

California

MAY 13 1931

Arts & Architecture



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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

THE MOUNTAIN PLAY ASSOCIATION of San Francisco, California, presents the annual play on Mount Tamalpais, Sunday afternoon, May 24. This year the play is an original one, written for the Association by Frederic Stuart Smith, and is called "The Trail of the Padres," outlining the early history of California. Everett Glass is the director.

"FELICITA" is the title of the historical play given each year by the people of Escondido, California, in an oak-shaded bowl, bordering the site of the battle between the American Dragoons and the California Lancers in the conquest of California, and is a romance of the Indian girl, Felicita, and a Kearney Dragoon. The dates selected for this year are June 13 and 14, and June 20 and 21, at 3:00 P.M. Benjamin Sherman is the author and director.

THE RAMONA PAGEANT is presented for the last time this season, Saturday and Sunday afternoons, May 9 and 10, at the Ramona Bowl, near Hemet and San Jacinto, California. This outdoor play recounts the deathless romance of Ramona and her Indian lover, Alessandro, and is given a sympathetic and understanding presentation by the carefully selected cast of citizens and professionals.

RAISIN FESTIVAL, held each year at Fresno, California, has been expanded into a three-day event, May 7, 8 and 9, and includes a pageant parade, an aerial circus, carnival and aviation ball. Saturday brings the climax in the West Coast Relays at the Fresno State College Stadium with the interscholastic meet in the afternoon, and the university and college athletics competing at night in the illuminated stadium.

MAY DAY FESTIVAL is held in the Park Playgrounds, San Francisco, California, each year, on May 1, with an especially arranged program, including dances and a Queen of the May.

BEVERLY HILLS BENEFIT for the American Red Cross national relief fund has taken the form of a Horse Show, to be held June 11 to 14, at Beverly Hills, California.

LOBERO THEATER, the Community Playhouse at Santa Barbara, California, has received an anonymous gift of \$33,000, which lifts the mortgage that has hampered the progress of the theater, and leaves the plant entirely free of all indebtedness.

COOPER ORNITHOLOGICAL CLUB holds the sixth annual meeting at Berkeley, California, May 15 to 17. The meeting includes morning and afternoon sessions and the Durant Hotel is the official headquarters. Alden H. Miller is the Chairman of the local committee.

PACIFIC COAST CONGRESS of the League of American Penwomen is held at San Francisco, California, June 1 to 6, representing writers, artists, sculptors and composers.

CURRENT IDEAS is the title adopted by Mrs. Jack Vallely for a series of novel and interesting talks on events of the day, and given during the season at the Ambassador Hotel, Los Angeles, California. The final talk of the series is given May 16.

COLLEGE OF THE PACIFIC, Stockton, California, announces the Fifth annual European tour leaves Stockton June 20, and will sail from New York on the S.S. Cedric, June 27. Dr. Arthur Bonner, head of the English Department, is Educational Counselor for the Tour. An Italian Extension Tour is offered to members of the group desiring to visit Rome, Venice, Florence, Genoa, Monte Carlo, and Milan.

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AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE holds the summer meeting this year at Pasadena, California, June 16 to 20, inclusive. The California Institute, the Southwest Museum, the Mt. Wilson Observatory, and the Huntington Library will be joint hosts to this scientific body.

DR. HANS NORDEWIN VON KOERBER, chairman of the department of oriental studies, University of Southern California, is to give seven illustrated public lectures on oriental art in the Los Angeles Museum, Exposition Park, the talks followed by tours of the art galleries. The first date and subject is May 16, Porcelains of the Yang Cheng and Chien Lung Periods.

THE CHEESEWRIGHT STUDIOS, INC., of Pasadena, California, opened a studio in Santa Barbara last month at 909 Paseo Lobero, under the direction of Everett W. Sebring. An exhibition of unusual antique fabrics and tapestries marked the opening and is continued.

MISS ELEANOR HOFFMANN gives a talk on Berber Rugs of the Moroccan Atlas, May 1 and 2, in the Little Theater, Santa Barbara, California.

TWO GROVES of magnificent redwoods have been presented to the State of California by the efforts of two organizations: the California Federation of Women's Clubs purchased a beautiful grove near Eureka, about two hundred miles north of San Francisco, and the Garden Club of America bought a tract of virgin forest on the South Fork of the Eel River, also north of San Francisco and spreading out along both sides of the Redwood Highway, for presentation to the State.

CLAREMONT COLLEGES MUSEUM, Claremont, California, was recently given a valuable collection of Indian garments and handiwork by Mr. and Mrs. Martin Abernethy. The collection includes a painting on buckskin by a Kiowa artist, depicting tribal legends and considered a rare example of Indian art. This, with the Tibbett collection, given to the Colleges last year by the late Jonathan Tibbett, provides valuable information for the students.

SCRIPPS COLLEGE FOR WOMEN, Claremont, California, has been given a mountain tract in San Antonio Canyon by Mrs. William Kerckhoff. On this the college plans to build a central club house, for the entertainment of groups of students, and a number of cabins for the use of the faculty and the students. The United States Forestry has offered to cooperate in the improvement of the tract and will assist in planting trees.

"MONROVIA DAY" is May 16, and is sponsored by the Pageant-Fiesta Association of Monrovia, California.

DOG SHOWS of the British Columbia circuit, four in number, are held in rapid succession. The first is at Victoria, May 16; the Vancouver Coast City Kennel Club is held May 20; and the Vancouver Kennel Club, May 23, closing with the show at New Westminster, May 25.

THE OAKLAND KENNEL CLUB holds the annual show at Oakland, California, May 9 and 10, offers beautiful trophies in each class, with many special prizes. Five experienced judges are installed.

AMATEUR GOLF CHAMPIONSHIP of southern California is played over the championship north course of the Los Angeles Country Club, May 17 to 24.

LA CUMBRE COUNTRY CLUB, Santa Barbara, California, holds the invitational golf tournament, May 29-30-31.

SOUTHERN CALIFORNIA WOMEN'S CHAMPIONSHIP is played at Lakeside, near San Francisco, California, May 11 and 16.

THE AMATEUR HORSE SHOW, the seventh annual, is held at the Flintridge Riding Club, Flintridge, California, Saturday morning and afternoon, May 23, and Sunday afternoon, May 24. The exhibitors must be amateur but the owners may be professionals.

A TENNIS TOURNAMENT for women is held every Tuesday at the Burlingame Country Club, Burlingame, California.

(Continued on Page 4)

ROTUNDA : MUSEUM OF HISTORY, SCIENCE AND ARTS : LOS ANGELES COUNTY



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MUSIC

A NEW CONCERT ORCHESTRA opens a series of nine Sunday evening concerts at the Shrine Auditorium, Los Angeles, California, May 3, the proceeds to aid unemployed musicians. The soloists are Mme. Schumann-Heink and Elsa Alsen.

SAN FRANCISCO SYMPHONY ORCHESTRA announces the appointment of Issay Dobrowan as conductor for a period of four years, the first season of which he will share with Basil Cameron, as was the case this season. The orchestra will open the tenth season in October, at the Civic Auditorium, San Francisco, California.

LOS ANGELES PHILHARMONIC ORCHESTRA gave the concluding concerts of the season last month at the Philharmonic Auditorium, Los Angeles, California, and, as is the usual custom, the programs were made up of request numbers. The Chamber of Commerce sponsored a concert in April, in honor of William A. Clark, Jr., the founder and sponsor of the orchestra.

NATIONAL FEDERATION OF MUSIC CLUBS holds the seventeenth biennial convention, June 20 to 27, at San Francisco, California.

LOS ANGELES CHORAL UNION, under the direction of J. B. Trowbridge, unites with the Civic Chorus of Long Beach, conducted by Rolla Alford, to present "Elijah" in Long Beach, California, May 19, and at the Philharmonic Auditorium, Los Angeles, May 26.

BROSA STRING QUARTET OF LONDON gives the first of a series of biweekly chamber music concerts at Mills College, California, June 14. The series continues for six weeks. The members of the quartet are Antonio Brosa, David Wise, Leonard Rubins, and Antonio Pini.

HOMER GRUNN announces performances of his comic opera, "Isle of Cuckoo," at the Wilshire-Ebell Theater, May 1 and 2, under the direction of Nickolas Bela, with Leonard Walker, conducting, and with Norma Gould as ballet mistress.

"PINAFORE," the always charming Gilbert and Sullivan opera, is presented by a group of San Francisco musicians at the Travers Theater, Fairmont Hotel, San Francisco, California, early in May.

MUSIC WEEK at Long Beach, California, includes several very interesting programs from May 3 to 9, with a concert by Lawrence Tibbett at the Municipal Auditorium, May 8.

JOSEPH W. CLOKEY presents his opera, "The Pied Piper of Hamelin," May 7 and 8, at the Manual Arts High School, Los Angeles, California. Mr. Clokey is the composer of "The American Cousin," a light opera built around the stage play of that title, and presented by the Claremont Players at the Padua Hills Theater recently.

LAGUNA BEACH LITTLE SYMPHONY ORCHESTRA, under the direction of Ann Priscilla Risher, is planning a series of Saturday evening concerts to be given throughout the summer at Fairywood Bowl near Laguna Beach, California.

"SHANEWIS," the well known opera by Cadman, is given two performances at Laguna Beach, California, this month.

PHILHARMONIC ORCHESTRA OF ORANGE COUNTY, D. C. Cianfoni, conductor, and Elwood Bear, concert master, is made up of young musicians from the various communities of Orange County, California, with the purpose of sustaining the musical interest of their neighborhoods, and particularly the interest of high school students.

LAWRENCE TIBBETT is heard in concert, May 12, at the Philharmonic Auditorium, Los Angeles, California, closing the season of the Behymer Philharmonic Artist Courses.

WOMAN'S LYRIC CLUB, under the direction of J. B. Poulin, appears in concert, May 22, at the Philharmonic Auditorium, Los Angeles, California. The Lyric Club numbers a personnel of eighty and has two excellent concert groups, the Madrigal Octet, directed by Mrs. Henrion Robinson, and the Lyric Trio.

CANADIAN MUSIC FESTIVALS for the month are announced as follows:
May 1-2, Okanagan Valley Musical Festival, Kelowna, B. C.
May 7-8-9, Kootenay Musical Festival, Trail, B. C.
May 5 to 9, Victoria Musical Festival, Victoria, B. C.
May 12 to 23, British Columbia Musical Festival, Vancouver, B. C.
May 16 to 30, Alberto Musical Festival, Lethbridge, Alberta.

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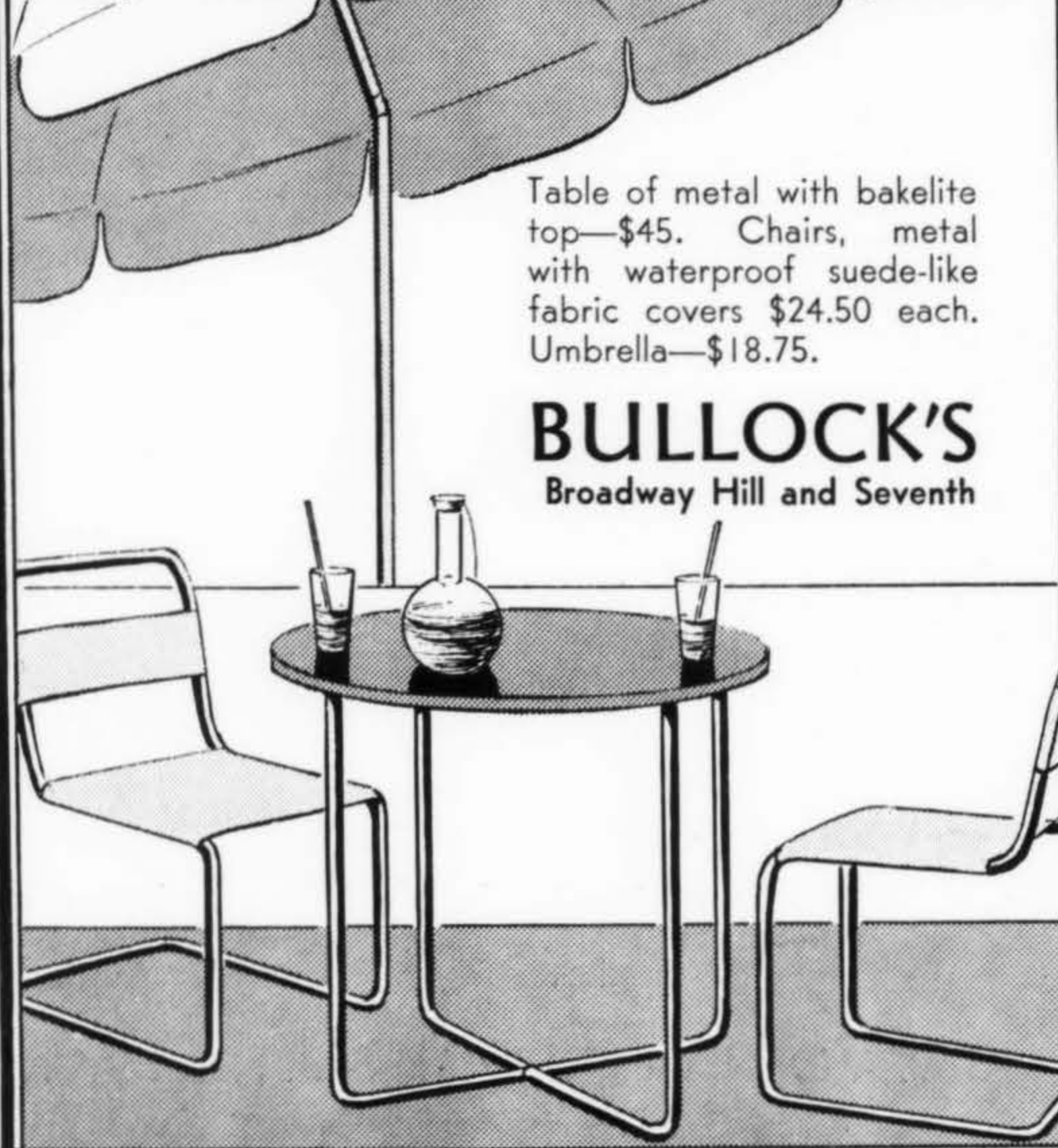


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WESTRIDGE SCHOOL, Pasadena, California, recently presented a simplified version of the Gilbert and Sullivan "H. M. S. Pinafore," using the choruses and a few of the solo parts. Much gold braid on the Admiral's uniform; and charming 1860 hoop skirts, parasols and mitts for the "sisters and the cousins and the aunts added to the gay effect. In all, it made a delightful presentation of the work of the music department, aided by the Mask and Brush in the dramatic work and stage production.

PARLOW QUARTET presents the final programs of the season of sixteen chamber music concerts, May 6 and 27 and June 3, in the Chamber Music Hall of the Music Building, Mills College, California.

VANCOUVER SYMPHONY ORCHESTRA closed the season at Vancouver, B. C., under the direction of Allard De Ridder, with the presentation of "The Song of Lamia," a symphonic poem by Mr. De Ridder based on the legends of the Basques.

SIDNEY CLARENCE EASTMAN, baritone, appears in recital May 19, at the Beaux Arts Theater, Los Angeles, California, under the management of L. E. Behymer.

SEATTLE SYMPHONY ORCHESTRA, Seattle, Washington, will be directed by Karl Kruger for the next three years, as announcement has been made of a contract to that effect.

THE SUMMER SYMPHONY ASSOCIATION of San Francisco, California, sponsors a series of concerts during the summer in the municipal auditorium and at the open air theater at Hillsborough. Five internationally known conductors have been engaged for the concerts.

THE MONROVIA COMMUNITY CHORUS AND ORATORIO SOCIETY presents Frederic Cowen's cantata, "The Rose Maiden," May 8, at the High School, Monrovia, California. Le Roy Fager is the director of this chorus of a hundred voices.

PRO MUSICA, San Francisco, California, repeats its morning concert at the Palace of the Legion of Honor, May 10, when the Parlow String Quartet plays.

THE BRODA QUARTET is presented in concert at the Central Library, Los Angeles, in the afternoon of May 11, by Elizabeth Sprague Coolidge.

SANTA MONICA BAY MUSIC ASSOCIATION sponsors a school of opera, under the direction of Frank B. Rainger, and has announced a production of "The Mikado" for May.

THE HOLLYWOOD OPERA COMPANY, Aldo Franchetti, director, gives a double bill, "Pagliacci" and "Cavalleria Rusticana," at Redlands, California, May 20. This company was organized in the early Spring, giving "Rigoletto" as the first performance at the Wilshire-Ebell Theater, Los Angeles. It is the intention of the company to give an opera at Glendale, California, and to present concertized versions of opera during the summer.

HAYDN'S "CREATION" has been selected for the annual spring oratorio concert at the College of the Pacific, Stockton, California. It is given in the college auditorium at 3 o'clock on the afternoon of May 3 by approximately 200 students. The soloists will be Miss Nadine Esrey, soprano, senior student; J. Henry Welton, tenor of the Conservatory faculty; and Austin Black, basso, of San Francisco.

THE ELLIS CLUB presents the final concert of the season at the Philharmonic Auditorium, Los Angeles, California, May 27.

THE LYRIC CLUB, female voices, is heard in concert, May 12, at Seattle, Washington.



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DRAMA NOTES

THE SHAKESPEARE GUILD OF AMERICA announces productions at the Mason Theater, Los Angeles, California, opening May 4. The plays offered are "Hamlet", "The Merchant of Venice", "Romeo and Juliet" and "Hamlet" in modern dress. This group is headed by William Thornton and has been touring Western and Middle Western states since early in January, and comes to Los Angeles directly from San Francisco. The Guild was recruited by William Thornton, who spent more than a year getting the company together, rehearsing them, and building his own sets and costumes.

THE COMMUNITY PLAYHOUSE ASSOCIATION of Pasadena, California, has arranged to honor the subscription tickets of the Civic Repertory Theater Association of Los Angeles to five productions at the Pasadena Community Playhouse, beginning with the production of "Death Takes a Holiday," by Walter Ferris. This unusual situation came about through the premature closing of the Civic Repertory season and the desire of the Pasadena organization to encourage and aid community groups and work in harmony with all professional and legitimate theaters.



KAY JOHNSON appears in Phillip Barry's latest stage success, "Tomorrow and Tomorrow" at the Belasco Theater, Los Angeles, for a limited engagement, beginning Monday, May 18. This play by the author of "Holiday" is currently one of the most popular attractions in New York, and will be seen in San Francisco at the Curran Theater later in the season.

"**THE SHANGHAI GESTURE**," with Mrs. Leslie Carter as "Madam Goddam," continues at the Music Box Theater, Hollywood, California, to the middle of the month. This oriental melodrama is given with balance and poise by an excellent cast, into which Mrs. Carter brings the vitalizing power of her presence. Her clear, concise enunciation is a delight to hear, while mentality and sympathy bring life to every line of the interpretation. The play is staged and directed by Dickson Morgan.

"**GREEN PASTURES**" will be seen in Los Angeles, California, if the plans of Dickson Morgan for its presentation materialize. For months the possibilities of the production have held the attention of Mr. Morgan, and since he is a young man for whom dreams have a way of coming true, the west may see this quaint version of a new heaven.

ELIZABETH, THE QUEEN, with Pauline Frederick in the role of the Queen, continues at the Belasco Theater, Los Angeles, until May 16, when it goes to the Curran Theater at San Francisco. The part provides a role eminently suited to Miss Frederick and she has excellent support in Ian Keith, as Lord Essex.

INTERNATIONAL DRAMA WORKSHOP is a little theater project organized by Junius Cravens under the auspices of the International Institute, 1860 Washington Street, San Francisco, California. The initial program is presented May 18 at the Community Playhouse, 609 Sutter Street, and consists of three one-act plays of three different nationalities, Japanese, Russian and Canadian, to be given by native actors in their native tongues.

THE YIDDISH PLAYERS offer "Par-noffa" at the Beaux Arts Theater, Los Angeles, California, May 4-5.



Photographs by Keystone

Once again we met a Princess who spurned all royal suitors in favor of a lowly Swineherd—but it happened in a fairy story, made true and brought to earth by the Nine O'clock Theater Players at Los Angeles in April. The fantastic little farce was presented by members of the Assistance League for the benefit of the unemployed. Mrs. Walter P. Story is Chairman of the Players, and Rene Denny directed the play.

Mrs. Wilson Jones, as the Princess Potentilla, has here spirited the Swineherd, Mrs. Emmett Daly, away from the theater to Hollywood to prove how perfectly the League buildings will double for the stage sets and provide a charming background.

THE NINE O'CLOCK THEATER PLAYERS OF THE ASSISTANCE LEAGUE

Mrs. Emmett Daly appeared as the Swineherd in the fairy story of the "Princess and the Swineherd."



ELIZABETH, THE QUEEN

Pauline Frederick as England's tempestuous queen in a meaningful scene with Ian Keith as the loved but ill fated Lord Essex. Maxwell Anderson has written historical drama but made it pulse with life of today and Miss Frederick interprets the role with pure genius.



COMMUNITY PLAYHOUSE, Pasadena, California, presents the following plays and programs:

To May 9, "Death Takes a Holiday," by Walter Ferris. From the Italian play by Alberto Casella.

May 14 to 23, "The Watched Pot," by Saki.

May 28 to June 6, "Green Fire," from the novel by John Taine. Dramatized by Glenn Hughes.

May 11, Special production for members of the Playhouse Association.

May 18, Anniversary Celebration of the opening of the Playhouse.

THE WORKSHOP is an integral part of the Community Playhouse at Pasadena, California, where young actors and directors may serve an apprenticeship. Productions are given on Saturday evenings in the Recital Hall and are open to the public.

May 2, "Hunger," by Leo B. Pride.

May 9 and May 16, "The Perfect Interval," by Josephine Feutinger.

May 23 and May 30, "The Invalid," by Hugh Weldon.

CLAREMONT COMMUNITY PLAYERS announce the production of "Holiday" by Phillip Barry, at the Little Theater in Padua Hills, near Claremont, California, May 5 to 9 inclusive, with a Saturday matinee. James P. Blaisdell is the director. In response to many requests the Players have decided to repeat the new comic opera, "Our American Cousin," by Joseph W. Clokey, during the second week in June. The tentative dates are between June 9 and 19, with a matinee on Saturday, June 13.

THE FRENCH THEATER OF ART, Andre Ferrier, director, celebrated the eleventh anniversary of its founding with the presentation of a Moliere comedy and a modern play at the theater, 1470 Washington Street, San Francisco, California.

THEATER ARTS, INC., in its seventh year of existence, has now a home of its own at the Experimental Theater, 450 Geary Street, San Francisco, California, and which was opened last month with a bill of three one-act plays under the direction of Talma-Zetta Wilbur, who has directed the group since the formation.

THE BERKELEY PLAYMAKERS, Berkeley, California, continue their custom of writing, staging and acting their own plays, which they have done for the past seven years, giving four performances each year.

THE WAYFARERS opened their own theater at 74 Commerce Street, San Francisco, California, last month. This group of players have a list of subscribers which assures them audiences and makes them independent of public attendance.

VAN NUYS COMMUNITY PLAYERS present "Miss Lulu Bett," May 21, at the High School, Van Nuys, California.

INGLEWOOD COMMUNITY PLAYERS are giving "The Cat and the Canary," May 21-23, at the Inglewood Women's Club, Inglewood, California.

BURBANK COMMUNITY PLAYERS announce an Open House of One Act Plays, May 22, at the High School, Burbank, California.

THE GERMAN THEATER, under the direction of Victor Neuhaus, produces modern German plays and operettas at the Wilshire-Ebell Theater, Los Angeles. Mr. Neuhaus hopes to make his headquarters a clearing house for foreign plays, and to this end he has acquired several plays of which he owns stage, screen and translation rights.

POTBOILERS, recently reorganized under the leadership of Sigurd Russell, gave "Thought" by Leonid Andreyev as the opening production at the Theater Mart, 605 Juanita Street, Los Angeles. This group will continue to present worthwhile plays, drama that probably would not be seen otherwise in the community. Ole M. Ness and Nathaniel Frank, directors.

THE MISSION PLAYERS, from the cast of John Steven McGroarty's Mission Play, are giving "Los Gitanos" at the various schools in southern California during May and June. May 7 at Santa Monica; May 16, Monrovia; May 18, Compton; May 21, Alhambra; June 5, Owensmouth.

PANDORA PLAYERS are presenting an original play, May 22-23, at the Union High School, Redondo, California.

"**ROVIN' SWEETIE**" is a new musical, book and lyrics by Alan Moody and William Farrell and was presented by the Santa Monica Theater Guild at the Miles Playhouse, Santa Monica, California, last month.



WILLIAM KEITH

Born in Scotland, William Keith came to California in 1859, where for more than half a century he painted the mountains and the oaks "in sunlight and shadow, springtime and storm and the coming of the moon," as his friend Gottardo Piazzoni once wrote. He died, full of honors and greatly beloved, in April, 1911. In memory of him, a "Twenty Years After" exhibition of his work was held last month at the Gump galleries in San Francisco. The portrait photograph of him shown here was made by W. E. Dassonville of San Francisco.

ART

OUR COVER DESIGN FOR MAY is from a canvas by Mrs. James McBride, who, talented as she was, gave much of her time to social and art interests in Pasadena during her long life there with her notable and talented family, the late Dr. James H. McBride; James H. McBride, Jr., one of our first aviators to fall in France, and Mrs. Paul Perigord (Emily McBride), a talented artist now living in Pasadena.

AUDAC, American Union of Decorative Artists and Craftsmen, is holding this month at the Brooklyn Museum an exhibition of modern decoration and design. One of the important features of the exhibition is a complete set of interior furnishings for a modern cottage for the person of moderate means, designed by Kem Weber of Los Angeles.

A SAN FRANCISCO ART COMMISSION will shortly become a reality through the recent adoption by the electorate of San Francisco of the new city charter, in which provision for an art commission was included at the instance of the Art Section of the Commonwealth Club of California. A committee headed by Spencer Macky, executive director of the San Francisco Art Association, is preparing a list of nominees from all the art organizations of San Francisco for presentation to Mayor Angelo Rossi, who will appoint the members of the commission. An imaginary meeting of the commission yet-to-be forms the setting for a delightfully humorous playlet, "The Girl Who Knows How," written for the 1931 January Mysteries of the Commonwealth Club by Redfern Mason, music critic of the San Francisco Examiner. Through his writing, and his activities as a member of the Art Section of the Commonwealth Club, Mr. Mason has probably done more than any other citizen of San Francisco to bring about the existence of its art commission.

COMMONWEALTH CLUB'S Art Section, meeting April 23 at the Plaza Hotel, San Francisco, was addressed by Richard Gump on the subject, "What's Wrong with San Francisco's Taste in Art?" At its meeting of April 9, the Section was addressed by Mrs. Dorothy Wagner Puccinelli, a member of the Art Center of San Francisco, who gave a brief history of that organization, and a general talk on its aims and needs.

EAST WEST GALLERY, 609 Sutter Street, San Francisco: Eighteenth Century Japanese wood block prints, originals and reprints. Water colors and oils by Frank W. Bergman.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco: Water colors by Ernest Fiene, William Zorach, Stefan Hirsch, Julius Bloch. Pastels and wood blocks by Michael Baltekal-Goodman.



ANTIQUES AND THEIR RESTORATION

By **JOHN CONDIT**

TO ALL of us who are fortunate enough to possess fine pieces of antique furniture there comes at some time the question of their proper restoration. We are conscious that a chest of drawers, for instance, covered with bangs and bruises, with bits of veneer entirely gone, and with such a gathering of dirt and discoloration of varnish that the grain of the wood is almost entirely obscured, certainly needs attention.

But just how far shall we go in this matter of restoration? And shall we undertake it ourselves or shall we take a long chance and let the local cabinet maker try his all too uncertain hand at it?

From long experience I have arrived at certain definite conclusions that may be helpful to others. First—that an antique inevitably gains in appearance, in usefulness, and in the ability to withstand the ravages of time if it is judiciously repaired and refinished. Second—that if one is not filled with a lasting enthusiasm for the work, the wisdom to accept the counsel of anyone qualified to know, and the patience of Job, he had better not tackle it himself. Third—that it is better to leave a piece untouched than to give it into the hands of an incompetent workman.

Now comes up the question as to who is the most competent man for the job, and we can best determine that by listing a few of the qualifications which he must possess in order to turn out a thoroughly satisfactory piece of work.

A comprehensive knowledge of the different periods and styles of furniture is of prime importance, so that missing parts may be authentically replaced. Then familiarity with the different sorts of cabinet woods and the peculiar qualities of their various grains in relation to the kind of finish required. Then a fine eye for color and texture, a genuine love of the work, and the ability to meet and solve the many perplexing problems presented by each separate piece.

Such a man is a rare article, but he exists. He will shun all artificial wood fillers that mar the natural texture of the wood and give it a glasslike surface. He will never obscure a beautiful grain with opaque stains or darken a whole piece to hide a faulty patch. No varnish will enter into his scheme of things, nor will he tolerate the modern lacquer finishes shot on with a gun. His aim will be to produce a soft, lustrous, and durable surface that will enhance all of the wood's latent beauty and still retain the effect that only age can give. If a certain wood demands it, he

(Continued on Page 9)

Wood cuts by Leopoldo Mendez, until May 9. Oils and water colors by Geneve Rixford Sargeant. Prints and water colors by the French moderns, Pascin, Signac, Dufresne, Matisse, Toulouse-Lautrec, Laurencin. Lecture May 14 by Eugen Neuhaus on "Modern Art Collections in Moscow Museums."

GUMP GALLERIES, 246 Post Street, San Francisco: Landscapes, still lifes and portraits by M. Elizabeth Price of New York.

GRUEN STUDIO, 1800 Broadway, San Francisco: Lithographs by Ray Bertrand.

PALACE OF THE LEGION OF HONOR, Lincoln Park, San Francisco, California. Fifty-third Annual Exhibition of the San Francisco Art Association. Pictures of prize winners on page 12 of this issue. Chicago Society of Etchers.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco: Opens its new wing of twenty-one galleries on June 1 instead of April 16 as previously announced.

ART CENTER, 730 Montgomery Street, San Francisco: Paintings and drawings by Paul Hunt.

COURVOISIER'S, 480 Post Street, San Francisco: Oils by Ferdinand Burgdorff. Etchings and water colors by Arthur Briscoe.

ROI PARTRIDGE, head of the art department at Mills College, California, has been honored by the Library of Congress purchasing four more of his etchings. Their titles are "Edge of the Wood," "Table Mountain," "Hobart Mills" and "Sierra Slopes."

BERKELEY ART MUSEUM, 2270 Shattuck Avenue, Berkeley, California, is exhibiting throughout May watercolors by Emil Armin (of Chicago), lithographs by Louis Lozowick and drawings by William Gropper.

LA CASA DE MANANA, 2816 Telegraph Avenue, Berkeley, California: May 1 to 15, etchings by Orson Horton. May 16 to 31, weavings by Enid Kellett.

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

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

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

A SERIES OF TALKS ON ART by Dr. Edwin Dillar Starbuck of the school of philosophy of the University of Southern California is scheduled as follows: April 28, "The Structure of Beauty"; May 5, "The Integration of the Work of Art"; May 12, "The Function of Art"; May 19, "Art and the Refinement of Values." These lectures, open to the public, are given on Tuesday afternoons at 4:30 in Philosophy Hall, Exposition Boulevard and University Avenue, Los Angeles.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles: On May 12 will be opened the new Gothic and pre-Renaissance room, with the unveiling at 2:30 p.m. of the painting, "Madonna and Child with Two Saints," by the Sieneise artist Luca de Tomme, presented to the Los Angeles Museum by Mr. Samuel H. Kress of New York.

Throughout May: Paintings by living Spanish artists; bookplates from Bookplate International; drawings by Ward Montague; group exhibit of decorative arts and crafts by the Arthur Wesley Dow Society.

May 18 to 31, Indian paintings by Wu Peen.

SOUTHWEST MUSEUM, Highland Park, Los Angeles: 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. Open Wednesday and Sunday afternoons from 2 to 5, admission free.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles: May 11 to 30, sculptures by Atanas Katchamakoff. May 18 to 30, paintings on silk and colored woodblock prints by Chiura Obata. Mr. Katchamakoff's exhibition opens with a formal preview reception Saturday evening, May 9. It is the first one-man showing of this Bulgarian artist's work in Los Angeles. Coincident with the arrival of the Japanese prince, his consort and their retinue, Mr. Obata will open his exhibition with a reception on Saturday evening, May 16. On Friday

evening, May 22, he will give a demonstration of his paintings on silk, and will speak on the history of Japanese art.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles: Figures in landscape from the Eighteenth Century to the Twentieth.

BILTMORE SALON, Biltmore Hotel, Los Angeles: To May 16, California and European landscapes by George K. Brandriff. May 18 to 30, oils by Nell Walker Warner; water colors by Jack Leonard.

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

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

BARK 'N RAGS, 729 North Western Avenue, Los Angeles: Etchings of Southwestern subjects by Margaret Seewald of Texas.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard, Los Angeles: To May 16, woodcuts in color by Frank Morley Fletcher.

ELFERS STUDIOS, 3275 Wilshire Boulevard, Los Angeles, opened last month with an exhibition of paintings, textiles and screens by Ralph Helm Johannot of Carmel, his show giving place this month to a display of decorative designs by Frank MacIntosh and Norman Edwards. They are seen in a setting of color harmonies to delight the eye of a Rudolph Schaeffer or a Douglas Donaldson.

AINSLIE GALLERIES, Barker Brothers, Los Angeles: Paintings by American and European artists.

THE PRINT ROOMS, 1750 North Sycamore Avenue, Hollywood: Etchings, engravings and lithographs.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue, Los Angeles: Group exhibition by members of the club.

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

BARTLETT GALLERY, 3358 West First Street, Los Angeles: Throughout May, paintings by Dedrick Stuber and Maurice Braun. Watercolors by Edgar Payne. Etchings by Carl Oscar Borg.

LA BREA ART GALLERIES, recently opened at 170 South La Brea Avenue, Hollywood, are showing throughout May landscapes and marines by Ruth Larimer. Desert paintings by Clarkson Dye.

HARVEY GALLERIES, Chinese Theatre, 6927 Hollywood Boulevard, Hollywood: Landscape and marine paintings by Thomas L. Hunt. Paintings by old masters.

BRAXTON GALLERIES, 1624 North Vine Street, Hollywood: Throughout May, paintings by Archipenko.

KANST GALLERY, 6182 Mulholland Drive, Hollywoodland, California: American and European paintings.

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

STICKNEY MEMORIAL SCHOOL OF ART, 303 North Fair Oaks Avenue, Pasadena, was the scene of a joint meeting April 24 of the five members of the school committee of the Pasadena Architectural Club and of the student council of the school for the purpose of discussing plans for the future policy of the school, the sudden death on April 13 of its curator, M. R. Gavaza, having left it without anyone actively in charge. Frederick Ruppel, of the Architectural Club's school committee, outlined a splendid scheme of organization for the school under the supervision of the Architectural Club. He told of a number of his workmen who feel the need of a school of the crafts in Pasadena. The policy to be adopted will be announced after further consideration.

GEORGE M. MILLARD STUDIOS, 645 Prospect Crescent, Pasadena: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

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

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



"ITALIAN SCENES," AT THE CALTECH ATHENAEUM, PASADENA

This is an American reproduction of an old French scenic paper. It is printed from hand blocks, in rich colors. This paper was used in the Henry O. Rea residence in Sewickley, Pennsylvania, and also in the Abraham Wheelright home in Newburyport, Massachusetts.

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RUSSELL MEMORIAL COMMISSION of Montana has unanimously chosen from among a dozen entries the model submitted by Mrs. Edmund Lincoln for a statue of Charles Russell to be placed in the Hall of Fame at Washington, D. C. Mr. Russell, known internationally as the cowboy artist, was especially loved and honored throughout his home state, Montana. Mrs. Lincoln, who knew the artist well, has shown him in a characteristic pose, dressed in the outdoor costume he always affected, and seated with a sketching pad and palette at hand.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena: Pasadena Society of Artists. Painters and Sculptors Club of Los Angeles. Faculty of the Grand Central Art School of New York.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena: Pewter by Just Andersen; Kaehler ceramics; Royal Copenhagen ware; Lalique glass. Oriental art.

FRANK MOORE GALLERIES, Huntington Hotel, Pasadena: Paintings and prints by American and European artists.

FERN BURFORD ART GALLERIES, Hotel Laguna, Laguna Beach, California: Throughout May, memorial exhibition of paintings by Anna A. Hills.

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

LONG BEACH PUBLIC LIBRARY, Alamitos Branch: Throughout May, traveling exhibition of the Print Makers Society of California. At the main library, Roosevelt exhibition in the boys' and girls' department.

FAULKNER MEMORIAL GALLERY, Public Library, Santa Barbara: Throughout May, exhibition of paintings by living Spanish artists, circuted under the auspices of the Western Association of Art Museum Directors.

A NEW ART SCHOOL, the Canyon Studio and Workshops, 770 Mission Canyon Road, Santa Barbara, will hold classes throughout the summer in drawing and painting from life, preliminary study of color-control by means of still life and outdoor painting, woodcuts in color. The school is under the direction of Frank Morley Fletcher, formerly director of the Santa Barbara School of the Arts. Mr. Fletcher came to this country a few years ago from England, where he is that country's recognized leader in the art of woodcuts in color. He was at one time a member of the London board of education.

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates, California: Throughout May, block prints, drawings and etchings by Franz Geritz. On two Sunday afternoons during the exhibition, May 17 and 24, at 3 p.m., Mr. Geritz will speak. On the 17th his subject will be "Block Prints and Etchings, and how they are Made," and on the 24th, "Adventures in Sketching Celebrities."

DENNY-WATROUS GALLERY, Carmel, California: Paintings, water colors and drawings by John Langley Howard.



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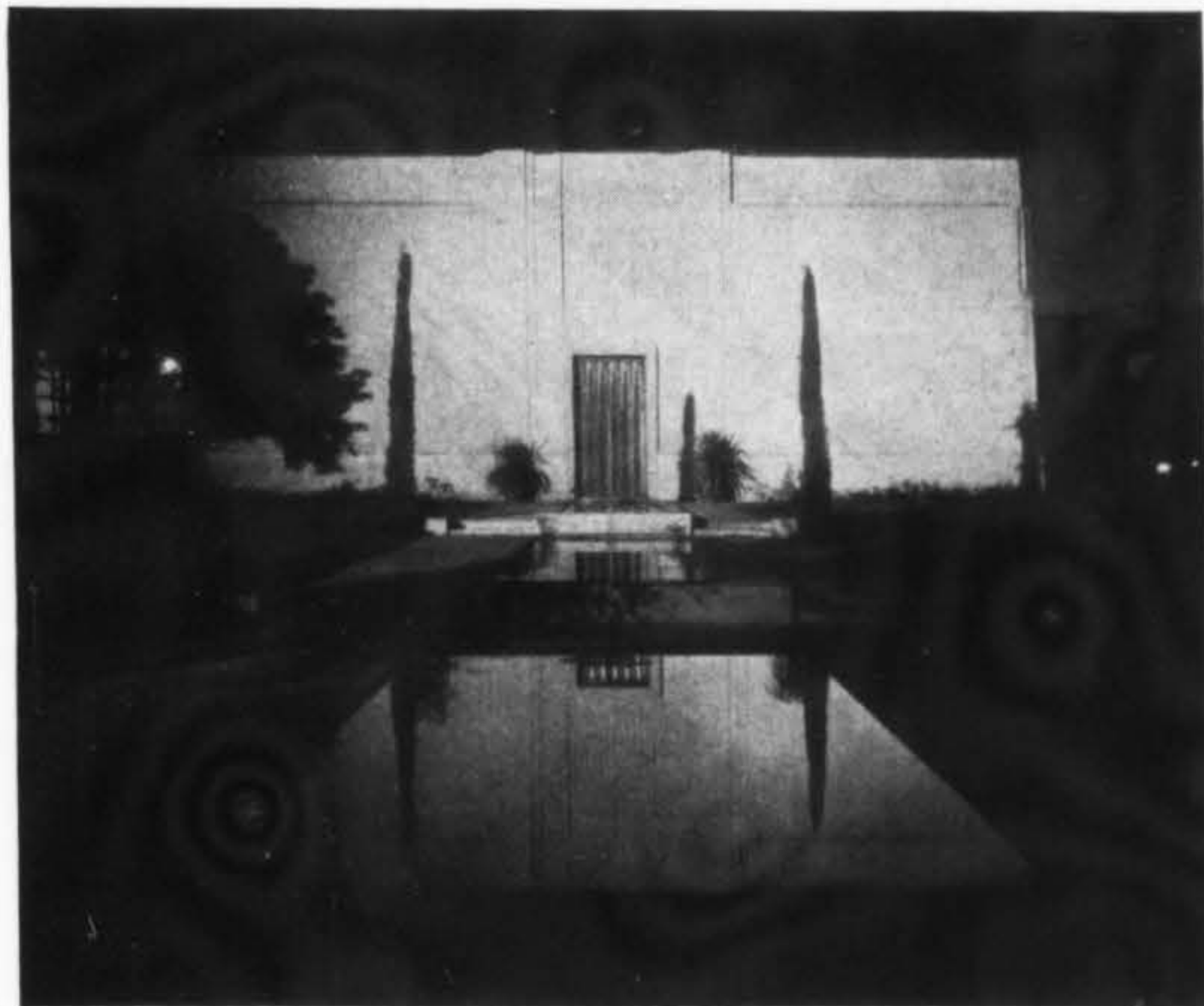
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May 18-30—Oils by
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"AS LOVELY AS A DREAM"

AN exquisite photograph by Jessie Tarbox Beals shows the new Faulkner Memorial Art Gallery at Santa Barbara, flooded with a soft glow of light, mysterious, dream-like in its effect of an unearthly radiance. Only a great artist could have achieved such effortless distinction; and this little building will add appreciably to the reputation of its designers, Myron Hunt and H. C. Chambers, A.I.A.

ANTIQUES AND THEIR RESTORATION

(Continued from Page 7)

will not hesitate to undertake the hours of tedious sanding and rubbing to produce that finest of all finishes—oil.

Too often the possessor of an antique is filled with the idea that in having it done over it must be made to match in color some other piece in the same room. That is seldom advisable. In the first place, the most successful rooms and the most livable ones are usually built up of various contrasting elements combined in such a way that the whole effect is harmonious. If we fill a room entirely with furniture of one kind of wood of the same color the result is inevitably monotonous. If we place in that same room several pieces of contrasting but harmonious colors we immediately introduce a note of interest. This fact was very well appreciated by the master cabinet makers of the Eighteenth Century who by their use of restrained inlays and bandings of contrasting colors produced a type of furniture which for sheer beauty has never been surpassed.

All woods in their natural colorings with very few exceptions are harmonious and in the same room we may use mahogany, walnut, cherry, maple or rosewood and still achieve a pleasing interior. But as soon as we try to stain these various grains to match one given piece we have introduced a false note and the result is tiresome.

Therefore, if you possess a fine old cherry piece, for instance, don't try to make it look like mahogany. It is beautiful enough in itself to grace any room. The man who built it probably selected that special grain with an eye to its particular suitability for the piece. He was not compelled by lack of material or stress of time to skimp his work as so many workmen are obliged to do today. The result is a specimen that well deserves the most careful attention in order to restore it to its former beauty.

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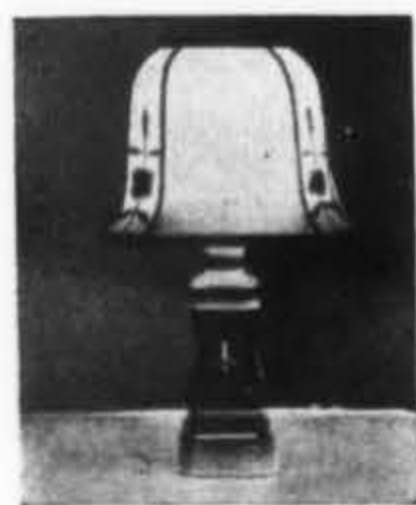
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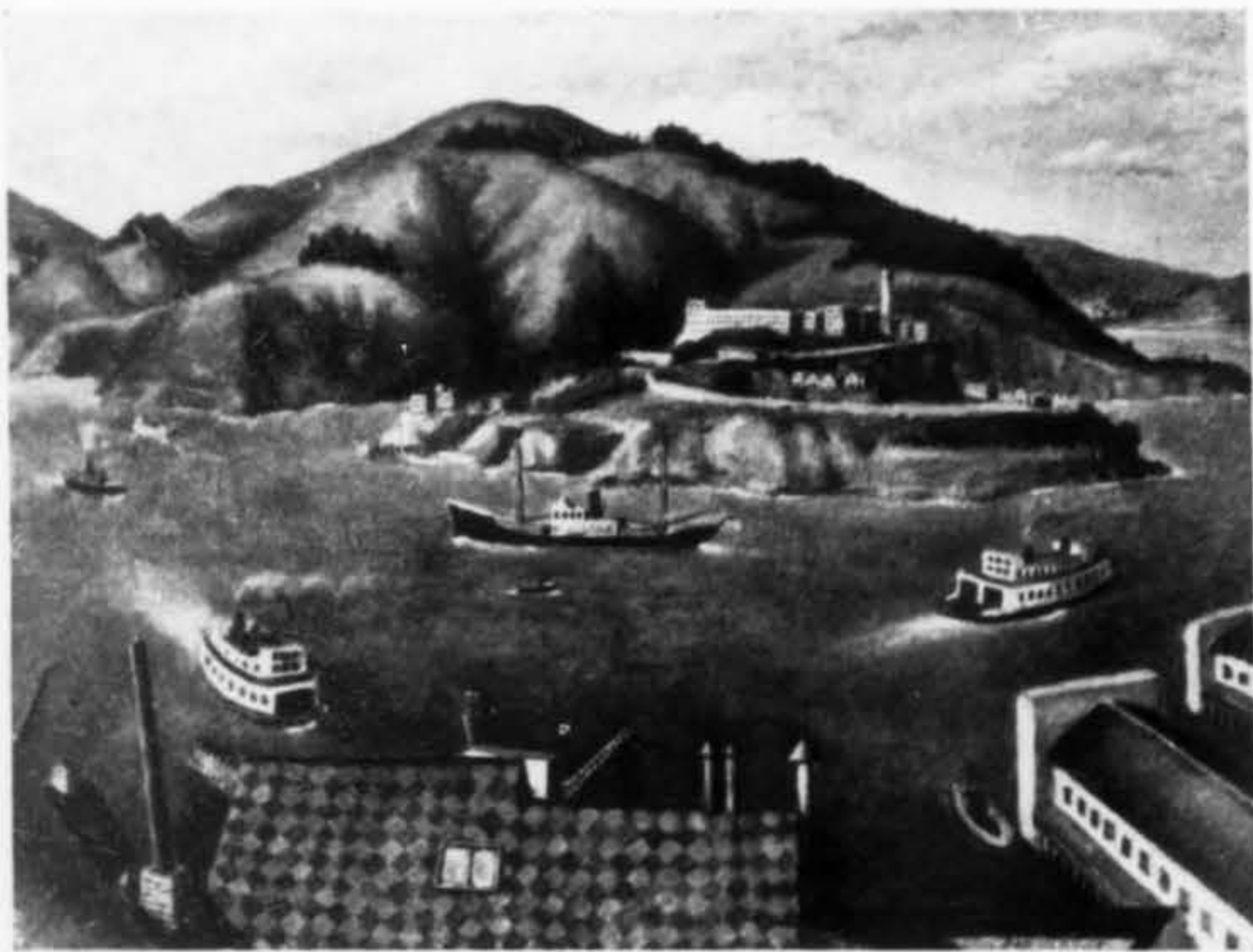
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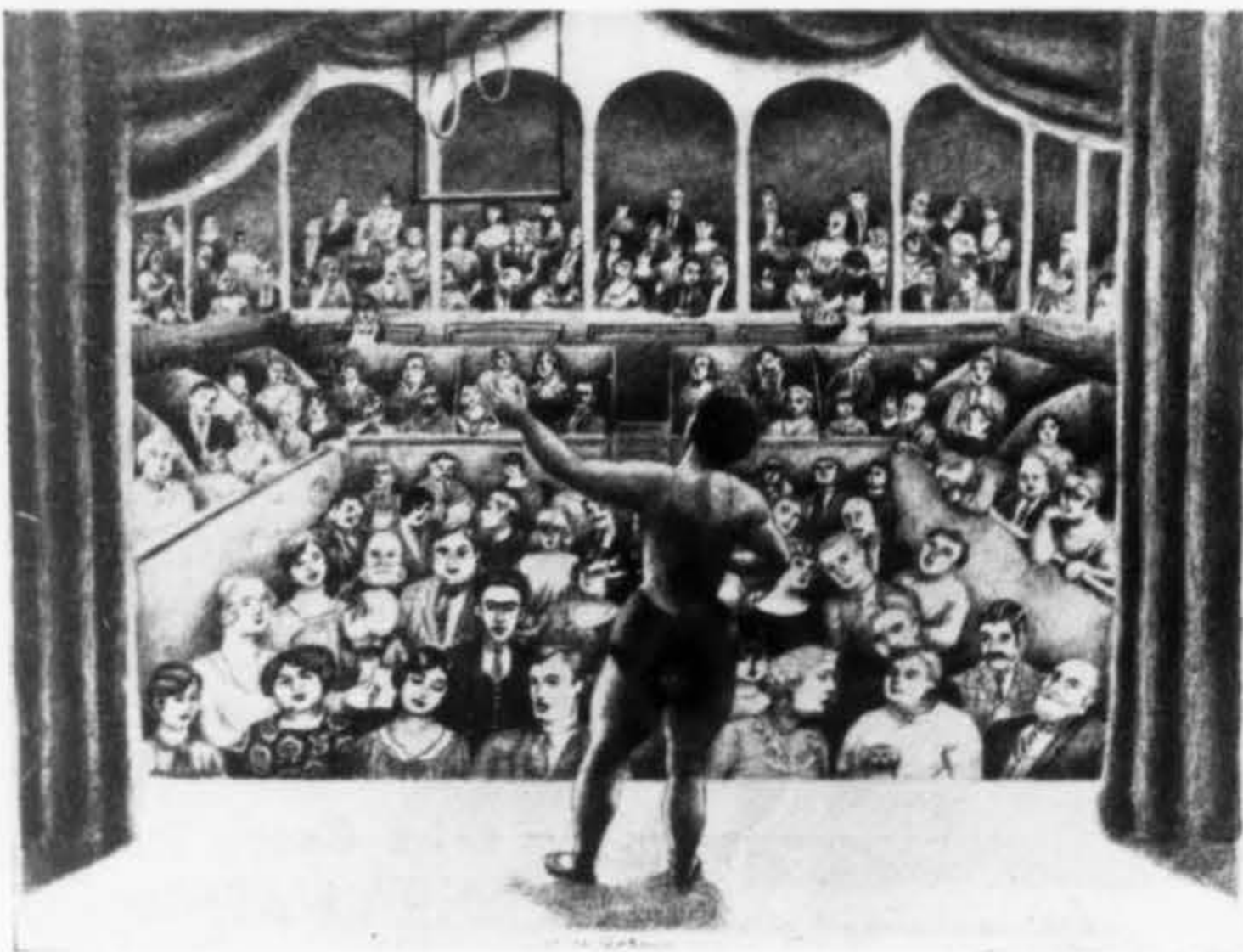
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PRIZE WINNERS IN THE FIFTY-THIRD ANNUAL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION

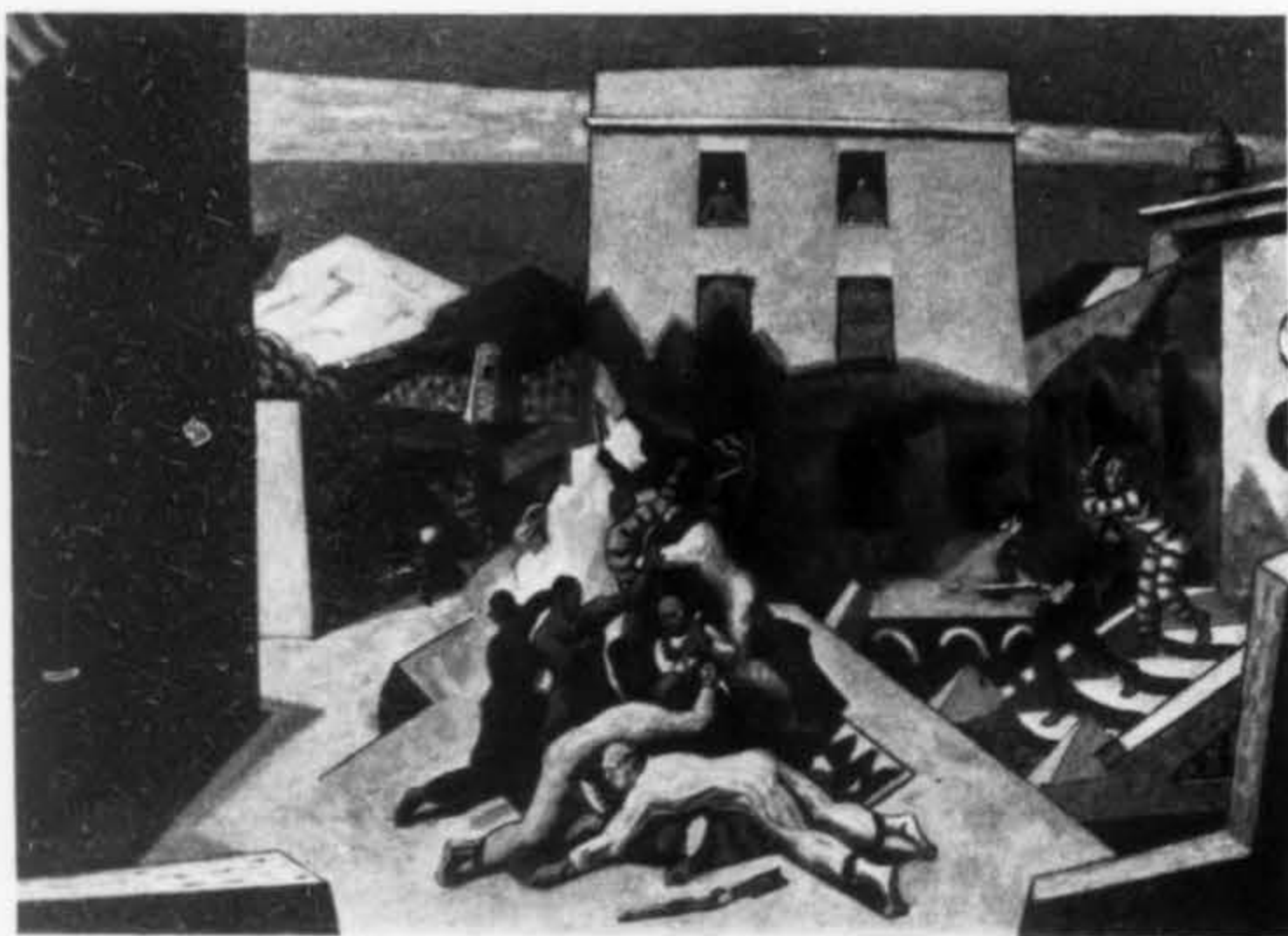
Nine galleries of the north wing of the California Palace of the Legion of Honor at San Francisco are devoted this month to the exhibition of paintings, sculpture and graphic art constituting the Fifty-third Annual of the San Francisco Art Association. It is the largest and most important exhibition the Association has yet held, including 488 works by 273 artists, many of them invited artists of national and international reputation.



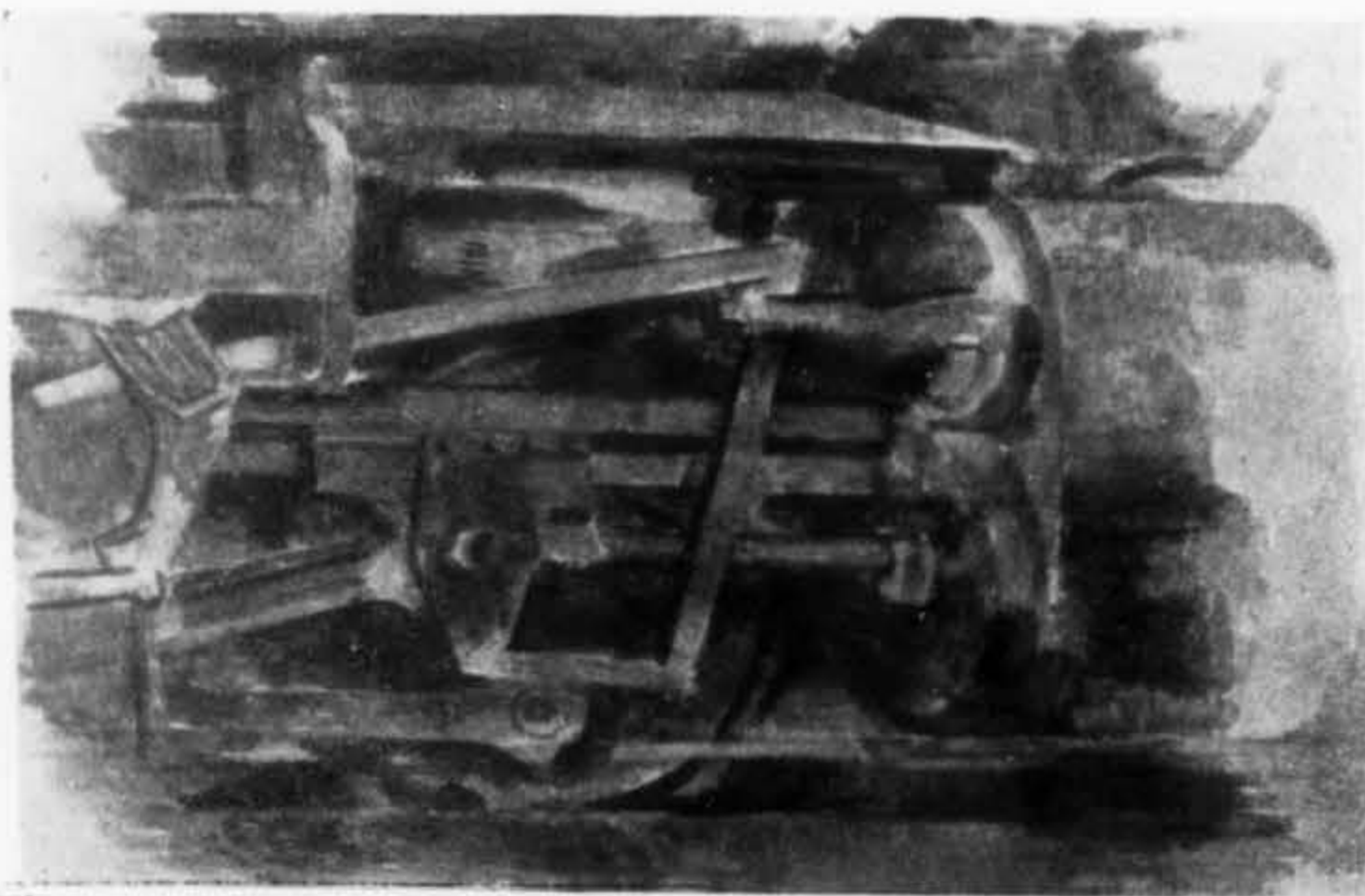
"Landscape with Boats" by Ed Dreis of San Francisco. Marea W. Stone Memorial Prize of \$100.



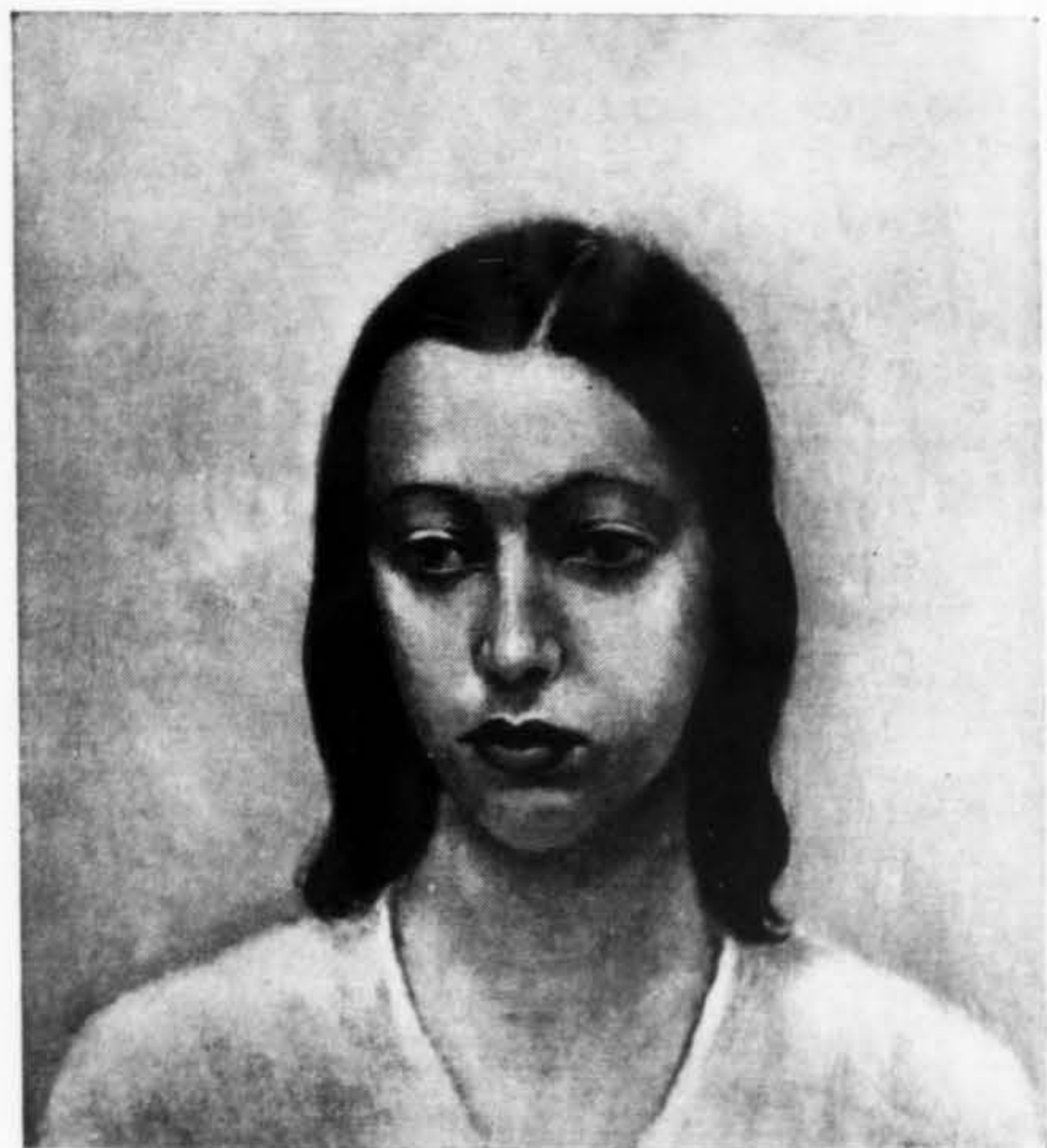
"Lithograph" by Lucile Blanch of San Francisco. Medal of First Award in the graphic arts group.



"Prison Riot" by Ross Mofett of New York. San Francisco Art Association Medal of First Award.



"Side of Engine" by Willard Nash of Santa Fe, New Mexico. Second Anne Bremer Memorial Prize of \$200.



"Girl's Head" by Arnold Blanch of Woodstock, Conn., and San Francisco. First Anne Bremer Memorial Prize of \$300. The Anne Bremer Memorial Prizes, established by Albert M. Bender, were made available this year for the sixth time.

"Chester" by Sargent Johnson of Berkeley. Medal of First Award in the sculpture group.



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ANNA A. HILLS

A MEMORIAL exhibition of paintings by the late Anna A. Hills is the outstanding event of the spring season at the Fern Burford Art Galleries, at the Hotel Laguna, Laguna Beach, California. The show was ushered in on May 1 with an afternoon tea and reception attended by several hundred people, among them many prominent art patrons. A number of noted women painters of the Laguna Beach art colony were hostesses. Miss Hills, who died about a year ago, was for six years president of the Laguna Beach Art Association, and it was under her leadership the new Laguna Beach Art Gallery was built. A bas-relief in bronze is being executed by Ruth Peabody, Laguna Beach sculptor, to decorate the entrance to the art gallery, which is a monument to the untiring work of Miss Hills, William A. Griffith and the two hundred artist members of the association.

Although Miss Hills spent many years painting abroad, it is conceded that her colorful California paintings of deserts, marines and native trees represent her work in its happiest moods. Her pictures breathe the beauty of soul which made her life an inspiration to artist and layman alike, and a tower of strength to the Laguna Beach Art Association.

Thirty-five of the finest canvases by Miss Hills are in the present showing, which will continue until June 1.

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PUBLISHER'S COMMENTS

TO make the public "architecture minded" is the first aim of this magazine. Unhappily, the architect and his function have not been wholly understood by the average citizen. This lack of knowledge and appreciation has been the cause of so many poorly designed and badly constructed buildings. The architect stands in much the same relation to you who are about to build as does the lawyer to his client. He is retained and paid by you. It is your interest that he safeguards throughout the project, an operation far more technical and complex than the average case in court.

We are pleased to note a changing sentiment, especially on the part of the public press, and quote herewith an editorial which appeared recently in the *Christian Science Monitor*.

"So far as memory serves, architects have been conspicuously anonymous since the beginning of time. The public has intended no slight, yet over and over again have architects received no recognition beyond that shared with bricklayers, plasterers, electricians and decorators. No one has cared; no one has so much as noticed the omission.

"Now suddenly people are stirred about it, understanding that the man of first importance where a great building is concerned, the man on whose mental horizon has risen wondrously a vision of the completed whole, the man whose skill and ingenuity has surmounted obstacles undreamed of by the uninitiated, has been grossly neglected.

"One day recently, Mason Ham, who conducts a column of personalities in the *Boston Herald*, remarked in print that he had seen for the first time, carved in stone just inside the main entrance of the Boston Art Museum, the inscription, 'Guy Lowell, Architect, 1909.' Upon the heels of that comment has followed a general discussion of the anonymity of architects.

"Other columnists took it up. Someone discovered a pertinent passage from a novel by Arnold Bennett; someone else, searching the recesses of memory, could recall only two novels which at all feature architects. It would seem that one knows right enough who wrote a book or made a statue or painted a picture, who designed a gown, or a motorcar, perhaps even who quarried the marble which went into the Lincoln Memorial; but almost never the name of the author of the church or skyscraper or private mansion which one accepts gratefully as a contribution to his store of human beauty.

"It might be worth while to invent a new sort of questionnaire: 'Who designed what?' Who, for example, was the architect of the British Museum? Of the Escorial? Of the Boston State House? Even of the Empire State Building in New York City, still unfinished? It would be more amusing, far more drastic, than the game of Twenty Questions; and a pitiful few would emerge from the bout with any sense of flattering triumph. For one simply does not know about architects."

WITH the increasing interest in old furniture, there is a steadily growing market for reproductions to supply what is not always available in the old. Our leading furniture makers are turning their attention to this demand for the beautiful things of a past day and their skilled craftsmen are faithfully and carefully reproducing from the best originals furniture that well merits our favor. These craftsmen take pride in their fidelity to design and finish so that much of the early charm is again restored to us. The West Coast is peculiarly fortunate in this regard and our furniture makers have won wide recognition for their fine creations.



SPRINGTIME

This boudoir has all the qualities of charm and freshness, suggesting happiness and romance. Starting with the foundation of a wallpaper of peach background with turquoise blue overprint, the woodwork was painted in peach and overglazed with turquoise blue. The draperies are of turquoise blue, trimmed with ruffled scallops of peach. The chaise lounge and dressing table are done in chintz of peach ground, with flowers of varied colors.

"Springtime" is the name of this fine wallpaper, designed by the studios of John Whitwell and executed by Zuber & Cie in France. The same design may be had in five other color combinations, making it suitable for any room in the home.

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EDITOR'S NOTE BOOK

OCCASIONALLY an individual practicing in an honorable profession is tempted by the lure of personal profit to violate the code of ethics and honesty. This happens in all occupations, and its inevitable result is to arouse suspicion as to the integrity of others in the same profession or business.

Witness the reaction upon building and loan companies following the exposure of a single official's transactions in southern California.

Recently an architect of northern California was tried by the State Board of Architectural Examiners in that district on charges of dishonest practice, and his certificate revoked.

Since this man was not an inexperienced or obscure architect, but one who in the course of nearly thirty years' practice had been responsible for hundreds of important structures, the case was all the more unfortunate, consequential; and it was all the more necessary for the profession, as represented by its State officials, to condemn such conduct, promptly, positively, unanimously.

Clouds have silver linings, however; and there transpired, as a direct outcome of this trial, an event which throws such a strikingly different light upon the principles of the profession, that it should be recorded. The architect involved had just secured the commission for a large County Court House. To take his place, the County authorities appointed a member of the State Board, and this gentleman, acting from the finest sense of professional rectitude, declined the appointment, in order to admit of no possible reflection on the integrity and sincerity of the Board and its judgment.

The self-sacrifice of Mr. Donovan for an ideal should go far to confirm public confidence in the architects of California.

COMMUNITY development, which, it is said, has given rise to unexpected problems, was the topic at a session in the recent annual convention of the American Institute of Architects.

"It is reported," said the announcement, "that the Real Estate Boards as represented by their National Association (or at any rate the 'developers' in this Association) have said that the era of subdivision of plots and 'lot' sales is over, perhaps for good. People seeking a home want to buy the finished product, or at least one in a settled community.

"These real estate men think that they will have to develop such communities as a whole—they say they will need the architects—they wonder if the architects are ready to co-operate. This opens up a broad subject.

"Do the real estate men understand what great progress has been made in land sub-division—street design—as against individual house design? Regional planning? Do most of the architects understand it?" These subjects were discussed by a group of specially qualified men from the two fields involved.

CRAFTS, associated with fine architecture, are being revived in California; and European artisans are being imported to work in the new shops! Our own children are found too sophisticated; they cannot be taught simple crafts, but think that "art" means pretty water color work!

No descendant of the Colonial Founders of these United States is afraid or ashamed to work with his hands. Whittling a stick is as natural as eating to him. Where, then, has come this lack of teaching in handicraft and in the fundamentals of design?

One of our greatest American artists has said that the loss of drill which Latin and Greek gave in our public schools, may be replaced by drill, just as educative, in the fundamentals of design and the history of the arts.

Now comes Mr. Theodore Repay suggesting the splendid method of public schools in France, where tests are given in every schoolroom to discover the child's aptitude and latent powers, and selection made of things he shall be taught.

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California Arts & Architecture

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

MAY, 1931



MOUNT BALDY OVER LAKE ARROWHEAD

An impression by Franz Geritz, whose block prints etchings and drawings are being shown this month in the art gallery of the Palos Verdes Public Library at Palos Verdes Estates, California.

COVER

Big Bear Lake. From a Painting by Eva McBride

FRONTISPIECE

The Defensive Tower. On the Earle C. Anthony Estate..... 20

ART

Calendar of Events.....	7-8
Decorations and Fine Arts.....	9-14
Objects of Art in the Huntington Gallery.....	11
The San Francisco Annual.....	12
The Art of the Illuminator.....	By Alice R. Rollins 24-25
Mosaic Art.....	By R. W. Sexton 30-31

ARCHITECTURE

Another Anthony Occupies His Niche.....	<i>MAX BECK</i>	By Mark Daniels 21-23
Residence of Earle C. Anthony, Los Angeles.....	"	22-23
Faulkner Memorial Art Gallery, Santa Barbara.....	<i>HUNT, V. CHAMBERS</i>	9
Residence of Mr. John McCarthy, Berkeley, California.....	<i>McCALL</i>	26
Residence of Mr. Richard McCarthy, Berkeley, California.....	"	27
Residence of Mr. A. Leslie Oliver, Piedmont, California.....	"	28-29
Guest House of Mrs. Charles S. Dennison, Santa Barbara, California.....	<i>RAY</i>	32-33
La Jolla Branch of First National Trust and Savings Bank of San Diego.....	<i>MANN</i>	37

INTERIOR DECORATION

Antiques and Their Restoration.....	By John Condit	7
Dining Room of Miss Amy du Pont, Santa Barbara, California.....		38-39
Apartment of Mr. Edward Pauson, San Francisco.....		40-41

GARDENS

A Mid-Pacific University.....	By Ralph D. Cornell, A.S.L.A.	42-43
Garden of Mr. and Mrs. Oakleigh Thorne, Santa Barbara.....		44
Garden of Mr. and Mrs. Charles Boldt, Santa Barbara.....		45
Garden Calendar.....	By A. D. Houghton	64

OTHER FEATURES

The Calendar: Announcements—Music—Drama.....	By Ellen Leech	2-4-6
The Nine O'clock Players.....		6
Publisher's Comments.....		15
Editor's Note Book.....		17
California Institute of Technology Pasadena.....	By M. Urmey Seares	34-36
A Collector's Item.....	By Louise Morgrage	46
Books on the Spring List.....	By Louise Morgrage	47
The Golden Pagoda of Burma.....	By Edna Holroyd Yelland	48-49
Now for Summer Vacations.....		50
Hotel and Travel.....		50-57
Hawaii—A Land of Contrasts.....	By David Heenan, Jr.	54
Calendar of Sports.....		55
Architectural Organizations.....		65
Index to Advertisements.....		66

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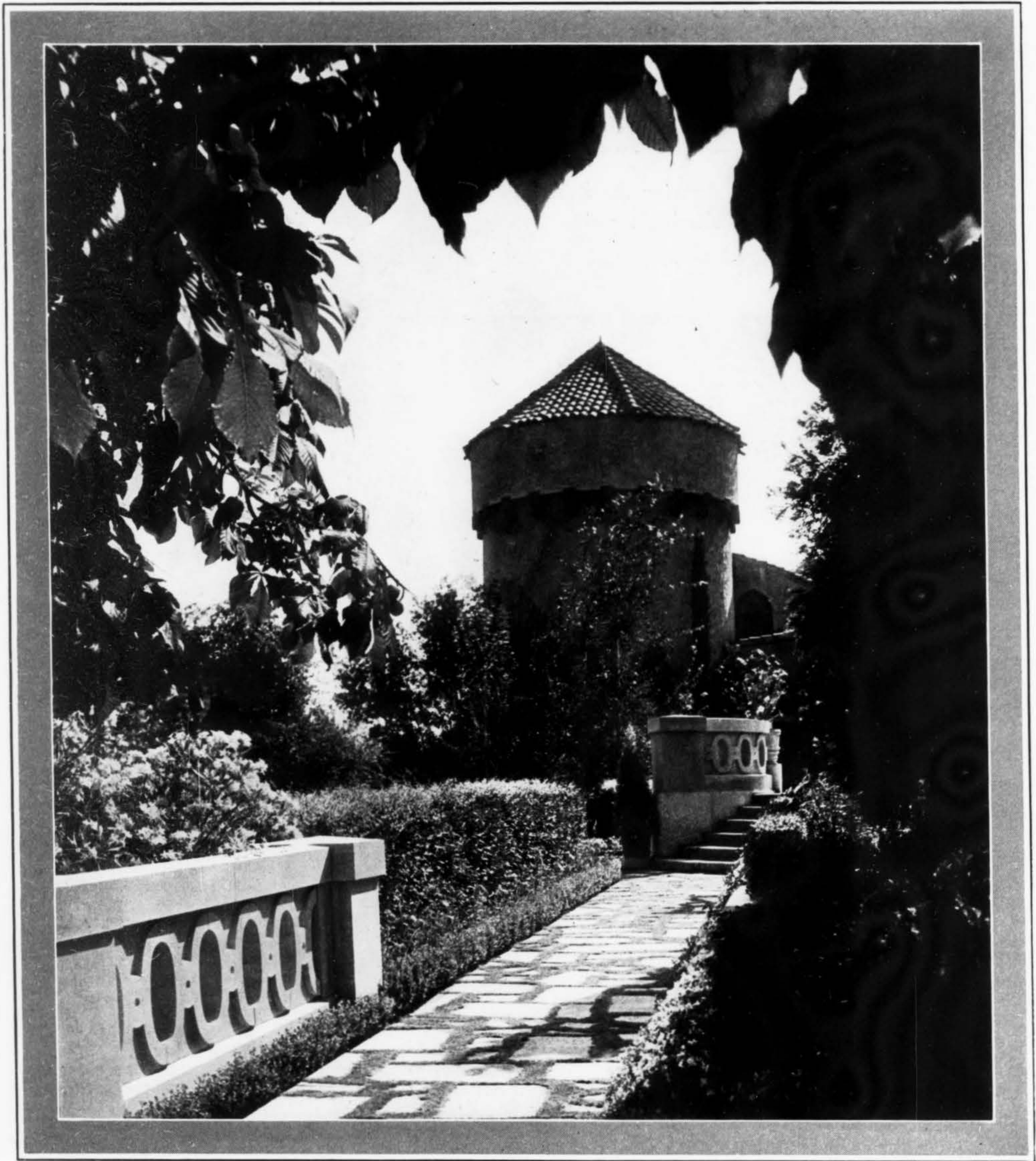
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Photographs by James N. Doolittle

THE DEFENSIVE TOWER

Perhaps the corbeled wall may be pierced to pour a welcome of molten lead on the heads of persecutors, a use to which all good towers should be put in emulation of the days of the Inquisition.

On the Earle C. Anthony estate in Los Angeles; a modern castle designed by Bernard Maybeck, who secured the general plan for the State University at Berkeley.



ANOTHER ANTHONY OCCUPIES HIS NICHE

*Saint or Sinner, the Anthonys Never
Transgress the Bounds of Archi-
tectural Propriety*

By MARK DANIELS, Architect

THE name Anthony would seem to carry with it an inherent quality of mental vigor, for, from the first saint, through the warriors of Rome, Italian hermits, to a Twentieth Century Crusader, they have been endowed with the faculty of living up to their convictions. Some have been canonized, some ostracized and some apostrophized, in which latter category I believe Mr. Earl C. Anthony, who is the last one to occupy his niche, is to be classed. In this era of aesthetic desuetude, an instance of any one blessed with inherent taste, further developed by culture, exercising sufficient courage to carry out an idealistic plan against the cries, "Unusual, Extreme, Exotic" on the part of that general type who agree that every color is beautiful so long as it is red, is a person whose work at least should be apostrophized.

Like so many who want to build a home, Mr. Anthony knew what he wanted, but there his resemblance to most of them ceased. His knowledge of what he wanted was the result of many years of study, investigation, research and travel, coupled with an excellent education in the Liberal Arts and instinctive good taste, and blessed by Mrs. Anthony's deeply sympathetic and perhaps even more delicately attuned sensitiveness to all essential qualities, propriety and atmosphere. Add to this, the fact that Mr. Anthony's business training so grounded him in the school of common sense that he retained the best architectural services, and the accomplishment of, perhaps, one of the most outstanding examples of domestic architecture is readily understood.

Bernard R. Maybeck, LL.D., Architect,

has succeeded in producing such noble structures as the Fine Arts Palace of the Panama Pacific Exposition, Principia College, and Hearst Hall, because he has never allowed his years of schooling to inhibit his capacity for mental flights. He is today as flexible and pliable in his great work of painting and designing as he was forty years ago. Lest it appear that this is

a discourse on the mental and spiritual qualifications of the Anthonys and Bernard Maybeck, I want to state at this point that the harmony of mental attitude, the unity of objective on the part of architect, client and builder are, in my opinion, so important that the only explanation for the completion of this masterpiece is the fact that just this harmony existed during

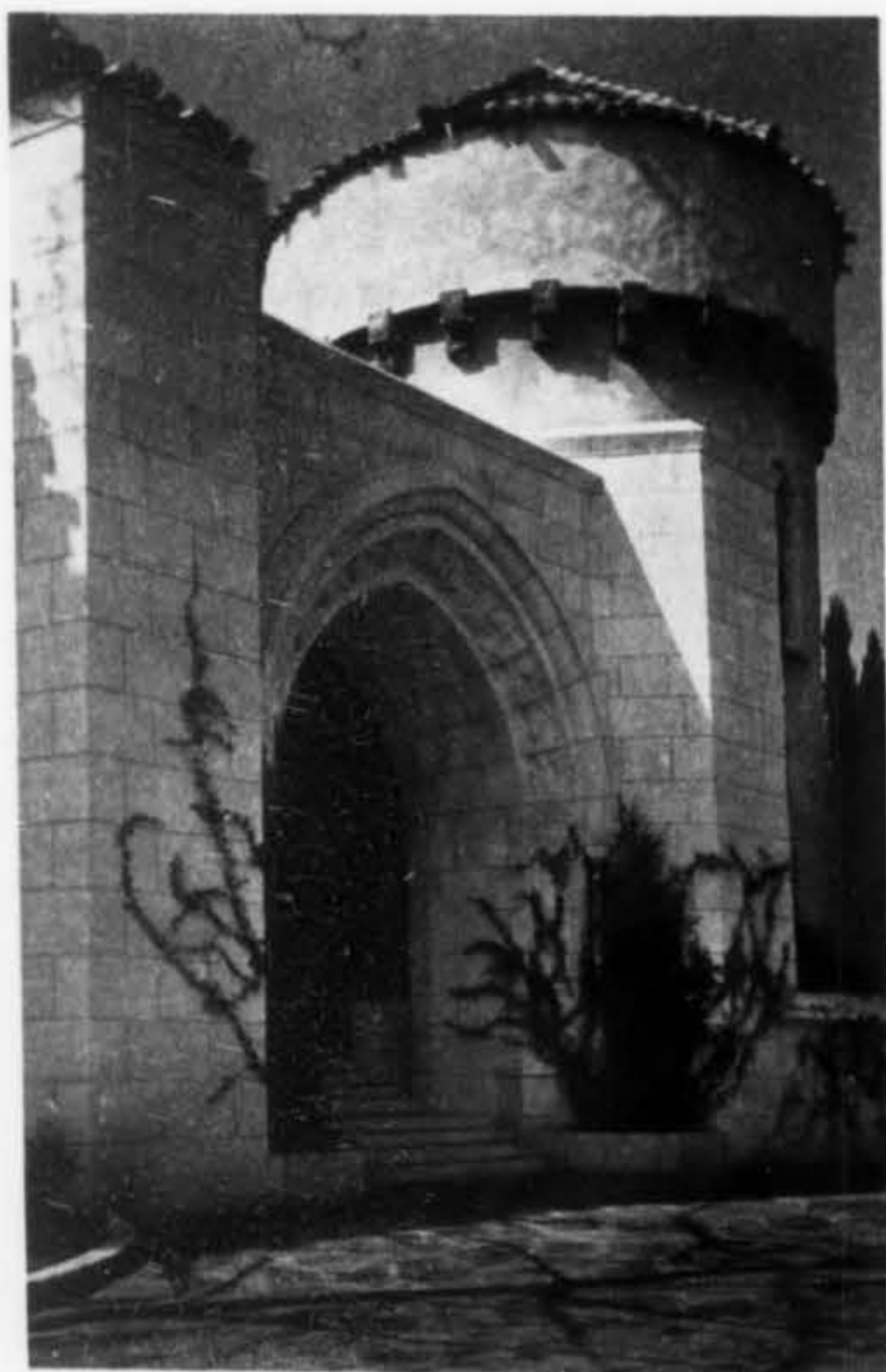


Castor and Pollux, in stone and tile, gently lay their protecting shadows along the shimmering glade; the twin towers in the Studio court.

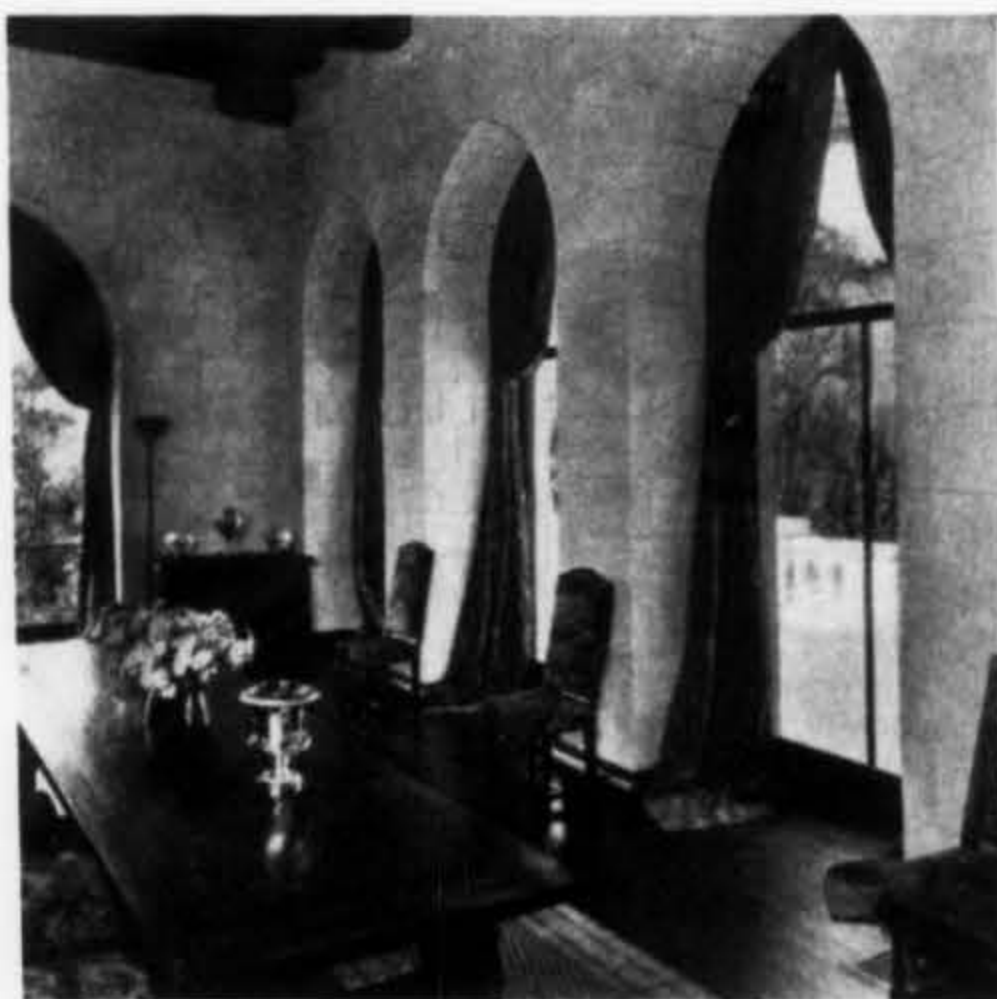


"Choirs where late the sweet birds sang" to the pool that skirts the lofty arches of the drawing room, reflects the towers of the living quarters.

the work of planning and construction. In December of 1923, Mr. Anthony requested me to come to Los Angeles to assist in laying out his eight acre estate in Los Feliz Park. Since that time there has been no let-up, first my work as Landscape Architect, then Maybeck, in his indefatigable and enthusiastic work on plans,



The main entrance. Who said "Romance in America is dead?" So long as there is an Anthony to bring stone from France to be assembled by the genius of a Maybeck and carved by the facile touch of a Mora, there will be romance in American architecture.



Photograph by Putnam Studios

assisted and often guided Mr. and Mrs. Anthony, following with the conscientious and painstaking work of Donald F. Harrison, the builder. During these seven years Mr. and Mrs. Anthony made trips to Europe bringing back with them samples of fabric, stone from Caen, still and motion pictures, and an inexhaustible supply of detail that was essential to the atmosphere

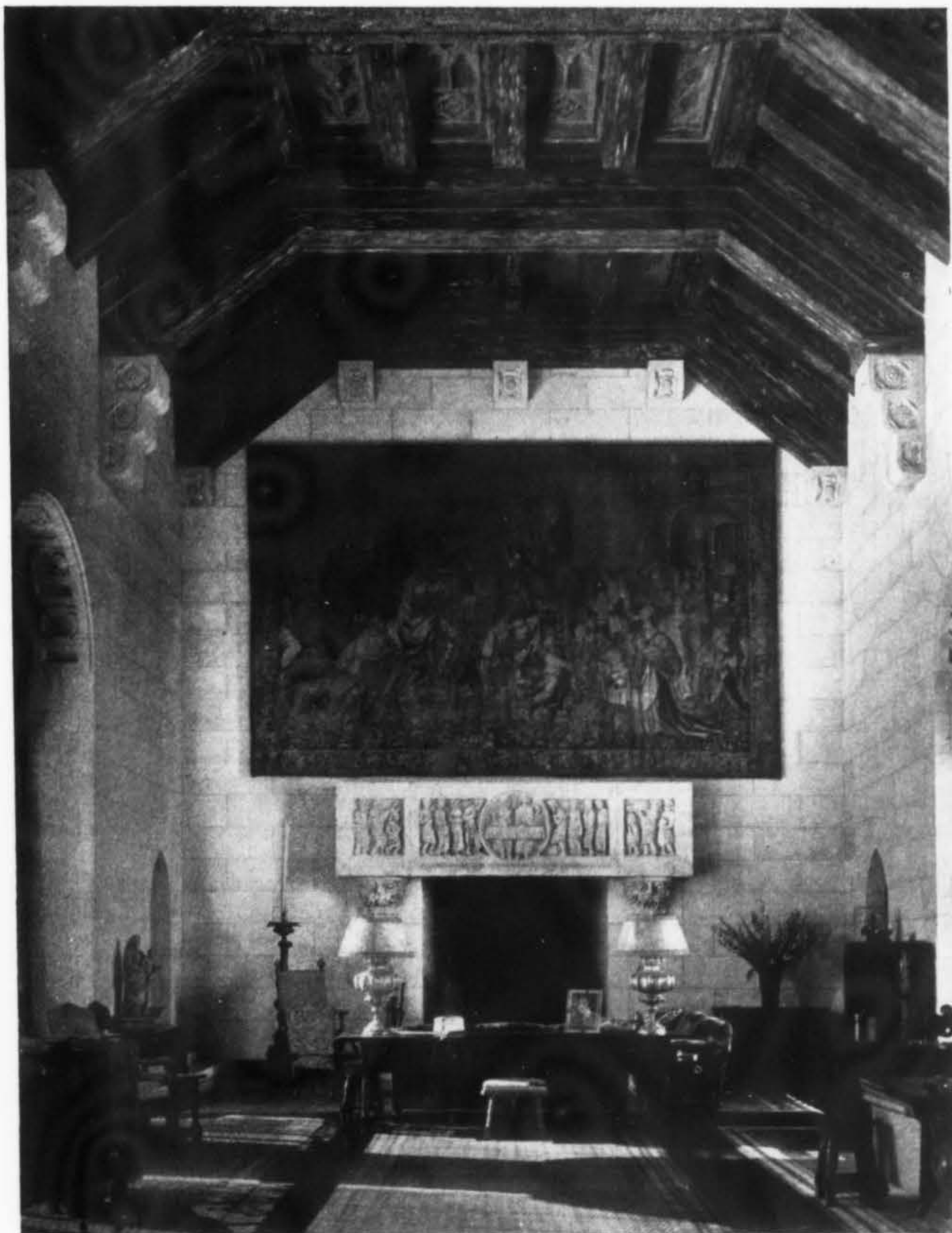


of the place they were struggling for. What they have accomplished over this long period is exactly what they wanted, polished, articulated and perfected by the genius of Bernard Maybeck.

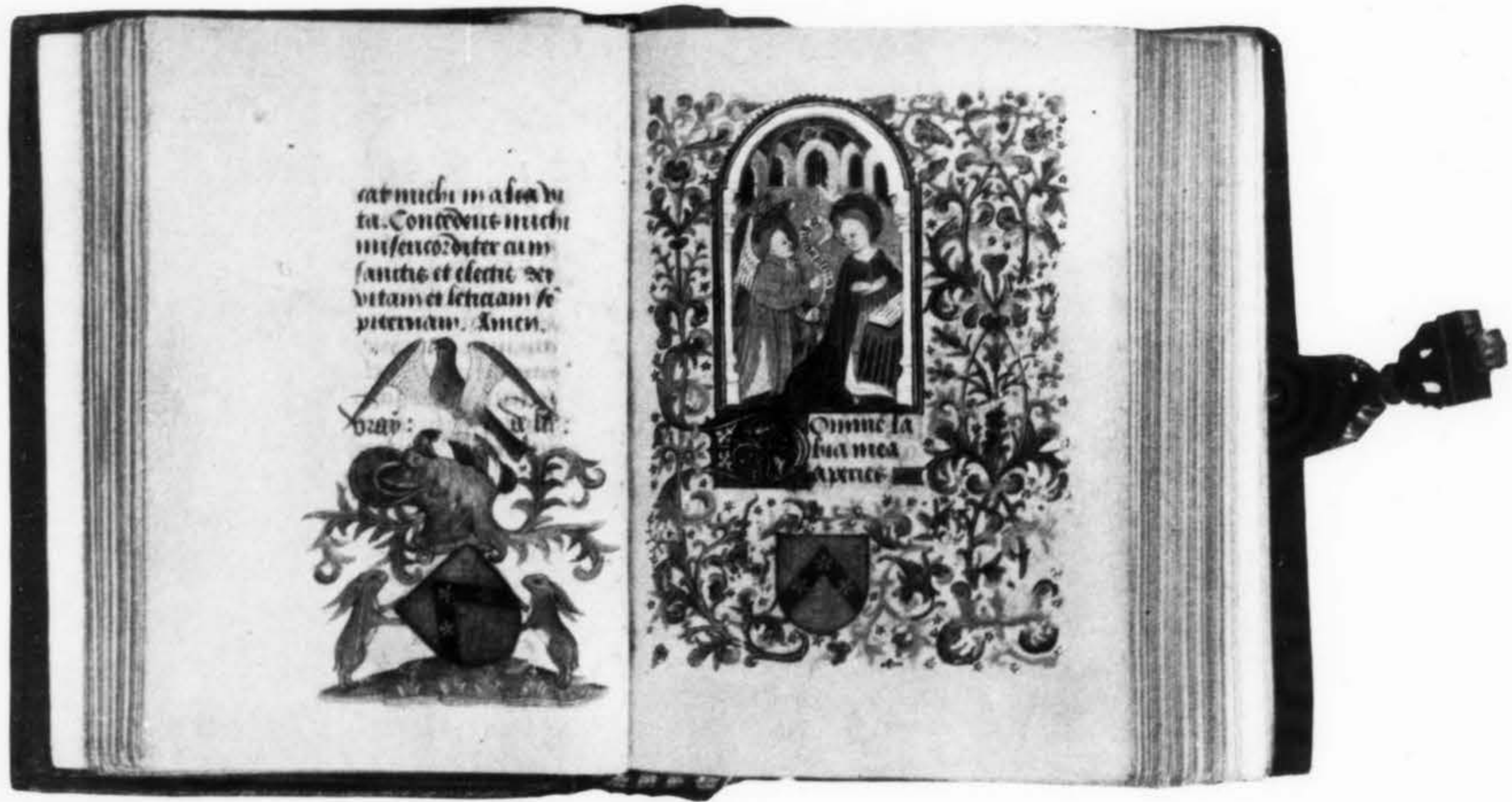
At a gathering embracing a number of people who had had the pleasure of visiting in the Anthony home, I overheard one person state that he thought it was beautiful but did not think he would like to live in it. Such comments are not infrequent when things of magnitude are being discussed. The pastor of the village church comes to love the intimacy and cloistered atmosphere of his daily life. I can hear him uttering the same comment standing in the lofty nave of the Seville Cathedral. The question as to whether one would like to spend a continued intimate existence in a domicile of greater or less magnitude is largely a matter of the width of one's mental horizon, mode of living, or capacity for flights of fancy. O'Henry's famous
(Continued on Page 62)



The winding, vaulted Gothic stairway lures willing feet from the shadowy entrance hall to the sun-drenched drawing room, beyond and above.



Just as in the drama, "the play's the thing," so in building, scale is the thing; here, a ceiling thirty-five feet high is absolutely right. Harold Grieve, Interior Decorator.



From a beautifully illuminated French Book of Hours of the Fifteenth Century, on fine vellum, with the coat-of-arms of the person for whom the Manuscript was written. Courtesy of Mrs. George M. Millard.

THE ART OF THE ILLUMINATOR

By ALICE R. ROLLINS

THE earliest efforts of the human race to record its impressions were probably made on stone. Crude as these pictures were, they nevertheless conveyed to the beholder certain thoughts which were for his enlightenment. History tells us of writing and picture making on wood and even on the bark of trees. Much later in point of time, papyrus conveyed man's thoughts as he advanced in knowledge. We know something of the extensive use of this medium in the history of Egypt where the art of illuminating manuscripts on Egyptian papyri appeared as early as the Fifteenth Century B. C. With man's rise to power, his achievements advanced, and with these his artistic abilities. Time and much history were covered before writing and illumination on parchment were produced.

Parchment and vellum have been declared to be the most satisfactory materials ever discovered for writing and illumination. They are prepared from the skins of animals, principally from the sheep and calf. The finer quality is derived from calf; this we know as vellum. A still finer quality is made from the skin of the unborn calf and is called uterine vellum. It is the whitest and thinnest kind known and is much used for elaborate miniatures. Tradition assigns the discovery of preparing vellum for writing to one Eumenes as early as 197 B. C.

The art of the illuminator was executed

many centuries ago as supplemental to that of the poet and historian. These scribes, or illuminators, formed a distinct and important profession, which even then was considered one of the highest of refined accomplishments. A word as to their method of work is of interest.

It was the duty of one scribe to form the black, glossy letters with a pen; next came the painter, who must be an experienced draughtsman and expert with the pencil and brush. It was his part, also, to prepare the colors, to lay the gold leaf and to burnish it. All pages and decorations were first blocked off with lines which were probably made with an awl. We have seen old manuscripts in which this marking is still legible. In the miniature, the remarkable part is the few lines used to delineate the features. Some of these pictures are less than one inch square and contain as many as three figures, with a miniature landscape background fascinating in its picturization. In the earliest work the capital letters at the beginning of a chapter were rubricated, that is, marked or tinted in red, as that color stood out best in the closely written pages.

Incidentally, the word "miniature" is derived from the name, *miniator*, given to the artist who supplied the red pigment called, *minium*. Later the word applied to pictures on a small scale, but they were more generally, and more correctly, spoken of as paintings-in-little.

The primary colors used in the work were gold, red, and blue. Less common were green, purple, yellow, and white. In applying the gold leaf, care had to be exercised that the temperature was not too warm or the atmosphere too damp, and that the sizing was dried, otherwise the metal would not hold under the burnisher. An old writer speaks of the burnisher as a 'dogge's tooth set in a stick.' Artificial light was entirely forbidden, as there was danger of injuring the manuscript. The scribe worked alone in a small compartment called a *scriptorium*, which provided an even temperature and induced better concentration on the work. Indeed, this last was carried to such an extent that a set of signs sometimes took the place of speech when the scribes were exchanging tools. A head-master kept a watchful eye on their labors, gave such assistance as was needed, and saw to it that the work went forward at all times.

In the art of the illuminator lies beauty of color and lavish embellishment of exceeding excellence. We like to think this was done in the days when "toil was not irksome nor frugal living a hardship." Our interest and pleasure in these old mediaeval writings is doubled when the setting of the record is so perfect. What an inspiration to come upon something that is breathtaking in its loveliness! Colors rich and glowing like precious jewels, letters floriated and often containing exquisite minia-

tures, margins filled with beautiful leaf and branch work, delicate drawings so fine that a magnifying glass serves but to enlarge a perfect picture!

Illuminated manuscripts are not plentiful for the collector who is interested in this exquisite art, but they well repay one's interest in their loveliness. So precious have these old manuscripts become that even a fragment—a single miniature of fine quality—may be a treasured possession. As in most realms of art, the early periods were the finest because the work was chiefly done by monks and was a labor of love. During the Fifteenth Century, both immediately before and after the invention of printing, many of the manuscripts were done by professional scribes and the product became showy and was lacking in religious feeling.

The old calligraphy and illumination may be considered among the lost arts, although they have occasionally been attempted and carried to success by modern artists. Perhaps the most noteworthy example of the later work is that of the versatile artist, William Morris, who not only



From a very rare manuscript Bible, on uterine vellum, of about 1280, rich in Gothic historiated initials. Courtesy of Mrs. George M. Millard

collected mediaeval manuscripts but made a deep study of manuscript technique. This culminated in his great manuscript of Virgil's "Aeneid," which represented twenty-one years of patient work and was still unfinished at Morris's death. In this work he was animated, like the monks of old, by the desire to do a noble piece of work for sheer love of it. It is noteworthy that this manuscript is now owned by a collector in Pasadena, Mrs. George M. Millard.

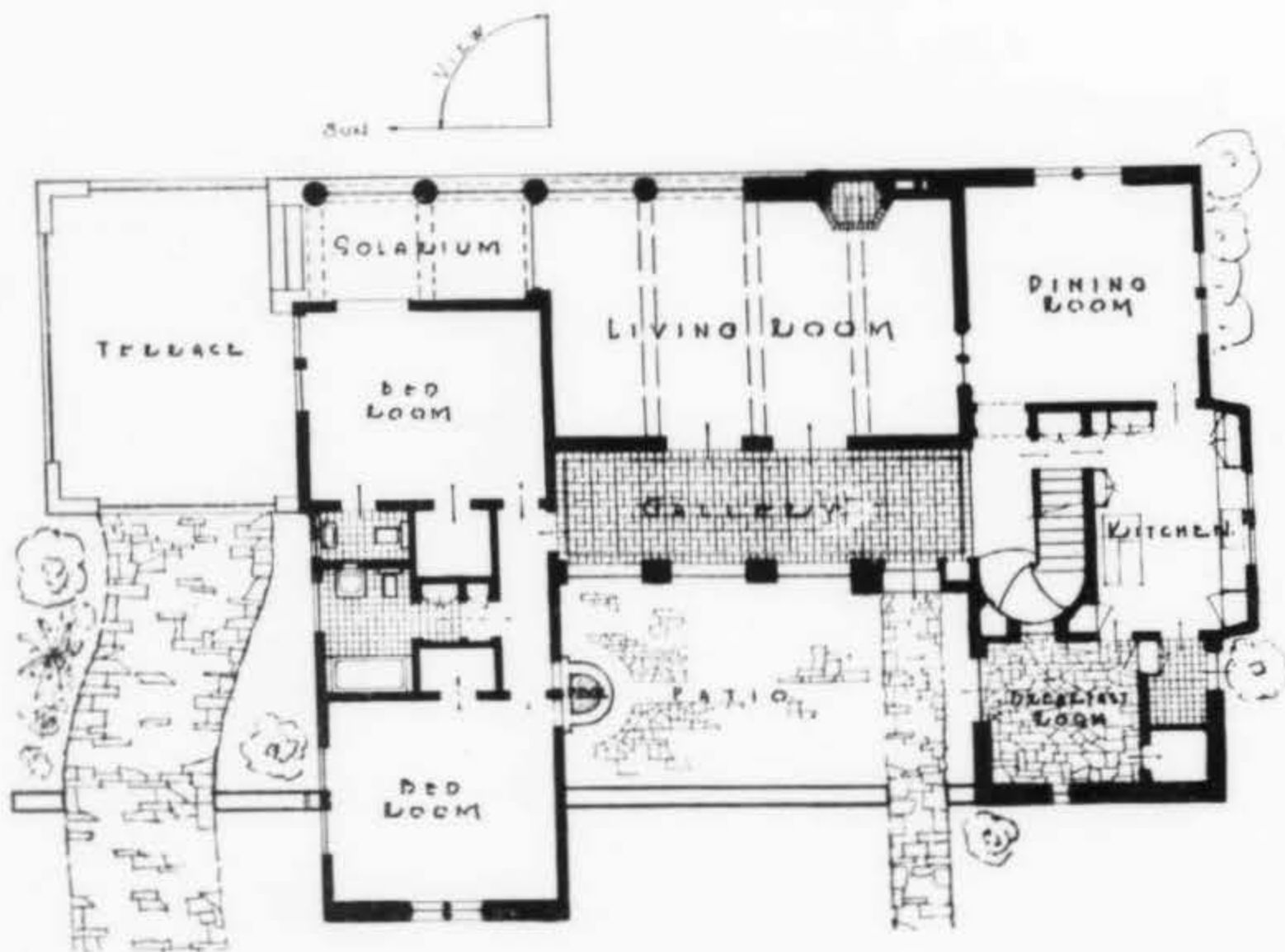
At the Huntington Library, also, are to be seen some of these rare, illuminated books. The mellowed tones of the old vellum serve but to bring out the beauty and delicacy of line and coloring of their illumination. And we are privileged to see this form of artistic expression, considered even in the days of antiquity, "one of the highest of refined accomplishments," because collectors down through the ages have preserved them for us.

Today the work of the calligraphers has been over-shadowed by modern printing: but what lover of the written word does not enjoy a book containing thoughts expressed with such loving care and patience!

Frontispiece of the manuscript of Virgil's Aeneid, by William Morris—a masterpiece of modern calligraphy. Courtesy of Mrs. George M. Millard

A page from a late 15th Century manuscript Book of Hours, in the hand of a monk, with illumination added by a skilled artist. Courtesy of Mr. Ernest Dawson.





High up on the Berkeley hills will be the Monterey field stone residence of Mr. John McCarthy, designed by Charles W. McCall, architect

HOUSES THAT LOOK OUT THROUGH
THE GOLDEN GATE
SEEN BY PENCIL AND LENS



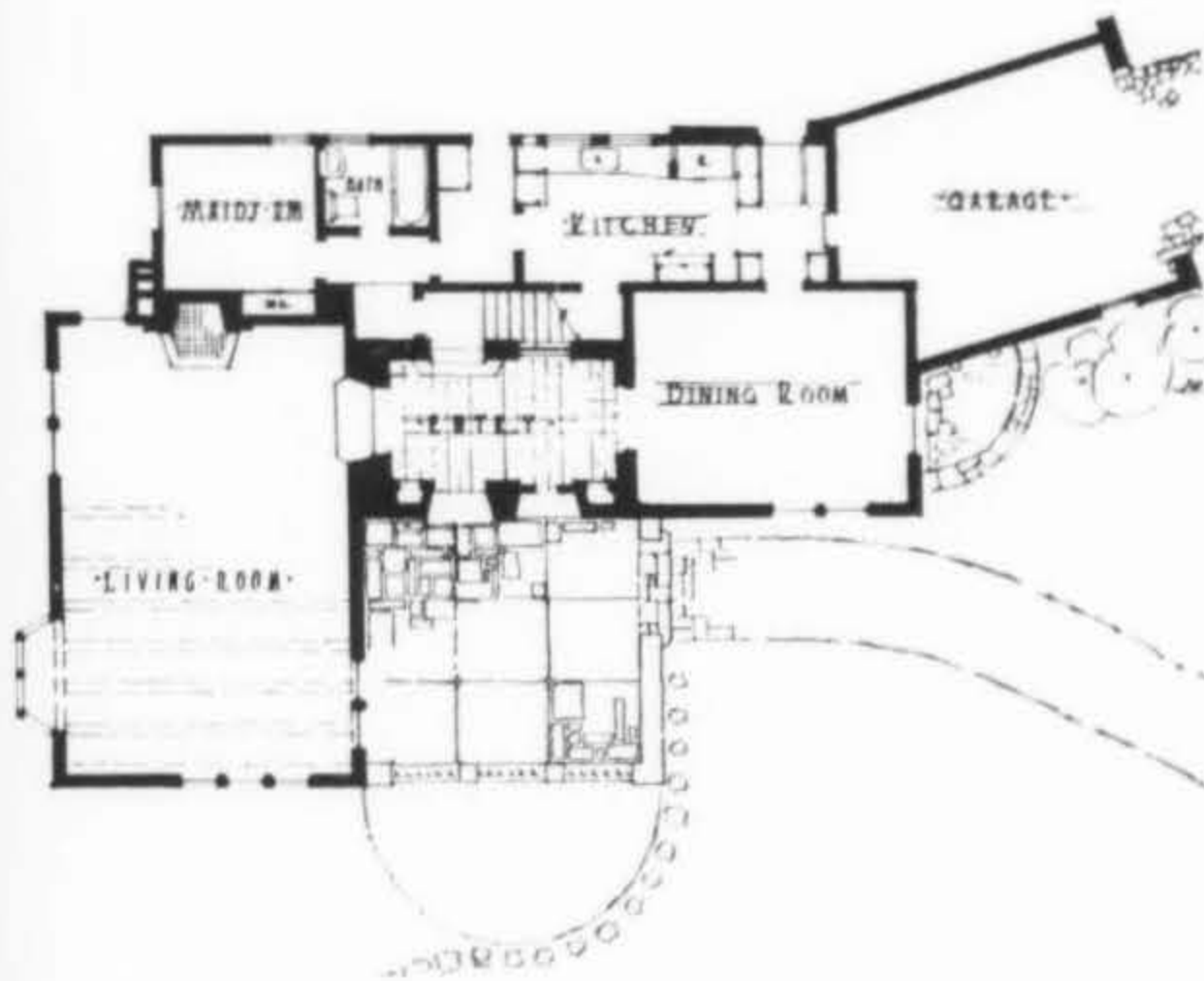
Cool curves in the entrance hall of Mr. Richard McCarthy's Berkeley home

THE RESIDENCE OF
MR. RICHARD McCARTHY
Berkeley, California

On Santa Barbara
Road in the northern
hills of Berkeley; de-
signed by Charles W.
McCall, architect.



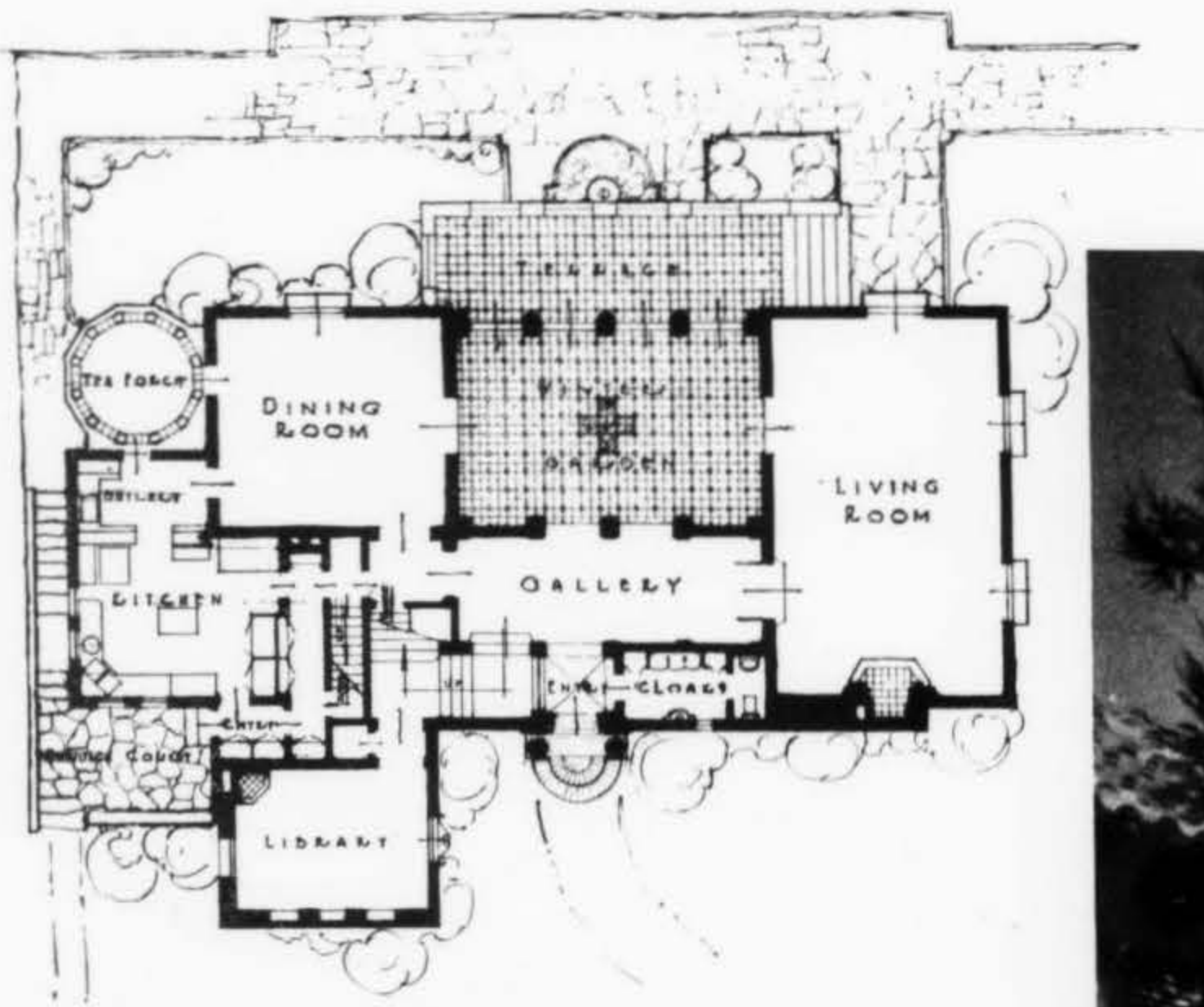
Photographs by Roger Sturtevant



The well-balanced proportion of its comfortable masses, its relations to trees and planting, save the house from that all too frequent "marooned" effect when a building is located to command a view.

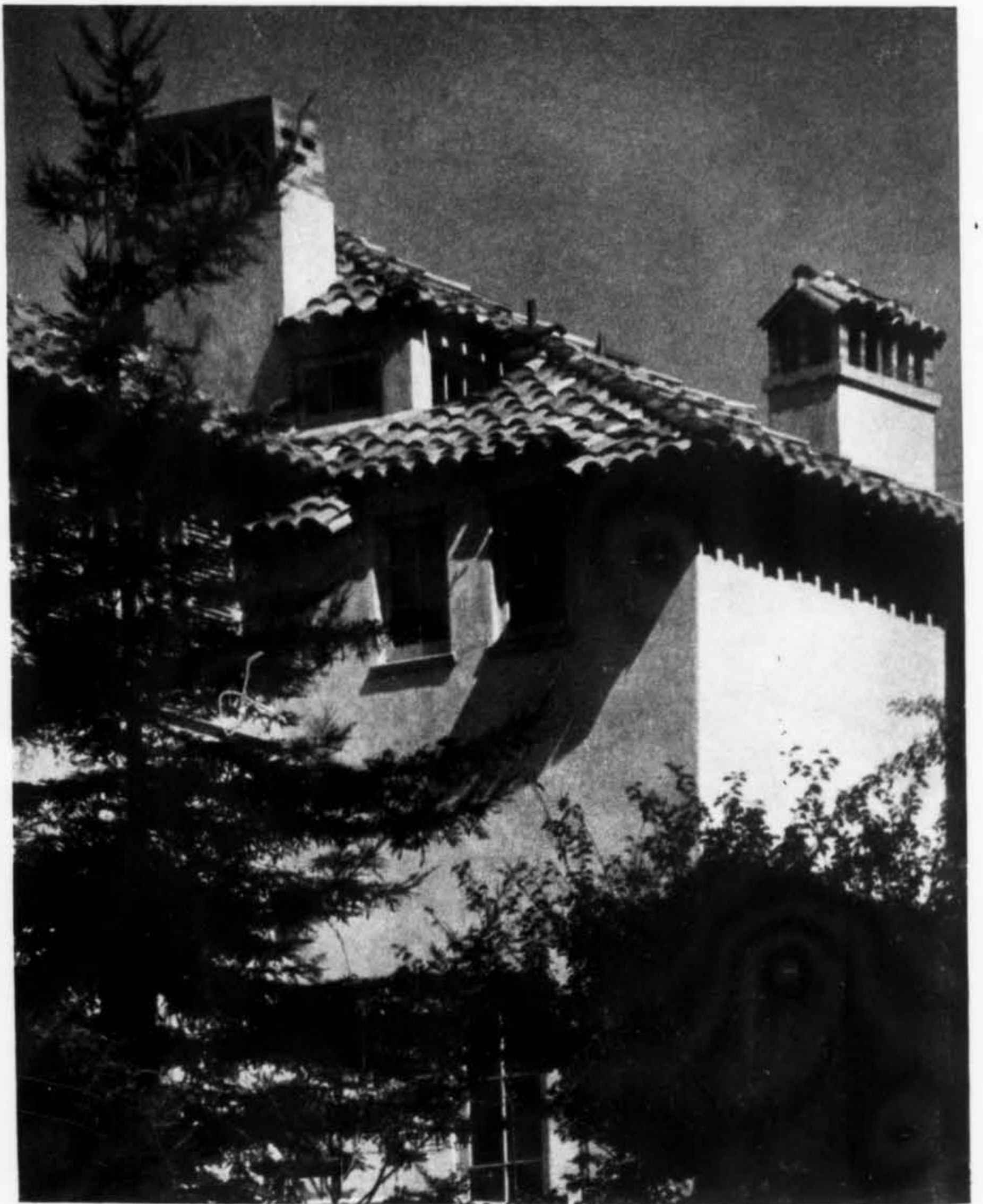


Using motifs from both Italian and Spanish sources, Mr. McCall has succeeded in producing a house of pleasantly Californian character, with a particularly interesting roof treatment.

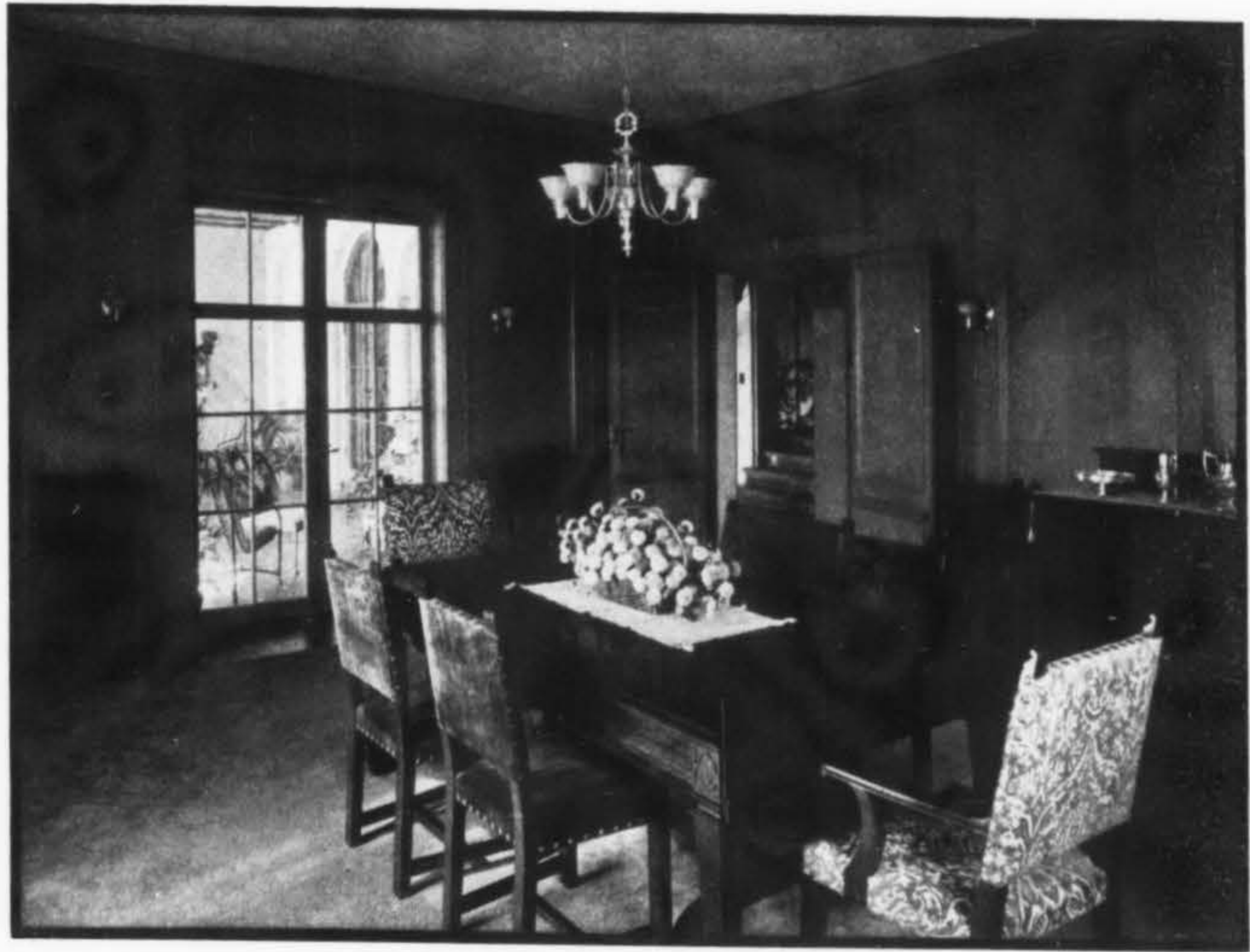


**THE PIEDMONT HOME OF
MR. A. LESLIE OLIVER**
Piedmont, California

Like many representatives of Oakland's pioneer families, Mr. Oliver has built his new residence up in the beautiful Piedmont hills, looking down over valley and bay, through the Gate to the Pacific. Charles W. McCall was the architect.



An arcaded loggia connects the walnut-walled dining room to the living room, all sharing the splendid western view



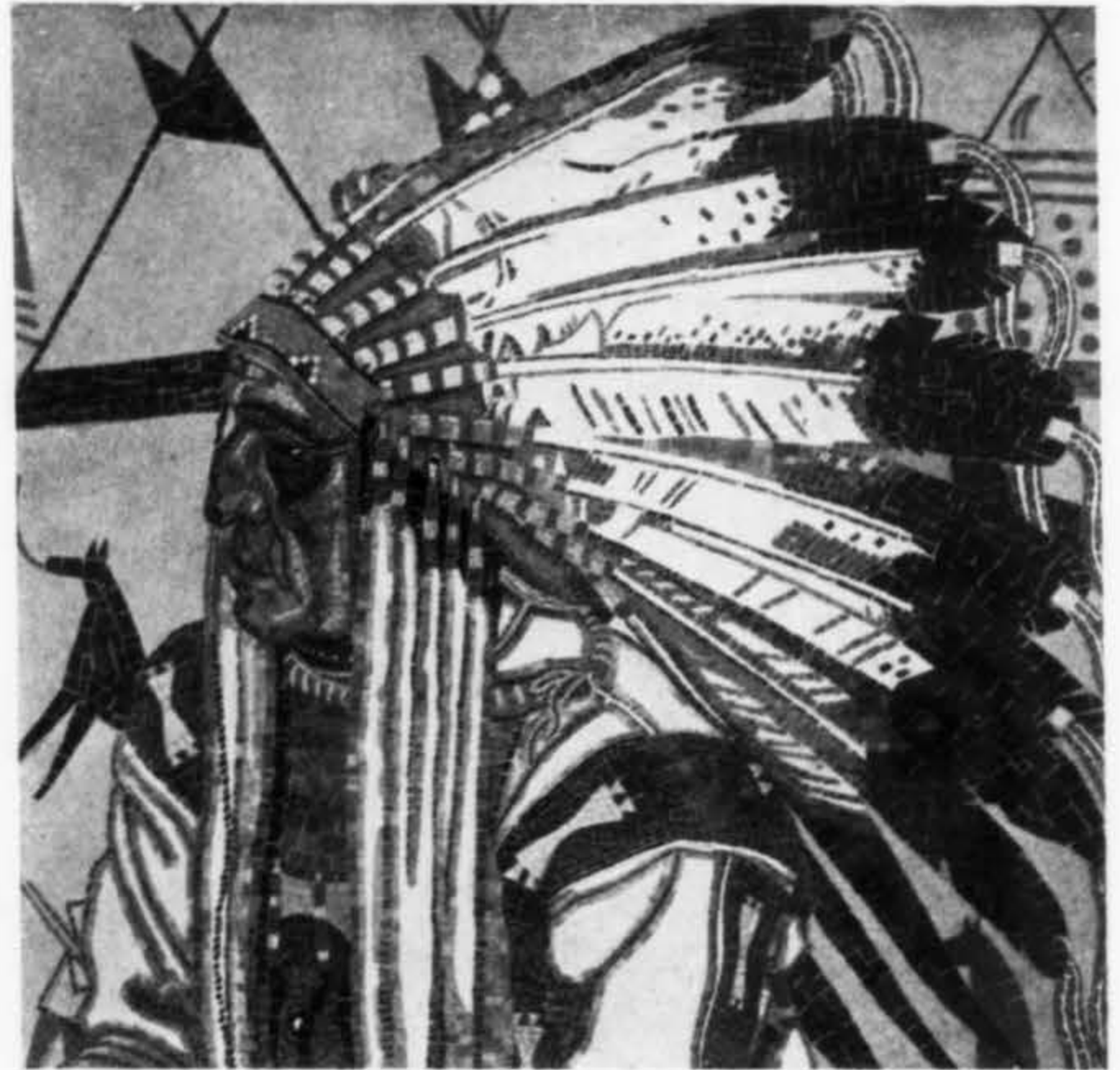
The entrance hall in Mr. Oliver's house, already distinctive with its curving groins, its lustrous tile paving, is further distinguished by the unusual and graceful examples of wrought iron work, designed by Mr. McCall

MOSAIC ART—AN OLD DECORATIVE MEDIUM

*A Study in a Technique to which
Artists are Returning*

By R. W. SEXTON*

American Indian head, designed
by Winold Reiss, executed by
Ravenna Mosaics, Inc.



TO describe an artist in a few words, we might say that he is one in whom the urge to create is developed to an unusual degree. The arts make their greatest appeal to him because they afford him an opportunity to give expression to his creative ability. Creative ability is nothing more than the power to give expression to one's individuality and original-

ity. And an artist relishes individuality and desires to separate himself from anything that tends to conceal and smother it. We might even say that an artist is an idealist; yet he not only dreams, but actually turns his dreams into realities.

Some artists choose one medium and some another in which to give expression to their creative impulses. But it is not the

medium alone that affords the artist an opportunity to express his individuality and originality. It is rather in the artist's peculiar technique—that is, in the manner in which he uses his chosen medium—that individuality is interpreted in any work of art. Although we often think that one artist-painter, for example, paints his pictures just as does another, it is exaggerating only slightly, perhaps, to say that no two painters work just alike. Nor do two sculptors, nor two etchers. One painter, for example, applies the paint to the canvas with a brush, another uses a knife, while a third uses his fingers. Thus, even if the compositions were identical and the colors exactly alike, the pictures that these three artists would paint would have an entirely different effect due to the difference in technique.

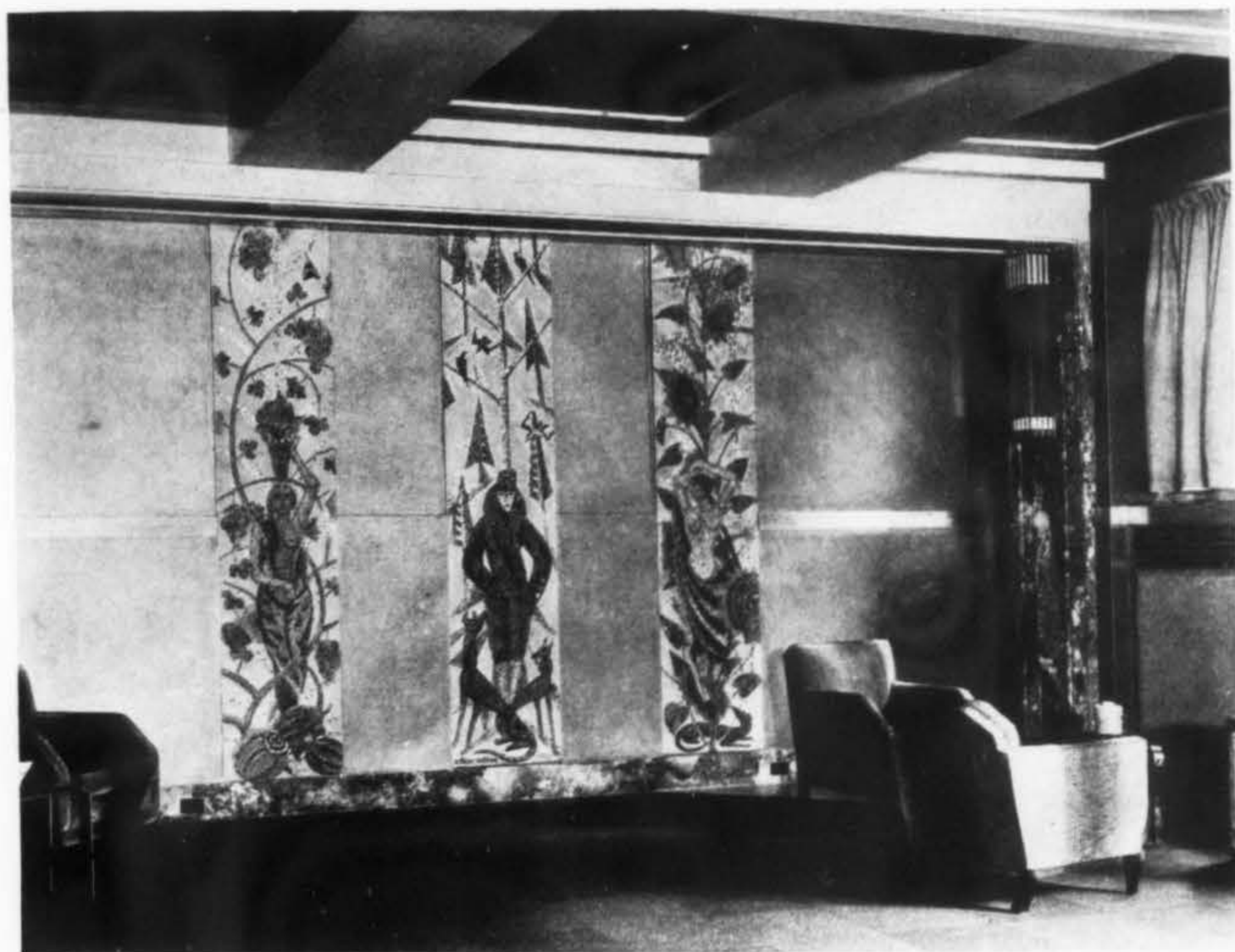
This wide divergence in technique is not so pronounced in all the arts as it is in painting. In mosaic art, for example, there are no brushes, no knives. In other words, there is only one method of applying the medium, but it is safe to say that no two mosaic artists would interpret the same composition in exactly the same manner any more than would two artist-painters.

The mosaic artist's palette consists of a collection of small pieces of colored glass. The medium does not possess the color-blending opportunities of paint nor the form possibilities of wood and stone. Thus the problem of interpreting a design in mosaic would seem to be more difficult than doing it in paint. If the artist-painter were to eliminate his brush or knife, and, instead of paint, have his palette full of little squares of colored paper, he might



Mosaic panel, entrance to apartment house on East 63rd Street, New York; designed by Bertram Hartmann, executed by Ravenna Mosaics, Inc.

*Former Editor, "The American Architect"



Mosaics in a New York apartment house lobby, designed by Hartmann; a Berlin hotel swimming pool, by Cesar Klein; and the Fisher Building lobby, in Detroit, with panel by Gera Meroti, were all executed by Ravenna Mosaics Incorporated



realize what the mosaic artist's problem is.

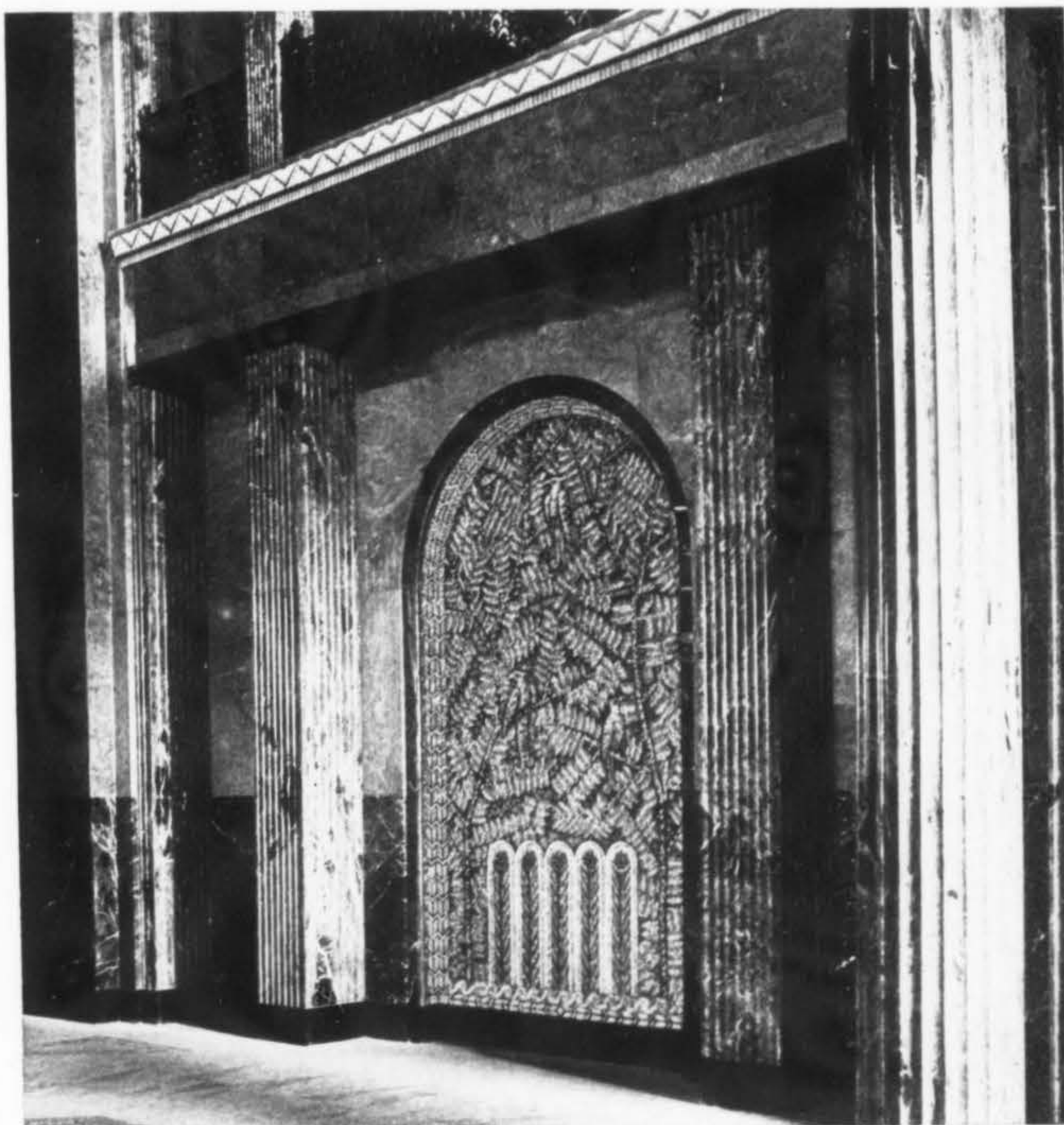
The material generally used in mosaic today is a specially made opaque glass—a kind of enamel—of a great variety of colors and tones. In the manufacturing process, the vitreous fluid is pressed into small round sheets, about one-eighth to three-eighths of an inch thick, similar in appearance to an extra large-sized pancake. After these sheets have been allowed to cool and harden, they are cut into pieces about one-and-a-half inches square. The artist chips off from these squares with a steel tool, as he needs them, his tesserae, as they are technically known. The material splits easily, forming an uneven, shell-like surface which gives to all mosaic art a peculiar sparkle and beauty. All cutting is done by hand, no machines of any kind are used. These tesserae, then, are the medium with which the mosaic artist works.

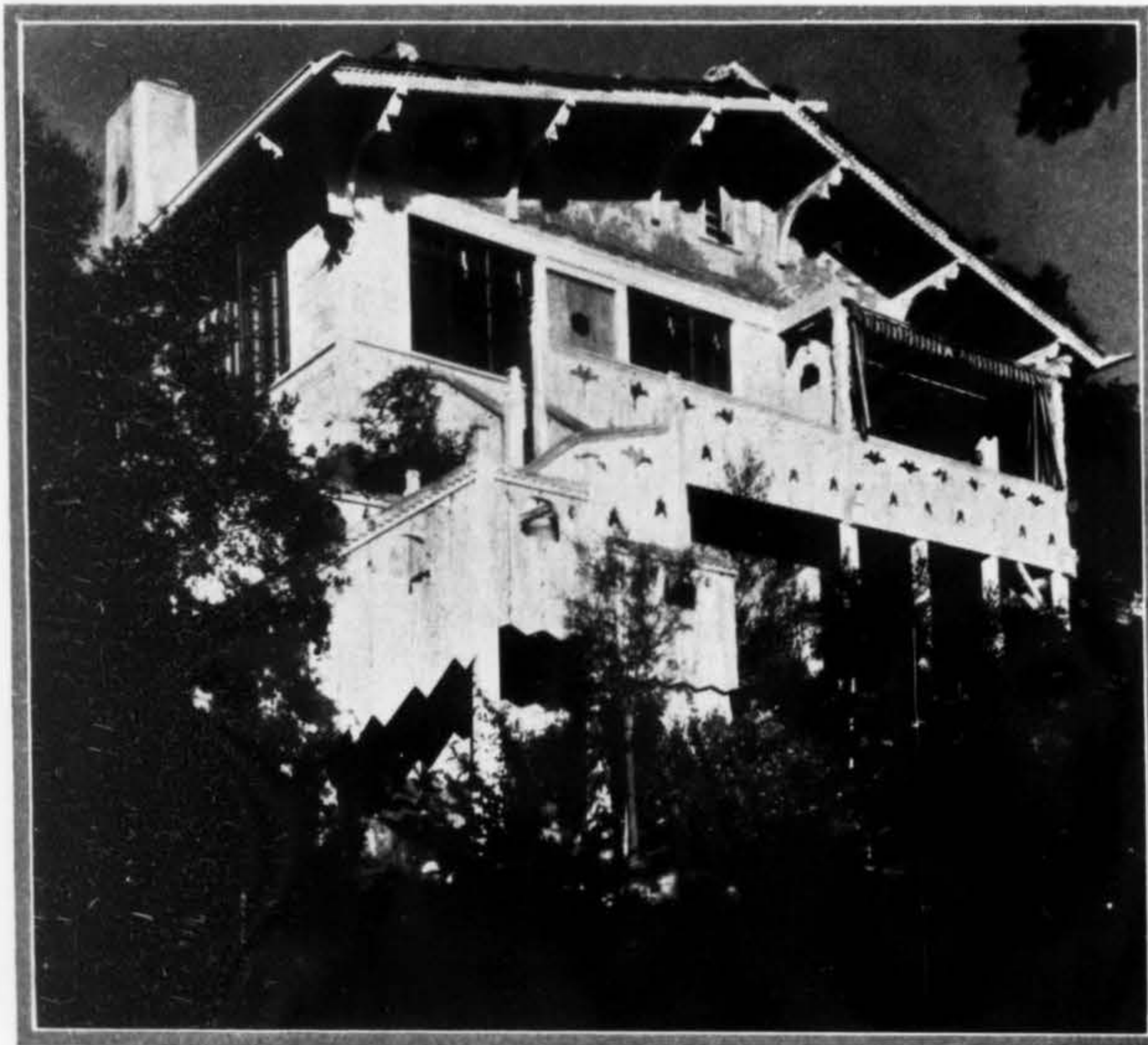
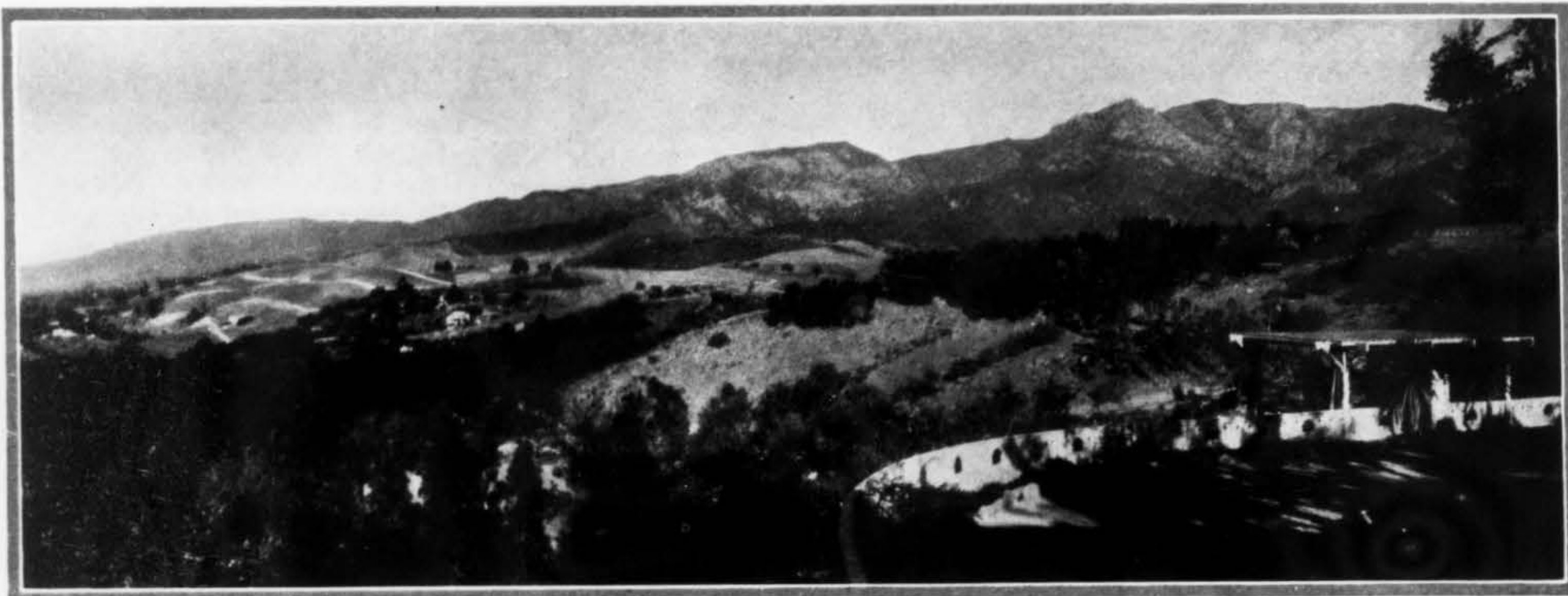
Color is of the utmost importance in designing mosaic decoration. Knowledge of color and of the effects which can be obtained with the material are often of greater importance than the actual design or pattern. In designing a mosaic decoration, the designer, who in many cases is not the mosaic artist, should never forget that his ideas are to be carried out in small tesserae, color units of a special brilliancy and effect, which must be used in a way entirely different from the technique of oil painting or fresco work. Mosaic is not painting; a mosaic resembling a painting is bad mosaic. It is, then, in interpreting the design in mosaic that the individuality of the mosaic artist is allowed expression.

The design which the mosaic artist proceeds to interpret in terms of colored glass is known as the cartoon. It is painted in color on paper, but makes no attempt to indicate the appearance of mosaic. From this, the artist prepares

his working drawing by making a tracing of the general outlines of the design or pattern. He builds his mosaic up on this working drawing by pasting on it the tesserae, face down, as the working drawing is traced reverse from that which is finally to appear. When the design in mosaic is

(Continued on Page 63)

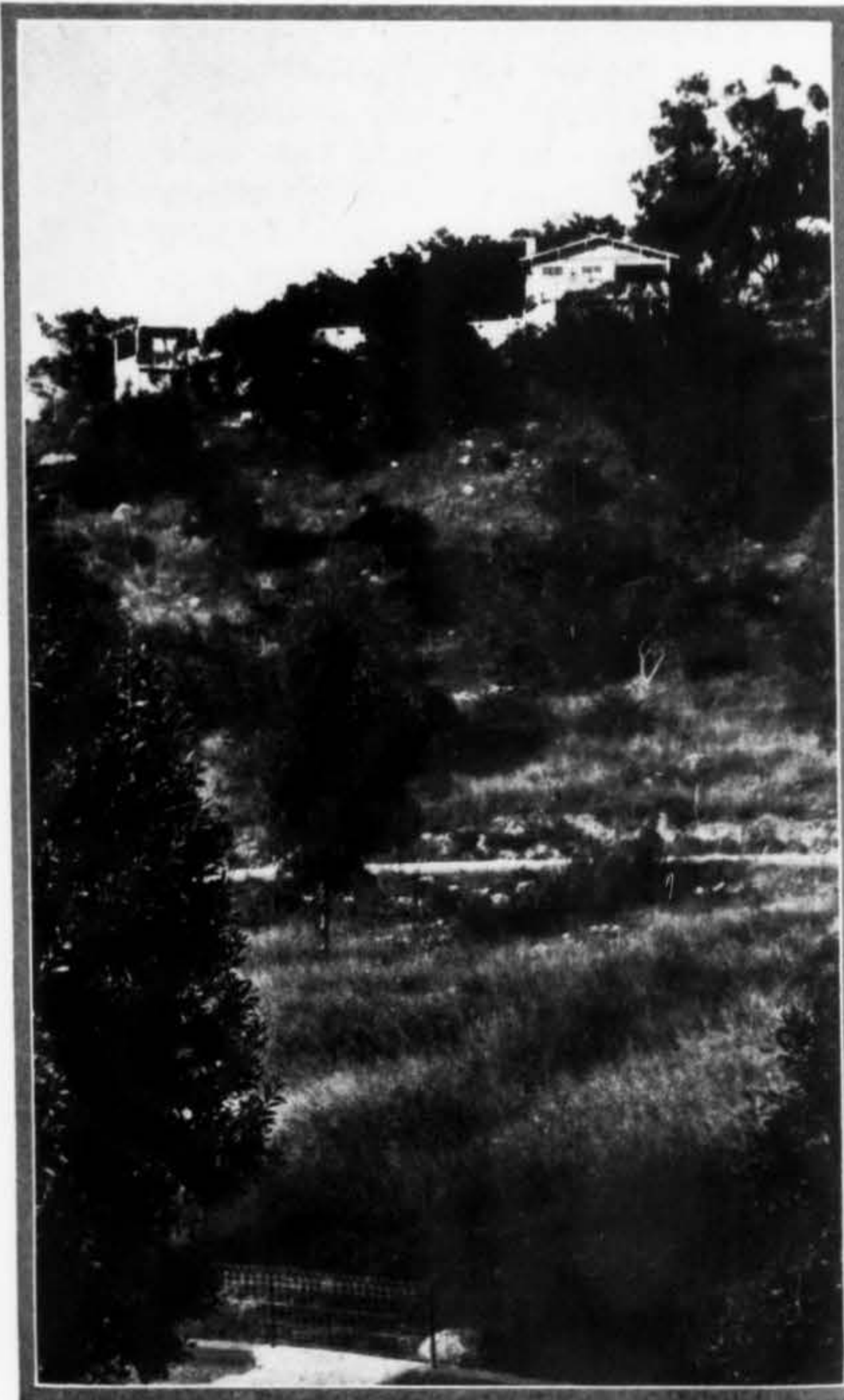




The panorama of mountains, sky and sea, painted with the marvelous lucid blues and greens of the Santa Barbara atmosphere, is almost "too beautiful to be true."

A CALIFORNIA VERSION OF THE SWISS CHALET

A Guest-house, designed for Mrs. Charles S. Dennison of Santa Barbara by Russel Ray, A.I.A. The main residence will be built on the site now occupied by a temporary look-out pavilion.





Mrs. Dennison's chalet is of typical wood construction, pine bleached to a soft driftwood gray, finished and furnished to express a quaint old-world comfort and simplicity.



The hill slopes up steeply back from the Guest-house, whose first story is devoted to garage and storage space. In the gable ends are painted decorations of desert plants—prim, and yet gay. In justice to Santa Barbara, we must own that stones are not needed to keep a roof from blowing away.



CALIFORNIA INSTITUTE OF TECHNOLOGY, PASADENA

A Little Essay on the Evolution of a Scientific School

By M. URMY SEARES



Photographs by Jessie Tarbox Beals

ENGINEERS have, of late, been carrying the heavy work of the world. Trained more severely than their fellow students and profiting more directly by those exact and exacting studies which have become the character-building substitutes for Latin and Greek in our modern curriculum, the engineers have gone from their studies directly into harness and are found all over the world wherever modern, material progress is being made. Architecture, aviation, transportation, communication, circulation, the fields of electricity, water, power, and light, modern farming,

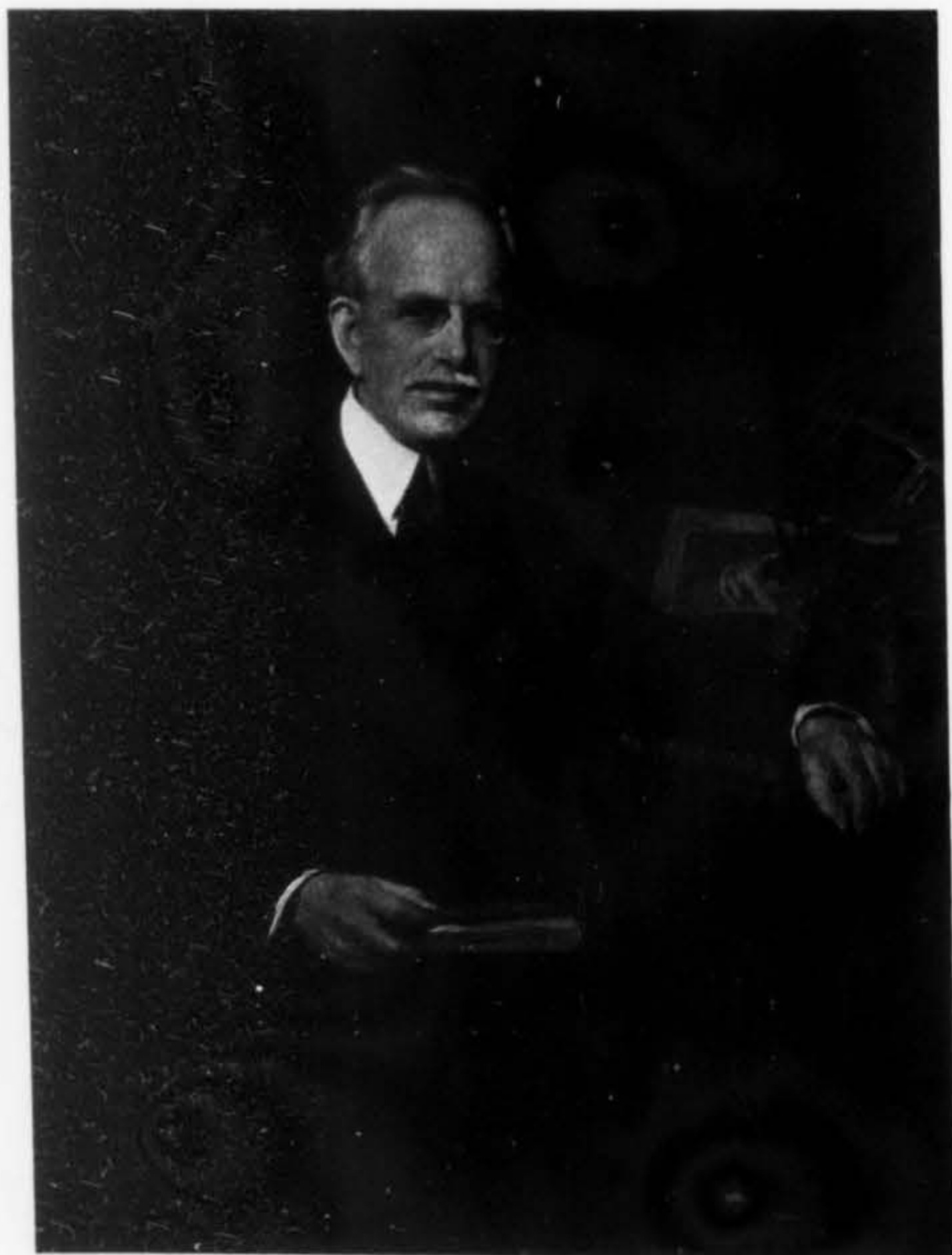
skyscrapers, and the creature comforts in the home, have all been created by the engineers; and into the fields of finance, manufacturing, distribution, commerce—both foreign and domestic—the engineer, if not an actual factor, is called as efficiency expert or research scientist; and, today, is expected, at the head of the nation, to reorganize and construct anew the very fabric of the world's social order and its *politesse*. Astronomers, physicists, chemists, surveyors, geologists, palaeontologists, biologists, and even psychologists were once all entered as engineers in the catalogue, because, like architectural students, they found the fundamentals of their training only in the engineering schools, or courses, of their youth. Much is demanded of the engineer: how shall he be prepared for the exacting duties of his diversified career?

The severe drill which the technical schools have found necessary for the

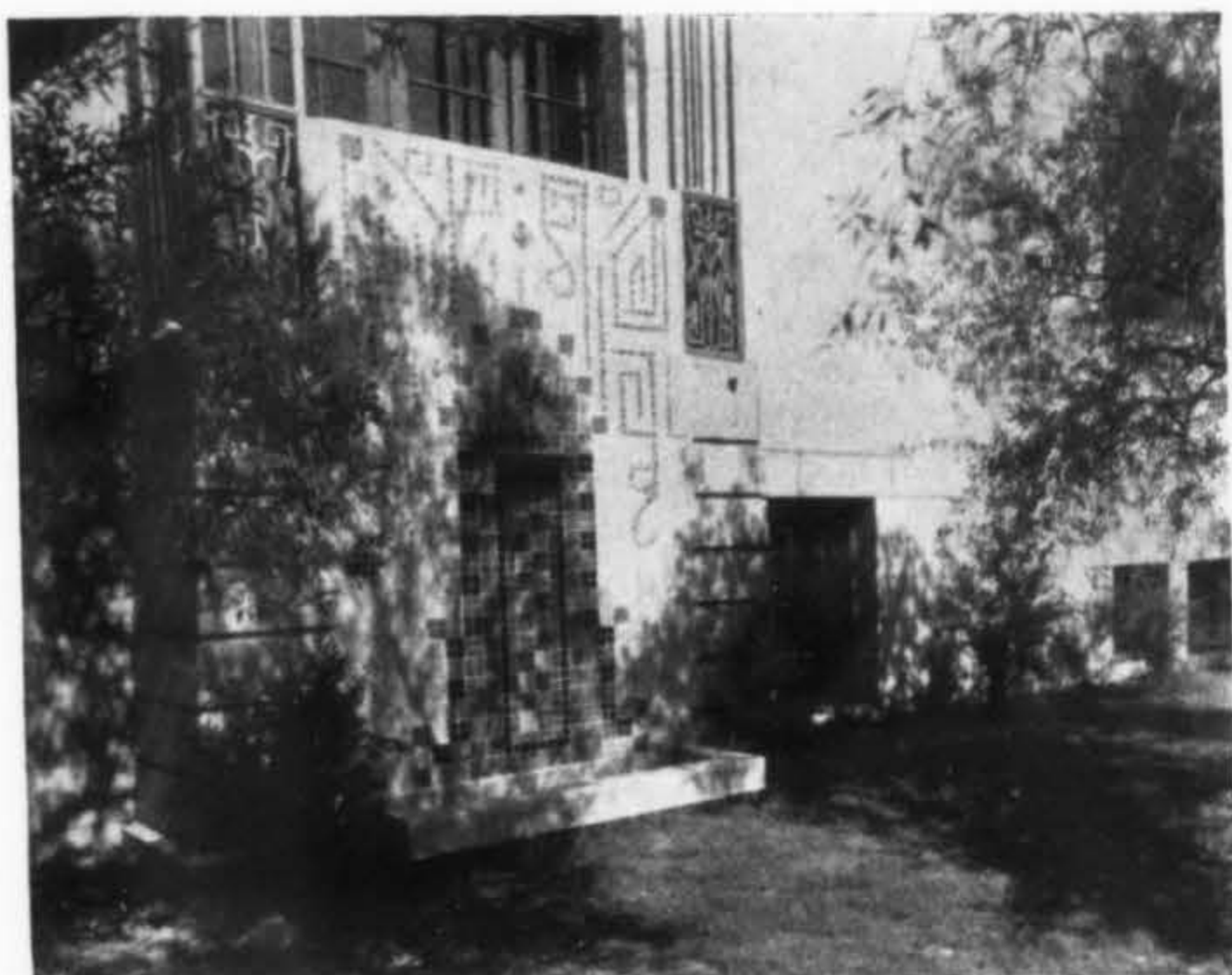
making of competent and trustworthy engineers has, too often, eliminated from those schools all scholarly forms of discipline, of social etiquette; and has sent many a good student into the law, the ministry, belles-lettres, art, medicine, education, diplomacy or other lines of leadership. And, yet, in the world of today, whether he fly by dead reckoning alone straight into the heart of Europe; or, in the wilds of Africa, Asia or America, digs out the past history of mankind; whether he is restoring the ruined arts of France and Belgium, or teaching backward Russians, and our own hordes of unskilled immigrants to farm: who has more need of *politesse*, diplomacy, of worldly knowledge on race art and history; to whom should be given, in his youth, the training which our Old South gave its scions in good manners, insight, sympathy and linguistics, if not that erstwhile "rough diamond", the American Engineer?

On top of the West, where the highest mountains reach down to the shore-line their largess of wealth, an equable climate gives leisure for thinking; and North and South and East contribute their customs, traditions—obeyed in the breach. Here the cream of the nation's thought rises and such free ideas as are worthy have a chance to produce something new. The "Throop Idea", so called in recognition of the founder of Throop Polytechnic Institute in Pasadena, was such a thought and such a happy meeting. Its development has built and equipped the California Institute of Technology which has combined a liberal education with a stern drill in science and engineering and which is crowned today with an Athenaeum so beautiful and full of mounting glory that we must leave its story for another article.

Associated by birth and inclination with people who knew how to create wealth



A portrait painted for the Academy of Sciences, Washington, by Seymour Thomas. Dr. George Ellery Hale, organizer and member of the Board of Trustees, C.I.T.; founder and honorary director of Mt. Wilson Observatory; chairman of the Planning Commission which created the Pasadena Civic Center; organizer and trustee of the Huntington Library.



Cloistered garden of the Lounge, Dabney Hall; Mrs. Max Farland, landscape architect.

and how to use it, trained at Massachusetts Institute of Technology, and endowed with an imagination which has led him to inquire into every field of literature, art, and science, George Ellery Hale, director in early youth of Kenwood Astrophysical Observatory, organizer and director of Yerkes Observatory, has lived in Pasadena since, in 1904, he became director—from its inception—of the Mount Wilson Observatory of the Carnegie Institution of Washington. It is indicative of the worldwide character which he gives these children of his active brain that Dr. Hale organized our country's war work in science and, later, the International Research Council which developed naturally from the International Solar Union which brought, to Pasadena and Mount Wilson, in 1910, the notable astronomers and astrophysicists of the entire world. As the observatory's moving spirit, Dr. Hale is Honorary Director in charge of policy and development, and continues his special work on solar phenomena with the spectrohelioscope at the Solar Laboratory, devoting much time to problems relating to the location of the new 200-inch telescope and its construction at California Institute of Technology.

A few years after he took up his residence in Pasadena, Dr. Hale was asked by C. D. Daggett, Dr. James H. McBride, Arthur Fleming and others of the Board of Directors of Throop Polytechnic Institute to join with them in the reorganization of that fine, early, trade school into a greater Throop College. Mr. Fleming tells us that it had been his own plan, after what he and Mrs. Fleming—on their numerous visits to Europe—had seen of Germany's leadership in science as applied to commercial uses, to make of Throop College a commercial, scientific school and distance Germany in her own manufacturing game. He was, however, later persuaded by Dr. Hale that this purpose would be served and a higher objective reached if pure science were made the aim, and research students selected from the world of technical investigators and engineers. Deeply interested

in this phase of it, as he has proved by bringing Albert Einstein here, Mr. Fleming gave all his great wealth; and the art of giving spread. Mr. Hale had consented to act on the Board of the new institution if it could be made what Massachusetts Institute was for the East. He began by laying

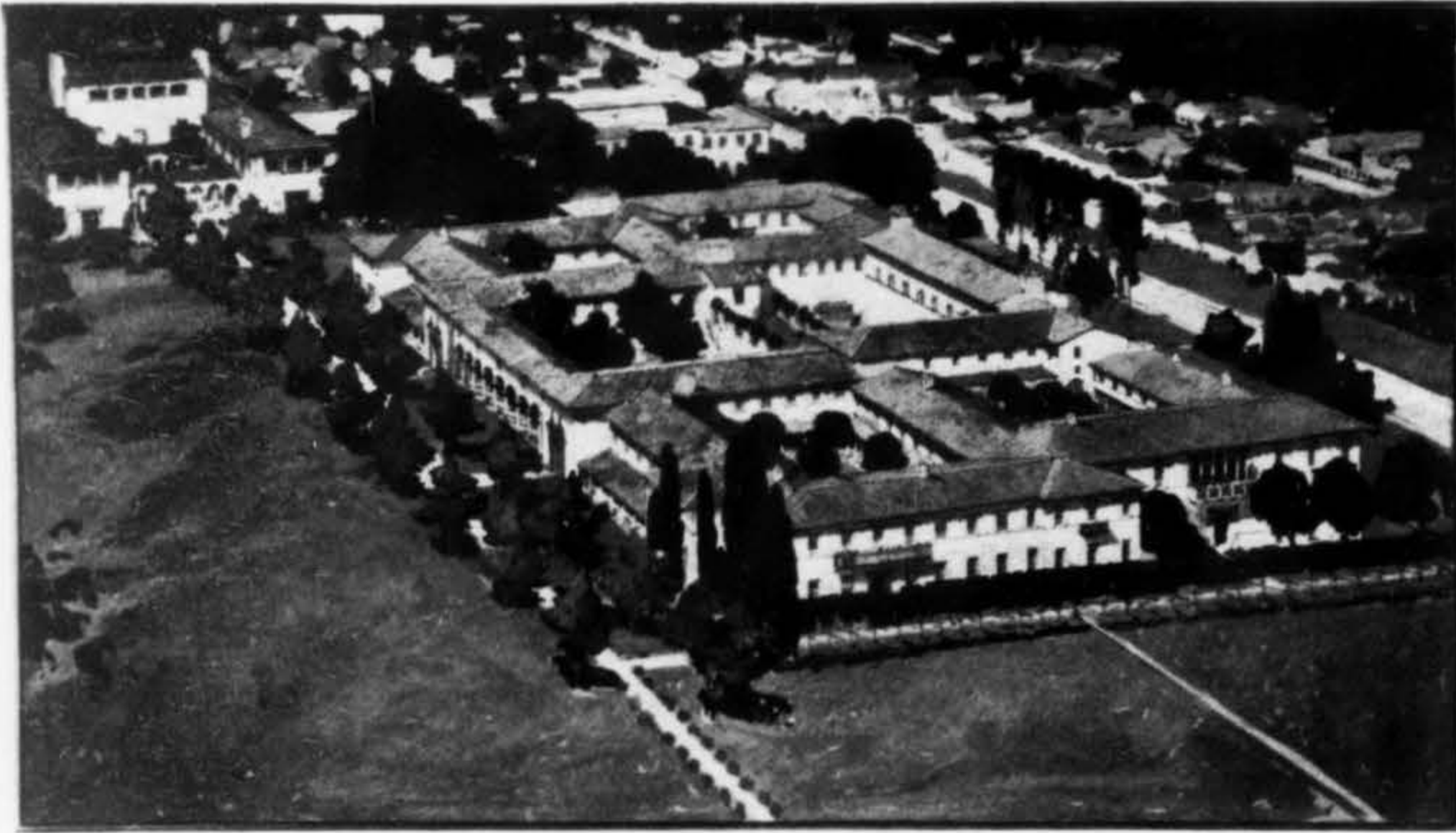
down the first fundamental principle:—to get the best man available for every position filled. From his elevated seat among the mighty in science, he was able to see who *are* great. For ten years he had been Foreign Secretary, and for twenty-five years he has served on the Council of the National Academy of Sciences, from which its present President, Dr. Thomas Hunt Morgan, has just now come, to be head of the new Department of Biology at C.I.T. Dr. Arthur A. Noyes, director of the

Research Laboratory of Chemistry at M.I.T. was asked in 1915 to come to Pasadena to organize the department of chemistry and has since that time been Director of the Gates Chemical Laboratory, the gift of P. G. and C. W. Gates and the second building to be erected on the new site. It was in this connection that Mr. Fleming's daughter was inspired to endow, in her own name, the Chair of Chemistry and to give, with her cousin, Miss Kate Fowler, one half the funds which built the third edifice, Culbertson Hall, a little gem designed as a music hall for concerts and lectures and the beginnings of an art gallery, contributed largely by the women of Pasadena and given a site and perpetual care on the new campus after Throop Institute had been moved.

Throop, founded in 1889, was the first co-educational, technical school in the country. Its excellent shops, munificently endowed by "Father Throop", taught manual training, art, and the fundamentals of mechanics with a thoroughness unequalled

Shadows of California live-oaks over Kerckhoff Biological Laboratories; Bertram Goodhue, and the Goodhue Associates, Architects





Bird's-eye view of the new Athenaeum and Dormitory buildings, Gordon B. Kaufmann, architect.

at that time. It sent out to centers of higher learning such noteworthy graduates as Maud Daggett, sculptor; Joseph Grennell, biologist, musical director, and editor of *The Condor*; and Frank Baldwin Jewett whose vita in *Who's Who in America* proves him an engineer to the nth power and records that he took his "A.B. at Throop Polytechnic Institute, now California Institute of Technology." Reorganization took the logical form of transferring the higher work to Throop Hall on the new campus; the secondary classes to Pasadena Polytechnic High School then building, and the primary into the hands of a board of trustees, organized by Virginia Pease, who founded the Polytechnic Elementary School housed in the first out-door school house built in Pasadena, Myron Hunt, A.I.A., architect.

"Except a corn of wheat fall into the ground and die, it abideth alone." All over the city the seed which Father Throop planted so generously has increased a thousand fold in schools like Muir Technical High; and on the new campus the Throop Idea marched on. There is now left on the old site only the art and architectural impulse for Pasadena to nurture. It thrives in the Anne Hathaway cottage which Miss Susan Stickney had built for the Pasadena Shakespeare Club and which she gave to the Music and Art Association to be used "for Art." It has carried on the only art school in the city ever since. Around its gables and its latticed casement windows still lingers that intangible atmosphere of purely creative art, "the pearl of great price" for which all else is subservient and which no amount of research or money nor the scalpel of the surgeons could find if it had died. Memories of Channell Townsley, Guy Rose and,

A walled and terraced olive tree garden surrounds Dabney Hall—
indescribably calm and lovely.



The Olive Walk entrance to Dabney Hall of the Humanities; Bertram Goodhue, architect; Mrs. Max Farrand, landscape architect.

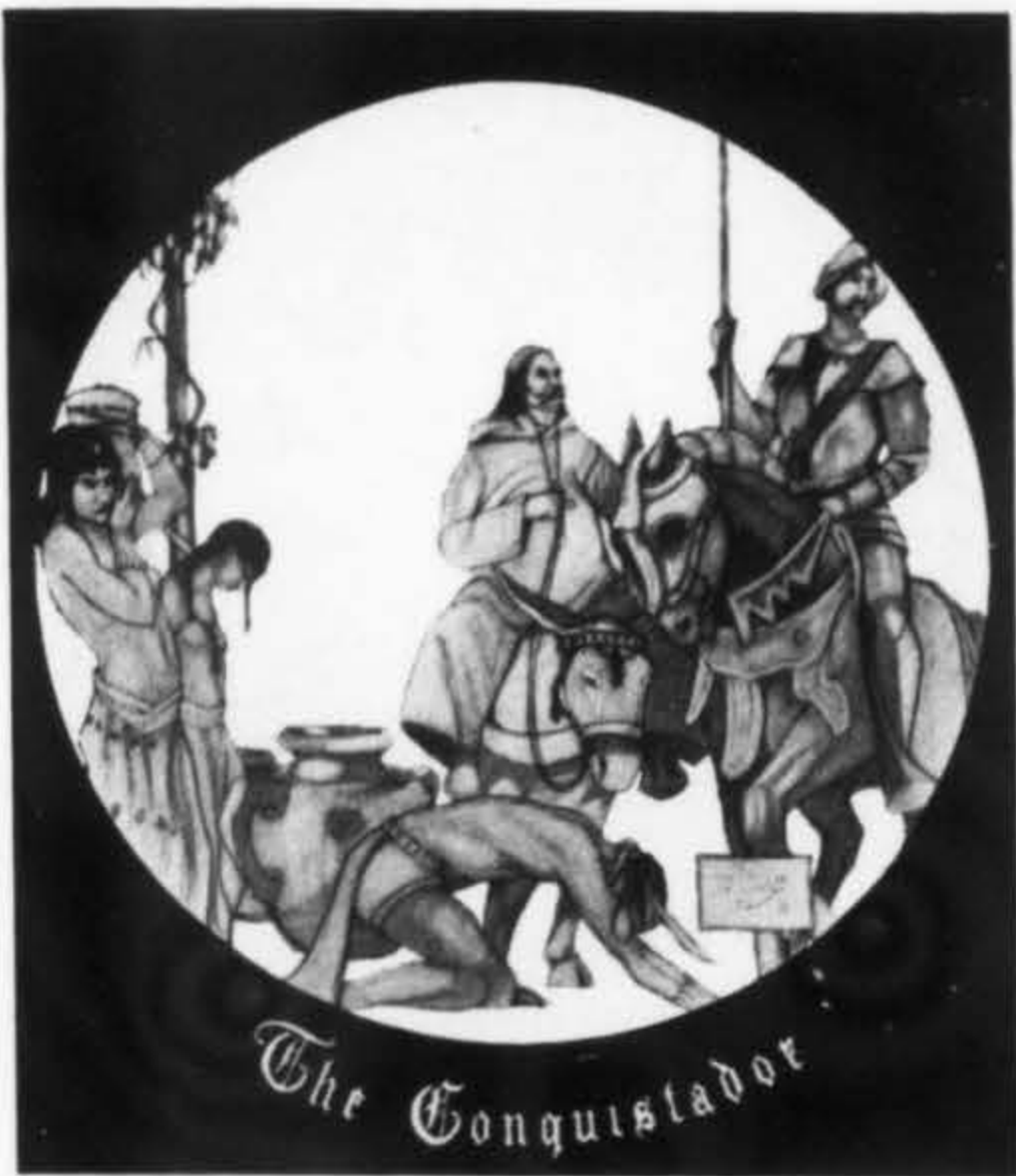


today, of 'dear Gavaza'—fallen, worn out at his post of duty and devoted service to keep the flame of creative art still burning in the heart of Pasadena, make this hallowed ground. Last month, to honor Millage Gavaza in this little cottage between two commercial streets there came from far and near artists for whom the boy had posed his beautiful, lithe body and who loved him for his sympathy and kindness. On the spot where he fell there will arise in Pasadena the Southland's greatest need, a School of Pure and Applied Design—a monument to the Creative Impulse which wells up so bountifully in old and young who come to California.

Returning, in 1908 from a visit to Skibo Castle, Andrew Carnegie's summer home in Scotland, Dr. Hale met on the boat, James A. B. Scherer whose own meeting with Carnegie is delightfully told in that excellent epitome of California life, the magazine of the Automobile Club. Educator, organizer, son of the old South, man of the world and author of valuable contributions to diplomacy, James A. B. Scherer instantly appealed to Dr. Hale as the man needed to supplement Throop's fine engineering training with those finer things of the spirit and social intercourse.

(Continued on Page 61)

Herbert J. Mann, architect,
designed the building, and
Gordon Wiles, artist, painted
the dashing plaques which
symbolize the history
of California.



Creamy stone-tile and stucco, colorful tile,
richly decorated woodwork, char-
acterize the building.



A MASSIVE MAJORCAN PALACIO
HOUSES THE LA JOLLA BRANCH OF THE FIRST NATIONAL TRUST AND SAVINGS BANK OF SAN DIEGO



THE CACTUS DINING ROOM AT
CASA DEL SUENA, MONTECITO

Created for Miss Amy du Pont by Mrs. Adele Herter of New York and California, assisted by Samuel Armstrong, young Santa Barbara mural painter. The desert motif with all its shimmering beauty, its exotic color, its strange fascination

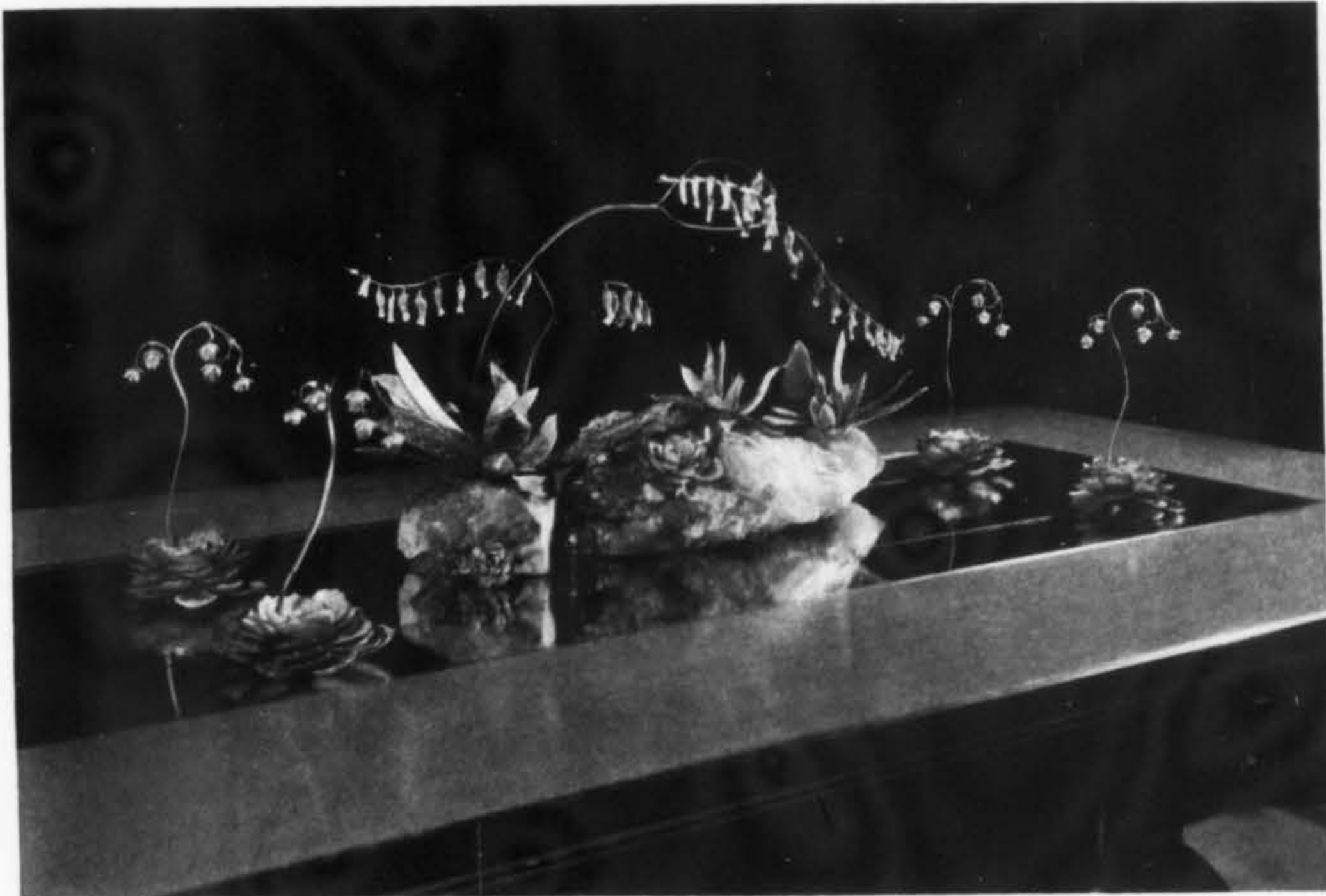
Photographs by Jessie Tarbox Beals



Photograph by J. Walter Collinge

One of the four single table ornaments which replace the tall lights for day-time arrangement; the "Echeveria" desert plant in copper fantasy





Photograph by J. Walter Collinge

Silver and gold mirrors reflect the exquisite table ornaments, executed by George Ingerson and Frank Dennison. In the center, on a base of rose-colored rock crystal (from Arizona) are reproduced the Gasteria and Echeveria cactus plants; the latter are used separately at the corners. All are wrought from copper, stems in the natural copper tone which happens to be true for the plants, blossoms and leaves enameled in full natural color

Six lights made to represent the tall Cereus Cactus are connected to the table at each corner of the mirror, and one on each console. A chandelier representing inverted Cactus hangs from the ceiling. Here is a room both unique and charming, the only one of its kind in the world

Photograph by Jessie Tarbox Beals

While the entire walls were being covered with silver leaf, the artists made cactus sketches. The Opuntia with massive broad "pads" and beautiful flora of red, gold, and yellow, were faithfully sketched, as well as the gorgeous Gasteria, laden with yellow-red blossoms and the Echeveria with fairylike bells hanging, thick, on long stems. Silver forming the sky, clouds of gold were added.

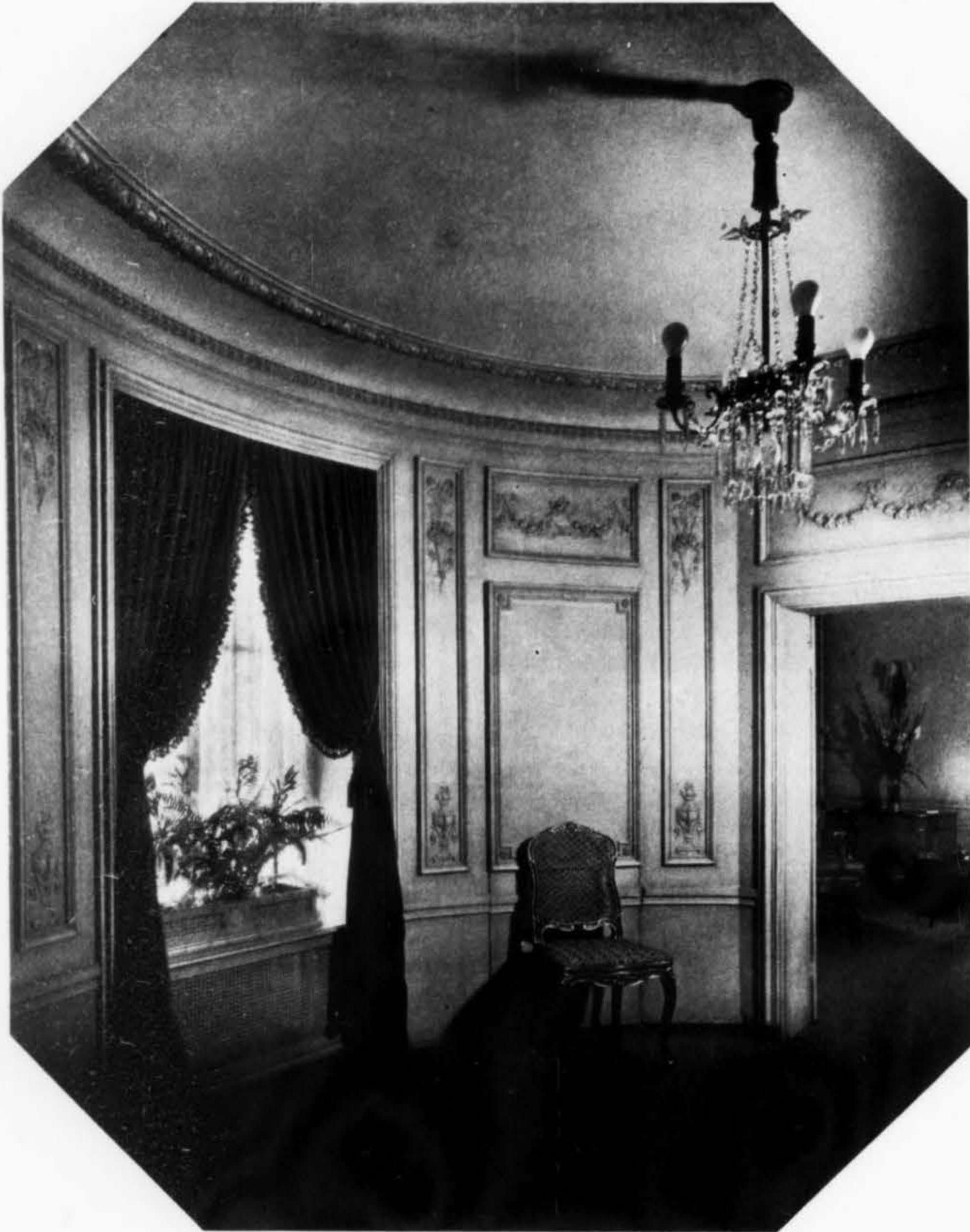
Around the entire room in the middle distance there are mesas of coral color; with groups of Cactus in the foreground, the room has an atmospheric quality of great distance.

The carving of the furniture was done by the Mertens Cabinet Shop; the wood, Philippine mahogany, is stained the lovely blue-green of the Cactus, while the edges of the pads forming the backs of the chairs, as well as the flutes of the legs, carry gold leaf beautifully applied. Seat covers are hand-embroidered in Cactus designs. The hangings are cloth of gold with bands of green and copper color.

Wainscoting and solid doors are all of copper; the mouldings around the doors are of aluminum and brass.

The table has a silvered mirror in the center, which itself has a four-inch gold mirror border. A strip of copper edges the mirror, and a strip of brass edges this unusual table, to which two consoles may be added for a large gathering.





The sole ornaments on the marble mantel are two fine old decorated porcelain urns; a pair of chased bronze andirons, high-lighted in gold, are antiques.

In the rounded entrance hall of Mr. Pauson's apartment, a clever use has been made of the radiator screen as a base for a flower box, designed to match; and a cane-backed Louis XV chair harmonizes. The crystal chandelier is in excellent scale and style.

Photographs by Gabriel Moulin

The living room has formality—but it is not formal. Painted walls of meerschauv tone are in key with a seamless putty-colored carpet, with old-rose velvet hangings. Since wall panels carry ornament, no pictures are hung, and for relief, chair covers were used of figured brocade—apricots, greens, tans—with wood frames painted in the brocade tones; as is the console cabinet. Other furniture is in French walnut, tulipwood.



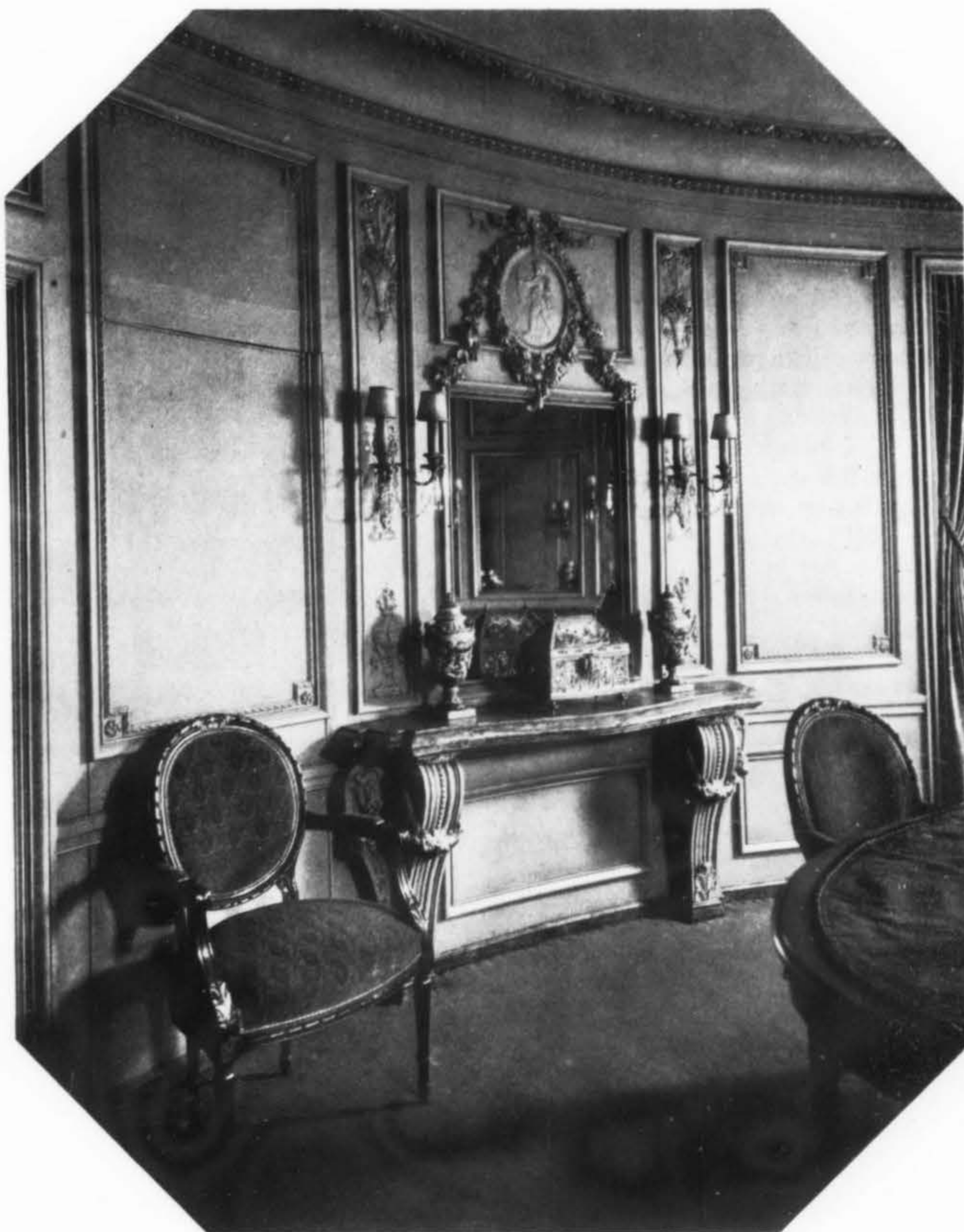
The circular dining room has walls of ornamented panels, painted in the same cool, warm, meerschau tone, and a seamless carpet of putty shade; chair covers are figured frieze, in dark old-gold; the table mat is a lovely old French brocade

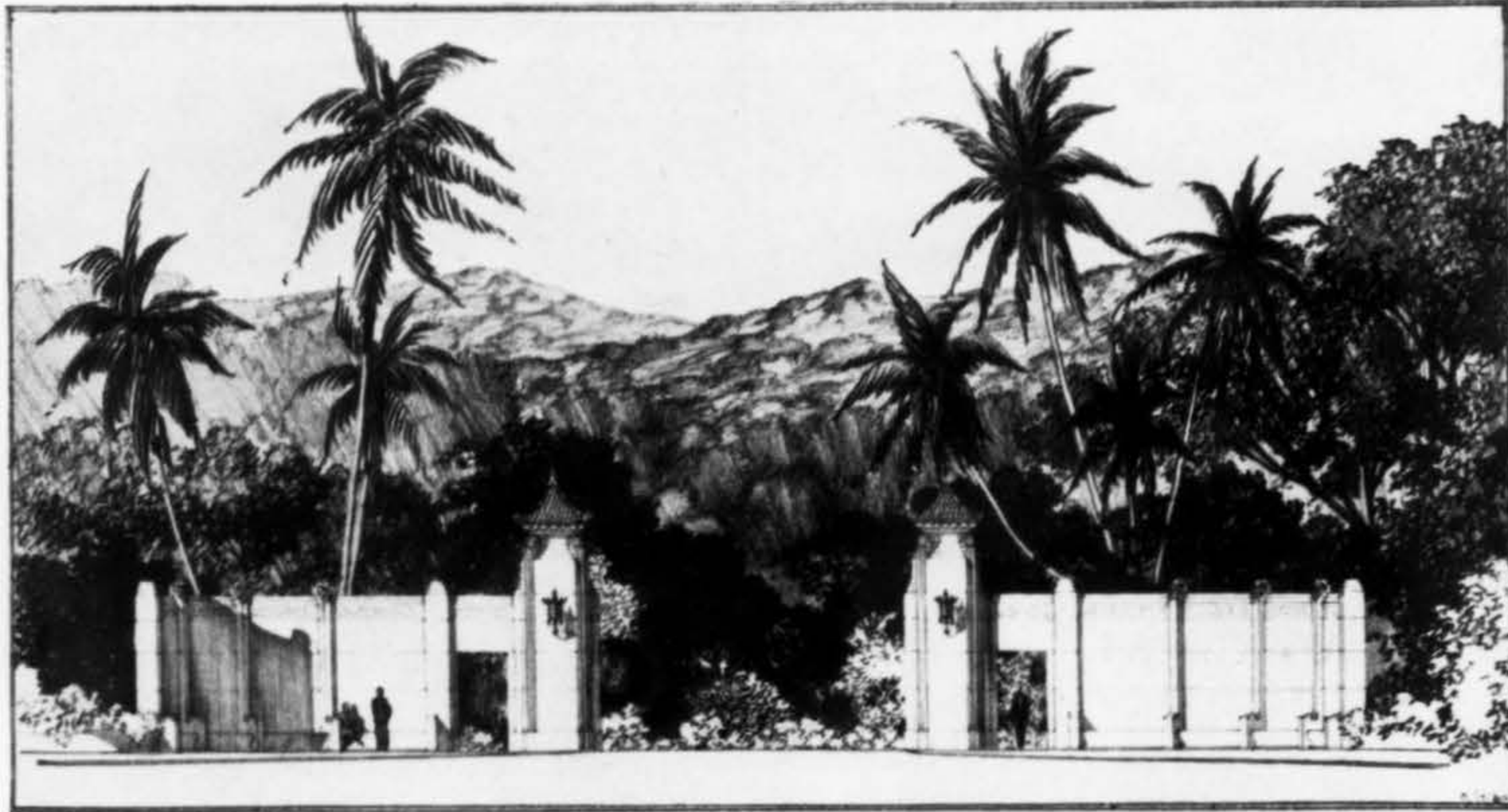
A SMART CITY APARTMENT

The various rooms in the San Francisco apartment of Mr. Edward Pauson have been decorated by the George M. Hyde Company in a pleasantly sophisticated manner, combining several French periods successfully for the purpose.



As the main decoration motif, a curving console bears Capo di Monti urns, a jewel-like reliquary case. The rust color of its marble top (and of the fireplace frame) is repeated, with green striping, in the silk hangings. Furniture is French walnut, a soft light brown high-lighted with gold. The entire color scheme is harmonious, suave, elegant





Entrance gateway to the University of Hawaii Campus, designed by Webber and Spaulding, A.I.A., associated with Cook, Hall and Cornell, landscape architects.

A MID-PACIFIC UNIVERSITY

By RALPH D. CORNELL, A.S.L.A.

THE College of Hawaii, immediate ancestor of the present University of Hawaii, was officially proclaimed to exist in February of 1908 when it opened with an enrollment of five students. By June of 1914 the College had acquired a student body of twenty-one undergraduates; had, for two years, possessed a permanent building now known as Hawaii Hall; and received a small monthly income from pasturage rental on dairy cows that roamed the campus freely in that fraternity spirit and cosmopolitanism for which the Islands have become famous. The next four years brought about an increase of four hundred percent in student enrollment and obliterated the live-stock attendance by eliminating cattle from the campus.

In 1919 the Territorial Legislature passed an Act of Establishment in a bill that established the University of Hawaii, in place of the old College, to become effective in September, 1920. The University opened that fall with one hundred fifty-five students in the Colleges of Applied Science and of Arts and Sciences. Today, just ten years later, there is a total enrollment of over thirteen hundred students, besides those taking extension courses, with nine permanent buildings, a number of temporary structures, three hundred acres of land, buildings valued at about three quarters of a million dollars, and four hundred thousand dollars' worth of equipment. Her faculty and staff number one hundred and eighty.

The roots of education are deep in Hawaii for she was early settled by Puritan stock, from New England, that brought with it the New England ideas of schools and teaching. The schools of Hawaii became famed for their excellence

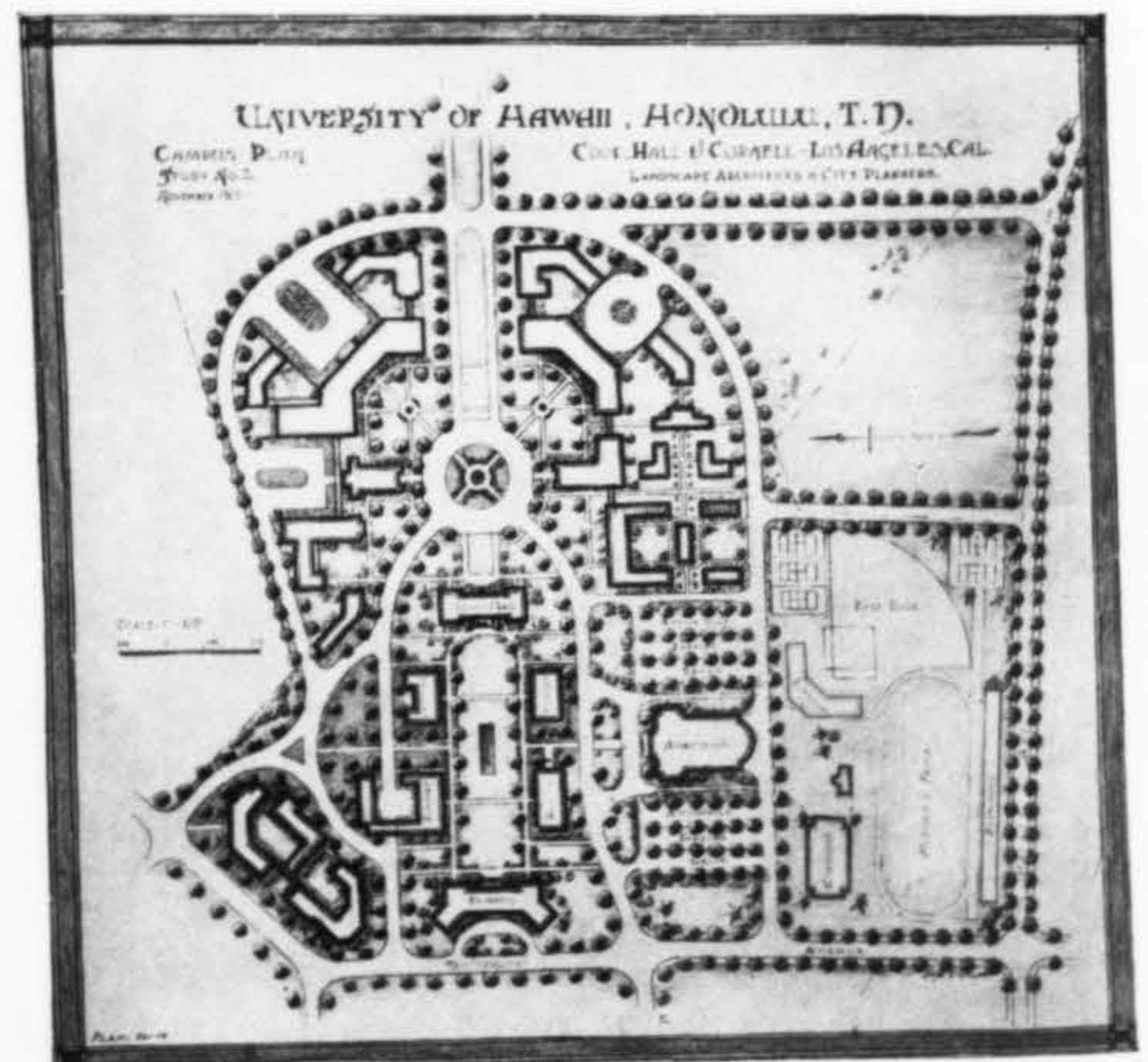
early in the nineteenth century when white children from both Pioneer California and the far Orient were sent to Honolulu for their three R's and higher learning. It does not seem strange, therefore, with such a background and with the slow growth of early years when she was building her foundations, that the University of Hawaii has so increased her student body and at the same time been able to develop her physical plant to meet the needs of this growth.

Long referred to as the Cross-Roads of the Pacific, Hawaii has gathered unto herself a group of races striking in its numbers and marked in its contrasts. And yet, there is a homogeneity of interests and a community cohesion the more apparent because of these contrasts.

No one values an education so highly as he who has been denied the customary channels of schooling. And, aside from his keen mind, active interest and energy, the Oriental in Hawaii probably grasps this American-given opportunity for education the more eagerly because these things were not available to the common weal of his ancestors. Thus it is that in the 1929 enrollment of students some eight or more races were represented among which 32.95% only were Caucasian, 28.11%

Japanese, 20.58% Chinese, 12.54% Hawaiian or part Hawaiian, 1.98% Korean, 86% Filipino, 2.85% Portuguese and .08% of other nationalities. These students earn their degrees in engineering, the various sciences, horticulture, agriculture and other majors of the regular college curricula.

By 1926 the University of Hawaii had acquired three permanent, major buildings located and built upon the campus in a position to suggest the more or less accepted idea of a campus quadrangle. Little planting had been done in an attempt at comprehensive landscape decoration, nor had any general campus plan been devised beyond the idea of this main quadrangle. In fact, up to that time, the future physical needs of the University had been very nebulous because of inability to predict its growth.



The problems of expansion and enlarging the campus were increasingly felt as the locations of future buildings, building groups, roadways and walks were becoming a more conscious problem.

Early in 1928 President Crawford, then beginning his second year in office, supported by the University Board of Regents, engaged the services of a Landscape Architect to study the campus problems and prepare plans for its increasing development. Accordingly, plans were made to serve as the starting point for a comprehensive campus layout that might be expanded to meet the unforeseen needs of a growing institution. Developments progressed from this beginning until it became apparent that a definitely larger area would be required to accommodate needed buildings. Eighteen months after this first plan, a second was made increasing the occupied area by about half and extending the campus along the axis originally laid down in plan number one. Since the campus plan was first developed three new buildings have been erected, two others are already planned for the near future, roads and walks have been constructed and some planting accomplished. All in all, the plan idea and construction achieved are highly commendable.

Among many complimentary phrases Hawaii has been much referred to as the Paradise of the Pacific. Her topography and climate embrace practically all that creates the charm and lure of the tropics without those extreme things of jungle, heat and humidity that often make tropic lands unbearable to the white man. In Honolulu the average annual range of temperature is within about twenty degrees—from about sixty to seventy-seven degrees fahrenheit. With a generous rainfall, well distributed throughout the year, this makes possible the cultivation of nearly all but the extremely tender tropical plants. The opportunities for campus planting in a unique and interesting way are therefore outstanding.

Already the grounds contain a collection of rare palms that are being worked into the decorative scheme of planting. A number of unusual, rare plant varieties are represented in Hawaii by but a single specimen of each—on the University grounds. Probably the most photographed tree on the Islands, a tree to which all

Guarding the Library portico are Royal Palms (*Oreodoxa regia*) and *Hibiscus sinensis*.



tourists are conscientiously conducted by drivers of taxis and sight-seeing cars, is a Sausage Tree from South Africa, *Kigelia africana* in botanic nomenclature, which grows close by the Administration Building. This tree produces enormous sausage-shaped fruits, non-edible, sometimes twenty-two inches long, thirteen inches around and weighing as much as sixteen pounds, which hang pendant from long, slender, swaying stems that swing in the wind. A quantity of these suspended beneath the foliage of the tree makes an arresting sight, particularly to the kodak-as-you-go tourist.



The superintendent of grounds, Mr. A. B. Bush, before a "Sausage tree" (*Rigelia africana*).

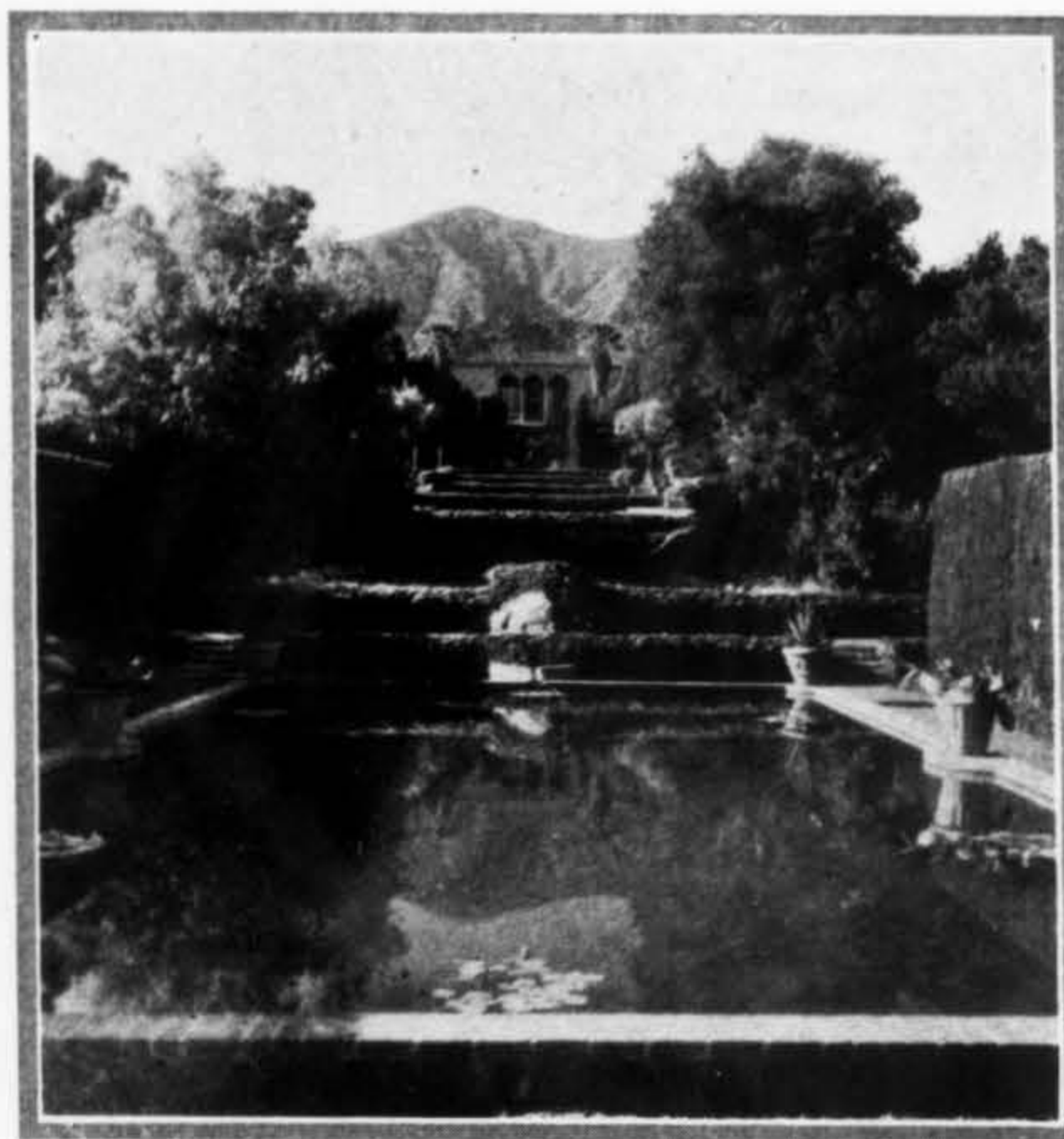
Pod, vagrant Algarobas, Coral Trees, Bougainvilleas, Night-blooming Cereus, Mangos, Bread Fruit, Avocados and Queensland Nuts all are stock in trade from other lands to the Hawaiian plantsman. His source of supply from indigenous species is also generous, including striking and distinctive species such as the Ohia Lehua, Koa, Lauhala or Pandanus, sea-grape or Hau Tree, Ti plants in many colors, Flowering Ginger, Hibiscus, Kamani Trees, Cocoanuts and so on, ad infinitum.

The field is so rich in plant materials and growth so luxuriant that dangers of overplanting are augmented. Discretion must be the better part of valor and restraint the motto of procedure. However, the foresight and judgment of the President and Board of Regents in acquiring a campus plan from which to build is assurance that this university will become a landmark of beauty as well as of education.

Royal Palms, the Traveler's Tree, Bird of Paradise, the sacred Peepul Tree of India, Banyans in variety, the Royal Poinciana, pink, white, yellow and rainbow Shower Trees, the broad-spreading Monkey



Photographs by Jessie Tarbox Beals

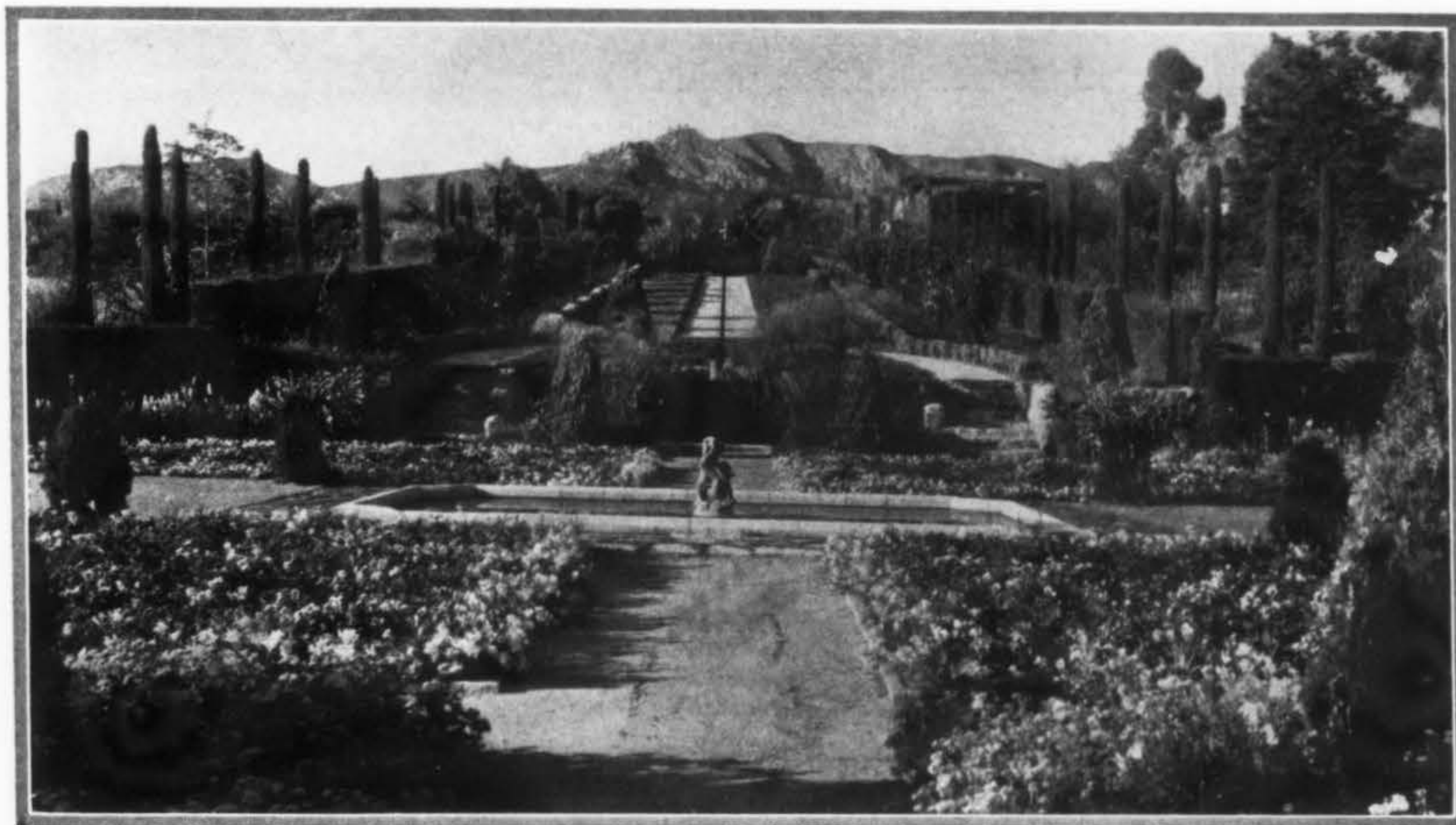


WREATHED CASCADES AT "LAS TEJAS"
(The Arches)

IN THE GARDENS OF
MR. AND MRS. OAKLEIGH THORNE
IN MONTECITO, CALIFORNIA

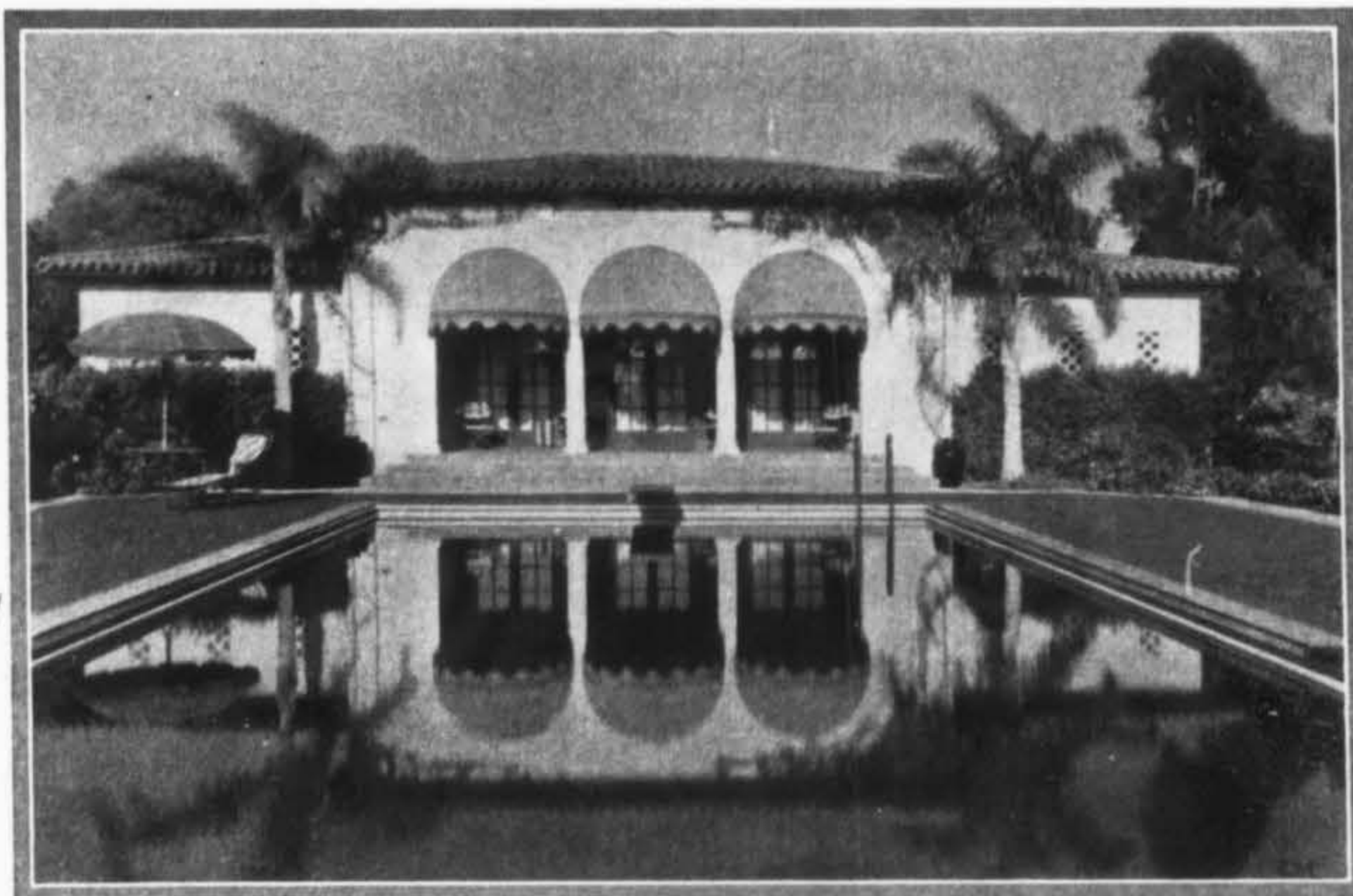
It is rare that one finds a water garden on such a grand scale as that of Mr. and Mrs. Thorne. Triple arches of house and pavilion face each other, terminals of a magnificent axis along which terrace after terrace climbs up to the mountains, down to the sea, banked by a profusion of foliage and flower.





THE MOUNTAIN COMES TO MAHOMET

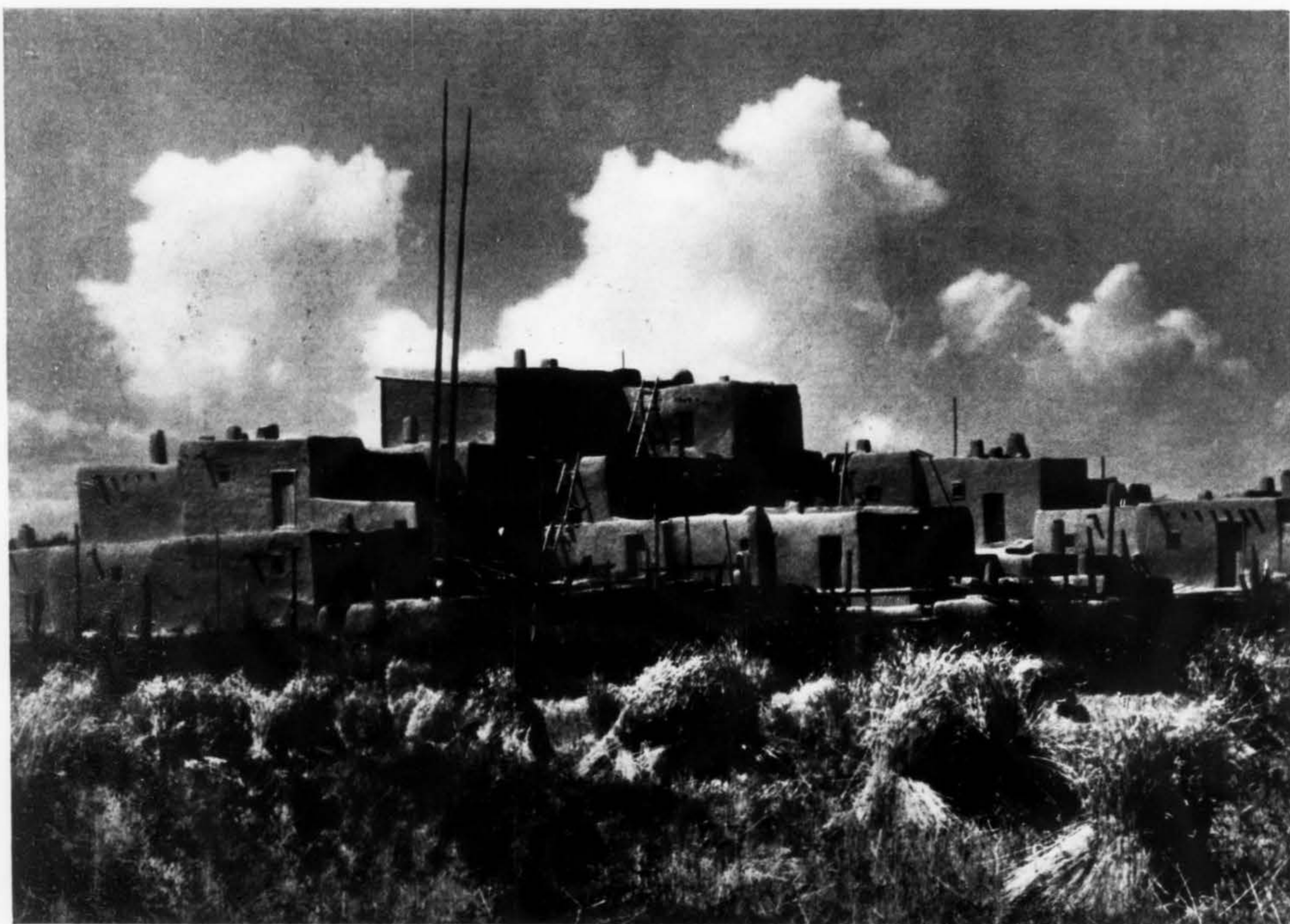
In another Montecito garden, designed for Mr. Charles Boldt by Ralph Stevens, landscape architect.



Photographs by Jessie Tarbox Beals



Here was an opportunity to direct the main vista of a splendid sloping garden deliberately up toward a distant mountain peak, using it as terminal and focus for the entire scheme of water, walks, hedges, trees and borders. There are several garden areas on the Boldt estate, such as the intimate swimming pool terrace shown above.



A
COLLECTOR'S
ITEM

By
LOUISE
MORGRAGE

FROM San Francisco's Grabhorn Press, a concern of much prestige, comes a splendid example of the modern art of fine book-making. It is a folio, entitled "Taos Pueblo" and its format is so wholly satisfactory to fastidious tastes, as to stir the acquisitive instincts of many collectors, which will do them very little good, since the edition is limited to one hundred and eight copies, one hundred of which are for sale.

The most scrupulous pains have been expended on each element that enters into the production of an artistic book. The binding by Hazel Dreis is henna linen with Niger ends, tooled in blind, while the paper, which sets off to perfection the distinctive typography, has been especially made for this work by Crane and Company; furthermore it has been sensitized for the photographic prints made by W. E. Dassonville.

These photographic studies of Indian subjects and edifices old and new in Taos are really a joy for the beholder. In all there are twelve, and they were made by the publisher of the book, Ansel Easton Adams, who has had great success in showing the striking effects of the alternate blocks of sharply contrasted light and shade spotting the buildings.

Accompanying these prints is the text, a monograph by Mary Austin. Never has this accomplished lady done a finer piece of interpretation. Quite plainly it was a labor of love with her, guided by her superior knowledge of the Pueblo Tribes, her keen intelligence, and inspired by a deep poetic feeling. As one reads her description of both the physical and spiritual aspects of this famous community, he may not share, but at least he can better understand its spell cast over certain people who have succumbed completely to its mystery and charm.



Navajo Camp in summer. From a photograph taken by Dane Coolidge, co-author of "The Navajo Indian". Houghton Mifflin Publishers.

BOOKS ON THE SPRING LIST

Deserving Commendation

By LOUISE MORGRAGE

Our Indians

SINCE 1913, Mary Roberts Coolidge and Dane Coolidge have been visiting the Navajos and observing their ways of living, and consulting the Indians themselves on their legends and history. Hence the book, "The Navajo Indians" (Houghton Mifflin), by Mr. and Mrs. Coolidge, is laden with reliable information concerning this notable tribe, which is the only one in the United States to increase in numbers instead of dwindling in size. The book is written with a delightful ease of manner that makes it entertaining to read even for those who have no special interest in Indian lore. It is a plain, rather matter-of-fact record of modes of living, hereditary and present customs, beliefs, legends and history, both as to origin, and before and after the coming of the white man, with special attention to the relations of the government at present with these Indians and the many problems that are constantly arising. The Navajo skill with silver ornaments and rug weaving is well known, hence the portion devoted to such arts and crafts will appeal to readers who care nothing for other phases of Indian existence.

Weeny Weedy Weaky

When the inhabitants of ancient Britain heard that Caesar had hurled against them the charge of "Weeny Weedy Weaky" they gave up completely, hence the conquest of Britain by the Roman Empire, top nation in 55 B. C. This is history according to the distinguished historians Walter Caruthers Sellar and Robert Julian Yeatman, who explain with equal acumen many of the causes of the ups and downs of English history, in "1066 and All That" (Dutton). This is absolutely the funniest parody on history ever published and the more the reader knows about the subject to begin with, the louder will he chuckle.

Sometimes it is deliriously funny, sometimes the fun is more subtle, but invariably one must laugh at the way these two clever gentlemen have punned and joked and Mrs. Malaproped (pardon, everybody else is doing it) their course through twenty centuries, incidentally uttering many a truth in their jesting. See the closing chapter, consisting of one terse trenchant sentence "America was thus clearly top nation and history came to a. "The title is "A Bad Thing". Illustrations by John Reynolds add to the general hilarity.

Irish Poetry

Macmillan has recently issued an attractively made volume of poetry called "Vale and Other Poems," by A. E., who is the Irishman George W. Russell. Some wag has said that the initials stand for "eminent agriculturist," since this poet makes farming one of his many hobbies. During the past season he has made a lecture tour in this country, and his listeners will welcome this chance to read his published poetry. Fully half of these poems are reflective and introspective, preoccupied with the unanswerable questions of life and eternity. There is, however, no trace of bitterness, but rather a serenity and wistful delicacy that produces a decidedly restful effect. The lighter poems lyrical in character are full of the fanciful and airy symbolism that belongs to the true Irish temperament, and they have a quality about them that makes one think of moonbeams shining through grey mists.

Poems of the West

This department owes an apology to the publishers, Houghton Mifflin, and to Henry Herbert Knibbs, for this belated notice of a volume of poetry called "Songs of a Lost Frontier." Mr. Knibbs is well known as an eminent and effective painter of western themes, both in prose and verse. He writes

free and easy rhyming lines, with a rhythm that slips off the tongue with a tripping tunefulness. No free verse forms or ultra-modern technique for him. Instead he sings in the good old-fashioned way about horses, cowboys, and even the lowly mule, about the fascinations of the open spaces of the southwest, with a glance now and then at its Spanish past.

Brontë-esque

The April choice of the Book League of America is a novel by Lady Eleanor Smith, called "Flamenco" (Bobbs Merrill), which has received enthusiastic plaudits from the English critics. It is the story of a gypsy born in France a century ago, while her family were making their weary way from Spain to America. In England the family fades from view, leaving the child to become a member of an English household, eccentric to the verge of madness. From this point on, "Flamenco" bears a striking resemblance to that somber masterpiece written a century ago by Emily Brontë. The setting is one of England's grey haunted ancestral halls, which witnesses a continual turmoil of human passions, unbridled instincts, and self-centered waywardness, fostered by a situation remote from the haunts of civilized society. Involved in this human ferment, is that uncanny emotional response of the characters to the varying moods of the changing elements. Readers who have felt this peculiar pull between nature and the human heart will find this story of enthralling interest. As in "Wuthering Heights," there is always the sense of impending doom, although here the older author scores; Emily Brontë knew everything about doom, living and sleeping with it, while Lady Eleanor probably has had a cheerful existence, and so can not manage it in spite of her talented intuition. She ends her story on a high note.



THE GOLDEN PAGODA OF BURMA

*Illustrated with Sketches by
W. R. Yelland, A. I. A.*

By EDNA HOLROYD YELLAND

LYING at anchor in the Irrawaddy River on the night of May fifth we felt a quick sudden heave beneath us, as though the ship had come out of the trough of the waves, setting the propellor free for a minute.

Next morning we sailed up the yellow river, searching the landscape for the great pagoda. Lesser pagodas appeared, each one a marvel to Western eyes in its strange shape, until a turn of the river brought into view the winking wonder of Kipling's commentary, the golden flame reaching unbelievably toward the sky, and no one looked further or believed that a greater than this could be.

With the first official who boarded our ship from the port of Rangoon came news of the earthquake that had shaken Burma the night before, and we saw some of its devastation as we rode through the city streets on our way to the pagoda station. Flashing glimpses came now and then, and, as we drew near, an Indian fellow-traveler starting from his seat in surprise, cried "The top's off the pagoda!" It did seem blunted at its tip, not tapered so delicately as the smaller ones we had seen. So the earthquake had not spared this greatest shrine of all Indo-China.

A rickisha ride along dusty roads, past scarlet flowering golden mohur trees, and we descended at the foot of the long dirty flight of steps that led to the temple platform. Grinning leogryphs, fabulous creatures of immense size, gazed over a moat wall at us. Four long flights of stairs, broken by broad levels rose before us, appallingly, since the ascent must be made in bare feet. Lining the steps on each side were begging children, flower sellers, temple guides, merchants of small wares, holy men, all the crew that draws its life from

the neighborhood of temples in the East. Dirty hands were stretched out to remove our shoes, and the laborious climb began. Steep, rough and filthy were those stairs. Fat infants clad simply in their brown skins stood before us, hand pressed to forehead, pleading eloquently in Burmese for assistance in their starving state. Flower sellers besought us to buy strands of red and white jasmine. Old women, with the dreadful marks of leprosy upon them, held out tin mugs for coins, and guides, in something vaguely recognizable as English, urged upon us the benefits of a temple tour under their guidance. All in vain; our attention was centered on our tortured feet until the platform was reached.

We passed under an elaborately carved archway, for which we had no eyes, for before us was the pagoda itself, in the center of a great paved platform. It had a mystery, even in the light of mid-day. Simple as a bell in its outline, a solid mass of masonry covered with gold plates, enshrining no royal body, like the pyramids, and sheltering no strange altar, like a Hindu temple, it yet suggests more inevitably than these the worship of alien gods. It has three terraces above the base, and a portion known as the bell; above this rise the begging bowl, the twisted turban, the lotus

Burmese babies play under a ferocious Leogryph, sentry guarding the Pagoda

flower, the plantain bud, the hti, or jewelled umbrella, now hanging at the side, with flowers, bells, a vane and a bud of diamonds at its tip. It tapers to a height of 370 feet above the platform, higher than St. Paul's in London, and the added eminence of the plateau on which it stands raises it to a still more imposing height for eyes that look to it from below. Its base circumference is a quarter mile, and the great platform is a half mile around.

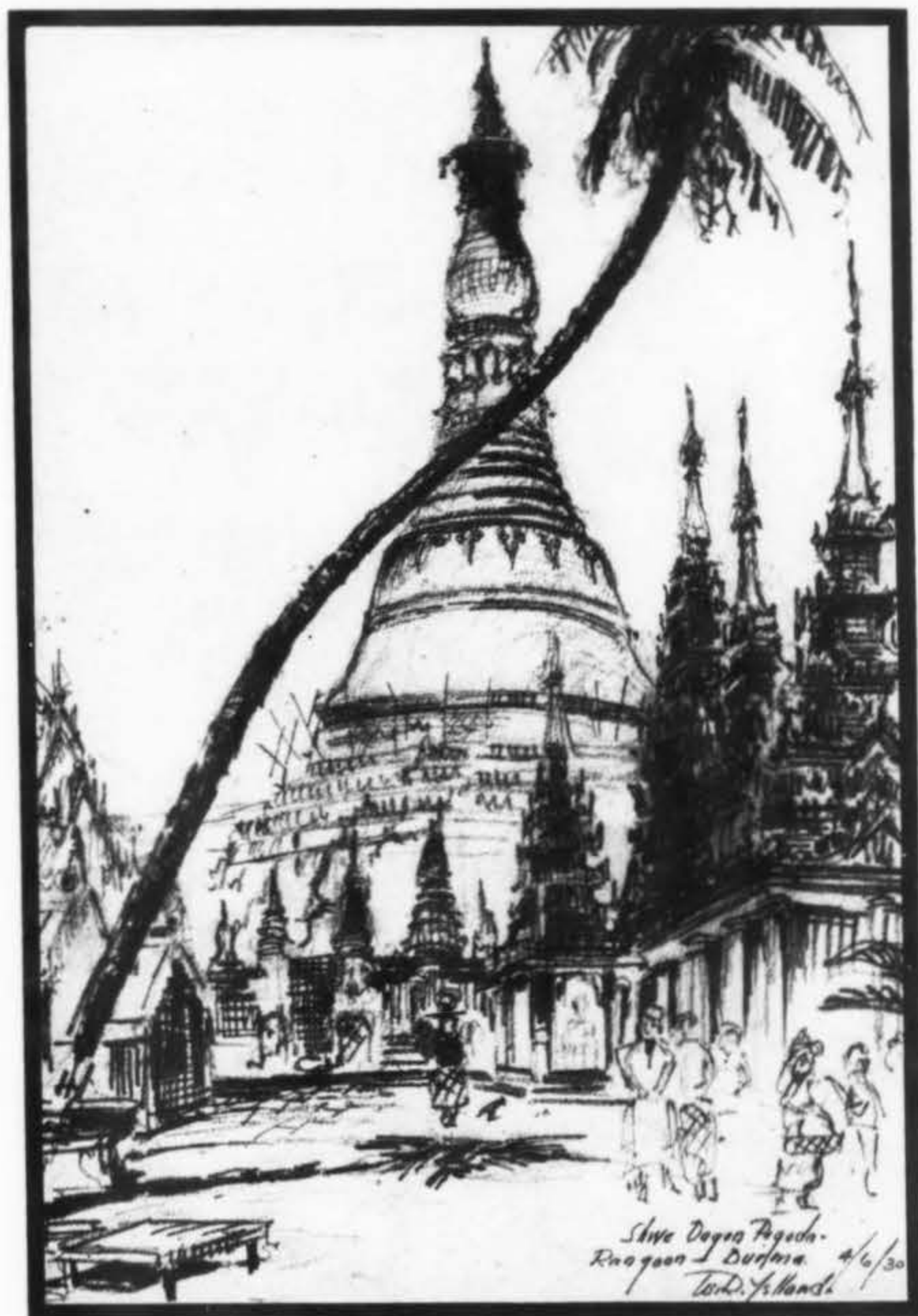
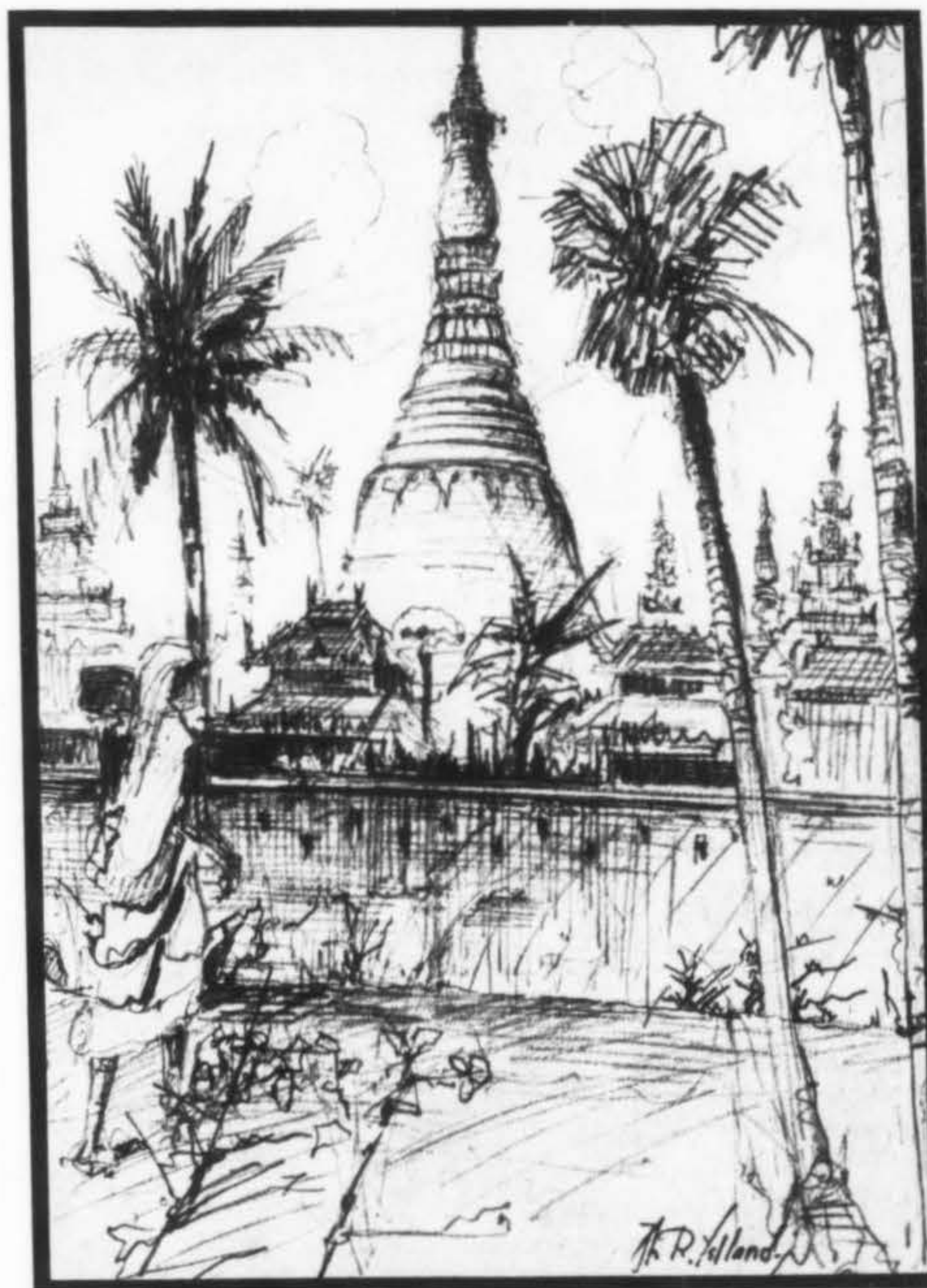
Crowds of Burmese were entering, point-



ing in dismay to the pagoda's top. Workmen were crawling cautiously up the steep pagoda terraces, stringing bamboo scaffolding, but the broken hti was still far from their reach.

We walked out from the shade of the rest house where we were standing, and the first step on the pavement brought cries of pain from us. The heat of the stones was blistering, baked as they had been in the sun since dawn. Beautiful shrines and

Over the roofs of shrines and attendant houses rises the great mass of the central Pagoda



Within the temple area; the shrines at the base of the Golden Pagoda

temples in a ring about the pagoda's base invited us to a closer look, and there were temples about the outer edge of the great platform. They could only be seen by enduring the scorching pavement. We tore pages from a sketch pad and threw them before us; they made little islands on which we could stand, stork-like, for a moment or two, after a tiptoe dash of a few yards. The Burmese, comfortable in the shade, were given great amusement by our discomfort. Somehow the laughter sounded not good-natured. The barefoot regulation is directed against the English; every native knows this and naturally it must be a pleasure to see the white-skinned suffering as they were designed to suffer. It is a pleasure rarely accorded the native temple habitués nowadays; hardly a white visitor enters the place in a month's space of time, and some of the less devout among the sellers of wares on the steps outside are a little restive under a rule that has taken away a generous source of their income.

The round of the pavement was made in agonized fashion with frequent dashes sideways into the shades of temples or rest houses, and we felt as if we had made a pilgrimage of propitiation to the gods of the place, and sat down on the steps of a pavilion, off which we were instantly warned by horrified shrieks from the Burmese—a forbidden spot of some sort. So I leaned against a palm tree, while my husband sat on a box that we felt could have no sacred



significance since it had "Tomato Sauce—Del Monte Brand" on its side, and began a sketch.

There was a stream of color before us in the bright taints of the women, who were so fresh and pretty in their little muslin jackets and silken scarves. Many of them were puffing cigars of great length and cylindrical shape—"whack in' white cheroots." Burmese women are tiny in stature, and they looked like naughty little girls playing with their father's cigars. The children too, small things of three and four, smoke with aplomb. The robes of the men were brilliant green, blue, red, russet, with always the strong dominating note of yellow made by the garments of the hpoongyis, those shaven-headed followers of Gautama Buddha, who throng temples and streets in their thousands throughout Burma, black begging bowl on shoulder.

There was a chatter, and the sounding of musical gongs, struck as some worshipper finished his devotions. A fairy-like tinkling of bells ran through the air with the movements of a hot breeze; every shrine within the pagoda area was hung with numberless tiny silver bells. The grave Buddhas in their open roofed pavilions borrowed a frivolous air from the paper umbrellas bristling above them, favorite offerings of the devout. Buddhas, Buddhas everywhere, of dark bronze, of gold. Some

(Continued on Page 56)

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Far from the hot pavements and the scurrying intensity of city life, in spirit, are these redwood forests with sunlight filtering through verdant coolness.

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WITH the budding of trees and the spring song of birds comes a feeling of relaxation, for all Nature seems to call out for humanity to come closer and enjoy a more intimate companionship with her wonders and beauties. It is at this time that father notices the tired expression in mother's eyes and the unrest among the children and begins to wonder what is wrong. And then, with a sudden awakening, he realizes that he himself is tired to death from a long period of business hurry and worry and secretly makes up his mind that a change of scene and environment will be the magic tonic for all of them.

Perhaps neither he nor mother or the children realize the cause of this urge which has come over them. Probably it is the same atavistic urge which caused Cleopatra or King Solomon to pack up their belongings each spring and trek out into Nature's wilds and live in tents and do the same things father and mother and the children now love to do each spring or summer.

Whatever the urge, it remains a fact that nearly everyone enjoys a spring or summer vacation. And most of the vacationists prefer a week or two or a month in the great open spaces in the bracing air of the mountains with the tang of pine and cedar, (Continued on Page 52)



This beautiful new lodge, erected by the Union Pacific Railroad at the North Rim of Grand Canyon National Park, makes a real pleasure out of the visit to this glorious piece of nature's handiwork.



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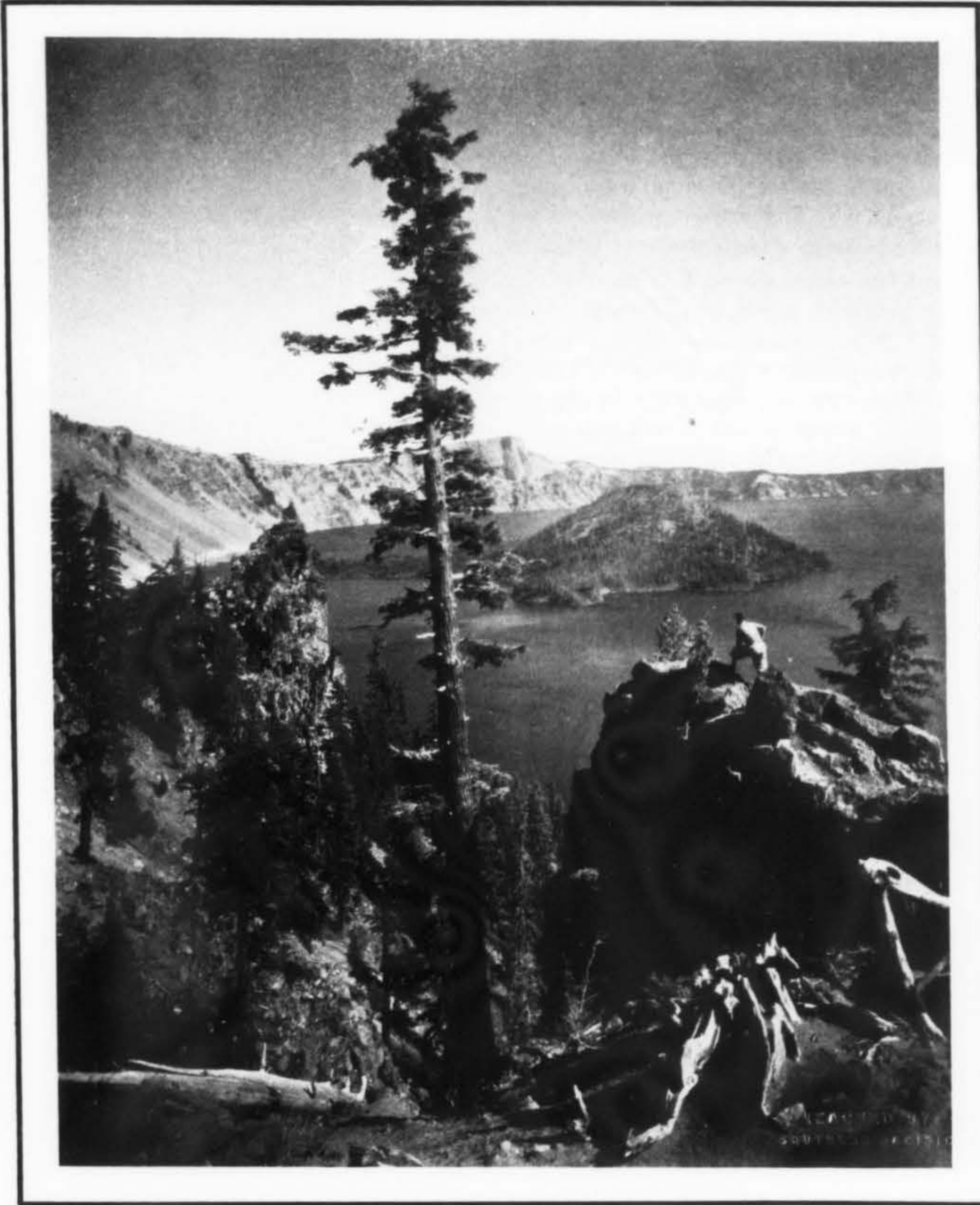
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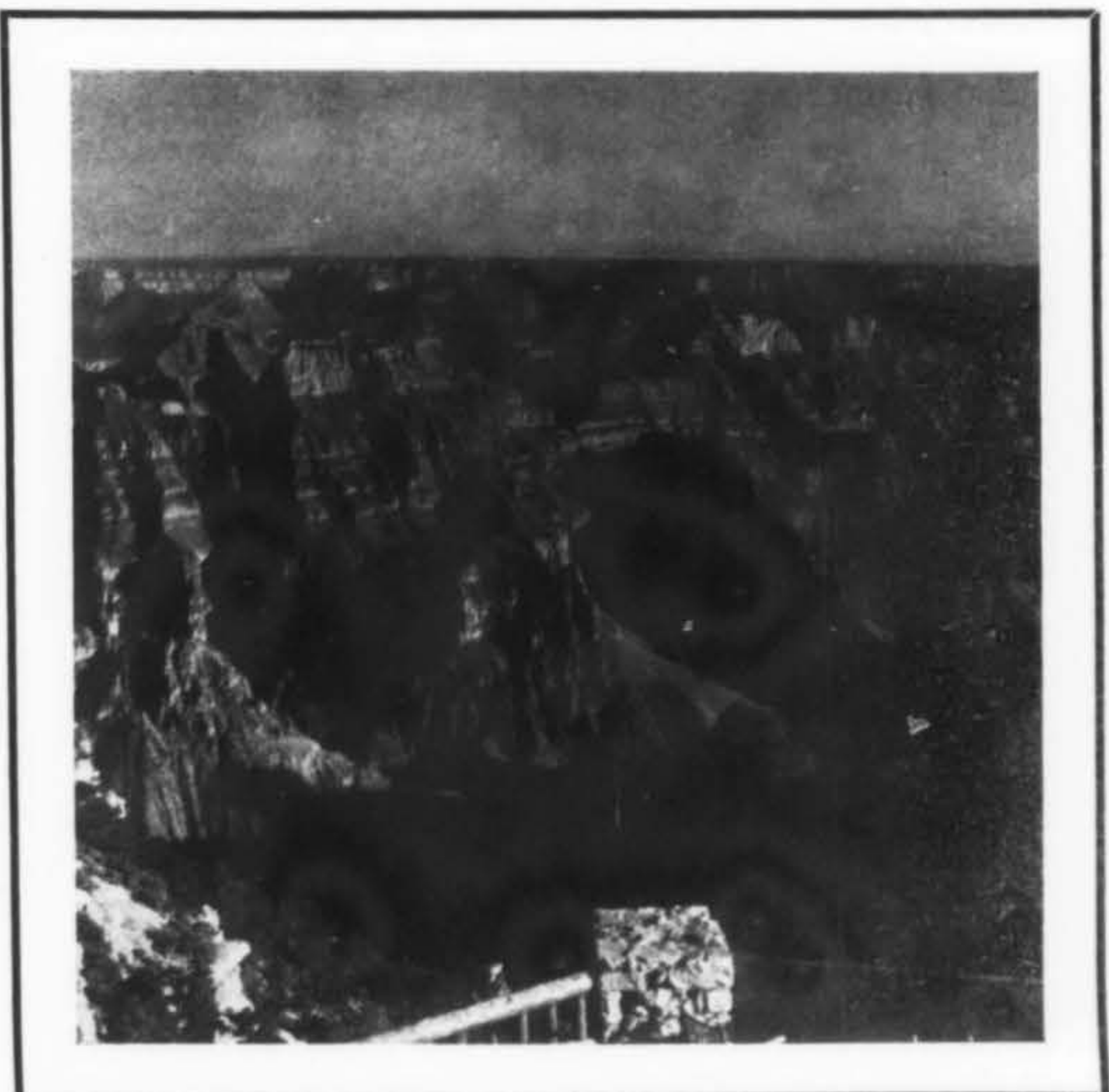
One of the secrets of human happiness is change and variety. New scenes, new faces new outlooks on life clarify the mustiness of too long living in one place. In the spring we begin to be restless, longing for a chance to go somewhere different. On this page we attempt in a small way to satisfy that longing until we get the real thrill of going to these places ourselves. There are hundreds of beautiful spots to visit in this Western United States and in our island possessions at Hawaii. No Californian has properly completed his understanding of our country until he has seen all that it has to offer. In history and in scenery we are rich beyond measure.

One of the great, natural wonders of our Western Empire is this gorgeous lake, set in an extinct volcano crater in Oregon. Crater Lake is its official name, and the island peeking up in the center of the Lake is Wizard Island.



This picture transports us far out on the Pacific. These beautiful trees are Coco Palms on the Peninsula near Honolulu. The lure of the tropics can be no better exemplified than here.

This impressive view of the Grand Canyon is from the Union Pacific Lodge on the North Rim. It presents an ever fascinating spectacle to the traveller.



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or in regions of scenic beauties where the eye meets utter contrast to city streets and hurrying crowds.

Fortunately we have in this great nation a wide selection of vacation places to suit every ideal. Seashore, mountain resorts, lake regions and other attractive areas abound within easy access of population centers. These enjoyable places all have a wide patronage, for we Americans are given to travel and a visit to the most remote resort will find it well patronized season after season with vacationists from widely scattered localities.

Our Government has taken the lead in popularizing outdoor scenic areas for it has, with painstaking care, selected the most beautiful places in America and, at an expense of untold millions of dollars, made them available and easily accessible to the public. These great playground areas are maintained by the Government for the sole purpose of giving to our citizenry an opportunity to enjoy the outdoor life of our own country, at modest cost and in perfect safety and comfort.

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The National Park Service has not, however, worked alone in making our National Playgrounds popular and accessible. Several of the railroads have worked for years and expended vast sums of money in advertising and popularizing the National Parks.

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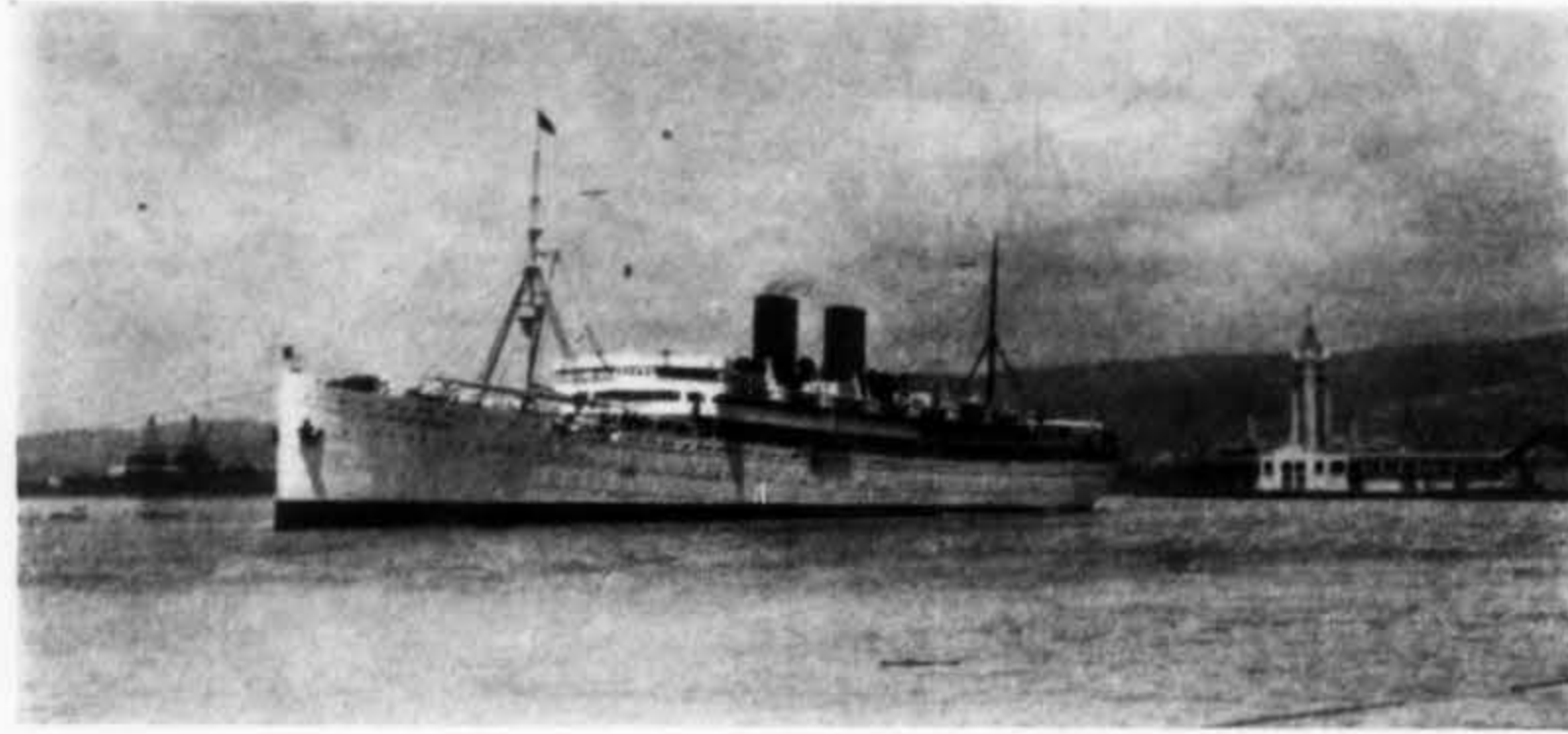


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Wreathed in many colored "Leis" the passengers of the S. S. City of Los Angeles are getting a last look at Aloha tower as the great ship pulls out of Honolulu harbor and heads for the Mainland and the Coast of California.

HAWAII—A LAND OF CONTRASTS

By DAVID HEENAN, JR.

NOWHERE else on the face of the earth, perhaps, may one find the old and the new, sunshine and shadow, laughter and tears so close together. And yet it is not these seeming paradoxes that people who have been to the Islands remember. By some strange alchemy their varied reactions fuse into a single emotion, and they say,

"Hawaii—ah, a lovely place!"

And so it is. A land to which the tendrils of memory reach backward in the after years to recreate for a moment the poignant vision of a beauty so wistful that the very thought of it brings a mist before one's eyes and a tug at one's heartstrings.

Those who sail from Los Angeles or San Francisco on one of the palatial Matson Line-Lassco Line ships in regular Island service, find upon arrival that there are really two Hawaiis—one the Hawaii of Waikiki Beach and the Deauville-like atmosphere of this great watering place; the other the Hawaii of the back country where the old customs and the old traditions still cling tenaciously. One is delightful; the other glorious—both together make the Islands a veritable fairyland of romance and mystery and adventure.

Those who go to the islands and spend their days lolling luxuriously on the golden beach or relaxing in the shadow of great hotels which anticipate the visitor's slightest wish, are enjoying life—but they are a long way from absorbing the distinctive charm which has made the Islands the world synonyms they are for all that is beautiful and romantic and picturesque. They should, for a while at least, turn their backs on these evidences of modern civilization and go into the hills or sail across the blue waters to one of the other islands and mingle for a little space with the life that was. But a few minutes from downtown Honolulu they may stand on the crest of Nuuanu Pali and look out over a panorama of loveliness which has no counterpart in any other part of the world. They may brace themselves against the cool winds, which sing across a thousand miles of ocean to struggle for supremacy in this narrow gap in the mountains, and be figures in a picture of the long ago, when the armies of a great king whose sceptre was his own prowess forced his enemies step by step into these same mountains and on over the giant cliff which today looks out on a scene of fantastic peace and beauty. They may coast along the Pali road some night when the moon is thin, and, as the lights of their motor car slash great chasms in the blackness of the

fragrant jungle, shiver a little at the cry of Kaupe, the dog-man whose ghost haunts the fastnesses of Nuunau. They may pause under the trees at Haleiwa, on one of the Nights of Kane, and listen to the muffled throb of vanished drums and the far sweet wail of flutes coming down the highroads of the years. The scoffer may tell you that it is only the beat of the surf and the whine of the wind through the hau trees that you hear—but you do not have to believe him, for Haleiwa was the site of one of the largest heiaus (temples) in all of pagan Hawaii, a heiau which was dedicated to the great god Kane, creator of the world, and to whom many brown knees were bent, many fervent prayers entoned on the very spot where you stand.

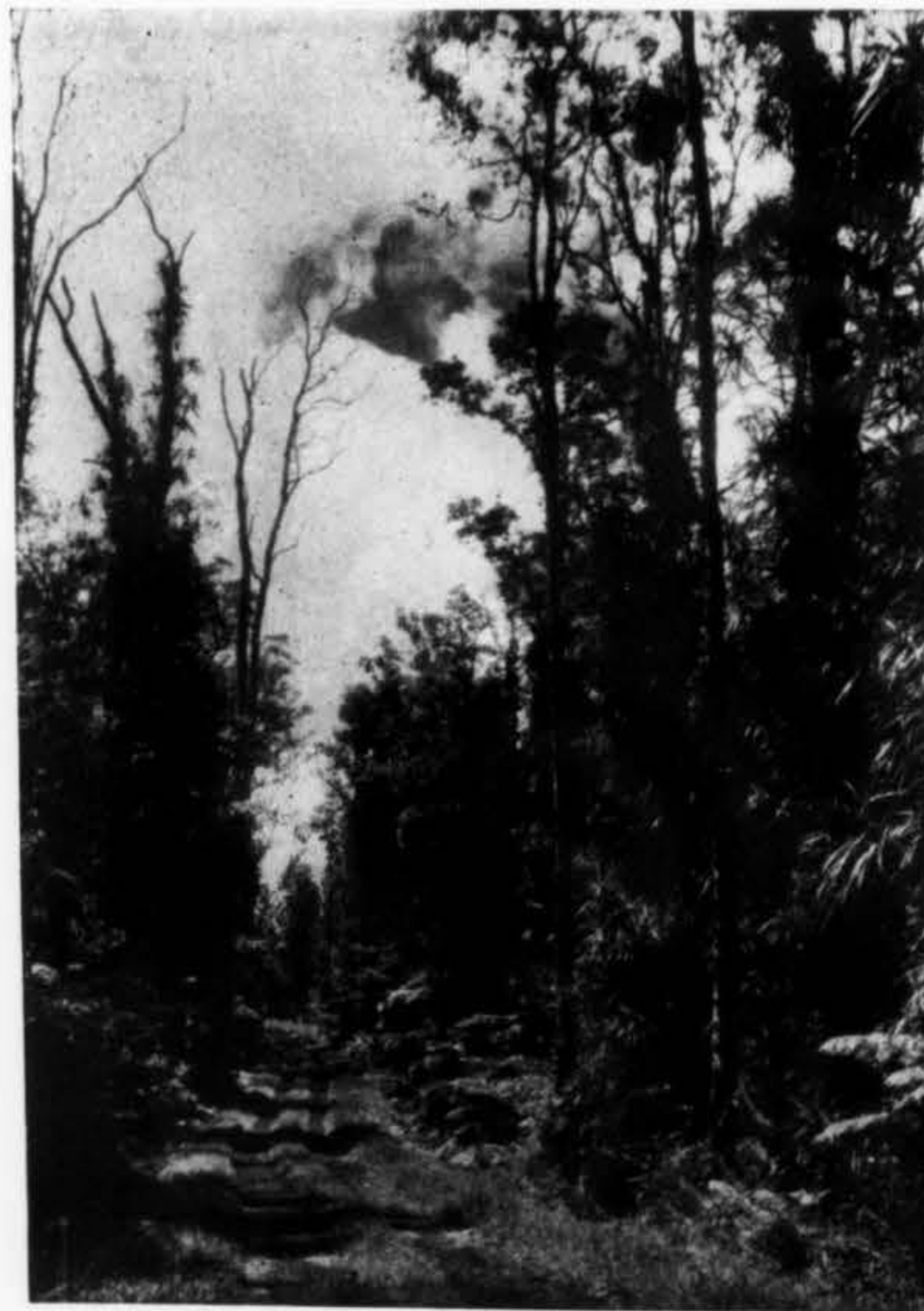
The ships which glide from Honolulu down to Hilo open the gateway to yet another magic world, a world in which colossal figures of the sombre brown gods of old Hawaii stalk meditatively through the vine-tangled ruins of age-old temples and cities of refuge; a world where Pele, goddess of fire and of volcanoes, still lurks in the steaming caldrons of Kileaua and in the dark underground caverns where once the flaming lava surged.

The Big Island of Hawaii is a country apart, one as old as Time itself and yet so new that in places where the wrathful Pele has recently passed, the earth is still warm from the throes of creation. High above the cloud rack, the snow-capped peak of Mauna Kea and the bleak crest of Mauna Loa look serenely down upon a land where a blue and drowsy sea wastes itself against sands of gold and silver or against sands as black as midnight; where the coco palms nod sleepily above tiny villages in which the traditional grass hut and the graceful outrigger canoe are still familiar objects where great forests stretch as far as the eye can see and gigantic ferns reach upward to tower above brilliant flowers of vivid hues and strange perfume; where the ghosts of yesterday keep lonely vigil o'er the ruined splendor of the ancient days.

So many people who visit the Big Island see only the jungle-bordered road to Kileuea and that vast cauldron where Pele today still holds, now and again, her regal court. They depart, sometimes with just a little feeling of awe at the vastness of the jungle and the great lava sweeps, knowing nothing of quiet beauty of Kona nor the frail loveliness of Puna.

Kona and Puna are off the beaten track. Few people, comparatively speak-

(Continued on Page 58)



The road to Kalapana through the Puna district, island of Hawaii, showing native vegetation and giant ferns in a primitive section.

CALENDAR OF SPORTS

MEN'S GOLF

- May 4-10—Northern California Amateur at Lake Merced C. C.
- May 4-10—Rancho Golf Club Invitation.
- May 17-24—Southern California Amateur Championship at Los Angeles Country Club.
- May 18—British Amateur Championship at Westward Ho.
- May 25—Oregon State Amateur at Multnomah C. C.
- May 29-31—La Cumbre Country Club Invitation.

WOMEN'S GOLF

- Northern California:
- May 1—Burlingame Country Club. Two Ball Foursome.
 - May 6—Riverside Country Club. Medal Sweepstakes.
 - May 6—Belvedere Country Club. Medal Sweepstakes.
 - May 12—Claremont Country Club. Best Ball Foursome Medal.
 - May 27—Crystal Springs Country Club. Medal Sweepstakes.
- Southern California:
- May 3-4-5—Catalina Island Invitational Tournament for Women.
 - May 11-15—Lakeside Country Club. Southern California Championship.
 - May 22—Long Beach Country Club. Prizes for gross and net in two classes.

TRAPSHOOTING

- May 21-24—California State Championship at Del Monte.

TENNIS

- In the North:
- May 23-23-30-31—Marin County Championships at Mill Valley Tennis Club.
- In the South:
- May 3—Second annual Invitation Round Robin Junior-Senior Doubles at Los Angeles Tennis Club.

TRACK AND FIELD

- May 1—Dual Track Meet between Stanford and Southern California at Palo Alto.
- May 8—Games at Fresno in connection with Raisin Festival.
- May 15—Pacific Coast Intercollegiates at Los Angeles Coliseum.
- May 28-29—I. C., A.A.A.A. Intercollegiates which have been won by Stanford, California and Southern California eight out of nine years.

YACHTING

- May 1—Comedy Push Water Events for the slower boats at the California Yacht Club.
- May 9-10—Opening events of the season for the Los Angeles Yacht Club and the California Yacht Club at the Harbor.
- May 16-17—Series of races for R boats, Star boats, Six Metre boats and Eight Metre boats at the Harbor.
- May 30—Annual Decoration Day Cruise for all clubs to Ensenada. The cruise to consume five days and what have you.

HORSE SHOWS

- May 23-24—Seventh Annual Flintridge Horse Show at the Flintridge Riding Club. Net proceeds of the show go to the Pasadena Tuberculosis Association.

NATIONAL AND INTERNATIONAL EVENTS

EXPOSITIONS

- May 1-10—Mississippi Valley Industrial Exposition of Progress; St. Louis, Mo.
- May 4-9—Outdoor Life Exposition; Chicago, Ill.
- May 4-9—National Exposition of Chemical Industries; New York, N. Y.
- May 6-10—Spring Agricultural Show; Balbridge, Ireland.
- May 9-17—Swedish Fair; Gothenburg, Sweden.
- May 9-24—International Sample Fair; Paris, France.



Aquatic events are held every summer at Lake Arrowhead. This beautiful photograph shows a water sports carnival held in the past.

LAKE ARROWHEAD

SPRINGTIME is actually here. Consequently, thoughts go to playtime and vacation days and, of course, this takes your mind to restful, zestful days away from the hustle and bustle of the busy city streets. Consequently, thoughts go to such places as Lake Arrowhead.

Deep in Lake Arrowhead's pine woods are nights of sleep such as come only from exercise in bracing mountain air. Here is every sport, every diversion, every comfort you could wish for. Lake Arrowhead—a land where days are full of zest and nights are full of peace.

You step into your car and drive out along the purple Sierra Madre Range, through the fragrance of orange groves through the green vineyards, past the spreading orchards and rich farm lands to where, only 64 miles away, San Bernardino snuggles against the foothills.

At San Bernardino you turn eastward, straight towards the mysterious mountains that hover above San Bernardino. You see the arrowhead, which is a natural rock formation, on the mountain side and, all of a sudden, you are in these mountains. Then you start to climb on the smooth, new high gear scenic State highway, which is now the pride of the mountains. Turns are wide, banked for safety and swift ascent.

If you have pictured Lake Arrowhead as the typical mountain lake resort, you have a delightful surprise in store for you. For you arrive in a quaint little Norman-English Village on the shore of the bluest lake you have ever seen; a village lulled by soft mountain winds, shaded by great firs and pines, peopled by gay folks sports-clad and happy.

Here is a mountain lake resort that is unique; not alone in California, but in the whole country. Here is the favorite rendezvous for the Southland's smart set, who enjoy either the fascinating hotel life of Lake Arrowhead's two famous hostleries, The Lodge and The North Shore Tavern, or who are guests in the hundreds of beautiful mountain lodges privately owned around the shores of the lake.

- May 9-Aug. 9—Great German Building Exposition; Berlin, Germany.
- May 11-19—International Fair; Valencia, Spain.
- May 15—Through Summer: International Hygiene Exposition; Dresden, Germany.
- May 27-31—Royal Ulster Agricultural Show; Belfast, Ireland.

YACHTING

- May 23-25—Royal Harwick Yacht Club; England.
- May 26—Harwick to Southend Race; England.
- May 27—Southend Town Regatta; England.
- May 28—Royal Thames Yacht Club Regatta; England.

HORSE SHOWS

- May 6-9—Cavalry Horse Show; Hartford, Conn.
- May 6-9—Philadelphia Indoor Horse Show; Philadelphia, Pa.
- May 9—Front Royal Remount Depot Horse Show, Va.
- May 13-16—National Capital Horse Show; Washington, D. C.
- May 14-16—New Haven Horse Show; New Haven, Conn.
- May 18-19—Southern Command; Tidworth Salisbury Plane, England.
- May 19-25—Worthington Valley Horse Show, Va.
- May 21-23—Atlanta Horse Show, Atlanta, Ga.
- May 22-23—Reading Country Club Horse Show, Reading, Pa.
- May 25—London Cart Horse Parade; London.
- May 25—Swansea and South Wales; England.
- May 25-30—Devon Horse Show, Devon, Pa.
- May 28-30—Cavalry School Horse Show; Fort Riley, Kan.

DOG SHOWS

- May 9-10—International Dog Show; Geneva, Switzerland.
- May 12—Terrier Club; London, England.
- May 19—Southern Chow Club; Baltimore, Md.
- May 23—Morris and Essex Kennel Club; Madison, N. J.
- May 30—Devon Dog Show Association; Devon, Pa.
- May 31—Wissahickon Kennel Club; Chestnut Hill, Pa.

AUTO RACES

- May 8-9—Junior Car Club (Open); Brooklands, England.
- May 9-14—International Tournament; Weisbaden, Germany.
- May 25—Open Meeting; Brooklands, England.
- May 30—500-Mile Sweepstakes; Indianapolis, Ind.

HUNT RACE MEETINGS

- May 2—Virginia Gold Cup; Warrenton, Va.
- May 2—White Marsh Valley Hunt; Broadaxe, Pa.
- May 16—Jacobs Hill Hunt; Providence, R. I.
- May 16, 20, 23—Rosertee Hunt; Media, Pa.

HORSE RACING

- May 1—Thousand Guineas; Newmarket, England.
- May 2-23—Churchill Downs, Louisville, Ky. (Kentucky Derby, May 16.)
- May 2—\$25,000 Dixie; Pimlico, Md.
- May 5-7—Chester, England.
- May 8-9—Spring Jubilee Meeting; Kempton Park, London.
- May 9-9—Down Royal Meeting; Maze, near Belfast, Ireland.
- May 9—\$50,000 Preakness; Pimlico, Md.
- May 9—Grand Jubilee Handicap; Newmarket, England.
- May 12-15—Second Spring Meeting; Newmarket, England.
- May 15-June 3—Belmont Park, N. Y.
- May 19-21—Irish Two Thousand Guineas; Curragh, Irish Free State.
- May 22-23—Spring Meeting; Downcaster, England.
- May 23—Phoenix Park, Dublin, Irish Free State.
- May 29—Manchester Cup; England.



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LOS ANGELES



BEN L. FRANK
Manager

THE GOLDEN PAGODA OF BURMA

(Continued on Page 49)

had a curl between the eyes, reputed to spring back like a coiled spectacle cord if pulled out to its length, or a series of flat curls on the head like ranked snails—which indeed they were supposed originally to have been, a group of sympathetic snails having offered themselves as a shield between the Gautama and the sun's days. Recumbent Buddhas, standing Buddhas, but in far the greatest number, Buddhas seated, as once the Gautama sat in meditation under the Bodhi Tree, when he attained the supreme wisdom. Most of them were receiving a meed of worship: heaped flowers of a heavenly sweetness, wax candles whose flames had darkened the gold of the pagoda base, gold leaf applied in bits to small shrines or the great central one, and always the culminating offering of clear water cast on the shrine. The usual container for the offering of water was a kerosene oil tin, fitted in business-like manner with a handle. These tins are standard pagoda equipment now, and are an evidence of the thorough manner in which the oil industry has permeated the life of Burma.

I watched a woman worshipping. In emerald greed taminein, and sheer white muslin, glossy black hair in a high stiffened coil, decked with rubies and pearls and with the delicate yellow pollen dusting of th'anaka powder on her cheeks, she sat with her husband in a shelter opposite the great pagoda, at the correct spot selected by an astrologer, and bent her forehead to the ground as a professional prayer-maker chanted loudly before her Nat Shrine. The husband's interest in the proceedings was mild; he made a few obeisances, but his manner was rather like that of the spouse at home in America who goes to church to gratify the Little Woman. A long ceremony ended with the lighting of candles, the heaping of blossoms, and a generous splashing of the shrine with water from the kerosene tin. The woman and her husband sat on in pleased meditation, as well they might in that shaded, perfumed place, smoking their long, comic cigars.

Toward evening the bright-colored crowds grew denser; Buddhist priests and their tiny boy disciples clad in the yellow robe poured through the four pagoda entrances. A sense of something unusual communicated itself to us and we followed the upturning gaze of the throngs and saw that at last the scaffolding of bamboo had approached the Hti. We saw the dislodging of the heavy jewelled treasure, its careful transportation down the pagoda terraces and its removal from the temple area amid sounds of sorrow and dismay. It flashed past us on the shoulders of the temple guardians, darting bright rays in the light of the setting sun. It was the first time that eyes had looked upon this symbol of royalty so closely since the day of its presentation to the pagoda by good King Mindoon Min. It was hung with fifteen thousand bells of silver and gold, crusted with diamonds, emeralds, and rubies, and was a fitting crown for Buddhism's greatest shrine. Has it been restored by now to its place? We do not know; we have travelled far since that day, and no news of that remote spot has reached us.

We descended the long stairs, where activity was ceasing; the little booths closing their doors, and the stores of jewelry, fruits, flowers and brasses being gathered up from their mats. The leprous beggars had departed, and the eloquent infants too—all but two fat little brown ones who sat beneath a carved monster's stomach, chewing betel nut and spitting scarlet juice in a finished manner. We thought they might be discussing the day's profits, their air was so grave and they spat so absent-mindedly.

We hurried to the city for a meal, intending to find early rest, but the night was warm, and scented breezes were blowing, and a lovely moon was rising. The thought of the pagoda in its light was alluring—but could we endure again the long barefoot climb? We thought we could, and let rikishas take us in lovely quietness to the foot of the pagoda hill again—this time to an eastern

(Continued on Page 57)



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THE GOLDEN PAGODA

(Continued on Page 56)

entrance, very imposing and sheltered by carved structures. The long stairs with the many sharp small stones were no more easy of ascent than the others had been, but when we reached the paved pagoda platform, its cooled and smooth surface was pleasant to encounter. And now with what freedom we moved about, and how much of fairyland there was in the gleaming shrines, the looking-glass mosaic of pavilions and the rich shining of the great pagoda. The million small bells made music, swelling and falling, trivial and pretty and light. There was the scent of flowers, heavy and warm in the warm night, and music from the village of pagoda slaves at the foot of the hill. A few dim figures drifted about the platform, all dreamlike, all unreal.

A small plaintive voice at our side forced itself upon our notice, telling us in Burma-school English something about the greatness of Buddha."

"A very big man, Sirs, a very big footprint, Sirs; very holy man, Sirs, with a *very* big footprint. One true footprint, Sirs, but it is in Ceylon, not here; a model is here; oh, a very big footprint." Deaf to such statistical information, rapt in a spell of this strange and pagan spot, we moved about the platform. Our unwanted informant got through to us the fact that three hairs of Buddha were buried below the pagoda, sending out who can tell how much of benign influence over all Burma.

An insistent wailing forced itself upon our ears as we neared the northern gate. Before a Nat shrine in grief there knelt a poor creature whose strange howlings and mumblings conveyed utter desolation to our ears. Mourning for a relative we were told, perished in the earthquake of the night before. So it is to the temple these pagans fly for solace. How much of all Burman life goes on within its walls. Here all come for festival, for worship and for easement of sorrow. The slight scene set a seal of solemnity on our departure from the Shwe Dagon.

With us down the steps went the plaintive voice of the attendant, still informing, still urging upon us the glories of Buddha. With rupees in hand, he slipped into the night, and as he went we heard something about a very *big* footprint.

Departing from Rangoon a few days later, our eyes fastened upon the Shwe Dagon, reluctant to let go the sight of that flame in the evening sky. We thought how many thousands of pilgrims have sought it in veneration and how many in curiosity, like ourselves. It will blaze away like that in our memory, a beacon to bring us back to Burma.

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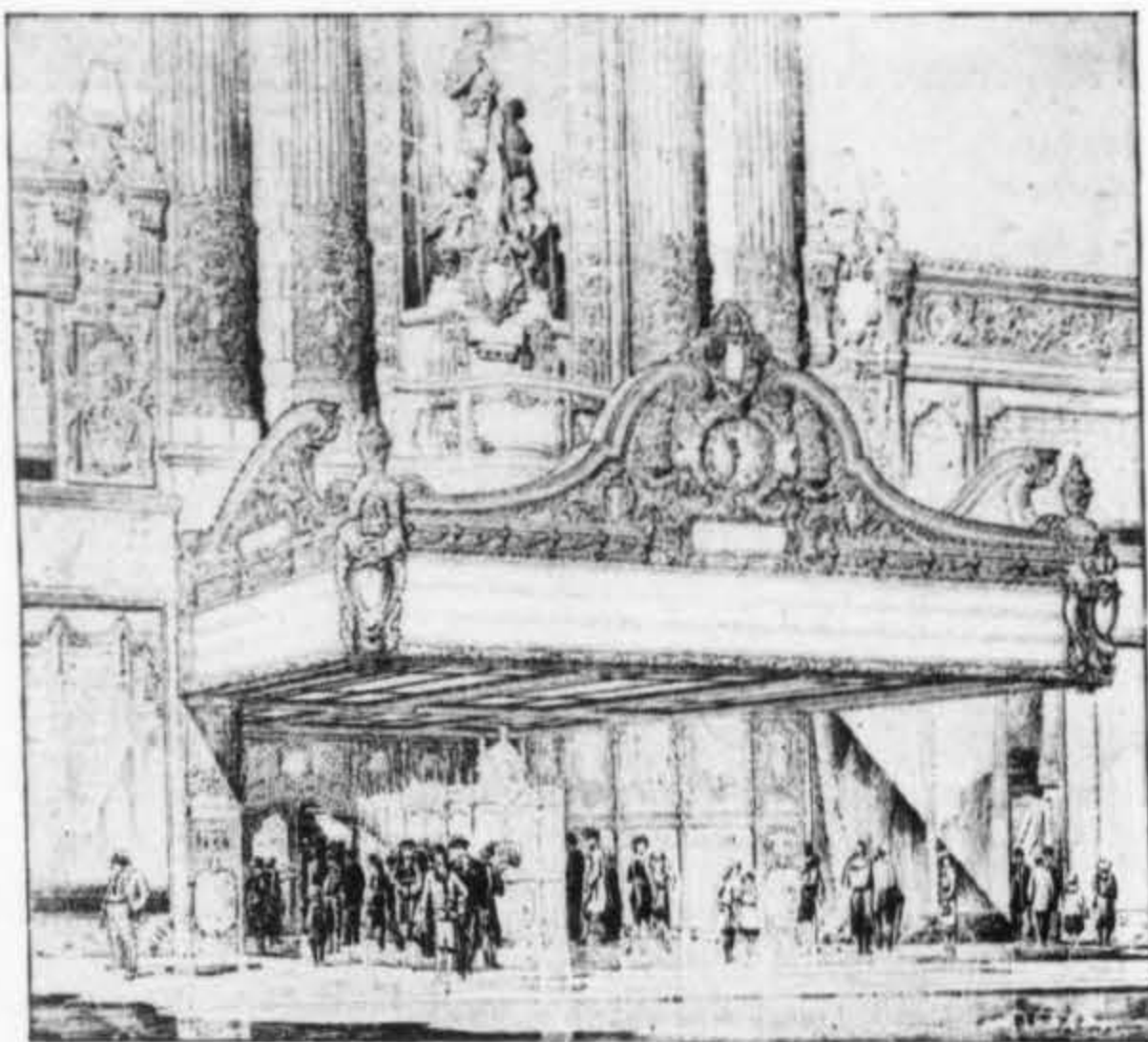
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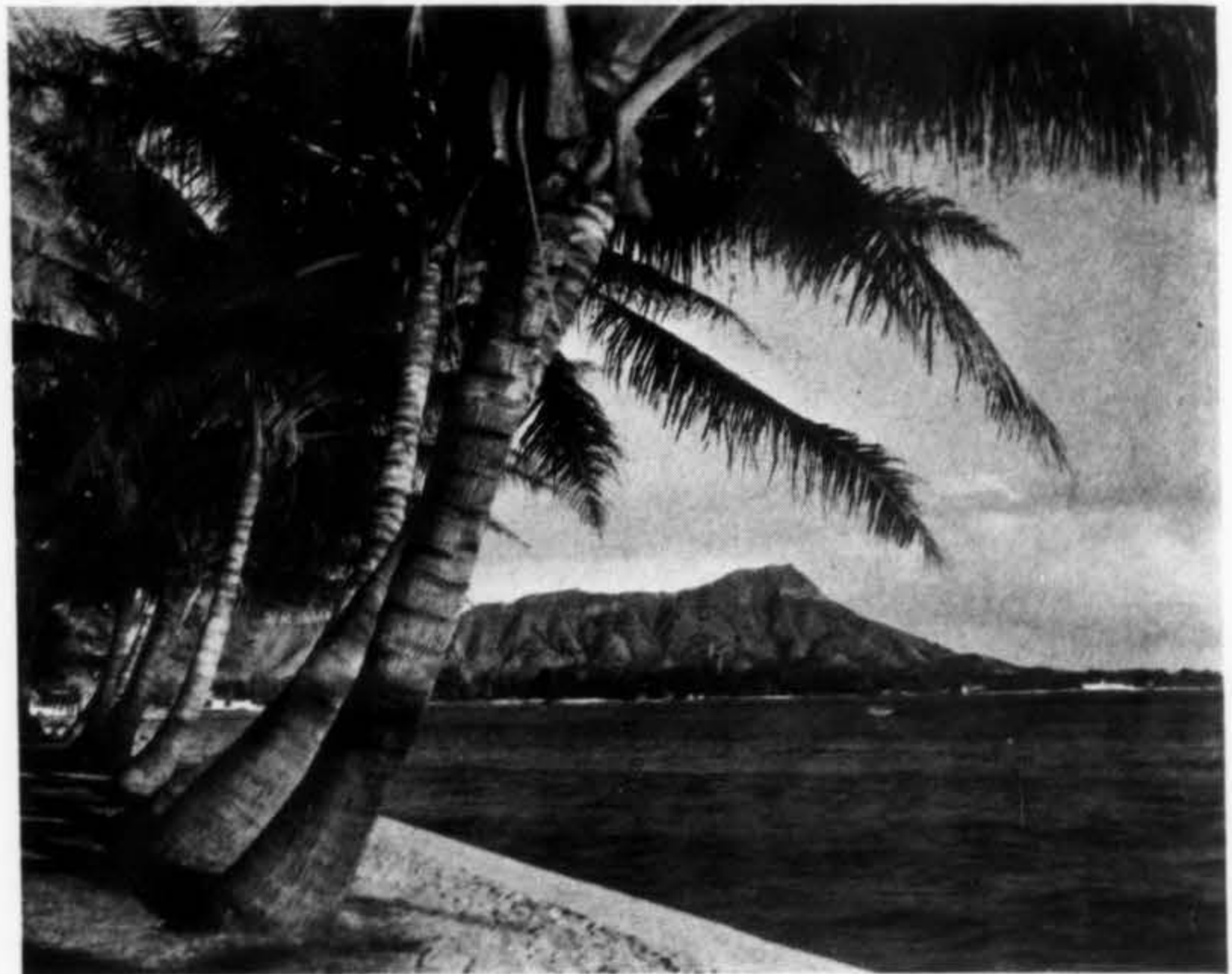
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Diamond Head as seen from Waikiki Beach. The trees are "Coconuts", known technically as "Cocos Nucifera".

HAWAII—A LAND OF CONTRASTS

(Continued from Page 54)

ing, even know of their existence, and yet there was a day when all the Hawaiian kingdom centered around Kona and when many people worked and lived and laughed and played and died in Puna—leaving behind them only a vast stillness and vague stories of the red-mouthed idols and the great valor which belonged to Puna once upon a time. Kona, on the northwestern coast of the Big Island has a charm all its own. Naked brown children still scamper over the sands and plunge into the shallow pools. Old Hawaiian fishermen still work on the coral and lava reefs with spears and throw-nets. Natives continue to engage in fishing, mat-weaving and food preparation much as they did a hundred years ago and to live in dwellings which have altered but little from those employed by their ancestors.

At Kailua in this district stands the summer palace of Hawaiian royalty and the first Christian church in the islands, constructed in part from the walls of old pagan temples after the landing of the New England missionaries at Kailua in 1820. At Napoopoo is the ruined heiau where Captain Cook, discoverer of the islands, was for a time worshipped by the natives as a god. At Kealakekua, nearby, is the monument which marks the place Cook fell, mortally wounded, after an altercation with the natives. Across the little arm of the bay are towering cliffs where the chiefs of old Hawaii were buried. Kealakekua, which means "the pathway of the gods", is the place where the Polynesian deities came down to earth, making their way from heaven on the rainbows which arch in unusual brilliance across the little bay. The ruin of Honaunau, the largest of all the Hawaiian cities of refuge, is in this vicinity and the whole area teems with the atmosphere of the long ago and the stories of strange men and stranger gods which once thronged the peaceful shores.

The Puna district on the southern coast of the Island is the most primitive stretch of country in the Territory. It is the locale of the famous play "The Bird of Paradise", and has changed but little from the traditional South Sea atmosphere pictured so vividly in the play. Ferns, palms and lahoula trees abound. Weird lava flows and black coastal rocks give the whole area an eerie touch which is enhanced by the many ruins associated with past Hawaiian life. From the scenic standpoint, the black sands of Kalapana and the lava trees are the most notable features, the latter phenomenon having been caused when a flow

of lava occurred long ago, circling the trees and then rapidly draining away, leaving the trees encrusted with the rock-like structure.

With regard to other islands in the Hawaiian group a similar situation exists. There is more to the northern island of Kauai, for example, than the barking sands and the wonderful Waimea Canyon which most visitors see. There is beautiful Hanalei Bay, at once the inspiration and the despair of painters and poets who have sought to capture its fleeting beauty. There is the great spouting horn near Hoai, where ocean water spurts high into the air and it is forced through devious channels in the coral and lava rocks by the shifting tides.

There is the weird Na Pali Coast where great valleys have been carved by time and the wind and the rain in the sharp cliffs which rise perpendicularly from the sea. Some of these valleys can be reached only by a tortuous trail over the rocks above; others only by boats brave enough to challenge the frowning cliffs. And every valley has its legend, its link with the days when Kauai was an independent kingdom, one which finally joined the other islands voluntarily and not as the result of conquest. People on this island can point out to you the old Russian fort which marked the attempt of the Walking Bear to gain control of the whaling industry of the north in the days when the Hawaiian Islands were the great base for whaling ships from all over the world; they can show you the wettest spot on earth, Mount Waialeale, where the annual downpour is more than 36 feet; they can take you to the first home of Pele, an extinct crater where geologists say the volcanic fires first flared and died in the Hawaiian Islands; they can tell you of the tradition of Captain Cook's first landing in the Islands, at the little settlement of Waimea on Kauai Island. You may visit, too, the Birthplace of the Rainbows and the Tower of Silence and valleys which are lush and overgrown with tropical flowers and vines; or valleys which have been eroded to the point where they rival the Grand Canyon of the Colorado in brilliant hues.

On the Island of Maui, one need not be content with visiting Iao Valley and its famous Needle, nor perhaps with the trip to the extinct crater of Halekala, where the demi-god Maui snared the sun. You may if you choose, visit almost a score of ancient battlegrounds about each of which there is a story told today of the time when Maui was the hard-fought field of conflict for many an island chief. Scenic drives, rugged mountain scenery, flashing cataracts, precipitous cliffs and dreamy, palm-fringed shores can hold you enthralled just as long and just as delightfully as can the more spectacular parts of this island.

And when you have gone back to Waikiki, after "doing" the other islands of the Hawaiian archipelago, even Waikiki will not seem the same again. It will forever after be more to you than a place of rest and play and fine sport. Knowing the rest of the islands, you will find that Waikiki, too, is replete with the lore of other days; you may remember that where you struggle valiantly with the intricacies of surfboard riding, the kings and the queens of old Hawaii rode shoreward with the speed of the wind, even as you are seeking to do. The surf will be more than a deluge of velvet water rolling toward the shore, for you will, as the old natives do, see in it the forms of long-dead warriors and chiefs of high degree, their hair flung backward in the wind, returned, the legends say, to make sport of the waves as they were wont to do.

In addition to the regular steamer services to the enchanted islands, Hilo and Honolulu will this fall be ports of call on the great "Around the Pacific" cruise of the S. S. Malolo from San Francisco via Los Angeles, the itinerary including, besides Hawaii, many other "lands of yesterday", such as Singapore, Java, New Guinea, the Fiji and Samoan Islands, and, if one chooses to make the side-trip, the lovely little island of Bali, full of superstition and traditions of another age and utterly unspoiled by modern civilization.

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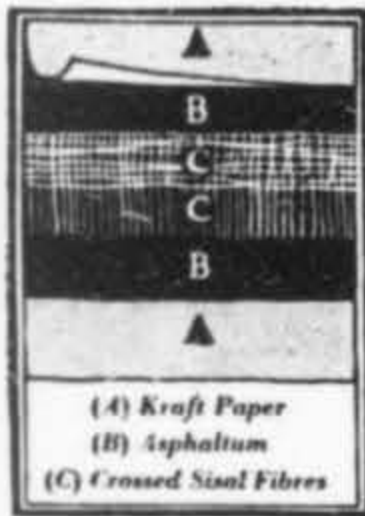


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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912
OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles,
California, for April 1, 1931.

State of California }
County of Los Angeles } ss.
Before me, a notary public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the general manager of CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulation, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co. Inc. Managing Editor, M. Urmey Seares
627 S. Carondelet St., Los Angeles 351 Palmetto Dr., Pasadena
Editor, Harris Allen Business Manager, George H. Oyer
557 Market Street, San Francisco 627 S. Carondelet St., Los Angeles

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publication only.)

GEORGE H. OYER, Manager

Sworn to and subscribed before me this 1st day of April, 1931.

(SEAL)

ARDYS HAMILTON
(My commission expires April 4, 1933.)

CALIFORNIA INSTITUTE OF TECHNOLOGY

(Continued from Page 36)

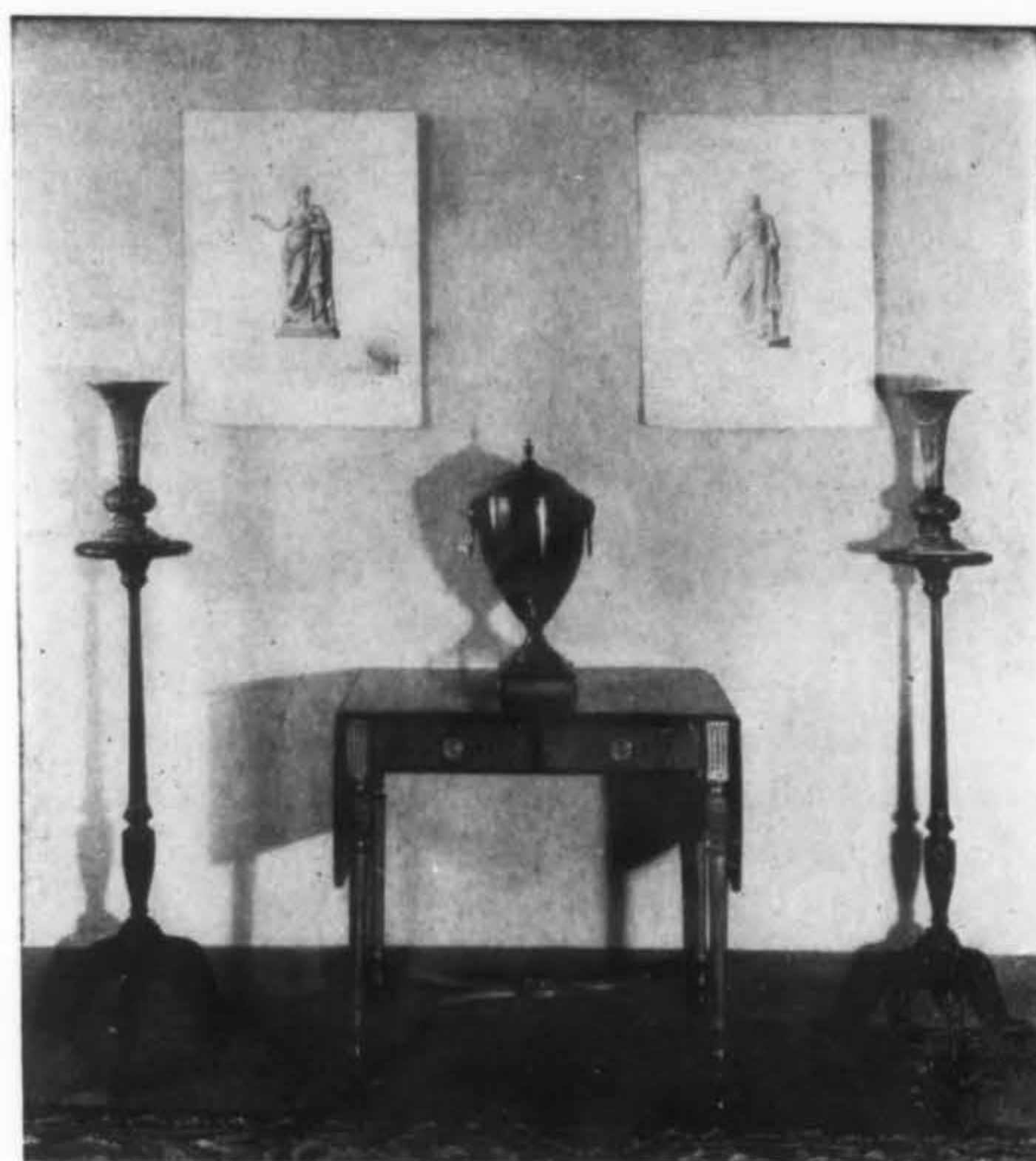
"Though not himself a scientist", continues Carew in *Touring Topics*, "Scherer knew what an institution of this character required in personnel; and to the work of organization he brought an administrative skill which only the exceptional man possesses. He laid the foundation for the marvelous development which has made the name of California Institute of Technology known throughout the world." Dr. Scherer accepted the Presidency in 1909, built up the faculty and cultivated the environment.

On the campus, the curriculum was made to include fascinating glimpses into the delights of literature under Professor Clinton Judy; and world history and economics led by Capt. Paul Perigord of the French Army who after wounds at Verdun, came to America on the Commission seeking aid from the United States. The first building, Hunt and Grey, architects, and the general plan, made by Mr. Myron Hunt after a visit to the campus of every important college in the country, soon made the Institute of Technology the chief force for growth in the town. Pasadena, seat of Mount Wilson Observatory and C.I.T. was founded in 1874 and had put into its schools and excellent library the broad ideals of a scholarly people. Encouragement had but to be given to the Coleman Chamber Concerts (1905—), to the Community Playhouse, growing famous under the direction of Gilmor Brown, and to the Pasadena Music and Art Association incorporated to bring great artists to the students, hold exhibitions—the first one in the unused rooms of the new Throop Hall. It was in connection with the organization of this Art Association that Dr. Hale met the late H. E. Huntington and was enabled to aid him in organizing the Huntington Library and Galleries on the basis of a self-perpetuating Board of Trustees instead of giving it to the County to administer, as Mr. Huntington at that time intended. Dr. Scherer and others of the faculty came down from the heaven of pure science to dwell among men in the Chamber of Commerce; a planning commission was formed with George E. Hale as chairman. Leading architects were invited to submit plans for a civic center for Pasadena, a city planner was given a year to study the problem, and found a strategic street undeveloped. The logical site was filed on over night and a handsome group of buildings began to materialize. The last unit now rises.

Building after building has arisen on the campus. Dr. Millikan came from Chicago University, "not," as he told Pasadena Women's Civic League, "because I 'like the climate'; there are people who like that of Chicago better (applause) but because of the opportunity which the California Institute gives me."

Dr. Hale's vision of a School of Pure Science came true with the coming of Dr. Millikan to be Director of Norman Bridge Laboratory of Physics and Chairman of the Administrative Council. A galaxy of important men has followed Dr. Scherer, Dr. Noyes and Dr. Millikan. Dr. Hale has surrounded himself with a great host in the four great institutions, the Observatory and the Institute in Pasadena, the Huntington Library and Galleries in San Marino and the Southwest Museum in Garvanza where it was founded by Hector Alliot, Charles Lummis and Mrs. Adelbert Fenyes and many others, and where Dr. Scherer is now Director and Dr. Breasted, Dr. John C. Merriam of Washington and Dr. Alfred Kroeber of our State University are associates.

Here, endowed with all knowledge of the glorious history of past science, guided by the best men trained in modern work to show our future leaders how to investigate, equipped with handsome buildings, cloistered gardens, books and the art of all past ages, and with instruments skillfully fashioned on the principles of good design, the vision of the master dreamer has materialized under happy skies. It is a product of the man's ability to see what things are good and aim straight for them, of his wise choice of his associates to whom he invariably gives full credit for their individual devotion to the common purpose. It is an expression of his seldom spoken, underlying faith in the continued progress of humanity toward higher things—the victory of spirit over matter, a lasting contribution to World Peace.



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PACIFIC COAST CHAPTER

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS

Office of the Secretary

ARCHITECTS BUILDING, LOS ANGELES

◆ ◆ ◆

Membership in the American Society of Landscape Architects is a guarantee of fitness to give service.



Here in his medieval castle Mr. Anthony has combined the use of modern and antique furniture with very satisfactory results.
Harold Grieve, interior decorator.

ANOTHER ANTHONY OCCUPIES HIS NICHE

(Continued from Page 23)

character who groped with his burning and bleeding bunions for the cool metal of his prison cot and luxuriously relaxed at the contact, would have found no pleasant relief from the day's tedium upon entering the spacious corridors of the Anthony home. All of this only goes to show that the question of personal like or dislike is a matter of viewpoint. The important fact is that whether one would like to live there or not seems to have no effect upon the universal feeling that the place is surpassingly beautiful.

Happily the general parti is non-symmetrical. On the major axis, which passes through the formal gardens, the arched windows of the dining room and drawing room face one another over a pool of cerulean blue. Opposed to each other on the minor axis running through this pool, are the studios and living quarters. With each of these units on a different level and the mass of the studio balanced by two towers on the living quarters side, a most exquisite balance is attained without the employment of stiff and stilted symmetry. Overlooking the main formal gardens, a loggia that recalls the loggia dei Lanzi in Florence in its generous scale and grace embraces a view of distant city and mountains that cannot be surpassed from any terrace on the slopes of Fiesole. A most felicitous solution of fenestration problems invites the eyes and willing feet through doors on either side of the spacious room. Through these windows from the gardens on both sides, a glimpse may be had of an exquisite pulpit, carved in stone from Caen, which calls aloud for the sandalled, tonsured and peripatetic Franciscan to deliver his kindly sermon upon the joys of the apostolic life. Behind the pulpit stands the inviting entrance to the living quarters whose rooms open off a long and broken corridor lighted by dim, leaded windows and terminating in the tower that contains a double staircase—one to the service quarters, and another to the dining room.

The proportion of length and breadth of the dining room is such as to accommodate the refectory type of table with chairs on one side only, whence a view through the four semi-pointed arched windows over the mirrored surface of the tiled pool brings one that delight which obviates the need of other spiritual hors d'oeuvre. The studio is all but detached, being accessible only through the drawing room. Here Mr. Anthony has incorporated one ingenious arrangement after another to accommodate motion picture projecting machines, screens and other devices in a most

practical and yet unobtrusive way. But enough of detail. It is impossible to convey the illusive spirit and quality of this surpassing home by entering into detail. The atmosphere of the entire establishment is almost purely Mediaeval and yet it has been so softened by touches, which I suspect were from the skillful (and, I might add, despite the fear of arousing a justifiable jealousy, beautiful) hands of Mrs. Anthony, that there is little left of the austerity that might easily have crept in to mar the enchanting quality.

It takes little imagination to call forth from the shadowy corners of towers and turrets, men in armor and youths in tunics. Cowled Monks and jovial Friars would be no more out of place in the semi-cloistered passageways than in the Gothic vaulted Chapels that were prototypes for parts of this amazing composition. In years to come, as age descends upon the towers, softens the carved stone and clothes the loggias with verdure, who can say that the spirits of those creatures of the Moyen Age, so skillfully carved by Joe Mora over the huge fireplace, may not creep back to frolic in the moonlit gardens, led by the vindicated hand of Sir Arthur Conan Doyle. What a place for them to frolic! The Jongleur, scampering through the Gothic traceries of Notre Dame, had no such domain. I can see these sprites perched upon the gigantic gargoyles, at home with the stone and pointed arches of their birthplace, marching in gay procession from the arch-backed dining terrace to chant mock litanies from the balcony of the studio. Perhaps a later Anthony will let them through the door, to troop up the winding vaulted staircase to the lofty ceiled living room where the distant tones of the pipe organ and the contemplation of their graven progenitors will sober them long enough to see the faded exquisiteness of painted ceiling and the glory of sculptured stone. Whether they will be led to the remainder of the house is doubtful, nor will it be of importance to them, for having seen the lofty Gothic entrance hall with its stained glass window, the connecting passage, and the superlative living room, nothing else matters. It is a case of "See Naples and die."

MOSAIC ART

(Continued from Page 31)

applied to the wall, the face of the tesserae that is set against the paper drawing becomes visible. As both surfaces of the tesserae are cut surfaces, there is actually no front or back to the medium. Thus, although the artist actually sets his decoration backwards, he sees it continually just as it will finally appear, only reversed.

When the design is completely set in mosaic, with each tesserae securely pasted to the paper drawing, it is ready to be applied to the wall or ceiling, as the case may be. The surface to be decorated is covered with a wet cement, and, while this is still soft, the tesserae are pressed evenly and firmly into the cement until the paper to which they are glued is flush with the wall surface, that is, until the tesserae are completely embedded in the cement. After the cement hardens, the paper is washed off, and the mosaic decoration becomes visible.

Thus it can be seen that it is in setting on paper the mosaic design that the individual technique of the artist is allowed to express itself. The full-size detail is painted on paper or canvas, perhaps, and it is the problem of the mosaic artist to interpret that design, which this detail pictures, in another medium. (Notice that I purposely avoided the word "reproduce," which is so commonly used in such cases. To reproduce a thing one must use not only the same medium but the same method of production.) Due to the fact that each tessera is a solid color, it is impossible to melt one color into another, as can be done so easily with paint. On close examination, one often finds that the effect of blending in mosaic ornament is done by dropping in a note of a contrasting color. And, although the smallest pieces of glass are generally not less than three-eighths of an inch square, the finished mosaic often seems to suggest delicate details which one would suppose must be overlooked in such a medium.

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While color is perhaps of first importance, as I have suggested, the mosaic artist must give the proper quality of perspective to his picture. This is done primarily with color, too, but very often the artist attains his effects in perspective by the lines which the tesserae seem to follow or the manner in which the tesserae are laid. Suppose, for example, that the artist is setting a face. To give the required form to the cheek bone, he will set his tesserae in a circular motion which terminates in the point which would suggest the greatest projection.

So one can see why mosaic setting is an art very much its own. The mosaic artist may not always be allowed to give expression to his ability to compose the design himself. But interpreting is just as much an art as composing, after all; in fact, the problem of interpreting in one medium what another artist has composed in a different medium is often more difficult than one would suppose.



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GARDEN CALENDAR

MAY

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

*The voice of one who goes before, to make
The paths of June more beautiful, is thine,
Sweet May!*

—HELEN HUNT

MAY in California! What visions and dreams you bring to the garden lover. The air is all perfume. Nature's magic chemistry distilling from trillions of flowers to please the sense and intoxicate the brain. From the upland meadows of the high Sierras, by the crystal streams through the orchards of the great central valleys, down to our ocean lapped shore can be seen the busy and industrious bee pursuing its bustling labor, "and where the bee sucks, there suck I."

We garden lovers work the year round with hopes and expectations for the fruition that May brings to our gardens, and for the labor expended we are richly rewarded this Spring. While we greedily gather to ourselves the soul-food of the flowers, the little bee is gathering honey for our gustatorial delectation.

To those who dwell in cities, the joys of a garden beehive are taboo. There are so many people so sensitive as to be annoyed by the presence of a bee, especially if it belongs to a neighbor. There is the story of the city girl visiting in the country, who, on being informed it was home-made honey served with her hot cakes, remarked sagaciously, "Oh, I see you keep a bee."

A beehive is a valuable addition to any garden. First, the ways of the bee are full of interest, and secondly the bees fertilize your flowers so as to give you plenty of seeds, thirdly, there is of course the honey. Then, again, they are so little trouble.

My garden is ablaze with the gorgeous red blooms of the Coral tree (*Erythrina hybrida*), while beneath them spreads the lake spotted with the most gorgeous water lilies that the Woodford gardens can furnish. The Peacock spreads his iridescent tail for the delectation of his wives, while the double-flowered blue Lobelia called Kathleen Mallard, seems to wink at him as if to say "I, too, am beautiful."

This year, the roses are in such perfection and profusion as to threaten rivalry with Portland, the City of the Roses. By the way, have you tried the new combination fertilizer on your Roses. Mr. King of Huntington Beach has combined the nitrogenous chemical called Urea with his black peat, and made a wonderful plant food and stimulant; it works like a charm.

During May all pot plants should be examined for soil exhaustion. Plants which need potash have a tendency to turn red; those needing iron, turn yellow; plants needing nitrogen, show dull, faded green. If the soil appears exhausted and the plant is in full growth, a top dressing of a balanced commercial fertilizer will be the safest plan, if the plant is not in full growing condition, best repot it in good fresh soil, in a pot of the same size in which it was growing.

Greenhouse plants should be gone over carefully in May; all dead leaves and twiggy branches removed, and, as the month gets hotter more air should be admitted with frequent wettings down of the benches and floor.

Staghorn ferns (*Platycerium*) the glory and despair of the greenhouse may now have offsets removed for propagation, which offsets should be pegged down with a hairpin, on blocks of orchid peat; old *Platycerium* should have their peat renewed or reinforced with sphagnum moss and may be given a watering with a weak liquid manure. *Platycerium grande* does not produce offsets. *P. wallichii* from the banks of the Irawaddy River in further India, is another of the rarer *Platycerium*s.

ARCHITECTURAL ORGANIZATIONS

SOUTHERN CALIFORNIA CHAPTER of the American Institute of Architects held their regular April meeting at the University Club in Los Angeles Tuesday evening, April 28, 1931. It proved to be one of the most interesting and well attended meetings in several months. Delegates to the recent convention held at San Antonio, Texas, reported on the subjects discussed at the convention. H. Roy Kelly, Palmer Sabin, Charles Cheney, Fitch Haskell, David Witmer, and A. M. Edelman gave detailed and illuminating reports. Edwin Bergstrom reported on the proposed policy of the A. I. A. in relation to Federal Buildings. Robert Orr, although not a delegate, attended the convention for the purpose of meeting representatives of the various State societies and associations. He reported that a definite movement is now planned for organization of associations in every State. The American Institute of Architects will take an active part in the formation and policies of these associations. Mr. Paul E. Jeffers, structural engineer, addressed the meeting on the subject of "Metalography of Welded Steel."

NORTHERN CALIFORNIA CHAPTER, American Institute of Architects, held its regular monthly meeting at the Mark Hopkins Hotel, San Francisco, on March 31 at 6:30 p.m. President Henry H. Gutterson presided over the meeting, which was attended by twenty-six members and associates.

Announcement was made of the death of Mr. Creston H. Jensen, associate. Expression was made by fellow members of his loyalty and service in the profession and of the many qualities which endeared him to his acquaintances. It was directed that a letter in keeping with the voiced sentiment of the meeting be sent to his family, and that adjournment be in respect to his memory.

Mr. William I. Garren introduced a motion, which was unanimously carried, that a letter be sent to Mr. John

J. Donovan commending his recent action in relinquishing a large commission because of his connection with the California State Board of Architecture and the principle involved in the matter.

There was no other regular business, and the meeting continued with a talk by Mr. H. G. Claudius of the Guaranty Building and Loan Company of Oakland. In explaining the layman's point of view with respect to architectural services, he stated that the public is strongly influenced by price, and buys on price rather than on quality. It was interesting to his listeners to be told that the finance companies consider quality, and that competent plans, specification and supervision will insure a loan ten per cent larger than for undirected construction. He suggested that clients should be advised of this means whereby an architect's services can be secured for an immediate outlay no greater than would be incurred for a pseudo-architect. Stock plans of service bureaus, magazines and contractors were grouped alike. To the finance company, these carry no protection of supervision, and are apt to become more quickly obsolete in style. Such factors are all taken into consideration in the determination of a building loan.

The remarks of Mr. Claudius completed the program, and the meeting was adjourned.

Respectfully submitted,
JAMES H. MITCHELL,
Secretary.

Mr. Alvin M. Karstenson, Pacific Coast manager of the Campbell Industrial Window Company, has selected as representatives and distributors for that company in Southern California, Arizona and Southern Nevada, the Continental Building Specialties, Inc., of 408 So. Spring Street, Los Angeles, and for Northern California and Northern Nevada, the Fire Protection Products Company, Inc., 1101 Sixteenth Street, San Francisco.

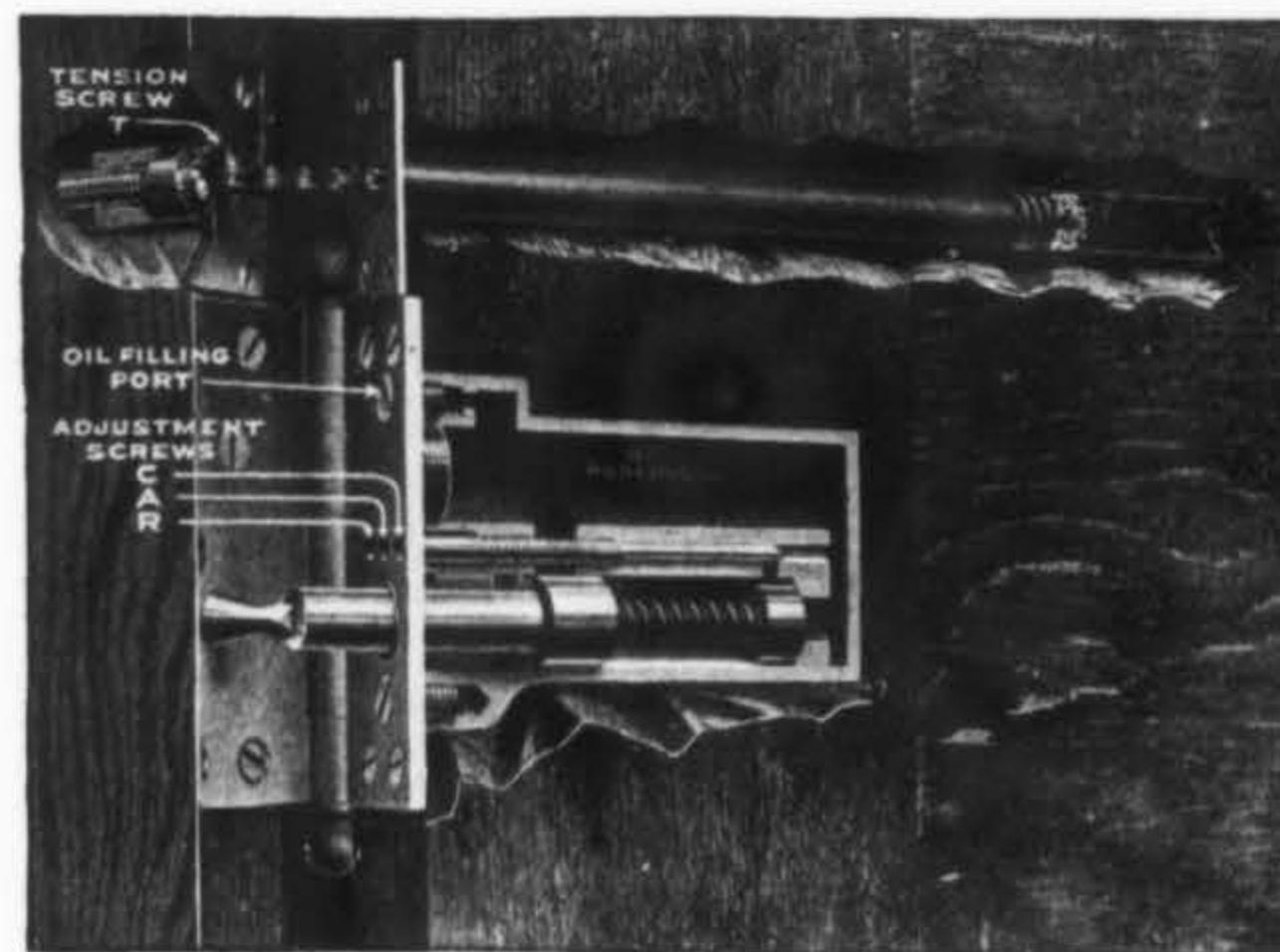
For a fairy-like effect later in the year, sow some seed of Cosmos. Treat them as if they were weeds, and, as they come up, leave only those which will satisfy your mental picture. They fit in and soften almost any kind of planting effect, from late summer to frost.

In beds where plenty of water is available, or even as covering for dumps or rubbish heaps, a package of Nasturtium seeds interspersed with the little Swan River Daisy (*Brachycome iberidifolia*) produces an indescribable spot of beauty. One may also this month plant Amaranthus, Aquilegia, Balsam, Celosia, Centaurea, Morning Glory, Campanula, Cypress Vine, Delphiniums, Digitalis, Helianthus, Humulus, Ipomoea, Marigolds (French and African) Maurandia, Mina lobata, Portulacca, Tuberosa and Dahlia bulbs, Asters and Chrysanthemums.

The rain of the last week of April was pretty late for my Watsonias. I wish it was so that every reader of this Journal could see them now, as they are, in their glory. They are not just Watsonias, but a vastly improved series of hybrids from African parents not hitherto introduced into horticulture. To see them is to become a Watsonia enthusiast.

I consider Watsonias, of the improved type, one of the best introductions for California gardens in recent years; requiring as they do, so little attention and giving such glorious results.

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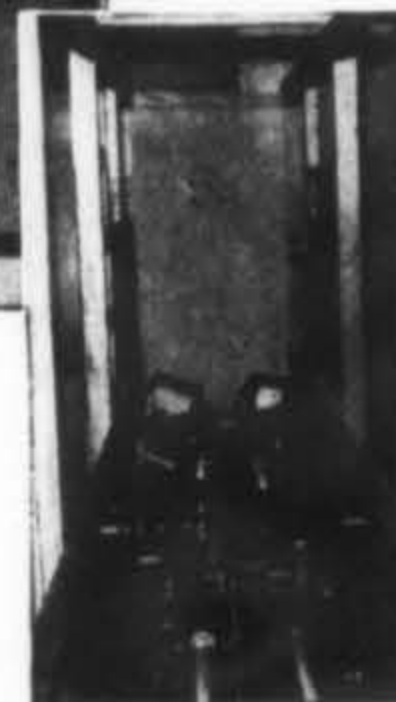
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◆◆◆ INDEX TO ADVERTISEMENTS ◆◆◆

ART GALLERIES

Bark'n Rags.....	9
Biltmore Salon.....	9
Burford Galleries, Fern.....	13
Stendahl Art Gallery.....	9

BUILDING MATERIAL & EQUIPMENT

Bathroom Fixtures and Plumbing

Crane Company.....	[*]
Haws Sanitary Drinking Faucet Co.....	63

Heating Equipment and Accessories

Dunham Company, C. A.....	64
---------------------------	----

Lighting Fixtures and Accessories

Bell Company, B. B.....	2
Kees Engineering Co.....	9
Kerns, Correa.....	11

Materials and Equipment

Batchelder Wilson Company.....	[*]
Cambridge-Wheatley Co.....	67
Clark & Son, N.....	68
Claycraft Potteries.....	60
Diamond Electric Mfg. Co.....	[*]
Fire Protection Products Co.....	63
Gladding, McBean & Company.....	1
Hilgartner Marble Co.....	3
Hollywood Staff & Stone Co.....	[*]
Johns-Manville Company.....	[*]
Materials, Inc.....	58
Michel & Pfeffer.....	4th Cover
Paraffine Companies, Inc.....	[*]
Portland Cement Association.....	[*]
Sisalkraft Company, The.....	60

Paint

Fuller & Company, W. P.....	[*]
Smith-Davis Paint Co.....	[*]

CLOTHING

Bullock's Wilshire.....	[*]
Flornina.....	4
Mignon.....	4

Tailoring

Clark, L. G.....	13
------------------	----

CONTRACTORS

General

Boeing, C. C.....	64
Dowsett-Ruhl Company.....	58
Ruppel, Fritz.....	[*]

Painting

Pesenecker, W. G.....	11
Quandt & Sons, A.....	3rd Cover

EXHIBITS

Bldg. Material and Machinery Exhibit.....	59
---	----

GARDENING

Garden Furniture, Fences and Supplies

Granada Forge.....	8
--------------------	---

Nursery Stock, Seeds and Bulbs

California Nursery Co.....	[*]
----------------------------	-----

Tree Specialists

Freeman, Myers & Company.....	64
-------------------------------	----

HOTELS

Ambassador Hotel.....	56
Arcady Hotel.....	53
Barbara Hotel.....	57
Breakers Hotel.....	52
Fairmont Hotel.....	56
Hollywood Plaza Hotel.....	[*]
Lake Arrowhead.....	53
La Valencia Hotel.....	52
Montecito Inn.....	57
Palace Hotel.....	53
Santa Maria Inn.....	57
San Ysidro Ranch.....	57
Savoy Hotel.....	57

HOUSE FURNISHINGS

Antiques

Condit, John W.....	9
Wilbur, Ralston.....	11

Awnings

Swanfeldt Awning Company.....	13
-------------------------------	----

China, Pottery and Glass

Chinese Art Shop.....	[*]
The Porcelain Shop.....	[*]
Zacho, A.....	13

Drapery and Upholstery Fabrics

Hunt, Sally.....	11
The Souks.....	4

Fireplaces and Accessories

Colonial Shops.....	10
---------------------	----

Floor Coverings

Kent-Costikyan.....	10
Keshishyan, John S.....	2
Frederik Rummelle.....	[*]
Sloane, W. & J.....	3
Walter & Company, D. N. & E.....	59

Hardware

Condor Company.....	65
Levy Brothers.....	9

Furniture, Furnishings and Decorations

Amymay.....	[*]
Barker Brothers.....	2nd Cover
Bullock's.....	4
Butler, Ltd., Genevieve.....	9
Cannell and Chaffin.....	[*]
Cheeswright Studios, Inc.....	18
Colby, Anthony D.....	11

Elfers Studios.....	11
Erskine-Danforth Co.....	[*]
Foster, Mitchell.....	[*]
Holtzclaw Company, John B.....	[*]
Hunt, George.....	[*]
Hyde, George.....	10
Laird, Marshall.....	14
Marten Company, A. F.....	14
McCann, William D.....	17
Norton, Josephine R.....	11
Penn Furniture Shops, Inc.....	[*]
Perin's Ltd.....	10
Peterson Studios, Inc.....	11
Sagar, George C.....	16
Saylor, W. J.....	14
Sloane, W. & J.....	3
Wallace, Harold.....	[*]

Musical Instruments

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

Silverware

Schmidt & Son, A.....	10
A. Zacho.....	13

Wall Coverings

Ackerschott, Robert.....	13
Lohlker, Wm. A.....	8
Stockwell Company, C. W.....	15

MISCELLANEOUS

American Society of Landscape Architects.....	62
Dixon, Harry.....	[*]
Jauchen's Olde Copper Shop.....	13
Pacific Coast Gas Association.....	60
Pacific Coast Electrical Bureau.....	[*]
State Association of California Architects.....	5
Van Erp, Dirk.....	13

PHOTOGRAPHERS

Beals, Jessie Tarbox.....	[*]
Craig, Margaret.....	4
Hiller's Studio.....	[*]

REAL ESTATE

Chase, H. G.....	4
------------------	---

SCHOOLS

Canyon Crest School.....	8
Chouinard School of Art.....	8
Otis Art Institute.....	8
Santa Barbara School of the Arts.....	8
Westridge School.....	8

TRAVEL

Bluebird Taxi.....	4
Los Angeles Steamship Co.....	50
Panama Mail S. S. Company.....	[*]
Santa Fe R. R. Company.....	53
Southern Pacific R. R.....	50
Union Pacific R. R. Company.....	52

[*] will appear in next issue.

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