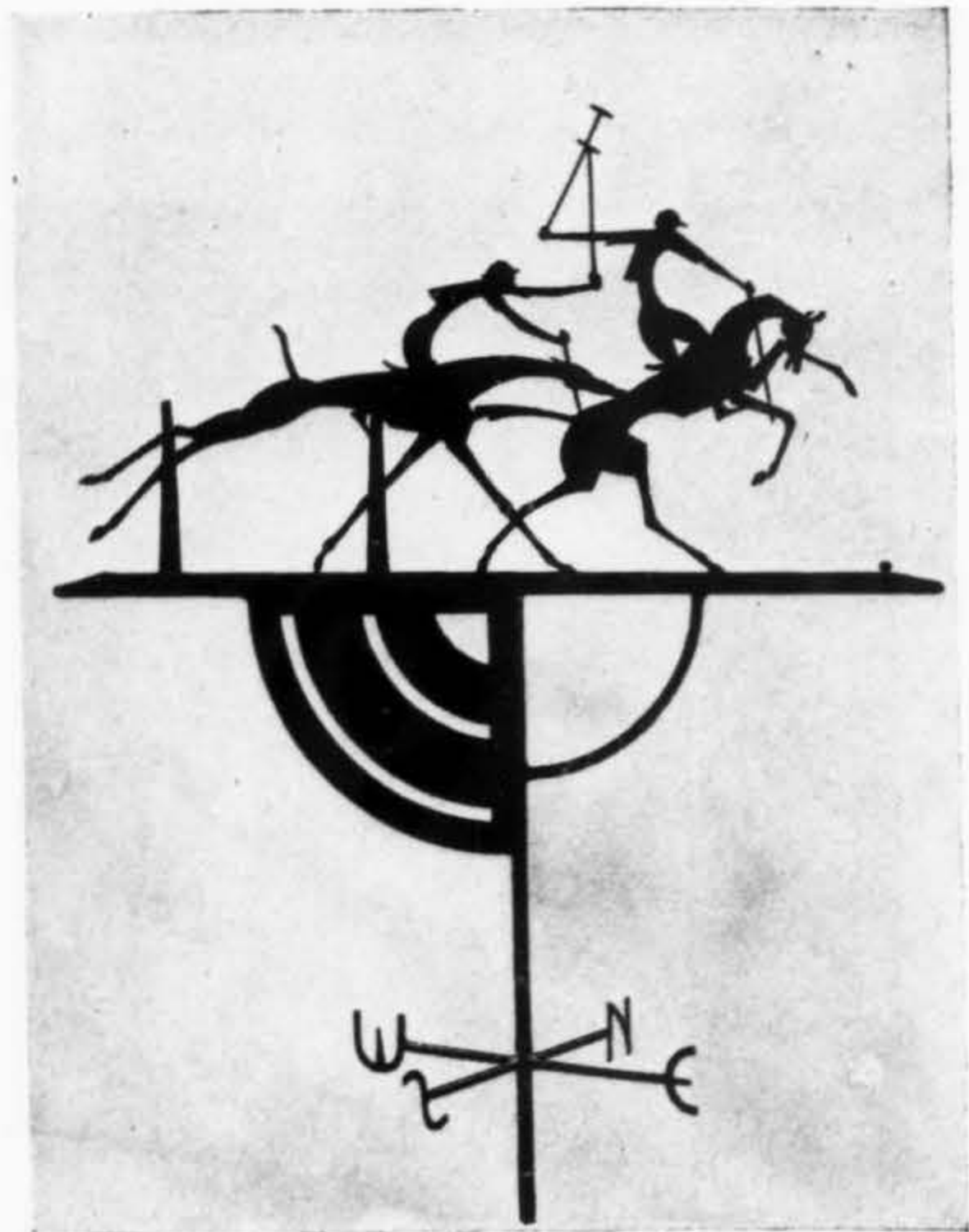
Allison and Allison, Architects; P. J. Walker & Co., Contractors.

**Electric Equipment and Installation  
Most Complete on Pacific Coast**

The new office and sales building of the Southern California Edison Company in Los Angeles offers a practical demonstration of the very finest that can be had in electrical equipment and installation. There is not a pound of steam in the building, and the only gas is a small bunsen burner in the laboratory. For heating, power, ventilation, and light, electricity is used exclusively. It ranks as the most complete electrical installation in the United States.

Because of his many years of experience as a leading figure in the electrical industry of Southern California, this remarkable installation was entrusted to the Electrologist,

**H. H. Walker**  
Los Angeles



**BREATHING NEW LIFE INTO IRON**

*(Continued from Page 25)*

in Mediterranean design, to house his personally recruited workers in metal, wood and fabric. An old-world environment is combined with a remarkably complete assembly of modern mechanical aids.

After a skillful analysis of the best in 18th and 19th century wooden furniture, adroit steps have been taken to adapt their finer features to iron creations. As a result, the new metal pieces are actually lighter, more graceful and more attractive than their wooden prototypes.

Of added interest is the Perin method of decorating iron furniture in warm and elegant patterns that make them equally desirable for indoor or outdoor use. As one follows, step by step, the methods employed in these well-ordered forges, it is easy to perceive why the modern product is superior in so many ways to the work of the past decades. The acetylene torch, for instance, makes it possible for the skilled workman to join parts with flawless precision, eliminating the bulky rivets which destroyed the graceful proportions of earlier work. And then there is the coat of lacquer which protects this furniture from inclement weather. The modern spray-gun is responsible for that smooth, clear finish which reaches into every hidden crevice.

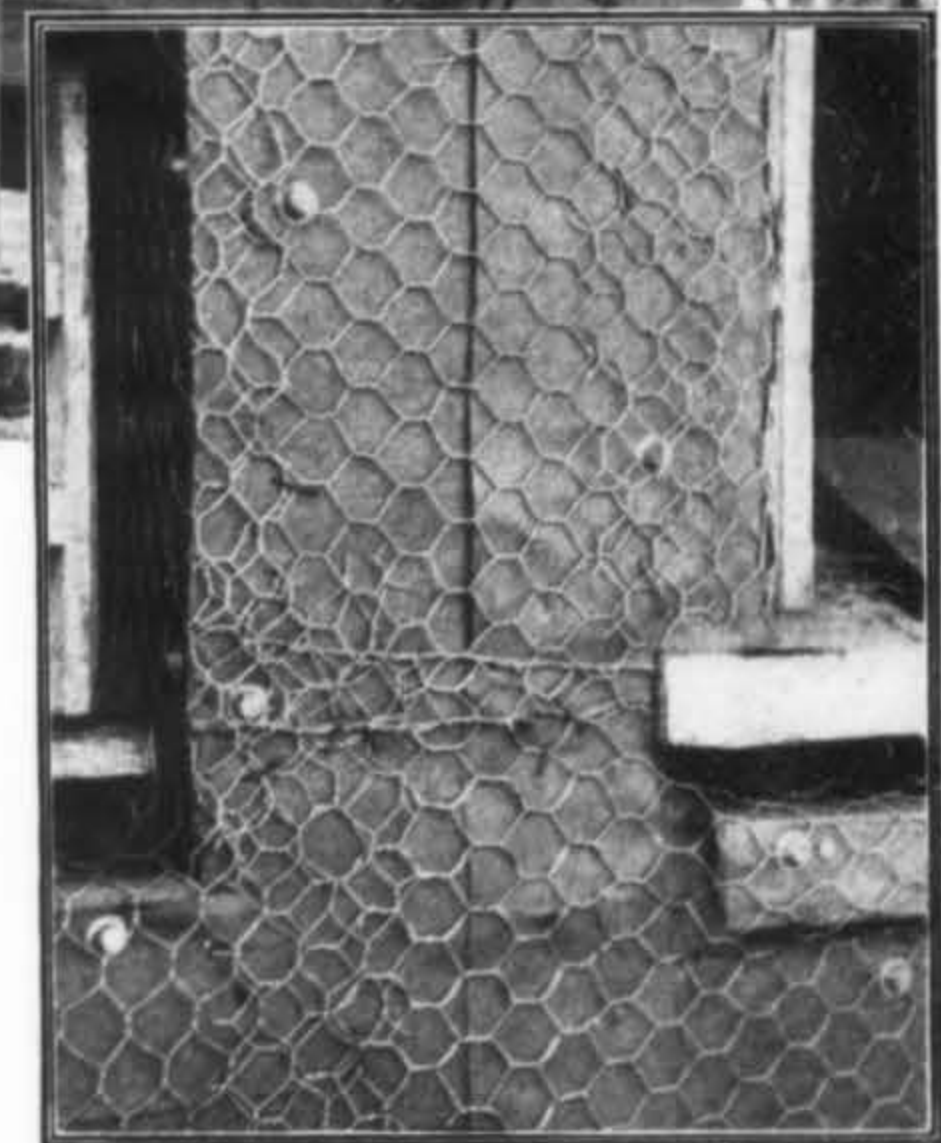
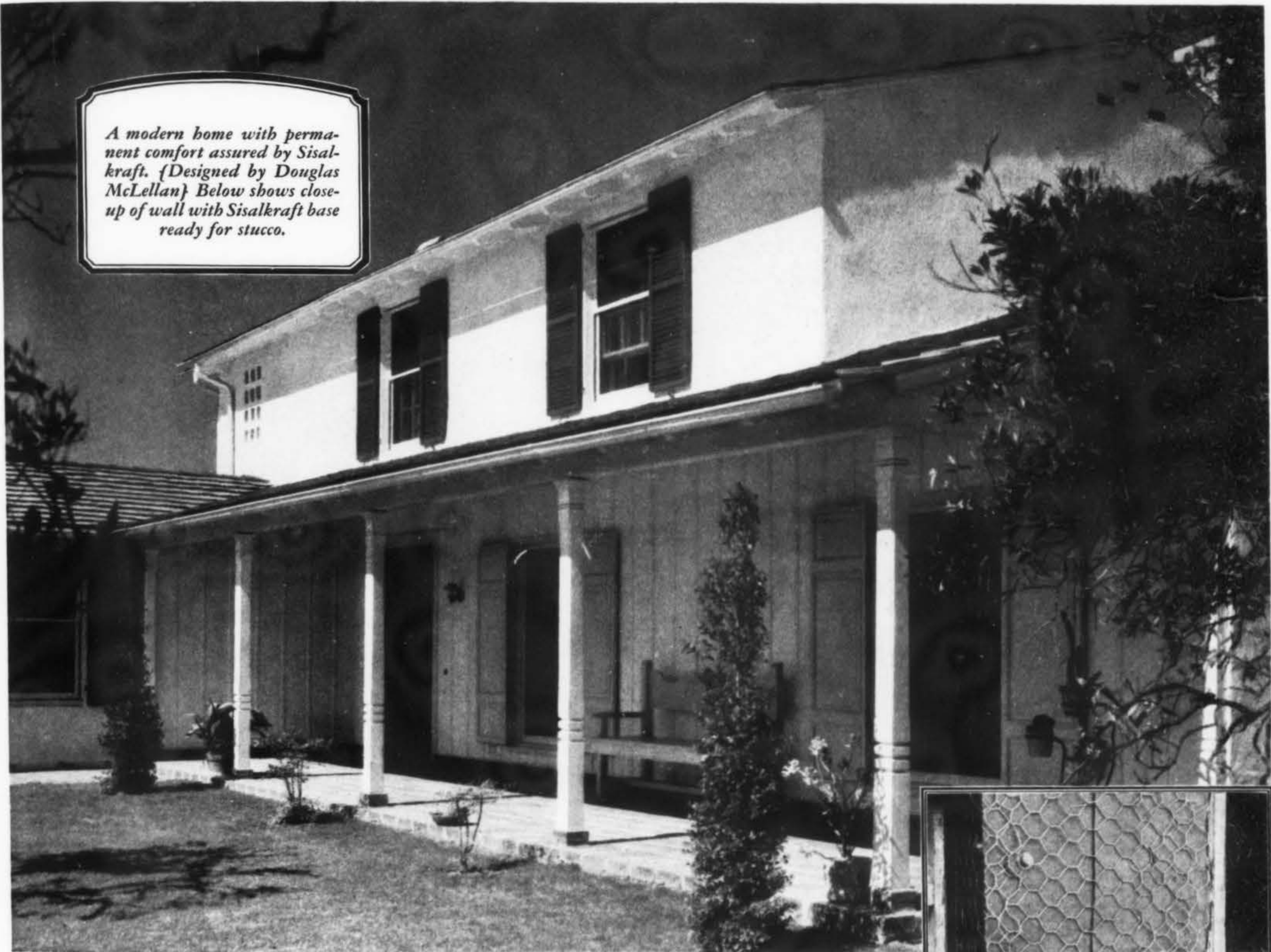
Another development of recent years is the powerful little furnace which brings metal temperature up to 3000° in rapid time, so that parts are made pliable for easy and economical shaping around jigs. Up-to-date devices by the score are seen in the Perin forges, but, with all this modernity, it is refreshing to realize that a great amount of honest hand work goes into each metal ornament or piece of iron furniture. And it must not be assumed that their output is confined to reproductions or adaptations of antique designs; on the contrary, the department of original design is extremely active, and has created many delightfully new and graceful forms of ironwork. From foot-scraper to weather-vane, from flower-stand to backgammon table, there is abundant opportunity for creative inspiration.

*California  
Arts & Architecture*

in the opinion of architects, interior decorators, landscape architects, contractors, as well as advertising agencies, is  
**THE** quality magazine of the West.



A modern home with permanent comfort assured by Sisalkraft. {Designed by Douglas McLellan} Below shows close-up of wall with Sisalkraft base ready for stucco.



# Where lasting comfort is the goal—specify SISALKRAFT

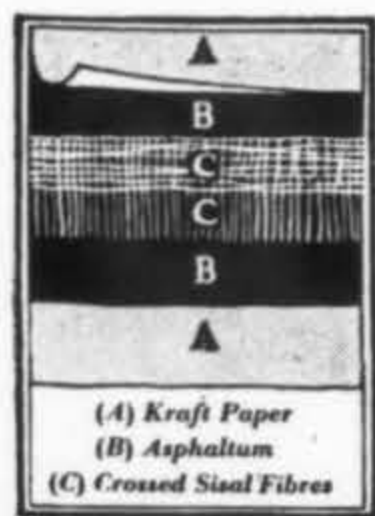
Architects and designers, who have analyzed the construction of homes from a standpoint of permanent comfort, are unanimous in their approval of Sisalkraft, "more than a building paper."

By virtue of its remarkable strength and toughness, Sisalkraft resists the rough handling during application and provides an untorn, continuous membrane, that permanently excludes dirt, dust, and moisture. To specify Sisalkraft in walls, and under roofs and floors, is to specify certain protection.

The construction which enables Sisal-

kraft to provide this ideal economical and permanent weathertightness is illustrated below. The crossed layers of genuine untwisted, non-elastic sisal fibre reinforcement, imbedded in waterproof asphalt, are found only in Sisalkraft. They provide adequate strength in all directions, and make Sisalkraft a strong and effective covering. Durable and waterproof, Sisalkraft also makes an ideal sheet for protecting and curing new concrete floors.

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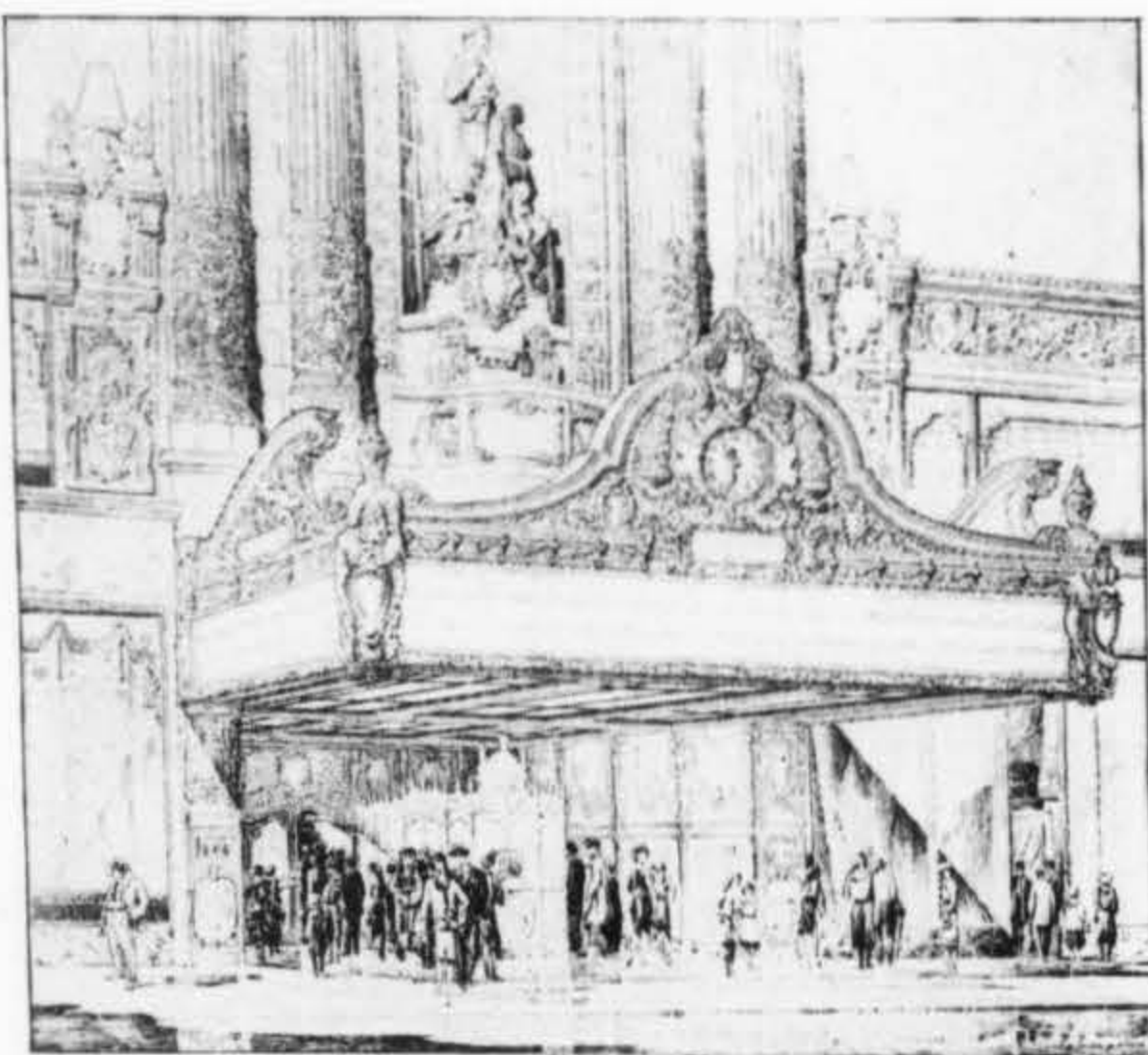
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A pair of Chantilly vases in powder blue with relief motifs in white and old red. Mountings are of gilt bronze.

**THE LAMP AND ITS DEVELOPMENT**

*(Continued from Page 39)*

for the studious individual. This lamp, which is called a bridge lamp, has an adjustable arm and the light shines on the book rather than in the eyes of the reader. The small shades required for bridge lamps may be oval, round, hexagonal, square or even star-shaped. With a white lining, either of silk or parchment, they give a bright and concentrated light.

A brass casting of the Empire Period, originally used as a center balance for scales, is an example of an ideally proportioned base for a table lamp in a library. It is tall enough to support the large shade of gold damask lined with white silk. The color and texture of the shade material are in complete harmony with the background of books. It is eminently practical as well as an object of intrinsic beauty.

Chantilly porcelains used as bases make exquisite table lamps. Their shades of natural colored taffeta are stretched smoothly with delicately painted borders to suit the Louis XV bronze mountings.

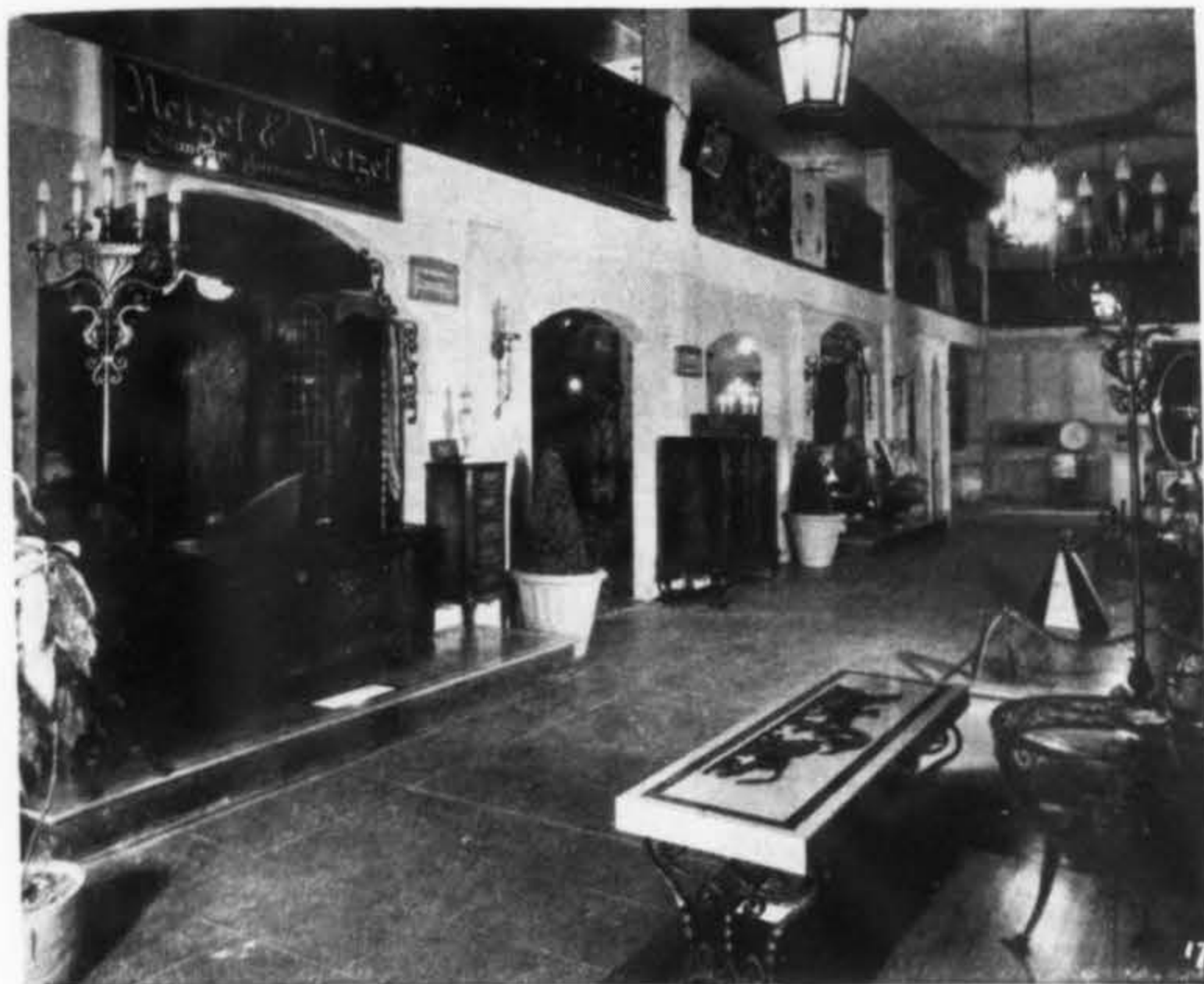
In the rapid development of "Modern Decoration," the lamp has a definite place. Rock crystal is a favorite lamp material with Frank, a famous exponent of the Modern Movement. An uneven crystal of sufficient thickness and transparency is lighted from within, with still another light above it covered by a shade. The elemental mass of unformed rock is transformed into a lamp of unusual interest and beauty.

Glass and chromium, both of which have a metallic brilliance, preserve the smoothness which is one of the distinctive features of the essentially modern object. These materials are combined in a remarkably beautiful manner in the modern lamp. Lalique, who is internationally recognized, designs translucent carved glass, which is particularly effective in lamp bases.

Today, as never before, people of taste and discrimination recognize the fact that the lamp is of supreme importance in the decorative scheme. Its possibilities are infinite and, if the problem of lighting is successfully solved, the most important step has been taken in the achievement of that objective so rarely attained in a room of distinctive atmosphere—of complete harmony, of perfect taste—the reflection in the finest sense of the personality of the owner.



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Front aisle—There are twelve such aisles in the building

**COURTEOUS HOMELIKE RECEPTION:** As you enter this exhibition building, the atmosphere of refinement and arrangement of displays is so effectively homelike that men feel the natural impulse to remove their hats, this being a most unusual situation in a public building.

Courteous hostesses greet visitors at the entrance and escort or direct them through the building. The front aisle presents interesting displays including home furnishings, sculpturing, a model bathroom, Hotpoint appliance display, lighting fixtures, model kitchen, imported tiles, a display by the Southern California Telephone Company and one by the Bureau of Power and Light of the city of Los Angeles. One may spend hours in the building seeing aisle after aisle of such displays.

## For the Architect and Builder

A complete display of architectural drawings, sketches and miniature models by the Hollywood League of Architects takes its place as one of the leading features.

Architects and builders throughout southern California find this exhibit building convenient for their clients to view all the materials, equipment and decorations that shall be included in their building operation, and the fact that the exhibit is open evenings until 9:15 saves one the loss of valuable hours during the day time.



The O'Keefe-Merritt Electric Refrigeration display attracted a great deal of attention during the Home Fashion Show held in March

## Those who intend to build or modernize

enjoy the convenience of being able to find a group of many responsible companies representing every phase of the building industry—all in one location—rather than spending days in driving over southern California to find the things they desire.

Think of being able to see thousands of interesting ideas, including selections of colors, plaster textures, style of construction, materials, appliances, furniture, draperies. Yes, and even a residence pipe organ may be seen and heard if desired—all within the hour.

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are making profits many times the monthly cost, through sales to direct prospects furnished by the exhibit and through sales in the exhibit building—"Yes, sales are made in the exhibition building"—a real service to the prospect and a great source of revenue for the exhibitor. The exhibit is in reality a department store of construction.

Besides the direct results, exhibitors are receiving indirect business by having thousands of people pass their booths monthly, picking up cards, pamphlets and literature and studying the merchandise on display.

Space is yet available for many lines of business—you should investigate. Phone WYoming 3181 and ask for an appointment to discuss the matter with Bob Symonds, Manager.



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**THE BUILDING ARTS & CRAFTS EXHIBIT**

169 North La Brea

Los Angeles, California



## THE MARSHALL LAIRD COLLECTION OF PEWTER

(Continued from Page 33)

land and France, often caused the artists to break away from rule and formula. Alterations and improvements crept into the best made plans of the Pewterers' Guilds. Here again we touch on the character and history of the people.

Other rules governed the pewter mugs and jugs used for measuring. Whether one bought or sold or merely drank his ale from a pewter jug, he was constantly nudged by the size of the cup and the marks of the law, which, if it did not forbid the liquor, at least kept him definitely informed as to the amount he was drinking. Strength of character was built up by this constant jogging of the conscience; and everywhere he went the Scot, at least, was taught self-control and reminded of the thrifty precepts handed down to him by his ancestors. Sturdy, reliable and well under control, the temper of the pewter makers is written in their art as clearly as is the story of an Indian tribe in the pictographs of its medicine man.

How cold the houses must have been in winter before furnaces were invented! Here are pewter hot water bottles for many purposes. Plate warmers, toddy warmers, milk bottle warmers for the baby's supper conveniently turned into a cradle warmer for the baby's feet after the milk had been taken. One of these hot water bottles, curved and comfortable to handle, is seen on the little table beneath the rack of plates. The shapes of the teapots are especially charming before the pewter makers began to copy silverware. Each medium through which an artist expresses his true ideals has its own limitations and at the height of its period these very limits have held it aloft: but when it begins to copy other art it speaks aloud of its own passing.

Among the fascinating articles in Mr. Laird's collection is a panelled piece turning surface after surface to the light, sending out no glitter or sparkle like silverware but a soft reflection from each side. A pewter urn is of the Georgian period, a decorated wine cooler is from Switzerland. Holland spoons, a litro made in Spain and marked "A. Maggi, Barcelona," and a complete set of measures marked with the government stamp—always a good sign of authenticity and a verification of the date. One piece is marked "Maxwell of London," "Success to our Colonies," and was placed among the American Colonial part of the collection. Even China contributes a pewter teapot. The oldest piece of authentic pewter in America is in this collection. It is the Henry VIII pewter jug. The letters H. R. may be seen on the jug just below the edge of the lid and the date is 1540. The hammer head is cast and the marks are stamped in the pewter as is done in silver plate.

Charles II jugs, a French, Tudor-rose milk pitcher, a dish warmer stamped with the date 1740, are some of the historical pieces which Mr. Laird has added at times to his collection. Salt cellars are found decorated at the time when the simple lines of pewter jug and platter gave way to more elaborate art objects; but as the art deteriorated the metal itself became harder and less beautiful and the alloy became "Brittania ware" or "German silver" unfit for the collector's use.

Most interesting of all are the Scottish pieces with quaint stories attached to them, and the fine books of reference in the collector's library. Besides the soft shimmer of the pewter set at every angle, hanging on cupboard and wall, besides the lovely curves of the simplest dishes and the lacelike pattern of sconce and candelabra, there is always, for the collector of pewter, the joy of collecting another piece, the study of its marks and the thrill of finding it mentioned in the modern books so full of information on this interesting and most universal of the arts.

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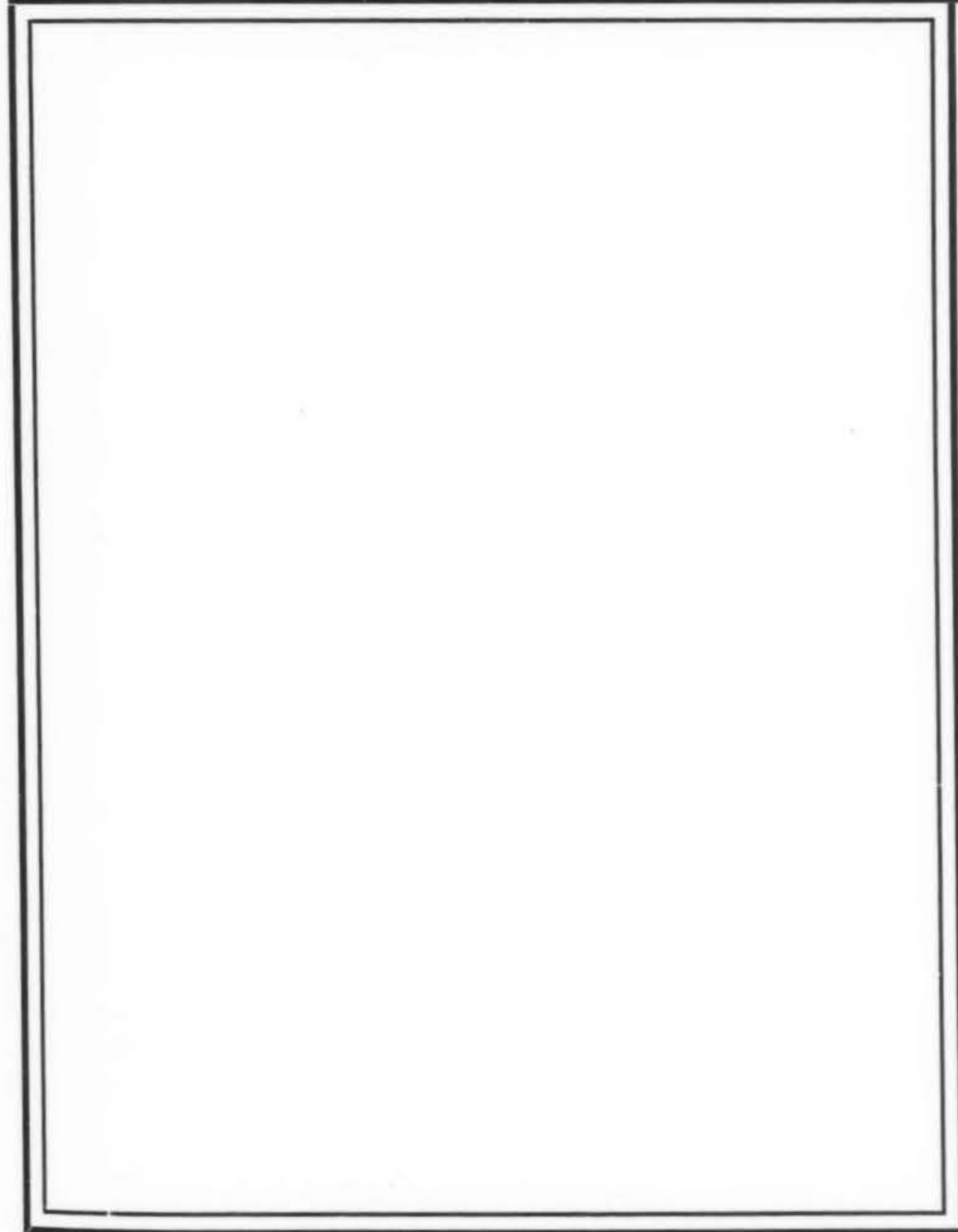
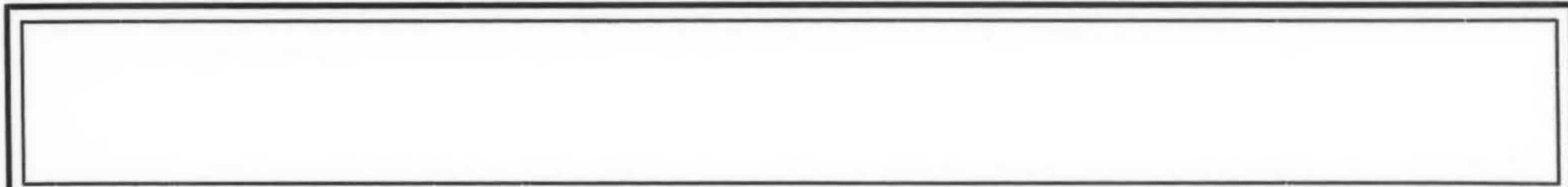
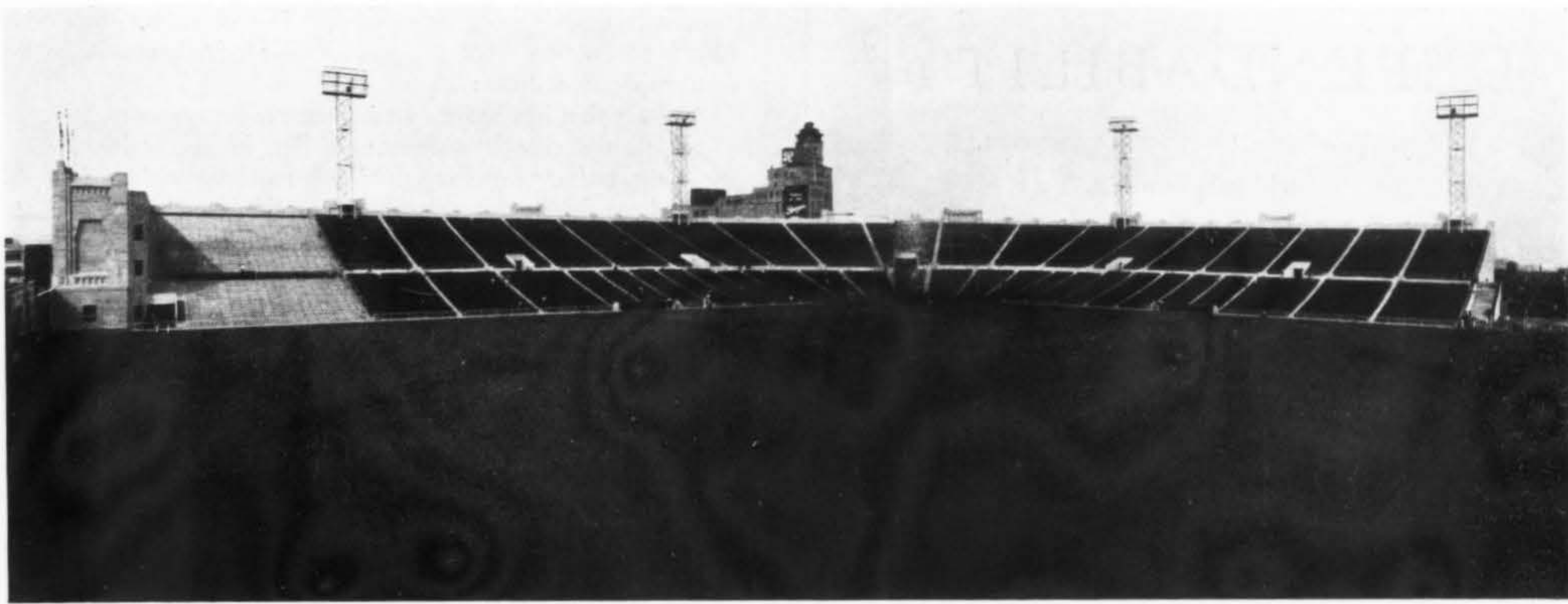
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WILL CALL ON  
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**OTAR**  
THE LAMPMAKER  
SANTA CRUZ

## WALLPAPER IN THE DECORATIVE SCHEME

(Continued from Page 44)

Design and Use," is the title of Dr. Ackerman's excellent book, published in 1923 in New York by the Frederick A. Stokes Company. In drawing our own remarks to a close, we shall take the liberty of quoting from the preface of Dr. Ackerman's book two paragraphs as follows:

"An art that has become an industry often ceases to be regarded as an art, and usually with some justice, for competition, with the resulting struggle for cheap production and the violent fluctuations induced artificially for the sake of profit, is not conducive to the maintenance of standards. So wallpaper has been looked upon largely as a commodity, and has been almost completely neglected by students of the decorative arts. Its glorious past, however, is not depressed by commercialism, and sporadic efforts are still being made to return it to the level of its own tradition. The possibilities of a decorative art are there, as the French designers of the Eighteenth Century demonstrated. Only interest and understanding are needed for their fruition again.

"Wallpaper is an important decorative art because, if for no other reason, it is so ubiquitous. Because of its general use it is one of the most important arts for general education in design. Bad wallpaper can do more than any other one decorative art to stultify taste; good, to stimulate it."

We have attempted, here, no description of the various kinds of wallpaper,—old French scenics, *toiles de Jouy* (sacred to the memory of Oberkampf), flock papers (of anonymous and wretched memory), Chinese papers, Japanese grass papers, to mention only a few.

Nor have we space to more than hint at their uses, such as that of the scenics for creating illusions of space and airiness, of vertical stripes for making low-ceilinged rooms appear higher; of the use of subdued tones in bedrooms and libraries, gay (and washable) colors in bathrooms and kitchens; warm colors for rooms that receive little sunlight, cool colors for sun-flooded rooms.

We have not dwelt upon the importance of having the wallpaper harmonious in style and period with the house as a whole, and with the furnishings in it. These are matters upon which architect, decorator and owner might confer and co-operate more often than they do, to the advantage of all concerned. The advice of the intelligent and experienced wallpaper man is well worth seeking, also, for guidance here.

Nor have we said anything of the great artists and designers who have bent their talents to the creation of fine wallpapers, starting with Blandin in 1700, and on through Joseph Laurent, Boissellier, Ehrmann, Zepelius, Fragonard, Thomas Rowlandson, William Morris and scores of others. Nor of the famous wallpaper firms of the past, those of Herman Schinkel of Delft, Le François of Rouen, Jeremy Lanyer of London, Johann Hauntzsch of Nuremberg; Papillon, Reveillon and Dufour of Paris, and Zuber & Cie. of Rixheim, Alsace, the last-named still in business today after a century and-a-quarter.

All this, and much more, is contained in the books indicated. A perusal of them introduces the reader to the history of a truly romantic industry, and inspires a new respect for the attributes of wallpaper.

We have said nothing of the mysteries of color-resistance to the fading effects of strong sunlight, nor of the damaging effects of moisture and lime from plaster walls. These are largely bugbears of a bygone era. The wallpaper craftsmen of today—for he is a craftsman, no less—will gladly expound the intricacies of these matters. All the scientific facts bearing on the subject are in his hands, and none of them should be neglected.

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AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

*Office of the Secretary*

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## GARDEN CALENDAR

APRIL

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

*The air is all perfume;  
There's crimson buds, and white and blue,  
The very rainbow showers  
Have turned to blossoms  
And sown the earth with flowers.*

THOMAS HOOD.

GENTLE reader, did the gods smile upon you and fortune favor you with the opportunity to see California's spring wild flowers? The Bakersfield area was especially resplendent. Many of the chosen drove into that vicinity to feast their eyes on Nature's loveliest creations. But alas! *surgit amari aliquid*. Roadside merchants, hot dog vendors and others who would capitalize the event, advised visitors to ignore conservation and take all they desired. It must be said, in defense of my countrymen, that the number of hogs (apologies to their porcine homonym) who loaded their cars with the fleeting blossoms was small.

Speaking of conservation reminds me that the Cactus and Succulent Society of America is formulating a preamble or a "Confession of Faith" containing its definition and its ideals of conservation. Mr. Boyd Sloan, president of the Society, realizes the necessity of safeguarding the Legislature both from the thoughtless extremist and the wanton waster.

This month we see a remarkable increase in the number of newspapers and articles which have discovered that a horticultural interest pays. Just as, five years ago, newspapers learned that Science was of interest to their readers, and that their readers preferred the true to the pseudo, so, now we have a recrudescence of newspaper interest in the landscape and garden.

The public is hungry for more knowledge regarding horticulture.

I have discovered a great secret: in every garden in the world this same thing is true,—you may be received in a friendly or a hostile manner, depending largely upon whether the gardener thinks his plants are safe with you or not. The other day some people were being received in the kindest spirit. They were shown an exceedingly rare plant in the glory of its bloom; they were told how difficult it was to propagate it by slips or cuttings; they were told of the hopes of raising it from seed; they were given several rare plants as presents, yet, when they left, the bush that was to give the seed was found to have been mutilated—cuttings stolen! They need not be surprised, on their next visit, by the absence of cordiality. Remember this rule: no matter how large the plant, do not take a single leaf or flower or slip without the express permission of the owner. Nothing can make it yours, except gift or purchase. A wealthy woman from a nearby town informed me jocularly that she had stolen most of her collection. I told her not to say such things to me, even in jest. Later I found that she had spoken the truth.

Several times readers have commented on the fact that I do not say enough about succulent plants which are used so generally in California gardening as almost to cease being a specialty; so, this month, I present a few pictures of the aristocrats among succulents.

For those who have no greenhouse facilities, April is a good month for propagating succulents by cuttings or by seeds, or for re-potting, or for setting them out in the ground. Succulents are becoming increasingly popular for California planting; many of them giving a surprising amount of beautiful flowers with a minimum of water and care.

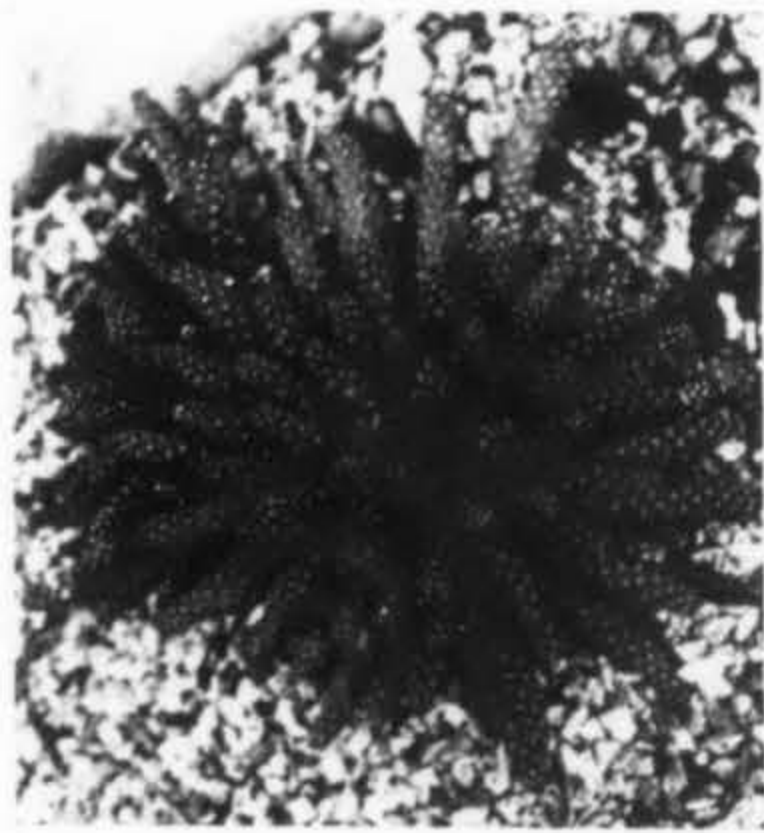




On the left a plant of *Cereus peruvianus monstrosus*; and on the right, *Echeveria simulans*.

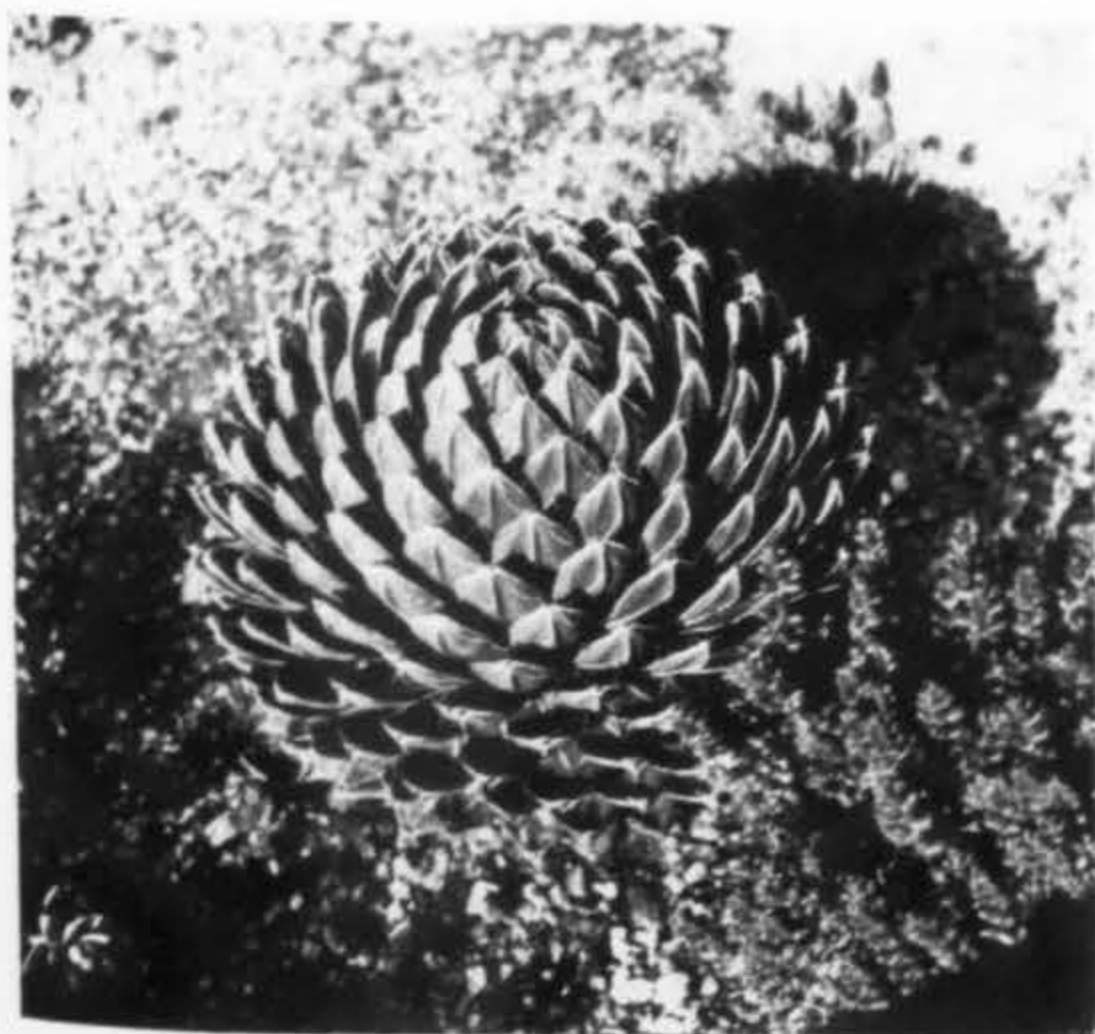
*Sedum dendroideum* gives large trusses of yellow flowers. *Crasula coccinea* gives broad heads of scarlet flowers; *Rochea falcata*, broad flat heads of vivid scarlet; while *Aloes* can be had in many shades of yellow and red for blossoming in any month of the year. *Mesembryanthemums*, exhibiting an unexcelled range of colors, may be propagated in April, with over two hundred varieties from which to select. But the real joy of a succulent garden is that the plants exhibit great beauty of coloring and interesting diversity of form when they are not in flower.

In speaking thus of Succulents, do not for one moment think that I have only my own garden in mind, or you may get the impression that their success is due to the almost frostless climate here near San Fernando; go and see what Bradbury is doing at Fontana, or Young at Cabazon, or Mrs. Jenkins at San Francisco, and be convinced.

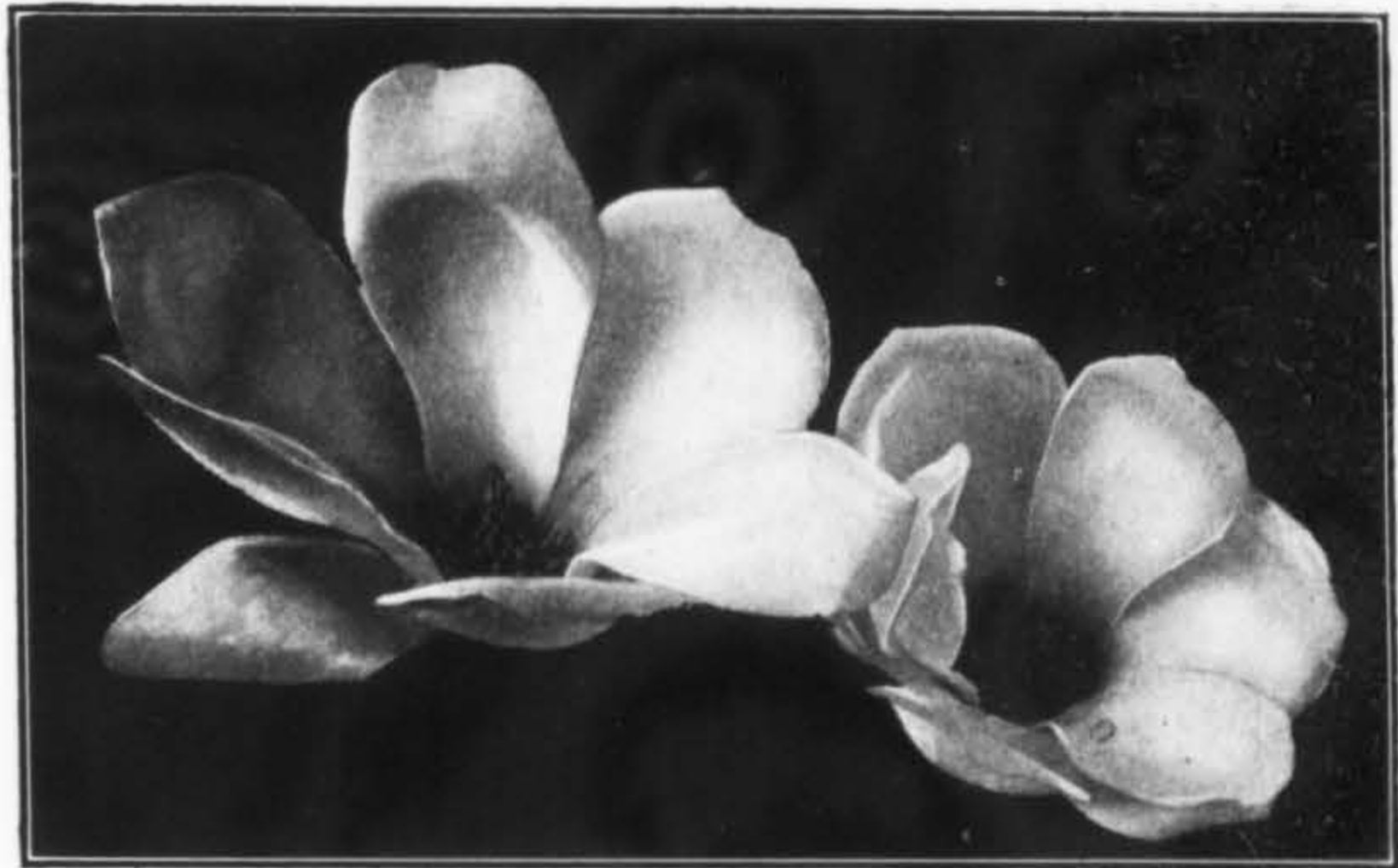


*Euphorbia caput medusae tessellata*.

A farm adviser recently told a group of Avocado growers that there were no bacteria in peat. I cannot imagine what caused him to make this unthinkable statement and so I propose to collect peat from various levels under aseptic conditions and to make cultures.



*Agave victoriae reginae*, with *Sedum Stahlia* in the right foreground.



*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:

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<i>Cornus Florida Rubra</i>	<i>Osmanthus Aquifolium</i>
<i>Rhododendrons and Azaleas</i>	<i>Fremontia Mexicana</i>
<i>Scarlet Flowering Eucalyptus</i>	<i>Chamaecyparis Lawsoniana</i>
	<i>Wisseli</i>
	<i>Picea Pungens Kosteriana</i>

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

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During April, one may sow seeds of *Amaranthus*, *Aquilegia*, *Balsam*, *Celosia*, *Cobea*, *Morning Glory*, *Centaurea*, *Cosmos*, *Cypress Vine*, *Dahlias*, *Fuchsias*, *Helianthus*, *Heliotropes*, *Humulus*, *Hunnemannias*, *Ipomeas*, *Mandevilles*, *Marigolds*—French and African, *Maurandia*, *Nasturtiums*, *Iceland Poppies*, *Oriental Poppies*, *Portulaccas*, *Salpiglossis*, *Scabiosas*, *Shasta Daisies*, *Statice*, *Verbenas*, *Wallflowers*, *Zinnias*.

One may plant out *Begonias* both fibrous rooted and tuberous, *Gladiolus* corms, *Tuberose* and *Dahlia* bulbs. Seedling *Watsonias* may be very carefully lifted out from the seed bed and put in the border. *Gladiolus* plantings this year should include *W. H. Phipps*, *Mrs. Leon Douglas*, *Prince of Wales*, *Etenard*, *Mission Bells*, *Helen Wills*, *Phaenomena*, *Forest Fire*, *Emile Aubrun*. Also plant out *Chrysanthemum* and *Aster* plants; the latter should be the new *Howard* and *Smith* strain.

In semi-shaded places with good drainage, the *Challoner* and *Pink Perfection Camellias* may be planted, as well as the exotic fragrant white *Gardenias*. The latter should have plenty of black peat mixed in the soil. *Saintpaulia ionantha* or *African Violet*, given similar treatment, will exhibit its rich green foliage and its numerous violet-blue flowers.

In the rush for newer flowers do not forget the ever vernal *Nasturtiums*. Do not try to civilize them and they will produce for you that desirable effect, spoken of as "the studied neglect of the English garden."

To those who have seen my new garden ornament and admired it, I will tell some good news. It was made for me as an appreciation by the well known sculptor *Auener*. This remarkable piece has caused so much comment that I have prevailed upon *Mr. Auener* to let me publish a few pictures of his recent work. These will appear in the next issue. Garden ornamentation has become so stereotyped that it is refreshing to hear of a new theme.



## ARCHITECTURAL ORGANIZATIONS



A general view of the First Annual Los Angeles Garden Show held last month in the Packard Building of Earle C. Anthony.

**FIRST ANNUAL GARDEN SHOW** was held March 27-29 in the Los Angeles Packard Building of Earle C. Anthony, Inc. Sponsored by ten leading nurseries, the display was designed to stimulate interest in proper methods of landscaping, with particular regard to effects produced by combinations of native plants and shrubs of California. A total of 10,573 persons visited the show. Plans are already under way for next year's exhibition, which will be held in the Anthony Building some time in March.

**SPRING FLOWER SHOW** of Santa Barbara County was held March 27-29 at the County Court House, Santa Barbara, California. Exhibits and programs were arranged by the Plans and Planting Branch of the Community Arts Association, Roadside Committee of the Santa Barbara Woman's Club, County Planning Commission and Garden Club of Santa Barbara and Montecito. Hugh P. Dearing was chairman of the show; W. Nelson Whittemore, manager, and Fred Jackson, secretary. Prizes were awarded in the fourteen classes of exhibitors.

**GARDEN CLUB** of St. Francis Wood, San Francisco, California, held its first annual spring flower show March 26 at the home of Mrs. Edward

DeWitt Taylor, president of the club. The attendance and interest shown have encouraged the members to plan even larger shows in the future.

**SUMMER COURSE** in plant ecology to be given this year at the University of Southern California will include a motor trip of some two weeks through various parts of California, under the direction of Professor Howard de Forest, chairman of the department of botany at the University. Students will visit and study plants in their natural environments,—sand dunes, chaparral, deserts, forests and grasslands.

**LOS ANGELES CHAPTER** of the National Plant, Flower and Fruit Guild held its annual Flower Mart and Fiesta on March 28 on the grounds of the Ambassador Hotel. Mrs. George E. Hill, national representative of the Guild, who was a visitor in Los Angeles, was a guest of honor.

**SOUTHERN CALIFORNIA CHAPTER** of the American Institute of Architects held its March meeting at the College of Architecture, University of Southern California, Los Angeles, on March 19th. The current work of the students was on exhibition and fortunately the class was finishing a problem and busy at work. After a very good dinner and a short program of entertainment presented by the students, Dean Weatherhead was introduced and after welcoming the chapter introduced Doctor Edwin D. Starbuck of the School of Philosophy, who made a brief address on "integration of the work of arts."

**SCOTT QUINTIN**, architect, has opened an office at 429-431 Edison Building, Alhambra, California.

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**ARCHITECTURAL TRAINING** at the University of Southern California, Los Angeles, is now available to students directly upon graduation from high school. The new college of architecture, superseding the former school of architecture, provides for five years' continuous study, whereas previously the architectural students were required to spend two years in the college of letters, arts and sciences before entering the three-year school of architecture. A. C. Weatherhead is dean of the architectural college.

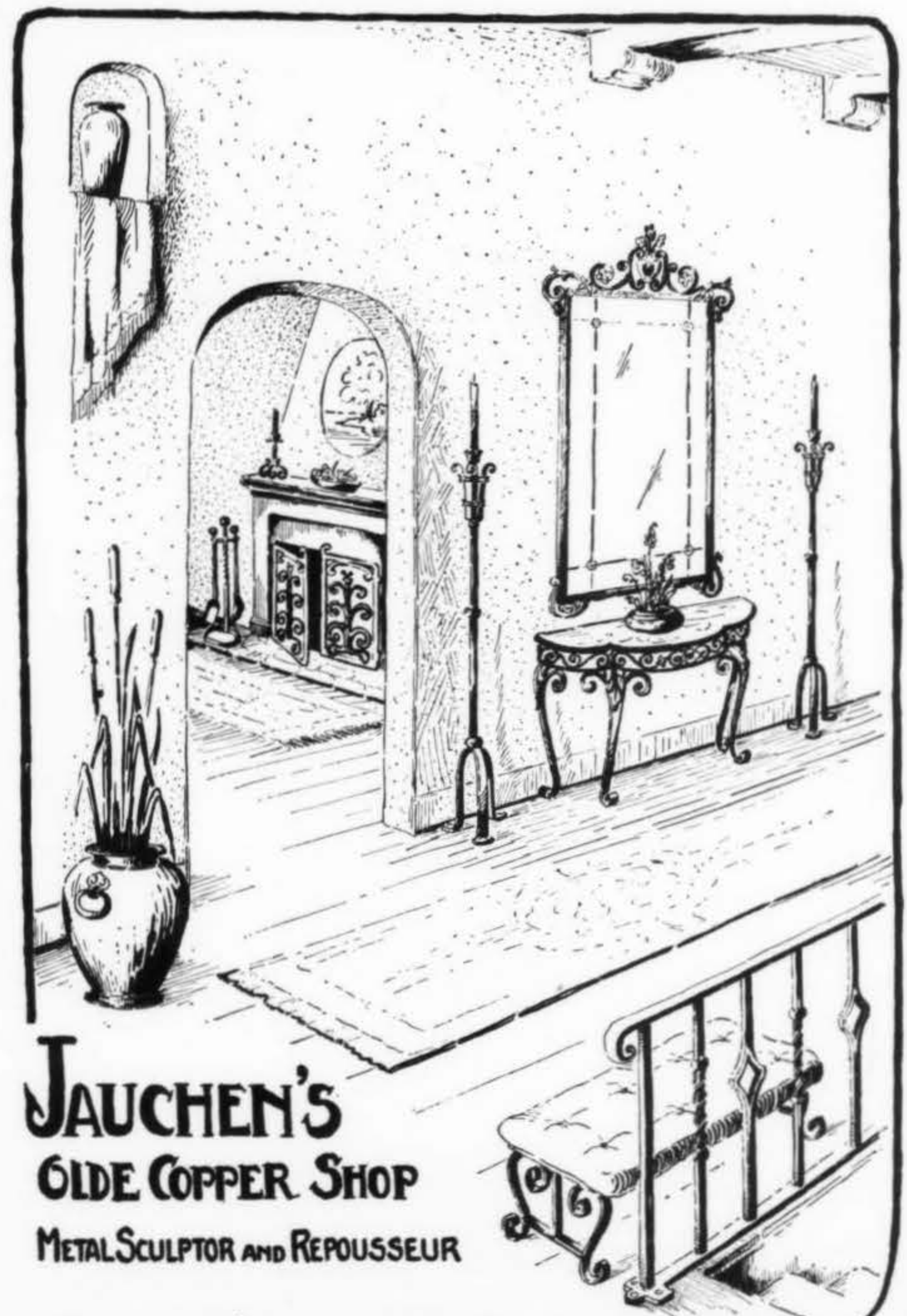
**COCHRAN-IZANT, LTD.**, has been incorporated as successor to the Cochran Bronze Products Co. The combination has been effected by Fred W. Cochran and C. S. Izant and their associates, who have been established in Los Angeles for more than twenty years. Their plant at 1823 Hooper Avenue offers complete service in the field of ornamental metal work in bronze, nickel silver, monel metal, aluminum, stainless steel and iron, including hollow metal work. They are distributors in southern California for Fordeker Hollow Metal Work and Truscon Double-hung Steel Windows.

**AN EXHIBITION** of the work of Lucile Lloyd, mural painter and decorator, will be held the last two weeks in April at the Architects' Building Material Exhibit, Fifth and Figueroa Streets, Los Angeles.

**A HOME FASHION SHOW** was sponsored last month by the 150 business firms which are members of the Building Arts and Crafts Exhibit, 169 North La Brea Avenue, Los Angeles, California. More than 12,000 people attended the show during the week that it was held. Each night was set aside for a special group: Tuesday for architects, Wednesday for builders, Thursday for real estate men, Friday for students, Saturday for business men. Talks were given by George L. Scherer, president of the Hollywood Architects' League; Mano Zann, secretary and manager of the Los Angeles Builders' Exchange; Tom Ingersol, secretary and manager of the Los Angeles Realty Board, and William Allen, secretary and manager of the Hancock Park Chamber of Commerce. The event was so successful that Bob Symonds, manager of the Exhibit, plans to give an entertainment one night each month during the year. The Exhibit is a permanent one, open daily from 8:15 a.m. to 9:15 p.m., admission free.

**SMALL HOUSE AND GARDEN COMPETITIONS**, arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, California, in connection with the Better Homes in America Campaign, are decided and Certificates of Merit and material prizes awarded during Better Homes Week, April 26 to May 3.

Headquarters are at the office of Miss Pearl Chase.



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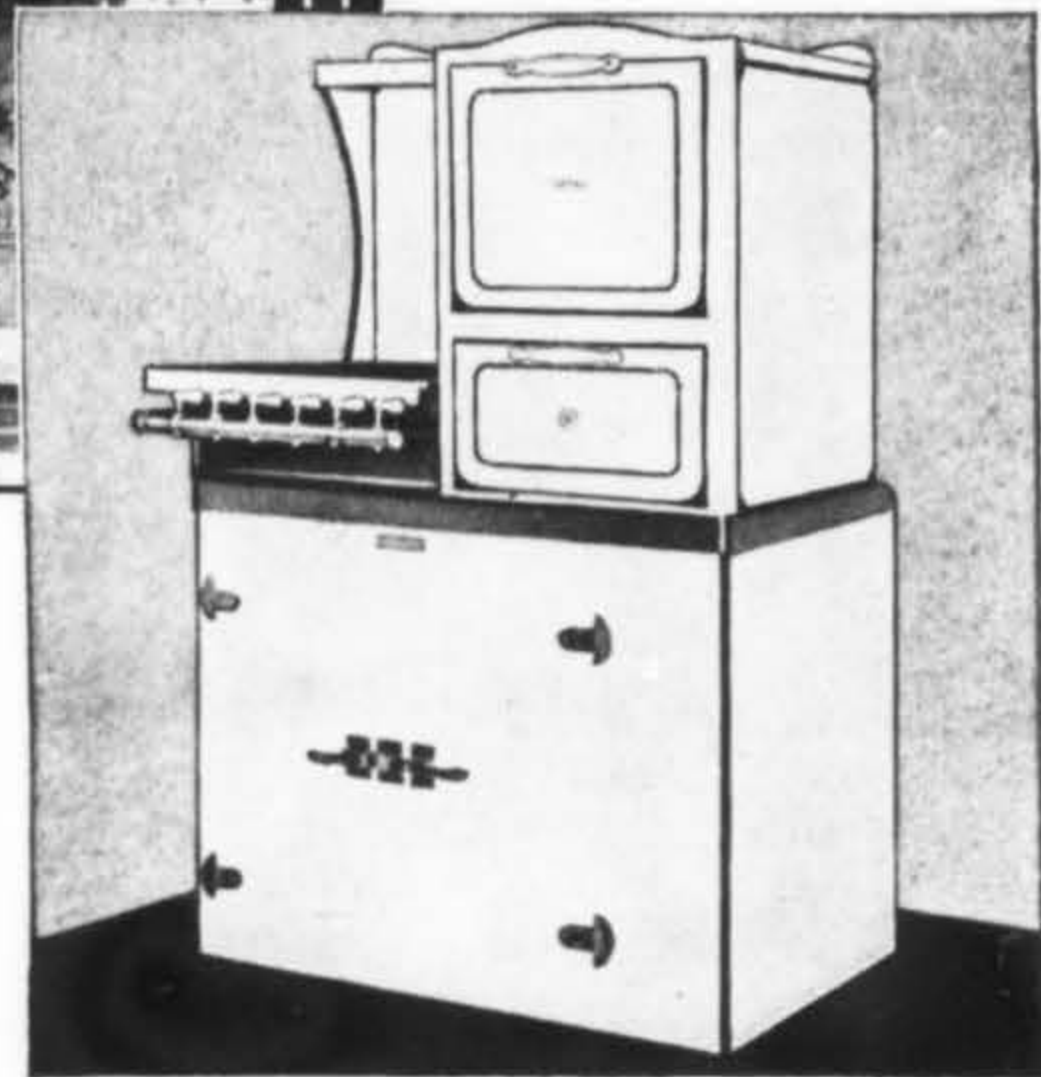


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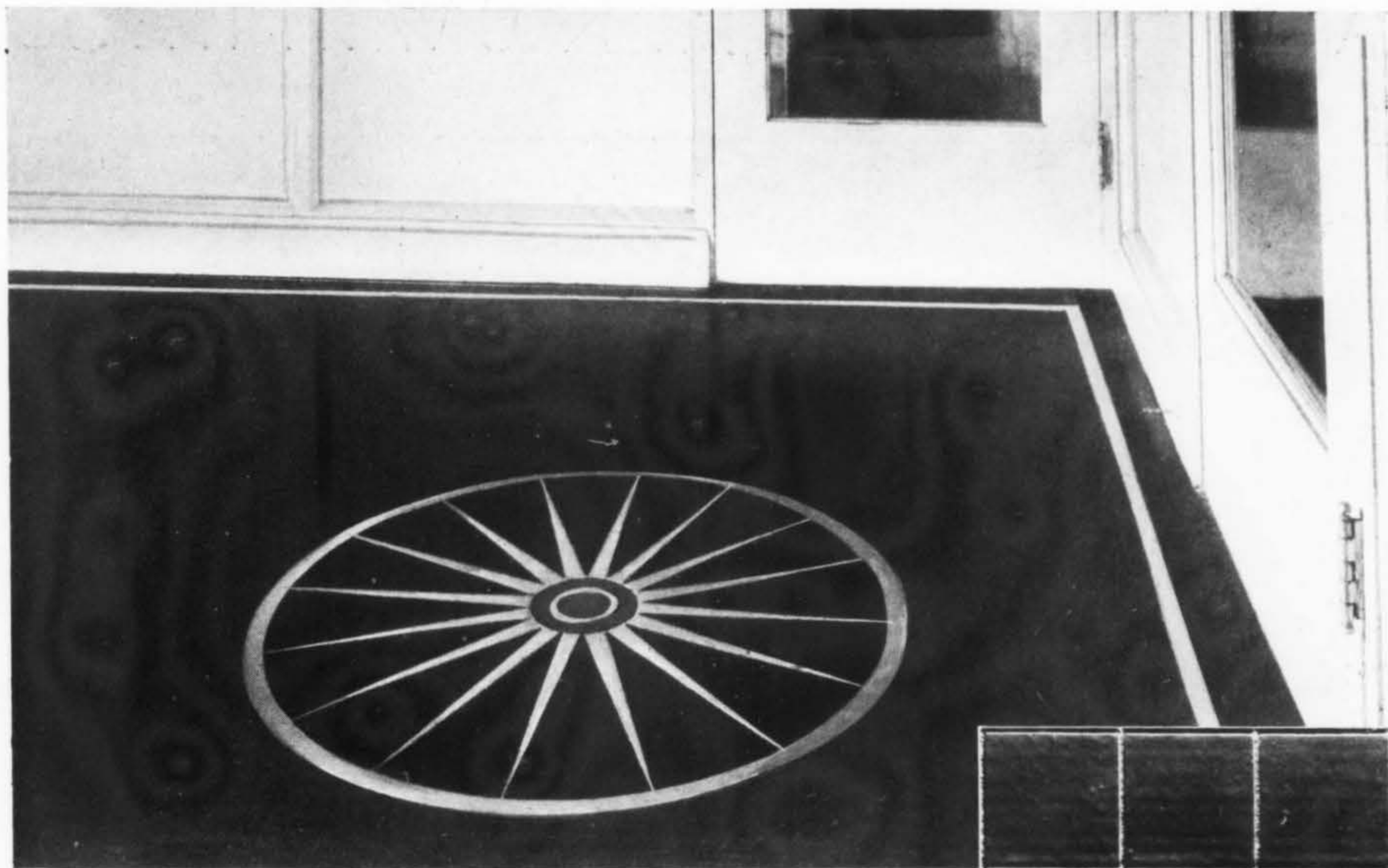
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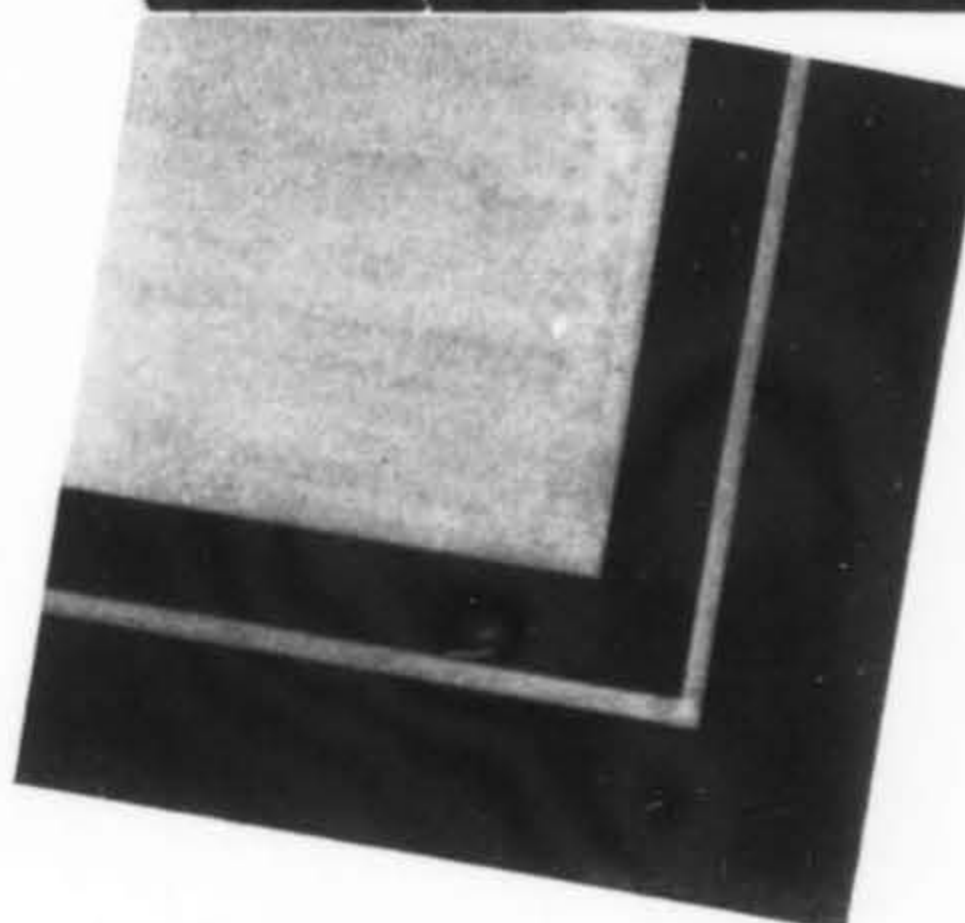
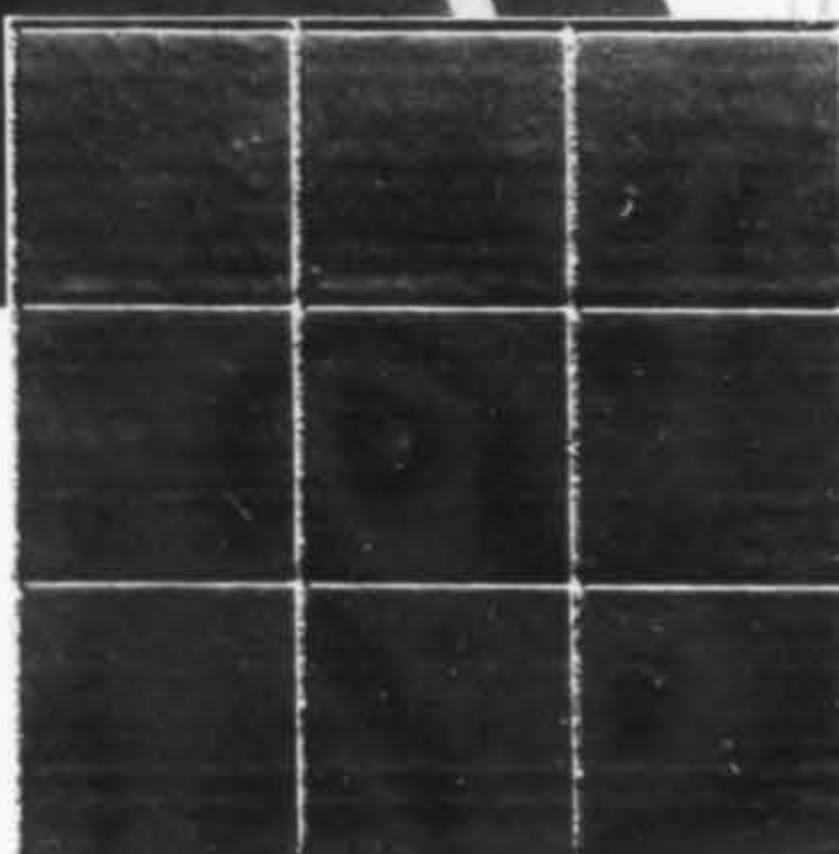
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Pabco Multi Service Paints, Varnishes, Lacquers and Enamels, Pabco Waterproofing Paints and Compounds, Mastipave, Pabco 10, 15 and 20 Year Roofs, Malthoid Membrane Dampcourse, Pabcobond and Other Products



- Upper . . . Tile MASTIPAVE may be patterned to fit any floor and in any straightline pattern desired.
- Lower . . . A contrasting border . . . simple stripes, as shown here, or any desired combination . . . is always effective.



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# BARCELONA MAKES FRIENDS WITH THE SUN



In color, texture and rhythmic form Barcelona roof tile satisfies the exacting taste of cultivated home-makers. In permanence, fire and water resistance, Barcelona is "protection perfected."

Our designers welcome the opportunity to prepare roof tile sketches to meet the architect's requirements.

The residence pictured is that of Mr. Lloyd E. Simpson of Hillsborough, California, for which Angus McSweeney was architect.

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