

California Arts & Architecture



An Early California Fiesta

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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

"OLD SPANISH DAYS" is the title of the annual fiesta held at Santa Barbara, California, August 27 to 29, inclusive, and which has come to mean so much to the whole State in the re-establishment of old customs and the preservation of traditions. An historical street pageant usually opens the three day celebration, color is everywhere, in flags, pennants and flowers. The real days of Spanish California are brought back in the graceful costumes, the mantillas of the Senoras, the sombreros and the sashes of the Senors. A dramatic production is given in the evenings at Peabody Stadium, depicting life of the early days in California. This was written and is directed by Charles Pressley.

LA FIESTA DE LOS ANGELES, to be held September 4 to 13, is the anniversary celebration of the founding of the City of Los Angeles, California, one hundred and fifty years ago. The Fiesta opens with an historical parade, showing California under four flags: Spanish, Mexican, the Bear Flag of the California Republic, and the Stars and Stripes of the United States. In the old Plaza the early founding ceremony will be re-enacted by a small group, impersonating Governor Don Felipe de Neve, his soldiers of Spain, the Mission Fathers and their Indian acolytes, and the original settlers. Each day and each night will provide a carefully planned program, including a musical Fiesta at the Hollywood Bowl, and an evening of opera at the Greek Theater, Griffith Park.

COMMUNITY DANCES are held at Tournament Park, Pasadena, California, each Friday evening during the summer, opening at eight o'clock. These dances were organized several years ago by the Pasadena Drama League and every dance is chaperoned by members of the League. Exhibition dances or a dance contest during the intermission add to the interest. The Chamber of Commerce, the American Legion, and other representative bodies act as sponsors on various evenings.

EDGECLIFFE BEACH CLUB, Montecito, California, is giving especial attention this season to the activities of the children in providing a new swimming pool in which to teach the younger members to swim. The floats are equipped with diving stands and a water chute. A program is arranged for each Saturday, including a water carnival, beach circus, aircraft show, treasure and mystery hikes, and several athletic meets.

LOS ANGELES COUNTY FAIR opens at Pomona, California, September 18, and continues for ten days, through September 27. The decorations are to follow Moorish lines and colors, and will be in accord with the Fiesta idea, prevalent throughout the State.

THE CALIFORNIA STATE FAIR will be held at Sacramento from September 6 to 12. New provisions and improvements have been made at the Fair Grounds for this event, the seventy-seventh annual, and practically every county will exhibit. The Horse Shows always make up an interesting portion of the Fair. R. A. Vandergrift, director of the State Department of Finance, is the official head of the Fair.

CORONADO HORSE SHOW, Coronado, California, continues through August 1 and 2, with both evening and matinee performances, and is held under the sponsorship of the Junior League of San Diego, the proceeds to be divided between the Coronado Community Chest and the charities of the Junior League.

SAN MATEO COUNTY NATIONAL HORSE SHOW is held at the Menlo Circus Club, Menlo Park, California, August 8 to 15. This show was once known as the Palo Alto Horse Show and was held on the Stanford campus for four years. Twenty thousand dollars in cash prizes is announced and the entries include horses from many famous stables. Mrs. W. P. Roth is the president.

NATIONAL PUBLIC LINKS CHAMPIONSHIP or the Ten Thousand Dollar Open, both terms describe the annual tournament, is held at St. Paul, Minnesota, August 4 to 8.

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THE COUNTY FAIR is held at Santa Maria, California, August 12, 13 and 14, with August 13 designated as Santa Barbara Day, and typical of the Old Spanish Days Fiesta. Three street parades are planned for the Fair period.

JUNIOR POLO PLAYERS at the Presidio, San Francisco, California, are planning matches with the group at the Menlo Circus Club, where the field is in good condition. Will S. Tevis, Jr. heads the players at the Circus Club.

SOUTHERN CALIFORNIA YACHTING ASSOCIATION sponsors the annual Pacific Coast Yachting Regatta at Santa Barbara, California, August 3 to 9. The regatta opens with ocean races from San Francisco and from San Pedro to Santa Barbara, and continues with events for practically every model of water craft.

DELTA PHI UPSILON, National Honorary Professional Kindergarten Primary fraternity, holds the eighth annual convention at San Francisco, California, August 7, 8 and 9. Headquarters are at the Western Women's Club, and delegates from the leading universities throughout the country are in attendance.

CALIFORNIA LEAGUE OF WOMEN VOTERS, San Francisco Center, are holding a series of summer luncheons each week during the vacation period. Speakers at the luncheons are chosen from the faculties of the summer sessions at the University of California and at Stanford. The subjects included are "An Outline of Conditions in Germany," "Russia and Its Economic Development" and "Racial Conflicts in Hawaii."

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN of San Mateo, Burlingame, and Hillsboro, California, hold program meetings during the summer months, and have recently organized a golf section for the Peninsula members.

CALIFORNIA JUNIOR REPUBLIC, Chino, California, has lost by death its loved founder, Mrs. Eldredge Fowler. Organized in 1907 as a non-profit corporation, this splendid institution has cared for and educated hundreds of boys and sent them through life with a vocation. Few women have built up the Citizenry of California to better purpose; few are ever more deeply mourned than this Mother of Men.

SUMMER SCHOOL FOR ADULTS is established at Laguna Beach, California, opens August 3 and continues to August 22. The courses are in economics, history of social philosophy, public speaking and oral expression, and short story writing. The courses conform to university requirements and are initiated by the play, "Skidding," given at the Community Playhouse, August 1, under the direction of Mrs. Jessie Way Hardie.

LAGUNA MARINE LABORATORY OF POMONA COLLEGE is in its twenty-first season of work, with Dr. William A. Hilton in charge, at Laguna Beach, California. The course is for six weeks and the work offered students consists of Biology, simple forms of life and general principles; biology of vertebrates; human biology; entomology, heredity and evolution.

LA ESCUELA EL MAR, the school at Laguna Beach, California, exclusively for children with superior mental endowments, continues the class work to August 21. Only students with an intelligence quotient of 125 or over are admitted. The Stanford revision of the Binet Test is used to judge eligibility. The object of the school is to place children correctly in their general school work.

COMMITTEE ON ALLIED ARTS of the American Institute of Architects, J. Monroe Hewlett, chairman, states in the annual report that the most important exhibition of the allied arts of design will be held in Washington in 1932. The National Sculpture Society and the National Society of Mural Painters are cooperating with the Institute in arranging the exhibition. These three organizations and probably the American Society of Landscape Architects, will hold their national conventions in Washington during the period of the exhibition.

THE ANNUAL MOTOR BOAT REGATTA is held on Lake Merritt, Oakland, California, this month. Runabouts and hydroplanes held preliminary races in the new yacht harbor at Alameda airport last month.

(Continued on Page 4)

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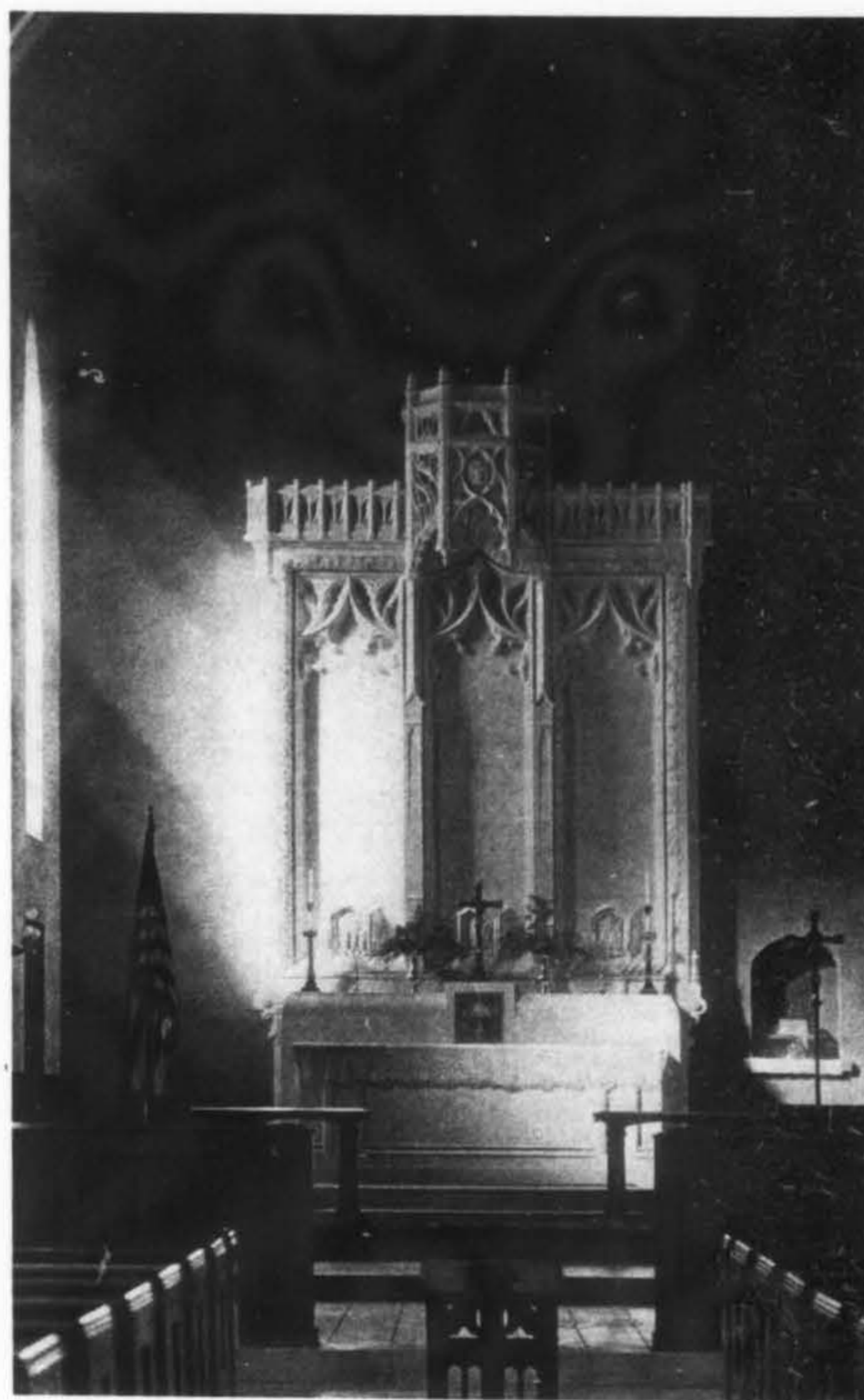


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LOS ANGELES

MUSIC

THE SUMMER SYMPHONY ASSOCIATION closes the series of symphony concerts at the Civic Auditorium, San Francisco, California, in August. The season was opened by Walter Damrosch, conducting practically the entire membership of the San Francisco Symphony Orchestra, and this orchestra, under the direction of guest conductors, has continued to delight large audiences in the ensuing weeks. Artur Rodzinski, conductor of the Los Angeles Philharmonic Symphony, was enthusiastically received, as his work of last summer was pleasingly remembered. Alexander Smallens of Philadelphia, Pierre Monteux of France, and Sir Hamilton Harty of England followed in summer symphony leadership.

PHILHARMONIC SOCIETY OF SAN MATEO COUNTY closes the sixth season of open air concerts at the Woodland Theater, Hillsborough, California, August 9. Eight Sunday afternoon concerts constitute the series, with eighty-five members of the San Francisco Symphony Orchestra under five eminent guest conductors. The closing concerts, August 2 and 9, are conducted by Alexander Smallens, who is closely associated with music in America, having directed in New York, Boston, Philadelphia and Chicago.

SYMPHONIES UNDER THE STARS are presented at the Hollywood Bowl, Hollywood, California, under the sponsorship of the Hollywood Bowl Association, during July and August. The orchestra is the Los Angeles Philharmonic, under the direction of guest conductors, with Sylvain Noack as concertmaster. Three conductors wield the baton during August; Pierre Monteux directs from August 4 to 15; Artur Rodzinski, from August 18 to 22, and Alfred Hertz, August 25 to 29. The soloists appearing in August are as follows: A chorus from the Los Angeles Grand Opera Company, August 4; Adolph Bolm presents a Ballet, August 7; Richard Bonelli, baritone, is heard August 11 and August 28; Kathryn Meisle, contralto, sings August 14; Ernest Belcher offers a Ballet, August 18; Joseph Lhevinne, pianist, August 21, and Queena Mario, August 25.

SAN DIEGO SYMPHONY ORCHESTRA under the direction of Nino Marcelli, continues the annual summer concerts at Balboa Park, San Diego, California. These concerts are given on Tuesday evenings and are arranged to include a Novelty, Request, American, and Russian Night.

GLENDALE SYMPHONY ORCHESTRA, of Glendale, California, will be directed next season by D. C. Cianfoni of Santa Ana, organizer and conductor of the symphony orchestra of that city. Modest Altschuler has conducted the Glendale Symphony for a number of years but is now returning to New York, where he formerly directed the Russian Symphony Orchestra.

COMMUNITY MUSIC ASSOCIATION of Redlands, California, sponsors community singing, under the direction of Hugo Kirchhofer, preceding the concerts presented at the Redlands Bowl on Tuesday and Friday nights throughout the summer. Nationally known soloists appear at these concerts, as well as local artists. Rolla Alford and his A Capella Choir of Long Beach appear in concert at the Redlands Bowl, August 21.

HALF HOUR OF MUSIC at the Greek Theater, Berkeley, California, is an established custom of years standing and continues through the summer season each Sunday afternoon at four o'clock.

METROPOLITAN SYMPHONY ORCHESTRA, a recent organization, with about seventy-five performers, announces that concerts will be given on Wednesday evenings at the Fox Wilshire Theater, Los Angeles, California, instead of on Sunday afternoons as heretofore. This orchestra is largely composed of musicians from the Los Angeles Festival Orchestra, now disbanded.

THE AFFILIATED CHORAL SOCIETY of Los Angeles, California, sponsors a concert by a chorus of five hundred Negro singers at the Hollywood Bowl, Sunday evening, August 2. The program is made up of spirituals and plantation melodies.

THE PACIFIC SAENGERBUND announce their annual Saengerfest for Sunday evening, August 23, at the Civic Auditorium, San Francisco, California. Frederick Schiller conducts the six hundred voices, the San Francisco Symphony Orchestra assists, and Maude Fay Symington, Wagnerian soprano, is the guest soloist. H. Joseph Kertz is president.

PACIFIC PALISADES ASSEMBLY, near Santa Monica, California, continues to August 14 and includes a series of musical events under the direction of John Smallman. The Alford A Capella Choir of Long Beach offers a sacred concert, Sunday, August 2; and the Assembly Quartet gives the final Sunday concert, August 9.



Marguerite Churchill and Elissa Landi, stars of the Fox films, are expert equestriennes and are frequently seen on the bridle paths of Hollywood.

THE MUNICIPAL BAND of Pasadena, California, under the direction of Henri J. Van Praag, opened the summer concert season last month and continues through August. The concerts are given at Brookside Park.

MUSIC LOVERS CLUB of Laguna Beach, California, announce meetings will be resumed on Thursday evening, August 6.

ELIZABETH SPRAGUE COOLIDGE FOUNDATION, through the Division of Music of the Library of Congress, offers a prize of a thousand dollars for a chamber music work of any nationality.

A STRING TRIO, recently organized in Laguna Beach, California, is that of Leon Burford, violinist; Gretchen Kuehny, cellist, and Edith McDonald, pianist.

ST. CECILIAN CHORAL SOCIETY, a recently organized singing society of Honolulu, is under the direction of Joaquin S. Wanrell. Mrs. Riley H. Allen is the president of the Society.

ORGAN CONCERTS each afternoon by Dr. Humphrey J. Stewart at Balboa Park, San Diego, California, may not continue to please the large audiences since the City Council has requested that the programs be arranged to include "popular tunes."

"IL TROVATORE" is the third opera presented in the series of Friday night outdoor operas produced at the Greek Theater, Griffith Park, Los Angeles, California. The date is August 7. "La Boheme" is scheduled for the last half of the month.

MEMORIAL PARK, Pasadena, California, is the municipal setting for open air concerts every Sunday afternoon at two thirty. Community Singing is led by Mrs. Bertha Calkins, who also arranges the programs and secures the services of the artists.

"LOS RUBIOS" is the name selected for the opera written by Mary Carr Moore and Neeta Marquis, and which is to be presented during the Fiesta, celebrating the anniversary of the founding of Los Angeles, California. Mrs. Moore is the composer, and Miss Marquis the librettist. While California is the theme, the Mission period is not featured, but the scenes are laid on a mythical rancho called "Los Rubios," and the time is about 1850. The opera is full of drama, is historic as to detail, and the action deals with a dispute regarding land boundaries.

MUNICIPAL BAND of Santa Monica, California, announces that the popular director, Francesca Ferullo, has been re-engaged.

THE SAN FRANCISCO PHILHARMONIC was formed on a cooperative plan by unemployed musicians and gave the first concert in the early summer at the Civic Auditorium, San Francisco, California. A series of popular programs are announced, as many soloists have volunteered their services to assist the ensemble.

NATIONAL FEDERATION OF MUSIC CLUBS announce the selection of Minneapolis, Minn., as the convention city for the next biennial, in 1933.

CALIFORNIA OPERA COMPANY has been recruited in San Francisco, California, by Alberto Terrasi, who announces a full stage production of "Rigoletto" at the Scottish Rite Hall late this summer. Augusto Serattoni will conduct, and Guilio Cortese is the stage manager.

THE PHILHARMONIC TRIO, Alfred Kastner, harp; Earl Bright, cello; Samuel Albert, violin, appear in concert at the Casa De Manana Hotel, La Jolla, California, August 2. This trio was organized about nine years ago and has given many musicals throughout southern California.

DRAMA NOTES

IN THE WORLD of the theater as well as that of the cinema rumors are heard, statements are made, which are not borne out by facts and therefore scant attention was paid the claim that the road, with its short stops and long jumps, would again attract the stars of the stage. This spring and summer, however, bear record of several successful tours and have robbed New York to give the Pacific Coast popular players denied San Francisco and Los Angeles for many seasons. As though to clinch the matter once for all time and prove that drama still has its hold on people everywhere, Ethel Barrymore is essaying a tour in California, playing one night stands, including San Diego, Santa Ana, Pasadena, Glendale, San Bernardino, Santa Barbara, Bakersfield and Fresno, with other cities of the Pacific Coast in prospect. Miss Barrymore appears in both San Francisco and Los Angeles, for at least a week each, during the tour, presenting "The School for Scandal."

IN AMUSEMENT REALMS things may die without necessarily staying dead and while for a time vaudeville was so weak it deserved death, that same manner of entertainment is rapidly being resuscitated. New blood is being injected, new ideas are allowed a chance, and it is even possible that novelties may hereafter predominate. Time was, and not so long ago, when a backward trip to your early youth could be made through the mere purchase of a ticket to any Orpheum show. The same monologues, the same songs, perhaps not quite so clean, and even the same trained seals. Now, however, news comes frequently of real additions to the vaudeville ranks, one of the latest being Edward G. Robinson of the stage and screen, who gives excerpts from his favorite roles. Bessie Love is also touring over the five-day circuit. An impetus was given old-time vaudeville with a new slant—when the Golden Gate Theater in San Francisco, the Orpheum in Oakland and the R-K-O Theater in Los Angeles decided to offer six or eight acts with a feature picture. This provides a three weeks engagement, at least, and attracts headliners.

MUSIC is again affiliated with the films and it is likely we will see a recrudescence of operettas and musical comedies on the screen. The list of pictures with music is led by "Children of Dreams" with a score by Sigmund Romberg and a book by Oscar Hammerstein II. Of course any picture starring Maurice Chevalier would include songs and those he sings in "The Smiling Lieutenant" were written by Oscar Straus. Mr. Straus is also composing the music for "Love Me Tonight," the title of the next picture of the popular French artist. The Broadway musical comedy success, "Flying High," is being translated into pictures by Bert Lahr with all the music and the dancing. George Gershwin has written the music for "Girl Crazy," which stars Bert Wheeler and Robert Woolsey. When "The Bird of Paradise" offers Hawaiian songs, and additional music by Schertzing. For Lawrence Tibbett's new picture, "The Cuban," at least four song writers have taken a hand, Herbert Stohart, Max Leaf, James McHugh and Dorothy Fields. In "Age for Love," Billie Dove's new picture, there is singing; and Gloria Swanson has several songs in "Tonight or Never."

THE INTERCHANGE goes merrily on between stage and screen, and screen and stage, and now the cinema is invading radio land. Very soon the world will be able to see Seth Parker, one of the most popular entertainers of the air, in a picture entitled "Other People's Business," which also includes twelve of Mr. Parker's rural singers.

THE TIVOLI OPERA HOUSE, San Francisco, California, has delighted old and young by the revival of the Gilbert and Sullivan operas this summer, starring De Wolf Hopper, assisted by a large and adequate company.

MELODRAMA should be received with real appreciation in the cloying summer days and may be seen during August at the Belasco Theater, Los Angeles, in "On the Spot." The leading role is taken by Anna May Wong, who created a sensation in New York in the production. Crane Wilbur also portrays his original role.

THE FIGUEROA PLAYHOUSE, Los Angeles, California, has been leased to Victor Neuhaus, associated with the German Theater for several years, for the production of international drama. Mr. Neuhaus states that "Each national group will have its own distinct organization, presenting the work as a separate unit or department." Under this arrangement the Spanish group has asked for twelve dates; the German Theater will continue its bi-monthly presentations, and, it is stated, an English company expects to offer a play in September. In this way the really fine foreign talent in Los Angeles and Hollywood may present good plays of their individual countries.

GREEK may scarcely be called a popular language, either on the East or West coast, but both sections seemed to be greatly interested in making a beginning in its mastery, judging by the popularity of "The Greeks Had a Word For It." This comedy is seen at the Belasco Theater, Los Angeles, early in the month, and later at the Curran Theater in San Francisco.

AN OPERALOGUE of the French opera, "Marouf," is presented by M. Pierre Monteux, celebrated guest conductor, and Maestro Gaetano Merola, director-general of the grand opera associations of San Francisco and Los Angeles, on August 26 at 8:30 p. m., in the theater of the California Palace of the Legion of Honor, San Francisco. This event, which is open to the public, has been arranged by the Women's Committee of the San Francisco Grand Opera Association.

COMMUNITY PLAYHOUSE, Pasadena, California, Gilmore Brown, director, provides the following programs for the month: August 6 to 15, "Saturday's Children" a comedy by Maxwell Anderson. August 20 to 29, "The Marriage of Kitty", a revival of the romantic comedy by Cosmo Gordon-Lennox.

"THE KINGDOM OF SANCHE PANZA", by Melchior Lengyel, is given as the Fiesta production at the Lobero Theater, Santa Barbara, California, August 27, 28 and 29, under the direction of Paul Stephenson, the director of the Community Players. The play is a fantastic comedy of Old Spain and was adapted to the English speaking stage by Sidney Howard, who has established his home in Montecito. Mrs. Mildred Cooper composed special music for the play, while Laura Breska designed the costumes and sets.

"THE DOVER ROAD", a charming comedy by A. A. Milne, is presented at the Little Theater in the Padua Hills, north of Claremont, California, by members of the summer session of the Claremont Colleges with the Claremont Community Players, under the direction of E. J. Wenig, August 5, 6 and 7.

"PINE AND STAR", the outdoor theater at Big Pines, in the mountains beyond San Bernardino, California, is used each Saturday evening by a dramatic group for the presentation of a play, sponsored by the Los Angeles County Drama Association. August 1, The Masque and Ivy Wreath Players present the mystery drama, "Bloodstains." August 8, The Inglewood Community Players offer a three-act comedy, "The Bachelor's Romance."

"THE BROKEN WING", with Dorothy Burgess heading the cast, opens August 2 at El Capitan Theater, Hollywood, California. Alphonse Ethier has the role he created in the original production in New York. Randolph Scott is cast as the romantic hero, while Byron Hawkins takes the lead in comedy.

UNIVERSITY OF CALIFORNIA presents Sophocles' tragedy, "Electra", at the Greek Theater, Berkeley, late in August. Last month an interesting event of the summer session at the University was the production of "The Cardinal," a version of Bulwer-Lytton's "Richieu", by Reginald Travers and his repertory players at the Greek Theater.

"A FAST ONE", the new play by Elliott and J. C. Nugent, opens August 3 at the Columbia Theater, San Francisco, California, and is described as a comedy in ten scenes.

HOUSES for pictures have ever veered to the palatial rather than the cottage type but now Howard Hughes offers something different in his new 303-seat theater, known as The Studio in Hollywood, California.



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A kaleidoscopic career is that of F. Tolles Chamberlin, painter, sculptor and educator, of Pasadena, California. He was born in San Francisco of old American stock which had arrived at Hingham, Mass., in 1632. Boyhood scenes: Square riggers and Chinese junks on San Francisco Bay; his father's 4000-acre ranch in Napa Valley; then to the family homestead in Vermont, at the age of 7, where he learned to break in young steers and shoot a rifle (the latter to such good purpose that, during the World War, he was rated an expert rifleman and taught his comrades of the Seventh Regiment how to shoot). Drawing lessons, at 12, from Dwight W. Tryon, at Hartford, Conn. Worked for a landscape architect in New Rochelle, and as an architectural draftsman in New York, studying evenings with George De Forest Brush and George Bridgeman. In 1908 he won a three-year fellowship at the American Academy in Rome. The self-portrait above was painted there in 1911, in accordance with a requirement of the Academy. Back again in New York, in 1913 he won the Avery Prize at the Architectural League and taught at the Beaux Arts Institute of Design. With Solon Borglum he projected an art school, but the war put an end to it. In 1908 he married an artist, Katherine Beecher Stetson, and they came to southern California in 1919. He taught painting at the school of architecture of the University of Southern California and at the Chouinard School of Art in Los Angeles. He has now given up all teaching except to a few picked students. The dream of his life is to found an Institute of Industrial and Allied Arts for southern California, to be to the arts what the California Institute of Technology is to science—a place for esthetic research and training to parallel present-day scientific endeavors. May his dream come true; it goes straight to the heart of one of our greatest national needs.

OUR COVER DESIGN THIS MONTH is from a painting by George K. Brandriff, who was a recent exhibitor at the Biltmore Salon, Los Angeles. The artist gives us a glimpse of fiesta preparations in the early days of California, when fiestas were sponsored by the Church rather than by the Chamber of Commerce.

LA CASA DE MANANA, 2816 Telegraph Avenue, Berkeley: To August 15, landscapes and still life in oil and water color by Evelene Flanagan Davis.

CARMEL ART ASSOCIATION has elected Arthur Hill Gilbert as its president for the ensuing year. Burton S. Boundey is first vice-president; Ada Howe Kent, second vice-president; Nora Nichols, secretary; Edda M. Heath, treasurer. Directors: William Ritschel, C. Chapel Judson, Paul Dougherty, George Seideneck, George S. Coblenz, Homer F. Levinson, Ida Maynard Curtis and J. M. Culbertson.

DENNY WATROUS GALLERY, Carmel, California: To August 10, retrospective exhibition (1914-1931) of photographs by Edward Weston. August 10 to 24, paintings by four Monterey Peninsula artists who are members of the National Academy: Paul Dougherty, William Ritschel, Armin Hansen and Arthur Hill Gilbert.

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

GLENDAL GALLERIES, 418 E. Colorado Boulevard, Glendale: Twenty-two California landscapes by four Glendale artists.

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

BRAXTON GALLERIES, 1624 North Vine Street, Hollywood: Paintings and art objects by American and European artists.

HARVEY GALLERIES, Chinese Theater, 6927 Hollywood Boulevard, Hollywood: Paintings by European artists.

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

FERN BURFORD GALLERIES, Hotel Laguna, Laguna Beach: Paintings of California by George K. Brandriff.

AINSLIE GALLERIES, Barker Brothers, 840 West Seventh Street, Los Angeles: Paintings by American and European artists.

BARK N' RAGS, 729 North Western Avenue, Los Angeles: Etchings by A. Hugh Fisher, R. E. A.

BARTLETT GALLERY, 3358 West First Street, Los Angeles: General exhibition of small paintings by California artists.

BILTMORE SALON, Biltmore Hotel, Los Angeles: General exhibition of paintings by American artists.

BULLOCK'S-WILSHIRE, 3050 Wilshire Boulevard, Los Angeles: Etchings, lithographs, wood-block prints.

ELFERS STUDIOS, 3275 Wilshire Boulevard, Los Angeles: Chinese porcelains, and carvings in jade and quartz. Painted and embroidered Chinese wall hangings.

LA GALERITA DEL PASEO, 29 Olvera Street, Los Angeles: Paintings of Old Mexico by Ruth Larimer.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles: California landscapes by Edward Bruce, Clarence Hinkle, Millard Sheets, Barse Miller, Dedrick Stuber and Charles Reiffel.

FERDINAND PERRET, 2215 West Washington Boulevard, Los Angeles: Art reference library. Paintings and prints.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles: Lithographs by Conrad Buff, supplemented by a showing of the museum's permanent collection of lithographs by various artists. Paintings by Jose Drudis-Biada. The Merle Armitage loan collection of prints. Permanent exhibitions.

The museum offers, during the fall season, a series of Saturday afternoon lectures on Chinese and Japanese art. Those on Chinese art are given by Hans Nordwin Baron von Koerber, Ph.D., professor of Oriental Studies at the University of Southern California, and those on Japanese art by Ken Nakazawa, associate professor in the department of Oriental Studies in the same university. The lectures, which begin at two o'clock, are open to the public without charge. Each is followed by a gallery tour.

A series of five Sunday afternoon lectures on the art of ceramics is being given at the museum by Cecil Jones, under the auspices of the Southern California Ceramic Society. Mr. Jones, who recently exhibited his own ceramic work at the museum, is a national British silver and bronze medallist, and prizeman of the London Society of Art. The remaining lectures in this series will be given at 2:30 on the afternoons of August 16, August 30 and September 13. No admission charge.

VIRGINIA STONEMAN, who was granted a leave of absence by the Los Angeles Museum for nine months in order that she might take the course for museum workers at the Newark Museum, Newark, N. J., returned to California last month and has rejoined the staff of the art department of the Los Angeles Museum.

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. Nearby the museum is the Casa Adobe, 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, free.

WESTERN ASSOCIATION OF ART MUSEUM DIRECTORS will hold its annual meeting August 27, 28 and 29 at the Los Angeles Museum.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles: Paintings of Alaska by Sidney Laurence.

JAKE ZEITLIN, 705 West Sixth Street, Los Angeles: Wood blocks by Gordon Lallemand. Water colors by Hardie Gramatky. Etchings, drawings and wood blocks by Howard Simon.

OAKLAND ART GALLERY, Municipal Auditorium, Oakland: To August 6, paintings by John Whorf. August 14 to September 14, works by "The Blue Four."

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates: Throughout August and September, exhibition by the Print Makers Society of California.

WARREN DeWITT CHENEY, sculptor, of Palos Verdes, has been appointed lecturer on modern art at Mills College for the coming college year. He will also conduct classes in sculpture at the California School of Arts and Crafts, Oakland. Mr. Cheney was married recently to Miss Janet Cordelia Graham, pianist, of Berkeley.

PASADENA ACADEMY OF FINE ARTS, at Stickney Hall, 303 North Fair Oaks Avenue, Pasadena, has been organized to carry forward the excellent work begun there by the late M. R. Gavaza in conducting classes for art students, after the manner of the Art Students' League in New York. The officers of the Pasadena Academy of Fine Arts are: Wesley W. Nightingale, president; Frank McLean, vice-president, and William F. Byrne, secretary. The faculty includes the following: Mrs. L. Grace McLean, Laurence Murphy, Arthur Millier, Pasquale C. Manuelli, Jean Abel, Lorser Feitelson and Ruth Blanchard Miller.

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

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

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena: Closed for the summer, to reopen October 1.

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

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

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

DELTA PHI DELTA, national art fraternity, recently established a chapter at the University of Southern California, Los Angeles. The ceremonies were followed by a banquet at which the honor guest and chief speaker was Mrs. Mary Ella Tanner Crowell, president of the Pacific district of the fraternity and director of art at the Santa Barbara State Teachers' College. Other speakers were Neva Foster Gribble, holder of the fraternity honor key for outstanding work in art; Dean A. C. Weatherhead of the College of Architecture, U. S. C., and Amy Woller McClelland, professor of art, U. S. C. Delta Phi Delta sponsors an annual traveling exhibition of significant art work by members of the fraternity.

ARIZONA ART EXHIBITION, the Seventeenth Annual, will be held November 9-14 at Phoenix, in connection with the Arizona State Fair, and under the auspices of the Woman's Club of Phoenix. Intending exhibitors may obtain entry blanks from Mrs. William K. James, East McDowell Road, Phoenix. Twenty-seven prizes are offered, totaling \$800. One painting is purchased annually for the municipal collection of Phoenix. Previous purchases: 1915, Carl Oscar Borg; 1916, Maurice Braun and Lon Megargee; 1917, Benjamin C. Brown; 1918, no purchase; 1919, William V. Cahill; 1920, Maynard Dixon; 1921, Frederic Clay Bartlett; 1922, Jack Wilkinson Smith; 1923, Jessie Benton Evans; 1924, Gottardo Piazzoni; 1925, Edgar Alwin Payne; 1926, Loren Barton; 1927, Barse Miller; 1928, Millard Owen Sheets; 1929, Gordon Carter; 1930, Martin Hennings.

RESEARCH WORKERS IN THE ARTS AND SCIENCES will find of great value the revised "Union List of Periodicals" just issued by the Southern California Chapter of the Special Libraries Association. The list gives the titles of 6625 periodicals from all parts of the world which may be found on the shelves of thirty-three leading libraries of southern California. It reveals the availability of a large number of early and out-of-print periodicals not to be found elsewhere, including the complete periodical holdings of the Huntington collection at San Marino. The first "Union List of Periodicals in the Libraries of Southern California" was published five years ago. Volunteer workers have been engaged for two and a half years in the preparation of the present revised list. It is published on a non-profit basis, at \$5 a copy. Only 250 copies have been printed. Copies may be had from the chairman of the Union List Committee, Miss Mildred E. Schaefer, care Southern California Telephone Company, Room 868, 740 South Olive Street, Los Angeles, California.

DR. ELIE FAURE, distinguished French philosopher, writer and lecturer on art, will pass through California this month on a tour of the world. Coming from Mexico City, he will be in Los Angeles August 12 to 16. From there he will go to San Francisco, whence he will sail August 22 for Japan. In San Francisco he will give three lectures, August 17, 18 and 19, under the auspices of the San Francisco Art Association. His lecture schedule in Los Angeles is being arranged by the California Art Club.

SAN FRANCISCO ART ASSOCIATION, Chestnut and Jones Streets, San Francisco: August 1 to 15, "Fifty Prints of the Year," including Peggy Bacon, Michael Balfekal-Goodman, Gifford Beal, Fiske Boyd, Jean Charlot, Ernest Fiene, Reginald Marsh, Kenneth Hayes Miller, Frederick Monhoff, Jose Clemente Orozco, John Sloan, Albert Sterner, Max Weber.

PALACE OF THE LEGION OF HONOR, Lincoln Park, San Francisco: To September 1, paintings in fresco of "Vanishing India" by Stowitts; drawings by Hans Hofmann. August 15 to September 15, paintings by Sergey Scherbakoff. Through August 9, retrospective exhibition of paintings by Samuel Halpert.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco: Transformed after months of labor under the supervision of Director Lloyd LaPage Rollins, the museum reopened last month with a new unit of seventeen exhibition rooms, making fifty-five display galleries in all. Four of the new galleries are devoted to an exhibition of 123 Russian icons or sacred paintings dating from the 11th Century to the early 19th. These, as well as a gallery of Russian Soviet government posters, are shown under auspices of the American-Russian Institute.

There are also four galleries of historic painted and printed wallpapers and wallpaper screens of the 18th and early 19th Centuries. In other galleries are ancient Luristan bronze grave relics; Persian miniatures, illuminated manuscripts and textiles; historic European textiles; "photographic patterns" by Margrethe Mather, San Francisco art photographer; lithographs of Jerusalem by Samuel Raskin; art craftsmanship products such as potteries, silhouettes, wrought iron, bronze statues and other objects by the American sculptor, Hunt Diederich; tapestries, antique choir stalls, chests and carved furniture loaned by W. R. Hearst.

In the older parts of the building are a dozen period rooms with furniture, wall hangings, paintings and incidentals of the French Empire and Directoire, French 18th Century, Italian of the same period, English 17th and 18th Century, Colonial and early American, Victorian, and other times and places. There are ship models, architectural fragments, arms and war relics, Indian and South Sea Island material.

FAULKNER MEMORIAL GALLERY, Public Library, Santa Barbara: Exhibition of works by artists of Santa Barbara.

RENAISSANCE GALLERY, 17 Mesa Road, Santa Barbara: Sculptures and drawings by Boris Lovet-Lorski will be succeeded on August 8 by an exhibition of 110 water color drawings by Hugo Rumbold, including many of stage decorations and costumes.

SANTA MONICA PUBLIC LIBRARY, Santa Monica: Water colors by Albert Symonds.

TUESDAY KNIGHTS GALLERIES, 1942 Fourteenth Street, Santa Monica: Paintings and prints of California missions by California artists.

STANFORD ART GALLERY, Stanford University: Paintings by American and European artists.

LOS ANGELES COUNTY FAIR, Pomona, September 18 to 27, includes as usual since 1922 an exhibition of fine arts and crafts which has grown to be one of the most important in California. Millard Sheets, one of the outstanding younger artists of the West, has been appointed to succeed the late Theodore B. Modra as director of the fine arts department. He is assisted by Harvey F. Shade and Miss Leta Horlocken, the later as curator of the arts and crafts department. Jury of selection: F. Tolles Chamberlin, Arthur Miller, William Wendt, Hanson Puthuff and Millard Sheets. Jury of awards: Barse Miller, Eugene Maier-Kreig, Merrell Gage, A. Franz Braz and Millard Sheets.

MORGAN RUSSELL, distinguished American painter, who has maintained a studio in Paris for twenty-three years, arrived in California last month to take up his residence at Los Angeles. He plans to hold an exhibition of his paintings next month at the Braxton Galleries in Hollywood. His coming to California reunites him, after fifteen years, with his friend and fellow artist, Stanton Macdonald Wright of Santa Monica. It was while the two were working together in Paris that they became known as "Synchronists," a designation which they chose as indicating that they work "with color" to create plastic form in paint, after the manner of Cezanne.

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WHAT IS AN ABSTRACT VALUE IN ART?

By WILLIAM LEE WOOLLETT

WHEN we consider any quality of a substance, as for instance the whiteness of marble, apart from its other qualities it may be said that the white of the marble has an "abstract value."

Architectural forms or applied design in color that emphasize the abstract value of qualities native to a building material would in general principle be justifiable. Conversely any features of the form or color of a building which frustrated the inherent abstract qualities of materials of which it was constructed would be unfortunate, in that the real reason for the employment of the given building material would remain as a whole or in part, a mystery. Thus if a piece of white marble were painted with color thereby qualifying the whiteness and the translucence quality of the marble, or if a wood beam used as a supporting member were carved and under-cut to such an extent that the stiffness and other sturdy qualities of the beam were submerged or infringed, the abstract qualities for which these materials were originally selected as building materials would be smudged over, erased, eradicated.

However, the maximum carrying power or significance of any abstract value as translucency, color, weight, form, or line or what not, waits on the will of the artist to focus the attention on that particular aspect or quality.

How to do this is a matter of experience with material and the arts of craftsmanship. Thus if the whiteness and translucent characteristics of marble are necessary to the maximum worth of an architectural design, then the problem is to use every device of design, of form, color and texture possible to bring out this characteristic. A small amount of brilliant pigment on marble will bring out the transparent, translucent quality. The Greek temple of Praxiteles' time eventually had color and gold on limited areas. The all-over coloring of moulded bands, of dentils and egg-and-dart which are seen in some restorations is, to my mind, unthinkable because the abridgment of abstract values, areas in that greatest of all power at the disposal of the architect, namely the essence of the material, would in this instance be absolutely erased.

It is especially the function of the non-representative arts, architecture, music and sculpture, to express abstract values. The manner and mode of producing the desired results is the law of "structural aesthetics." When it comes to the statement of this law, we find it easy to begin with a consideration of the receptive



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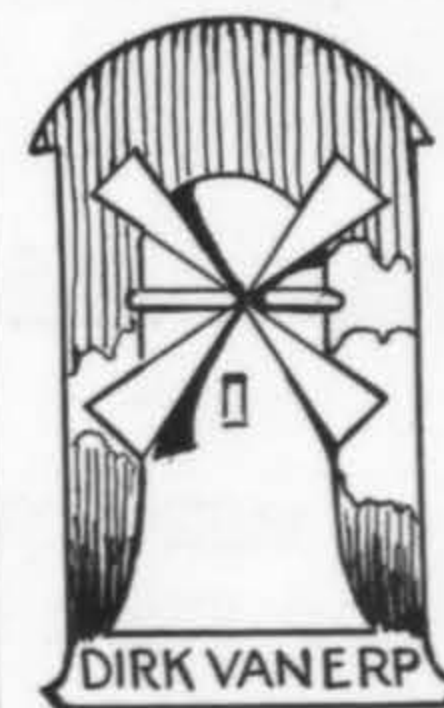
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faculties in man. These being the point of contact, the liaison factor in the series of reflexes which constitute the background for the law of aesthetics.

In order to bring into full relief the law of the abstract in art we segregate the arts into groups, according to the particular receptive faculty involved, sight, hearing and feeling, i.e., touch, which is motion, are the fixed elements. The abstract values which await declaration are for all art the same, but in different forms of art the receptive faculties differ and consequently the form of presentation of these abstract values differs.

In architecture, for instance, we use the static forces co-incident to the combining of materials for practical uses. In music, tones and time and cadences of these are utilized, etc.

The parent stem or common receptive factor then remains for all time the same and is outside the category of abstractions with which the science of structural aesthetics is actually concerned. This element is desirable for the reason that in any system of thought we must know where to begin. What is the fact basis of our system? In any system of thought or law of psychology we must understand the primary reactions.

The receptive faculties of sight, hearing and touch remain constant for the purpose of this discussion. (Of course every eye and ear and sense of touch is different for each individual.) But there is a common element through which we apprehend all that comes to the sense "Vibration!" (Another use for the term vibration.) Through the vibration of light and sound and touch or motion, which in reality, according to Sir Oliver Lodge, is another form of vibration, all of the impressions concerning the outside world come to the sense. This absolute fact is the important point. The abstract idea of vibration as differentiated from the mere physical aspect—a common rhythmic world of primal forces out of which may be evolved the diversified forms of art—is another intriguing aspect.

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PUBLISHER'S COMMENTS

"Beauty itself doth of itself persuade"
—Shakespeare.

WHEN this magazine arrived on the scene here in California we found that few people were familiar with the methods employed in publishing a really first-class quality magazine. Many of the journalistic efforts were promoted by amateurs and persons of doubtful character who would publish anything to earn a dollar. Advertising space was sold by hold-up methods and untruthful circulation claims. Even the editorial contents were sold to the highest bidder. Contractor, artist, craftsman or merchant was charged as much for editorial puffery as the traffic would bear.

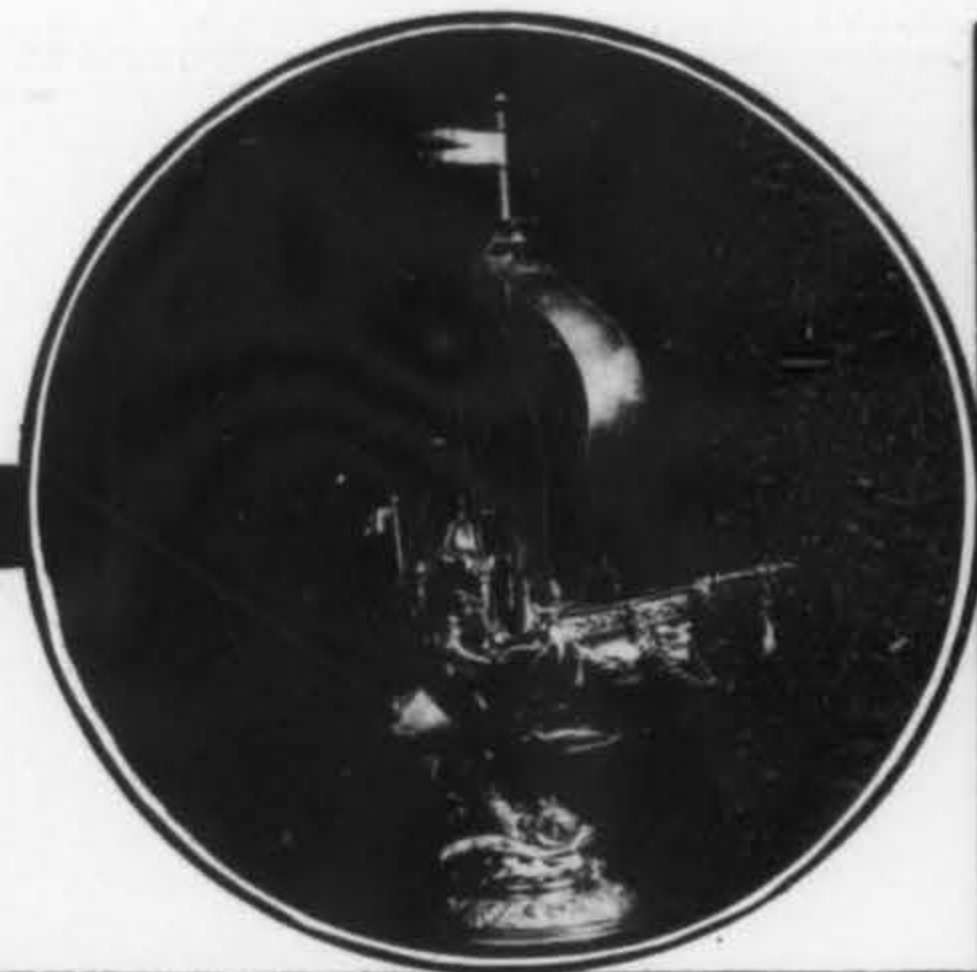
When we explained our purpose and policy, in the early part of 1929, hearty cooperation was assured on all sides. With each succeeding issue we made new friends, added new subscribers. Editorial material was, and continues to be, selected solely on its merit. Basically, despite physical changes, we are still keeping at our original aim; to give the West a complete, fair, authoritative and attractive presentation of developments in architecture and the allied arts and crafts. We have covered every phase of this subject, presenting the contributions of California artists and craftsmen in a manner never before attempted. We have not only given these people publicity of great value, but have brought to California and its artists and craftsmen increasing recognition from the rest of the world.

Local publishers, as well as eastern, consider California Arts & Architecture to be the finest quality magazine in the West. This recognition is based not alone on the mechanical makeup of the magazine but upon our business and editorial policy—our sincere and honest desire to serve reader and advertiser alike.

After two and a half years of building a magazine that is worthy of your support, we do not want to compromise on any of our policies. We wish to continue to choose editorial material solely on its merits—we want to continue our policy of making truthful circulation statements. Our ability to do this depends upon you, subscribers and advertisers. We believe that, as residents of California, you must have as much pride in this magazine as have members of our staff.

We are confronted now with the most difficult task of our career. Due to general business conditions there have been drastic reductions in advertising budgets. In spite of the results of surveys by leading advertising agencies and advertisers which prove without a question of doubt the effectiveness of magazine advertising this decrease in advertising expenditure has been felt more keenly by the magazines than by any other form of advertising medium. It is undoubtedly due to the fact that advertising in magazines, as a general rule, does not produce, readily traceable returns. It is not an easy matter to check accurately results of an advertising campaign in magazines. Yet it has been proven, time and again, that the results over a period of time are satisfactory and noticeable by increase in business.

You who read this magazine recognize its worth, its ability to hold your interest. We believe you recognize the tremendous amount of effort necessary to produce such a magazine and that, without sufficient advertising high quality cannot be maintained. We ask for your cooperation, in the matter of proving that advertising in California Arts & Architecture is worth while. Help us to show traceable returns. Patronize our advertisers whenever possible. Say you saw it in California Arts & Architecture, and remember that each new subscriber helps us to sell additional advertising, and thereby to make further improvements in the magazine.



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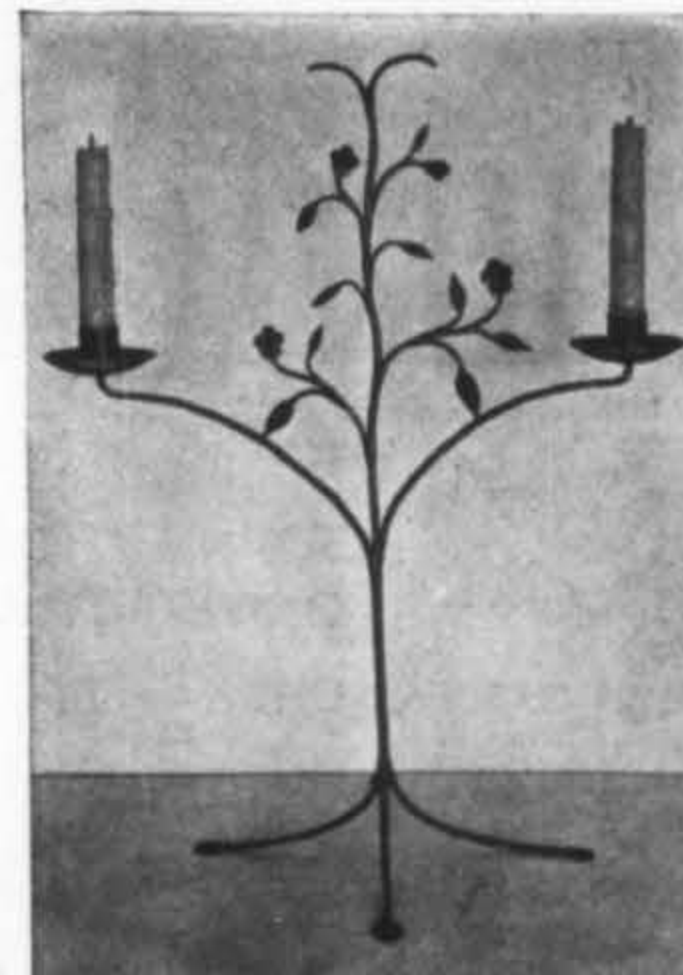
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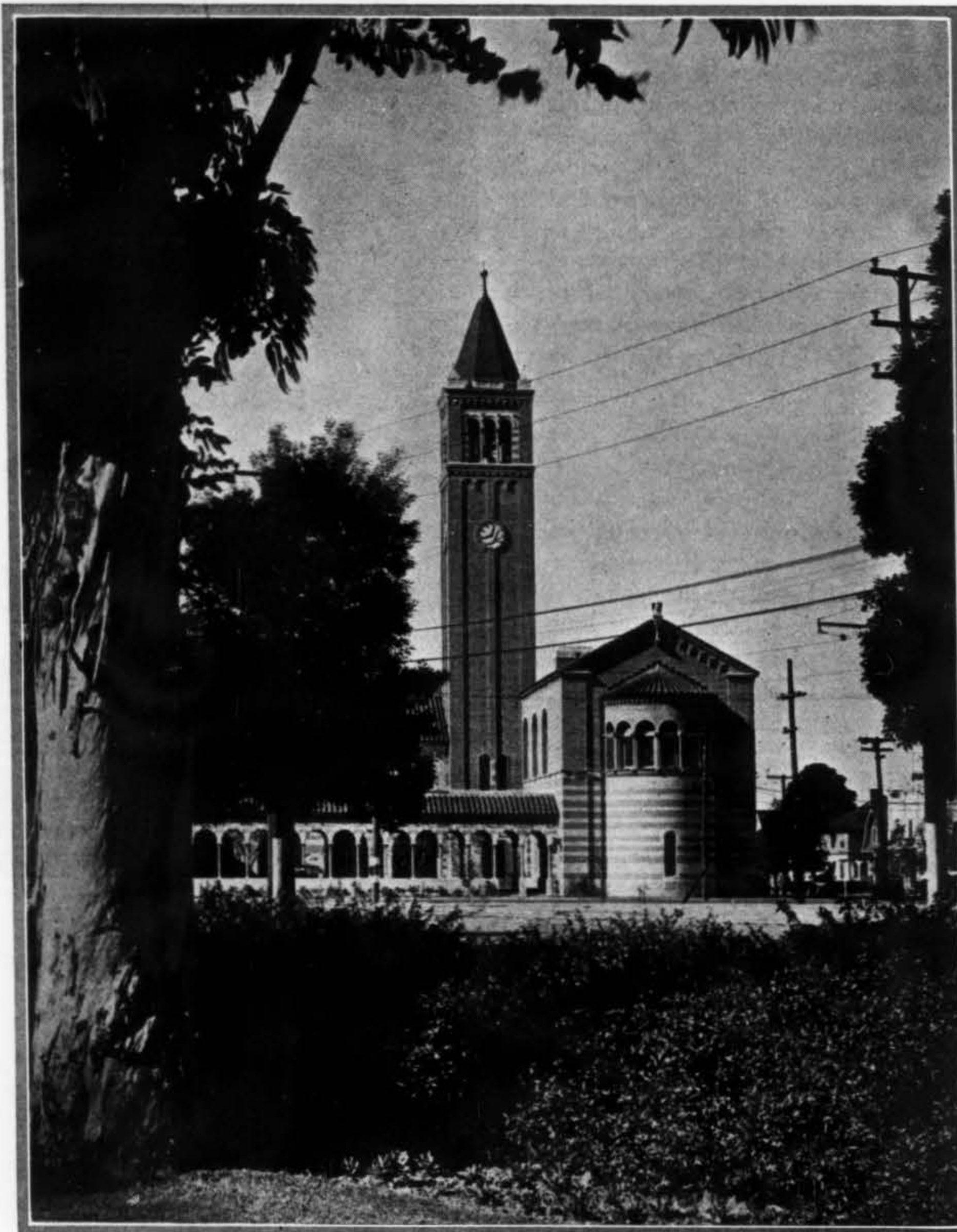
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EDITOR'S NOTE BOOK

OCCASIONALLY—and it is an Occasion—you meet a man who impresses you as being, in the old phrase, “one of Nature’s gentlemen.” John Galen Howard, F.A.I.A., was such a one; but he was more. He was a gentleman, a scholar, an artist, a poet, a friend and a counsellor. He was an idealist and a dreamer, but his dreams did not cloud his vision nor his ideals confuse his judgment. To question his honor and integrity was unthinkable; to doubt his intelligence or his courage would have been impossible. He was just and he was kind. To meet him was a pleasure; to know him was an inspiration.

That he was a fine architect is recorded for the future in many monuments of stone and steel; that he was a great teacher is being demonstrated widely and well in the careers of his pupils, throughout and beyond California. And how far the influence of his character extended, one can but guess; in his wide circles of contact, with clients, students, associates, with leaders in his profession and leaders in public affairs, with craftsmen in every art, with thinkers and doers—among this varied and distinguished host, not one but felt the charm of his personality, was impressed by his shining sincerity.

For his splendid services to the state in building the University of California and its school of architecture, Mr. Howard will be remembered with admiration, respect, affection, gratitude. He was a citizen of rare quality; an honor to California and to his chosen profession. H.C.A.

OFFICIALS are beginning to appreciate that, besides the intangible value to a community of a reputation for attractiveness, there is a very tangible value to property that is improved with buildings well designed and well constructed; and, decidedly, vice versa.

Already several governing bodies have adopted ordinances which increase the requirements for building permits, so that plans for buildings costing more than a small specified amount must be prepared by an architect or engineer certificated under the state laws.

A recent example of this new attitude is significant. A representative of the State Board of Architecture showed the members of a city council some photographs of very badly designed buildings in another town; asked if they wished to have similar structures put up in their own city. “I should say not!” was the answer. “But you have just given a permit for one fully as bad, to be followed by five others.”

Without further argument, the council requested that the model form for such an ordinance be submitted to their attorney, to be checked and adopted as soon as possible.

It is the wise man who profits by the experiences of others. A community can protect its future values, its healthy growth, in this manner; it is an insurance for public welfare, just as valid as fire protection rules, or vaccination against epidemic, or safeguards from vermin, or traffic rules which affect both driver and pedestrian. No building is entirely private, unless located in a large estate, completely concealed by trees, isolated from its neighbors; and all other buildings affect the commonwealth for good or bad. No man should be allowed to injure the feelings or the purse of his neighbors. H.C.A.

HOUSING the Department of Philosophy at the University of Southern California, the handsome building, designed by Ralph C. Flewelling, son of Professor Flewelling, graces our pages this month and presents the very heart of that institution.

Brought to this center of philosophical thought by the outstanding character of its faculty in this department, is Wildon Carr, of London University, whose recent passing is a great loss to the community. Nothing has ever given higher standing, in academic circles, to this institution of learning than the coming of Professor and Mrs. Carr, and the building of this memorial building, dedicated to the promulgating of a Christian philosophy which teaches men how to live, and shows them how to die.



This interesting elbow chair in French taste is one of the very few that will be made by Sloane after this Hepplewhite model.

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AUGUST, 1931



CHURCH AT GUANAJUATO, MEXICO
Photograph by David C. Allison, F. A. I. A.

COVER

An Early California Fiesta. From a Painting by George K. Brandriff.

FRONTISPIECE

Chalchicomula, Mexico. A Photograph by Frederick Simpson..... 16

ART

Calendar of Events.....	5
What is Abstract Value in Art?.....By William Lee Woollett	7
Decorations and Fine Arts.....	7-7
Gardena High School Keeps Up a Splendid Tradition.....	44
Two More Winners at San Diego.....	44

ARCHITECTURE

Residence of Mr. and Mrs. Herbert E. Hall, Piedmont..... <i>J. ANTAL</i>	19-21
Interiors of the Church of St. Vincent De Paul, Los Angeles..... <i>FRANK</i> By Samuel Lunden	22-25
Mudd Hall, University of Southern California..... <i>FLEWELLING</i>	26-27
Residence of Capt. John D. Fredericks, Los Angeles..... <i>KAUFMANN</i>	29-31
Residence of Mr. Floyd E. Brewster, Santa Barbara..... <i>BREWSTER</i>	34
Residence of Mr. and Mrs. Joseph D. Taylor, Stanford University..... <i>BRANNER</i>	35
Residence of Professor Albert L. Guerard, Stanford University....."	36
Residence of Mr. and Mrs. Sidney R. Francis, Pasadena..... <i>R. JOHNSON</i>	37
Sketches of Residence for Mr. Wynant D. Vanderpool, Fisher's Island, N. Y.....	38
Residence of Mr. and Mrs. R. K. Collins, San Marino..... <i>FREEMAN</i>	40

INTERIOR DECORATION

Interior of the Residence of Capt. John D. Fredericks, Los Angeles.....	30-31
---	-------

GARDENS

The Garden of Shakespeare's Flowers.....By Adela Vallejo Gantner	41
The Treasure Trees of California, Chapter 3.....By Charles Gibbs Adams	42-43
Garden Calendar.....By A. D. Houghton	52

OTHER FEATURES

The Calendar: Announcements—Music—Drama.....By Ellen Leech	2-4
Publisher's Comments	11
Editor's Note Book.....	13
La Fiesta de Los Angeles.....By Ellen Leech	17-18
An Experiment in Human Architecture.....By Mira Maclay	28
The New Vogue for Mexican Glass.....By Frederic J. Dennis	32-33
Continental Fiction and American Art and Weather.....By Louise Morgrage	39
Palisades Club at Balboa.....	46
Calendar of Sports.....	46
Index to Advertisements.....	56

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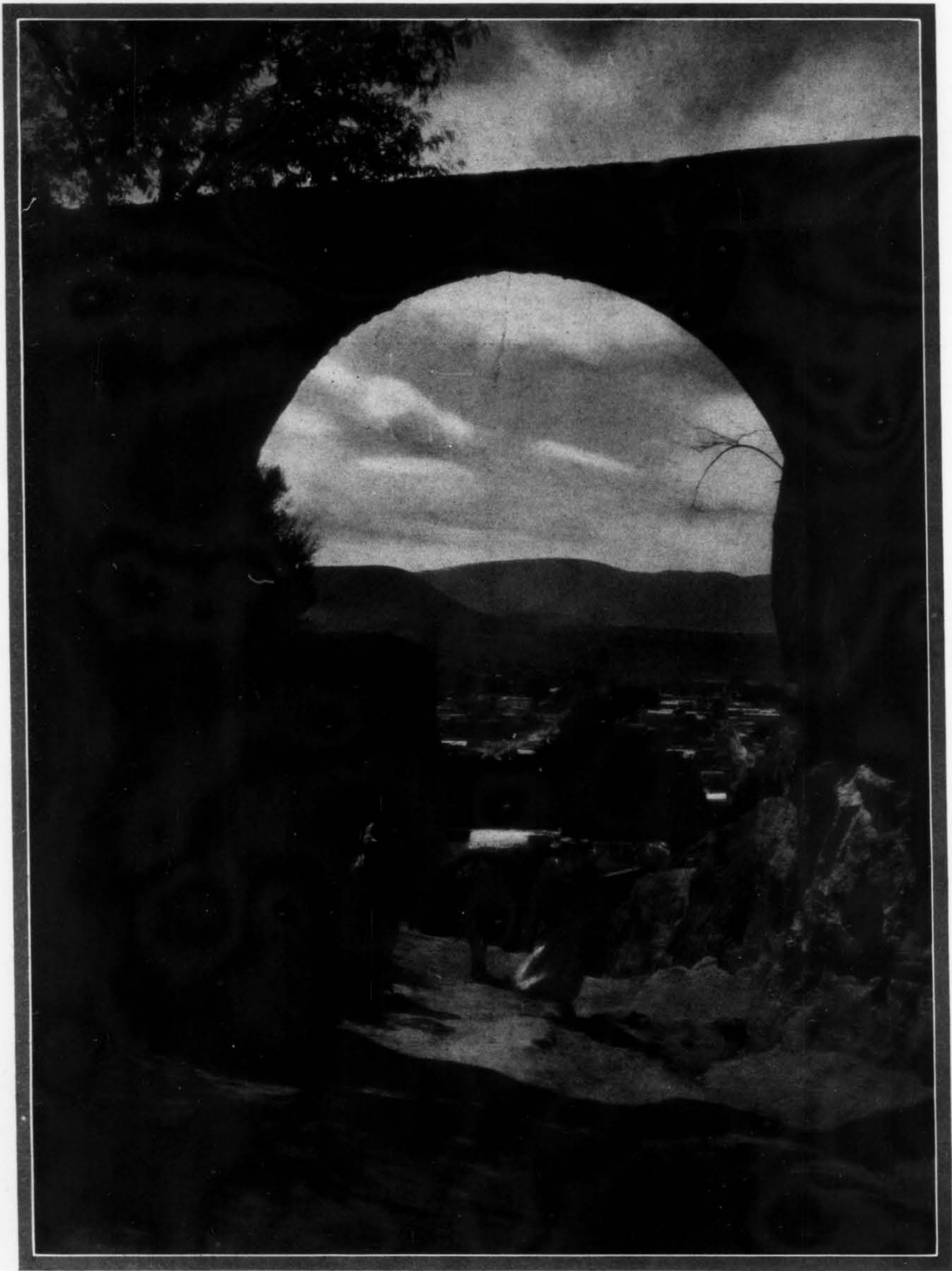
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THE DREAMY HAZE OF THE MEXICAN SUMMER

There is a mirage-like quality in Mr. Frederick Simpson's lovely photograph of Chalchicoma, in the State of Vera Cruz.

Photographs are from the copy department of the Curtis Biltmore Studios, Los Angeles. They are reproductions from original daguerreotypes, tin-types, ambro-types and album prints



Mr. and Mrs. Ozro W. Childs were gracious hosts of the young city of Los Angeles, and gave an impetus to drama in building the first real theater, known as Childs Opera House.

LA FIESTA DE LOS ANGELES

*A Celebration of Moment, Marking the 150th Anniversary
of the Founding of the City*

By ELLEN LEECH

THE Los Angeles that is, may not return to the Los Angeles that was, not even for the short period in September to be devoted to a celebration of her one hundred and fiftieth birthday. Longer eons of time separate the two entities than may be encompassed in the space of mere years. A myriad of inventions have annihilated space and have robbed hospitality of its crown. Open houses are no longer the rule as the call of the open road drowns the faint whisperings from the old dining halls, just as the scent of the rose and the honeysuckle of the patios, the fragrance of the gardens, is overpowered by the odors of gas and oil.

Since we may not recover a lost youth we may, at least in celebrating a birthday, approximate something of the joyousness, something of the wholehearted welcome extended to all guests by the hosts of other days. Many a lesson may be taken from the Spanish-Californian, of either high or low degree, whose usual salutation was "*es casa de usted*" and while now we may not say it in so many words it is well to imply that my house, Senor, is yours.

This birthday celebration, known as a Fiesta, opens September 4 and continues through September 13 and will help to remind the world that Don Felipe de Neve officially found-

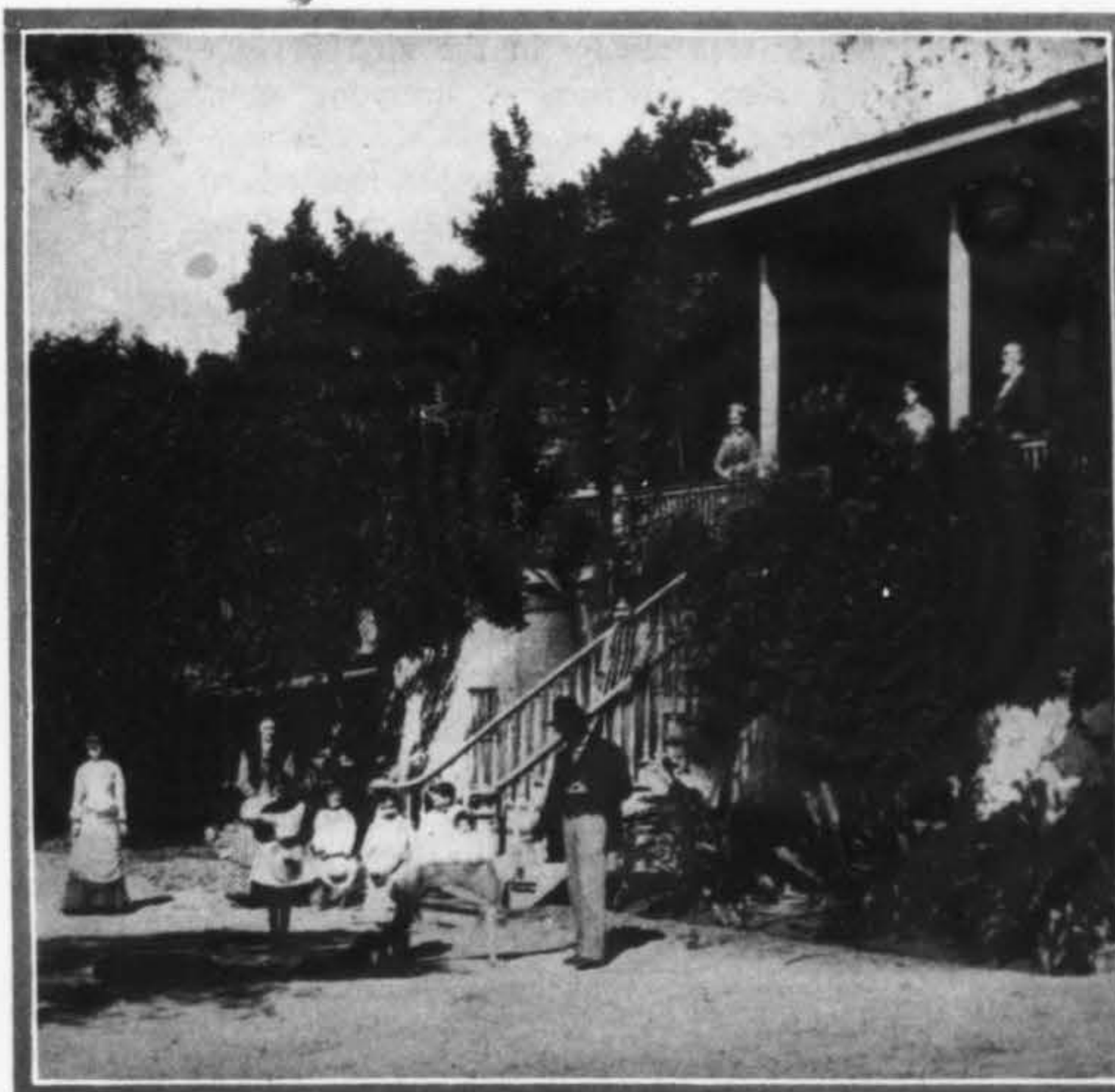
ed *El Pueblo de Nuestra Senora la Reina de Los Angeles* on September 4, 1781. This early, small village of forty-six inhabitants clustered around a plaza, and

The home of Benjamin D. Wilson was a center of hospitality, as Don Benito was known to hundreds of early Californians and loved by them. Mr. Wilson came to California overland in 1837 and later acquired an interest in the San Pasqual Rancho, now within the city limits of Pasadena, South Pasadena, Alhambra and San Marino.

later grew and developed around a plaza, as the accepted plan for any town or city of Spanish origin, but it was many, many years before it became a city that could in any sense justify the name of "The Town of Our Lady, the Queen of the Angels."

In the last half of the seventeenth century the King of Spain awarded large grants of land to the officers of his army in this new country, each accompanied by a lot in the village. The grantee was required to provide two thousand head of cattle to graze the lands and to build a ranch house, and it was on these vast estates, known as haciendas, that the art of happy, peaceful living truly developed. Poverty as we understand it was unheard of, if a man was poor he lived with his more prosperous relatives and at all tables might be found uncles, aunts and cousins, shoals of *parientes*. Relatives were recognized as such even unto the vanishing point, and there seemed no vanishing point as all connections by marriage were also accepted.

The great house of the hacienda often sat atop a knoll, was one storied and built around a patio. The casement windows were set in thick walls, the floors were of polished tiles, the big squares laid unevenly, while the ceilings were apt to be low with hand-hewn beams. The patio was always gay with flowers and



called with the tinkle of a fountain. The large rooms opened to the patio and were frequently very handsomely furnished, and the walls hung with tapestries and brocades, as well as good paintings, all brought from Spain. The large *sala*, often thirty feet long, was the scene of the more formal entertainments, or at least the beginning of one, as the patio was also in use for such affairs and could, at will, be canopied for balls and anniversaries.

The casual visitor from other climes may cavil at the stories of baskets of gold provided within the homes for the succor of the less fortunate guests but they were there, both the baskets and the guests, as was also the old *Caballero* who trusted no bank but kept his gold in huge baskets in an upper room of his house and paid off all debts from these.

The hospitality which persisted long into the 'nineties was a mixture of the early Spanish-California customs and of the traditions of the old South, as many of the early settlers were from Virginia, the Carolinas, Kentucky and Tennessee, where much the same conditions prevailed as to entertainment, due to the long distances involved. Residents on big plantations, with the horse as the principal mode of transportation, naturally did not pay calls but came for visits. Whether you entered through the wide front portal, to the door-pull of which always hung a turkey-feather duster, that the patent leather boots of the masculine visitor might

Mrs. E. J. C. Kewen, a bride of the early days, and who, with Col. Kewen, dispensed gracious hospitality from their ranch home, "El Molino." Col. Kewen was the first attorney general for California.



Mr. and Mrs. Germaine Pellissier, at the time of their wedding, June 6, 1876, in Los Angeles. Since 1888, when the Pellissier Block was built, the family has been identified with the growth of the city, and will open the new Pellissier Building, at Wilshire Boulevard and Western Avenue, in September.

retain the desired luster, or whether you lingered first on the pillared verandah before making your way to the patio, no matter what route was followed, welcome radiated from every room and corner of these homes.

Music was always in the air, everyone played some instrument, everyone sang, everyone danced, young and old. A serenade was one of the impromptu methods of entertainment; started perhaps by two or three, who announced their intention by firing shots into the air, the group would grow and multiply and, as they were mounted, might travel for miles, stopping at the various ranchos, where they were always welcomed, as guests of gaiety were doubly welcome, though none were ever refused hospitality.

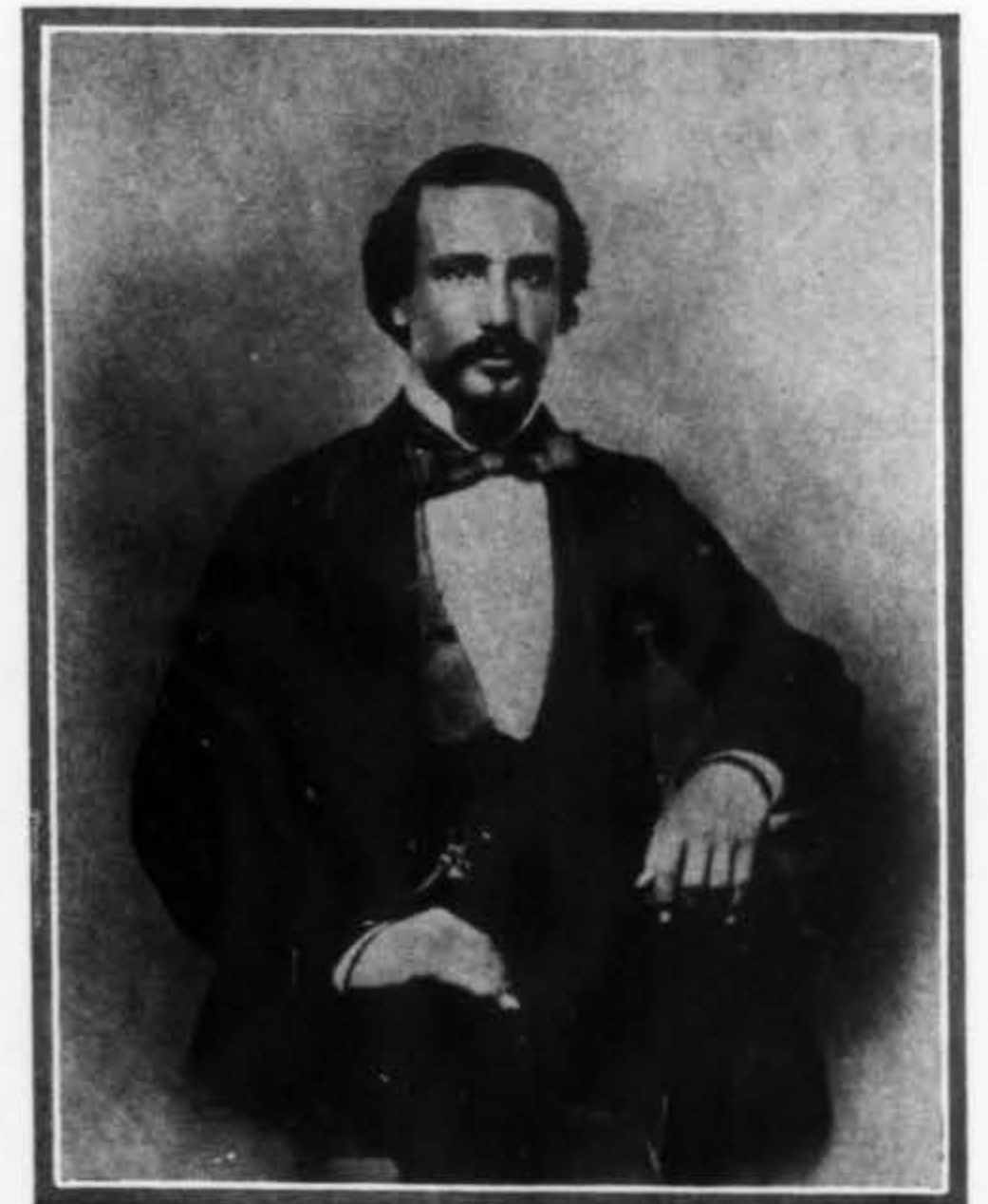
One custom has been revived among the owners of the large ranches near Santa Barbara, and follows rather closely the idea of the old "Feasters". Preceding a Feast Day, and quite generally Christmas was selected, a round of revelry was planned to include a certain number of ranches. A committee of eight were chosen from among the ranchers to arrange these celebrations and these were known as Feasters. A *vaquero* was assigned to each

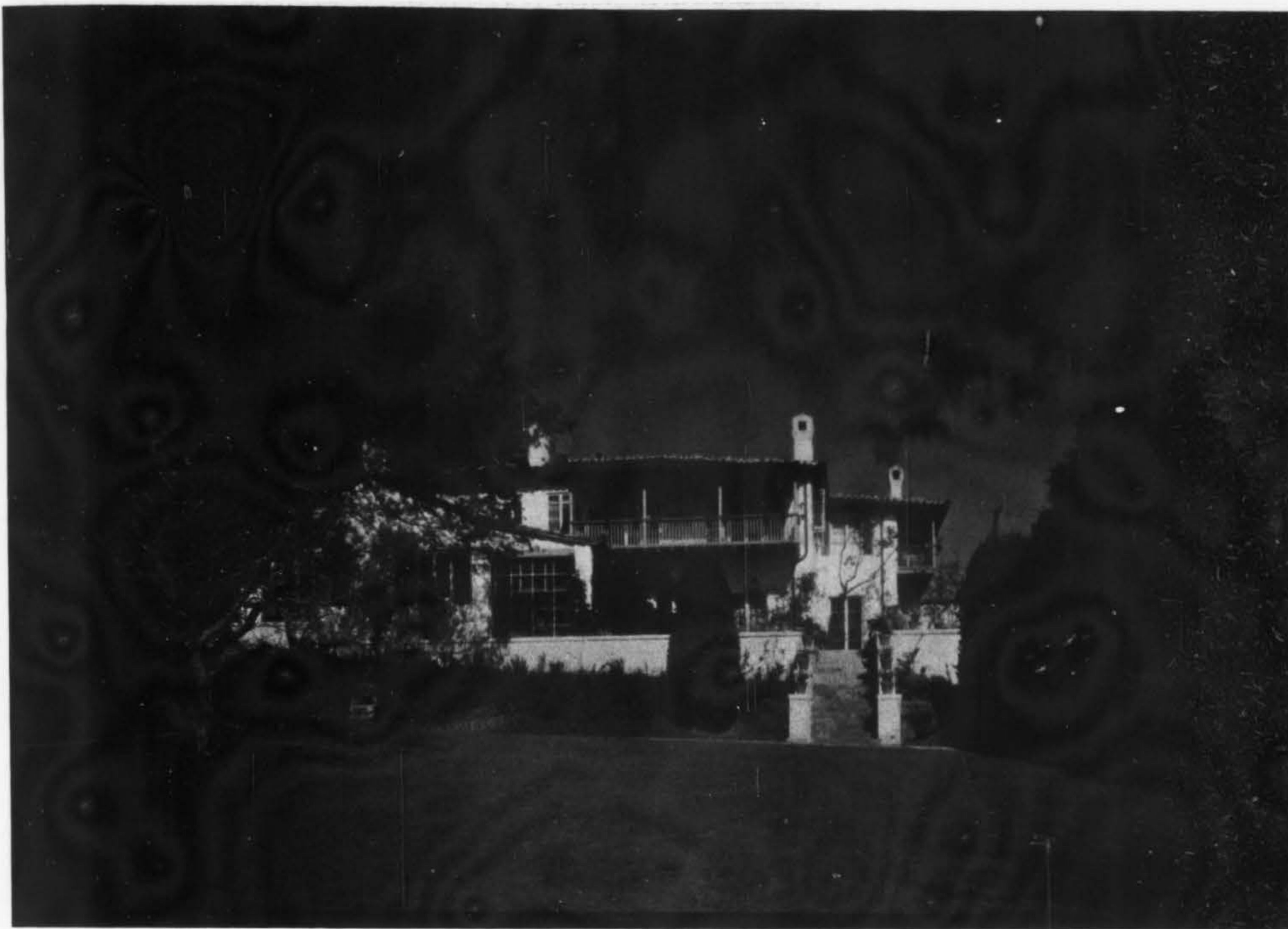
feaster and each man had charge of the preparations at one of the ranches. About twelve days before the feast day the first feaster sent his *vaquero* ahead of him to announce the arrival of the group on the following day. Thus a festival was declared for this home, here they feasted, sang, danced, held races and probably a *merienda*, which included remarkable exhibitions of horsemanship. In the meantime the second *vaquero* had gone forth to herald the coming of the party to the second port of call, with a repetition of the celebrations until the round of visits was completed. Each day as the feasters advanced they took fresh mounts, leaving their horses to recuperate, but as they followed the same route returning they picked up their own horses as they came back.

To fairly recent years the horse was the paramount means of transportation, the young women riding side saddle and cantering as fearlessly as do those who now ride astride. The equipages, when that elegant word was well understood, included phaetons, carriages, surreys, buckboards and buggies, while English dog carts were very swagger, and tally-hos frequently gave distinction to the road. These of course followed the era of the *carreta*, an ox-drawn vehicle, with solid wheels of sycamore, a leather pouch filled with fresh cactus leaves being placed at the axle to grind between the wood to prevent squeaking.

An unhurried land, a land where gal-
(Continued on Page 47)

Senor Don Guadalupe Estudillo was allotted that varied and picturesque, mesa territory, San Jacinto Grant, for his services with the Army of Spain, though only a portion of the land now remains to the family.





Photographs by Roger Sturtevant

**HIGH ON THE HILLSIDE
THE HOME OF MR. AND MRS. HERBERT E. HALL**

In Piedmont, California, which is becoming ever more popular for its marvelous views of the Bay panorama, Clarence E. Tantau, A. I. A. has designed a truly Californian home for Mr. Hall.



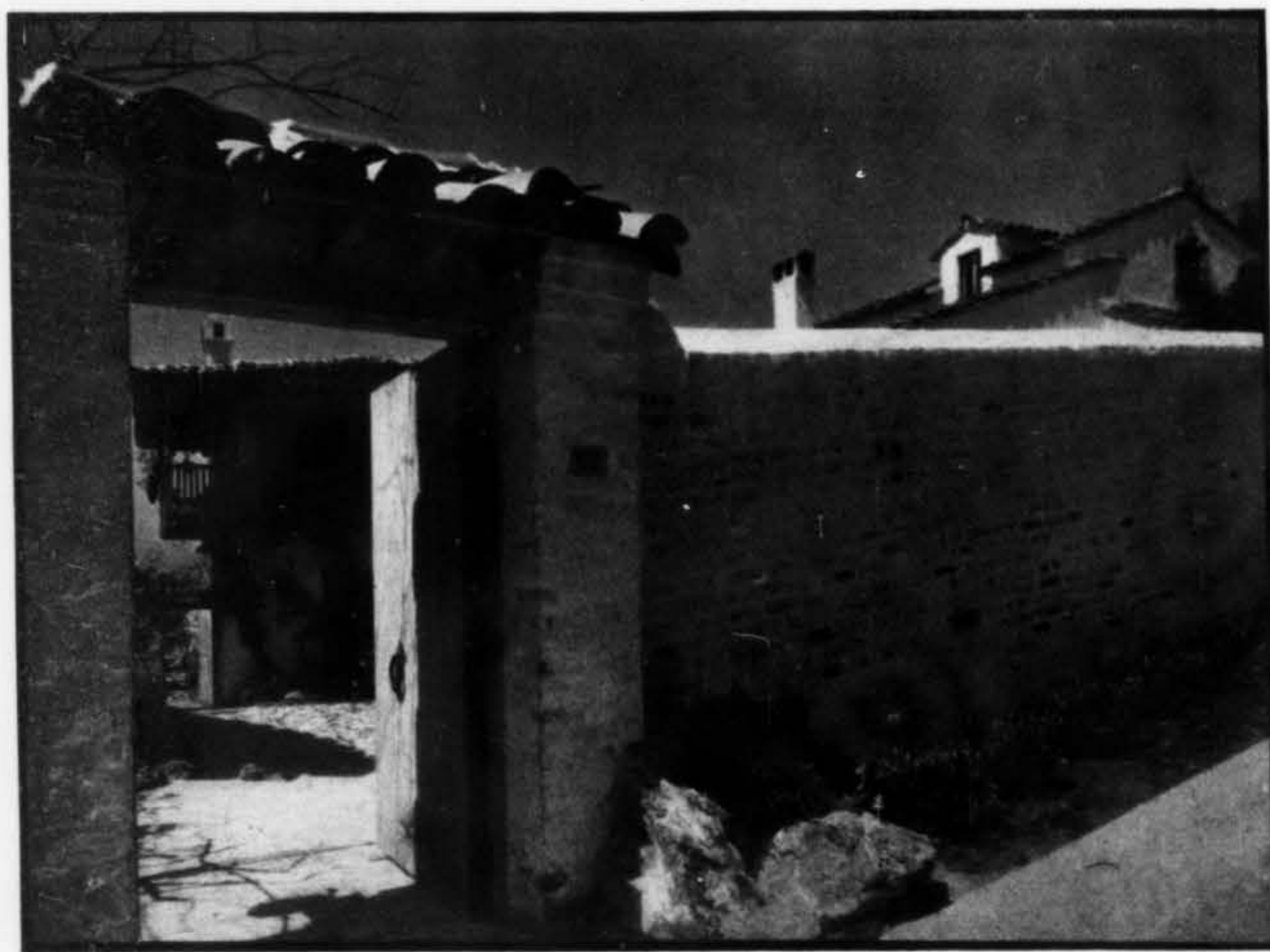
The always difficult problem of adjusting the lines and features of the early California type of house, its courts and loggias, its solidity of mass, to the steep contours of a hillside and the requirements for sunshine and view, has been solved triumphantly by Mr. Tantau.



The paved entrance court of Mr. and Mrs. Herbert E. Hall's home in Piedmont is separated from the gardens beyond by a whitewashed brick wall; which has the further advantage of making the forecourt more definitely a part of the house, and of supporting more firmly the wide, overhanging balcony, which in some cases is apt to appear topheavy. Clarence A. Tantau, A.I.A., architect.



Photographs by Roger Sturtevant



More and more are Californians waking to the charm and the usefulness of the high wall. The glimpses of roofs/ trees, seen above the wall-top; the bits of court or garden, of wing or balcony, that one snatches through an open gate; the suggestion, in short, of hidden beauty and comfort,—all these are features from outside. And inside the wall one finds many other features which nothing else can provide.



On the ground floor, Mr. Herbert E. Hall's Piedmont residence has two completely separated loggias, or rather, covered terraces. Therefore, hours at any time of day can be spent pleasantly outdoors, for even the loggia containing the main entrance is sheltered from observation by the courtyard walls. The interesting detail of column capitals is worth note; well suited to the style.

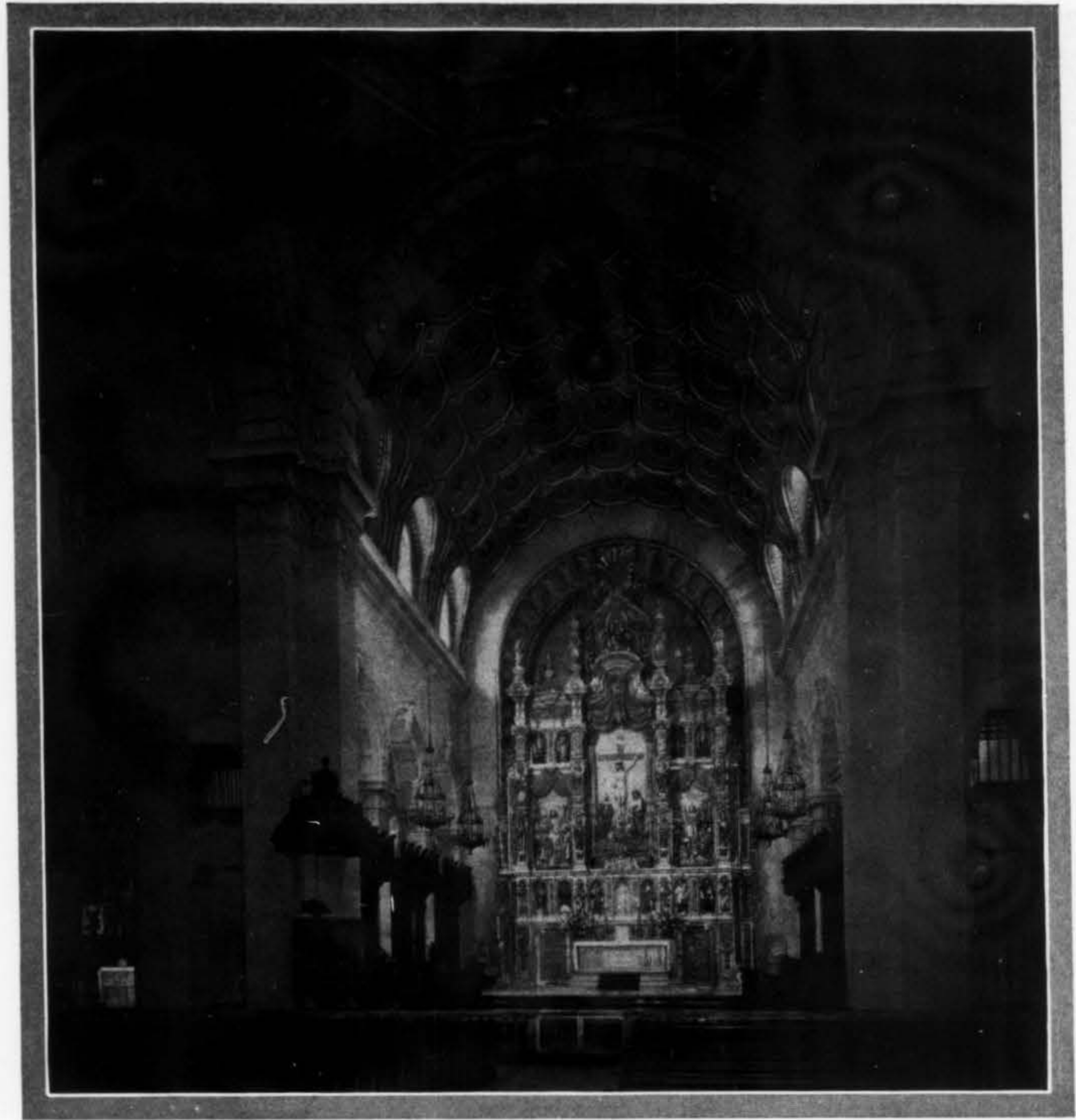
From the entrance loggia, the rise of ground toward the rear has been well handled by the use of large, rough boulders, an informal rock garden, in short, with small trees perching in odd crevices; a pleasant foil to flat lawn and paving.



Near the entrance door, Mr. Tantau has screened a service window with a typical "reja" or grille of iron; detailed to hold flower pots, and banked below with a mass of potted plants. So he makes a virtue of a necessity.



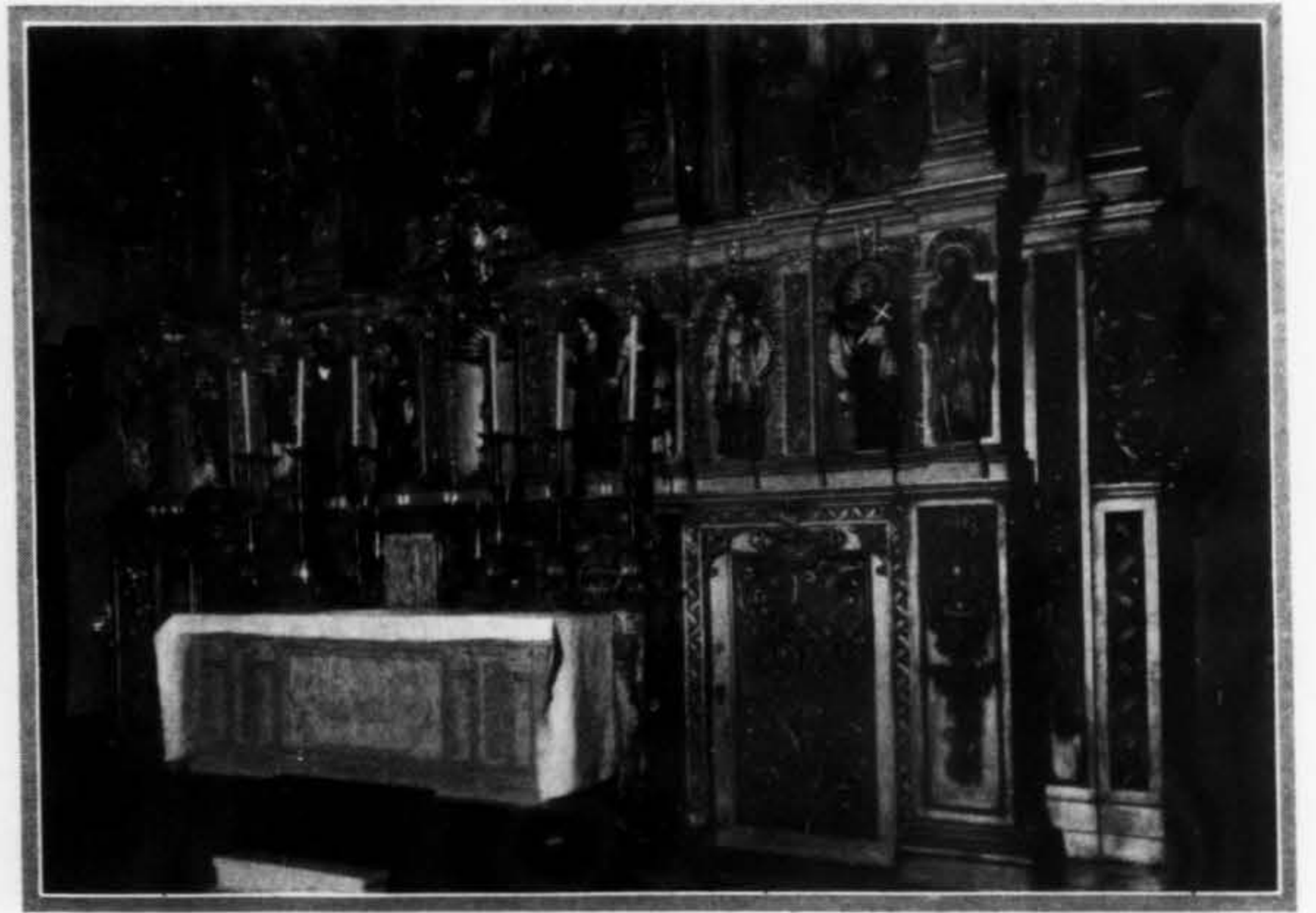
In the great days of Catholic art, the church was "an epitome of all possible beauty showing through the full gamut of all the arts." Perhaps for the first time in the United States, a work has been carried out in something of the spirit and with something of the generosity, the self sacrifice and the unity of the old days. Certainly, nowhere else in the West is such a splendid demonstration of all the arts brought into the service of God, as in St. Vincent De Paul, in Los Angeles. This work was designed, directed, co-ordinated by the great firm of church architects, Cram and Ferguson, of Boston; associated with them has been Samuel E. Lunden, architect, of Los Angeles.



Photographs by Padilla Studios, Mott Studios, Albert E. Cawood



The High Altar, made of Jaune Nile Fleuri marble against a retablo of Morocco Red Flammé marble, contains a carving in high relief of The Last Supper. The tabernacle is of gilded bronze and its principal symbolic decorations are four panels containing the symbols of the Passion of Our Lord, with the words, "Hoc Est Corpus Meum." The great reredos which forms the background for this altar is of carved, gilded and polychromed wood after the sumptuous Churrigueresque fashion. The principal panels of the reredos are, at the center, The Crucifixion, with the Blessed Mother, St. John and St. Mary Magdalen. Crowning the whole composition is a Majestas representing the Holy Trinity, while over this, at the apex, is the symbol of the Host.





The magnificent pulpit is carved from a block of Morocco Red Flammé marble.

THE INTERIORS OF THE CHURCH OF ST. VINCENT DE PAUL

*A Remarkable Contribution to Religion
and the Art of Ceremonial*

By SAMUEL E. LUNDEN

Cram and Ferguson, Architects
Boston, Massachusetts
Samuel E. Lunden, Associate Architect
Los Angeles

THE unveiling of the Reredos of the High Altar of the Church of St. Vincent De Paul on Easter morning, April 20, 1930, was a memorable occasion not only in the field of religion but also in the field of religious art. This ceremony marked another step in the cultural expression of the West by the completion of one of the most magnificently conceived and beautifully executed works of ecclesiastical art in this country.

The donors, Mr. and Mrs. Edward Laurence Doheny, appreciating fully the magnitude of the undertaking, sought the assistance of architects long recognized as being in the fullest sympathy with the traditions of religious art and architecture; namely, Cram and Ferguson, of Boston. The donors' wish that the work carry out the spirit of the art and architecture of Mexico made it possible to produce a work in keeping with our heritage and environ-

ment as well as in harmony with the style of the church itself.

The style of the work has been aptly described by Ralph Adams Cram as follows: "A much modified Spanish Renaissance that made Mexico one of the great art centers of the world and that is closely associated with California through the Franciscan Missions. However pagan or void of Christian impulse may have been, at times, the Renaissance of Italy or France, that of Spain, except for the half century of the influence of Herrera, was always Christian and Catholic. After the Herrera interregnum there was a brilliant outburst of passionate art, and the so-called Baroque of Spain, as it showed itself in the Plateresque and Churrigueresque styles, was a thing of vivid and poetic inspiration and an opulence of splendor almost unparalleled. Brought to Mexico by the conquistadors and domiciled there, it gained a

new verve and a certain local quality through the native craftsmen, trained by Spanish leaders, who spent themselves on the incredible elaboration of design and detail. It was the last flowering of Catholic art. It is this style that has been used as a basis for all the furnishing and embellishment of the Church of St. Vincent De Paul. In no case has it been employed slavishly or in an archaeological fashion. The somewhat riotous imagination of the XVIIth Century has been curbed, refinements incorporated and a certain restraint insisted upon. Also, each allied artist has preserved his own individuality, while the



The eight sections of the dome over the Crossing are decorated with four great seated figures of the Evangelists, alternating with cartouches on which are emblazoned their symbols. These paintings are executed directly on pierced metal. The ceiling of the sanctuary, in the form of a barrel vault pierced by its clerestory windows, is divided into coffers decorated with color and gold. Right: At the main entrance a pair of stately bronze candelabra finished in a Verde Antique and set upon polished black pedestals, creates a fitting approach to the elegant interiors. These were designed by Samuel E. Lunden, architect.



symbolism has been adapted to this particular time and place."

The problem was more than that of producing a reredos; it was the production of a complete scheme for the proper embellishment of the church as a whole. In developing this scheme, every part was designed to subserve and glorify the High Altar, with its great reredos. Flanked by the richly carved French walnut parclose screens, and under a vaulted, coffered ceiling of blue, the gilded and polychromed Reredos stands in all its glory, reflecting the ever-changing moods of the California skies through the superb stained glass windows of the sanctuary. Designed after the sumptuous Churrigueresque fashion, the reredos forms the background for the High Altar, which is of Jaune Nile Fleuri marble. The central panel is carved in high relief, portraying "The Last Supper." Much credit should go to Angelo Laudi of Boston and Florence, for the production of this work.

The chapel of the Blessed Mother has an elaborate gold leaf and polychrome ceiling, and a delicately carved reredos in the style of the Mexican phase of the Spanish Renaissance, with carved polychromed panels depicting scenes of symbolic import. In a similar chapel adjoining the Sanctuary is the Altar of St. Joseph. This altar, inspired by one in the Cathedral Church in Mexico City, has two paintings executed by Emil Pollak-Ottendorff of Boston. The painting in the center panel depicts the "Death of St. Joseph" and the one immediately over it, "St. Joseph Nurturing the Lilies and Roses"; symbolically, Protector of the Church. Immediately over these chapels are large oil paintings with specially designed ornamental plaster en-



The screens separating the Sanctuary from the Ambulatories are in the form of an arcading with a cornice projecting like a canopy, crowned with a cresting of angel figures. The arcading in the bays nearest the High Altar is filled in with carved panels, these being scenes from the life of Our Lord, such as The Nativity and The Flight into Egypt. The Bishop's chair described in this article is seen in the foreground. It is not shown in its proper setting. It is normally on a raised platform, and has a panel over the chair with the diocesan coat of arms.

framements. The painting over the Chapel dedicated to the Blessed Mother is that of "St. Vincent with the Orphan Children." The painting over St. Joseph's Chapel depicts "The Apotheosis of St. Vincent." These paintings were executed by Taber

Sears, of New York City.

Located in the transepts are the Shrine of the Miraculous Medal and the Shrine of the Sacred Heart. The splendid polychromed enframements for the shrines are carried out in the Churrigueresque style. The statues in each shrine are carved in wood and polychromed; altars are of imported marbles.

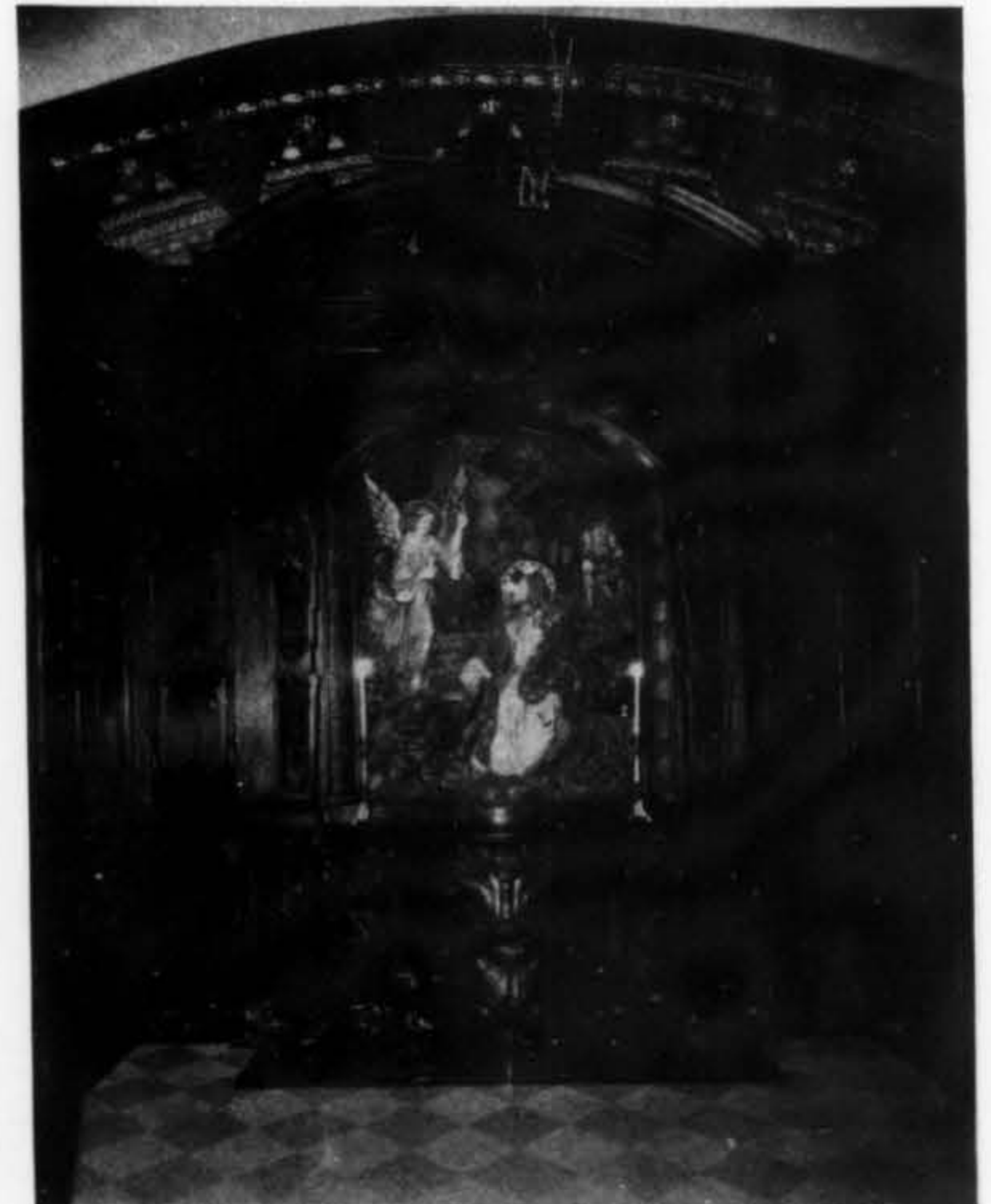
The Baptistry is treated as a unit, the walls and ceiling being paneled in elaborately carved French walnut. The center of interest is the Belgian Black marble font with its richly chased canopy of bronze. A carved, polychromed panel representing the Baptism in the Jordan, and a desk with chest for baptismal records, complete the appointments. Directly opposite the Baptistry is located the Holy Agony Chapel, which is likewise carved in French walnut. The ceiling of this chapel is ornamented and decorated in color and gold in harmony with the general color decorations of the church.

With the introduction of the elaborate fittings in the Sanctuary and in the chapels, it was of course necessary to redecorate the entire interior of the church in order to establish a feeling of harmony throughout. This work was done under great difficulties, as it was necessary to carry on without interrupting or interfering with a single service, day or night. In order to reach the upper part of the nave and the ceiling itself, a patented metal pipe scaffolding was found to be most suitable, as larger spans could be effected. Also it was found possible to create a high nave-like passage over the center aisle of the church which would at all times allow a full and unobstructed view of the High Altar. This scaffolding was erected very



The Baptistry walls are paneled in elaborately sculptured French walnut.

A niche at one end contains a large panel, carved and polychromed, representing the Baptism in the Jordan. The font is in Black Belgian marble with a counterpoised canopy of bronze. The Holy Agony Chapel is paneled to the ceiling in French walnut with a panel opposite the entrance typifying the Agony of Our Lord in the Garden of Gethsemane. In a cartouche over this panel appears the chalice, symbolical of Our Lord's Passion. The ceiling is decorated in color and gold to carry a note of the decorations of the main church into this Chapel.



quietly, as each section was pre-fitted and made ready to be clamped noiselessly into place. At about the level of the top of the clerestory windows a solid plank floor was laid and covered with building paper. This precautionary measure enabled the artisans and artists to carry on their work without risk or disturbance to the worshippers below. The entire ceiling was treated acoustically and decorated, the scheme following Spanish prototypes. Beams were treated decoratively and panels were alternately filled with plain decoration and large cartouches bearing Christian symbolism. The octagonal dome of the Crossing was decorated with great seated figures of the four Evangelists, painted in place by John B. Smeraldi, of Pasadena. Alternating panels bear cartouches on which are emblazoned the symbols of the Evangelists.

With the fittings in place, and the entire interior toned to harmonize with the rich and colorful embellishments, it was left for the stained glass painter to soften and blend the effect of the whole by use of glass of varying degrees of brilliancy; this was carried out in a masterly way by the artistry of Wilbur Herbert Burnham, of Boston. The iconography and symbolism woven into the entire scheme for glazing the church was determined after a most careful study in collaboration with Very Reverend Martin J. O'Malley, pastor, and in concord with the wishes of the donors. The character of the glazing is similar to that found in the Certosa of Florence, Italy. The great south window over the entrance to the church pictures "The Resurrection." The clerestory windows on the Gospel side of the nave represent The Parables of Our Lord, and the windows on the Epistle side of the nave sym-



In the Shrine of the Miraculous Medal, the Altar is of Roman Breche marble, while the enframing for the shrine is of carved and gilded wood in the Mexican or Churrigueresque fashion, the statue of the Miraculous Medal being carved in wood and polychromed.

bolize the Miracles of Our Lord. The aisle windows on both sides of the church illustrate the life of St. Vincent, designed by Harry Wright Goodhue of Boston. The west transept window represents St. Patrick and St. Bridget; the east transept, St. Timothy and St. Paul. The sanctuary clerestory windows portray six great angel figures holding plaques on which are borne the symbols of six Sacraments, the seventh

Sacrament being symbolized by the altar itself.

The diaphanous light of these sanctuary windows brings out the intricately carved panels of the parclose screen. These panels are framed by ornamental colonnettes and an elaborate canopied cornice, terminated with a cresting of angel figures. The subjects of the panels are scenes from the Life of Our Lord. The carving of this screen with the panels, executed by Irving-Casson, A. H. Davenport Company of Boston, is undoubtedly one of the most elaborate and distinctive examples of wood carving of modern times; the delicate precision and artistry displayed is worthy of close study. The choir stalls in the first bay of the sanctuary are designed as a part of the parclose screen, the projecting cornice of the screen forming a canopy over the last row of stalls. The whole has been designed to correspond to Spanish and Mexican prototypes. The sanctuary fittings are completed by the introduction of the sedilia and the bishop's chair, all carved in French walnut; the bishop's chair is upholstered in dark violet-colored velvet with the panel above the chair showing the diocesan coat of arms, embroidered in gold and color on a red-violet silk damask background.

The pulpit, which is inspired by the one in the Cathedral of Mexico City, is carved from an unusually gorgeous piece of Morocco Red Flammé marble. It is located at the entrance to the sanctuary on the Gospel side, and is approached by means of a wrought bronze staircase. A carved walnut sounding board, or canopy, is suspended over the pulpit.

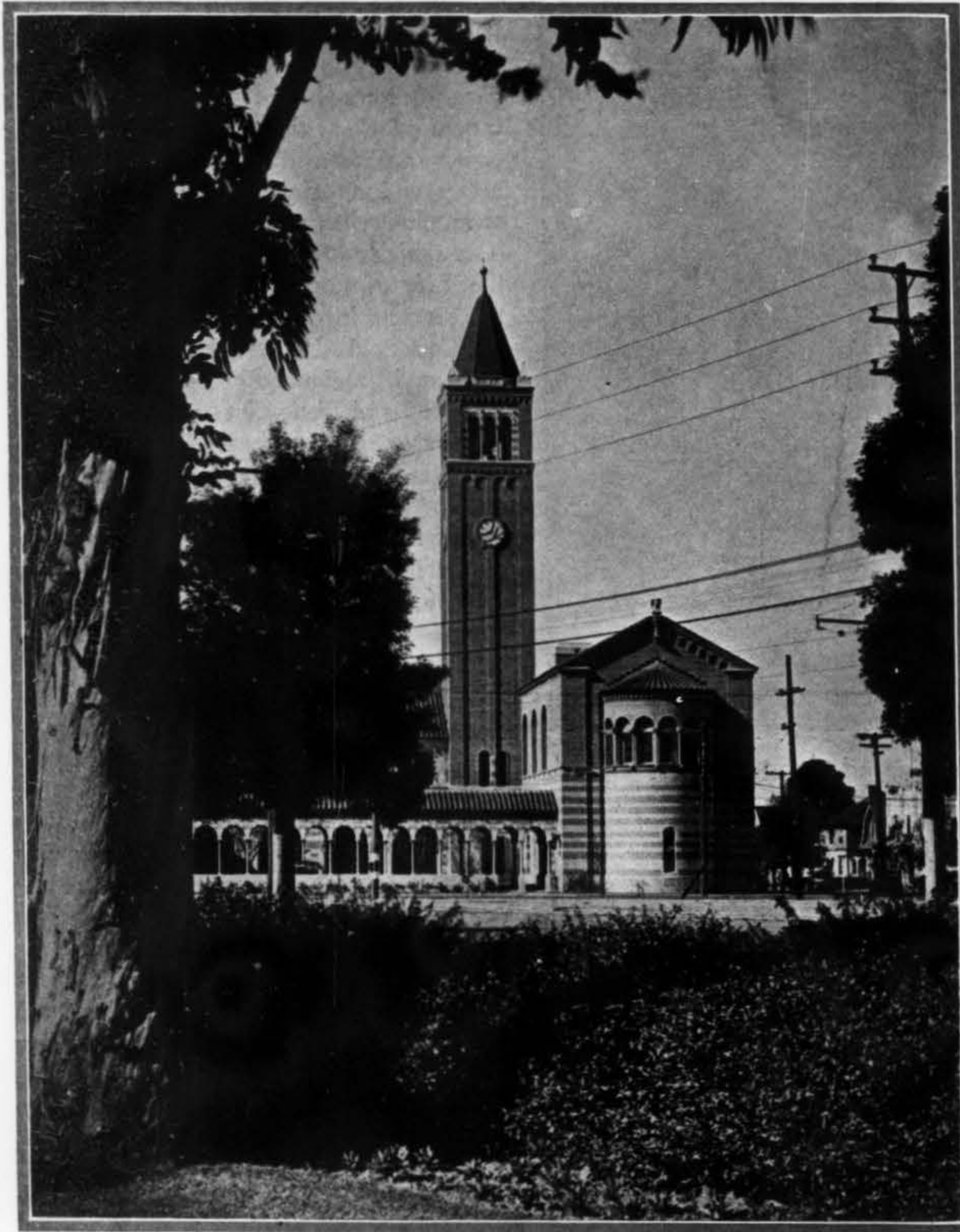
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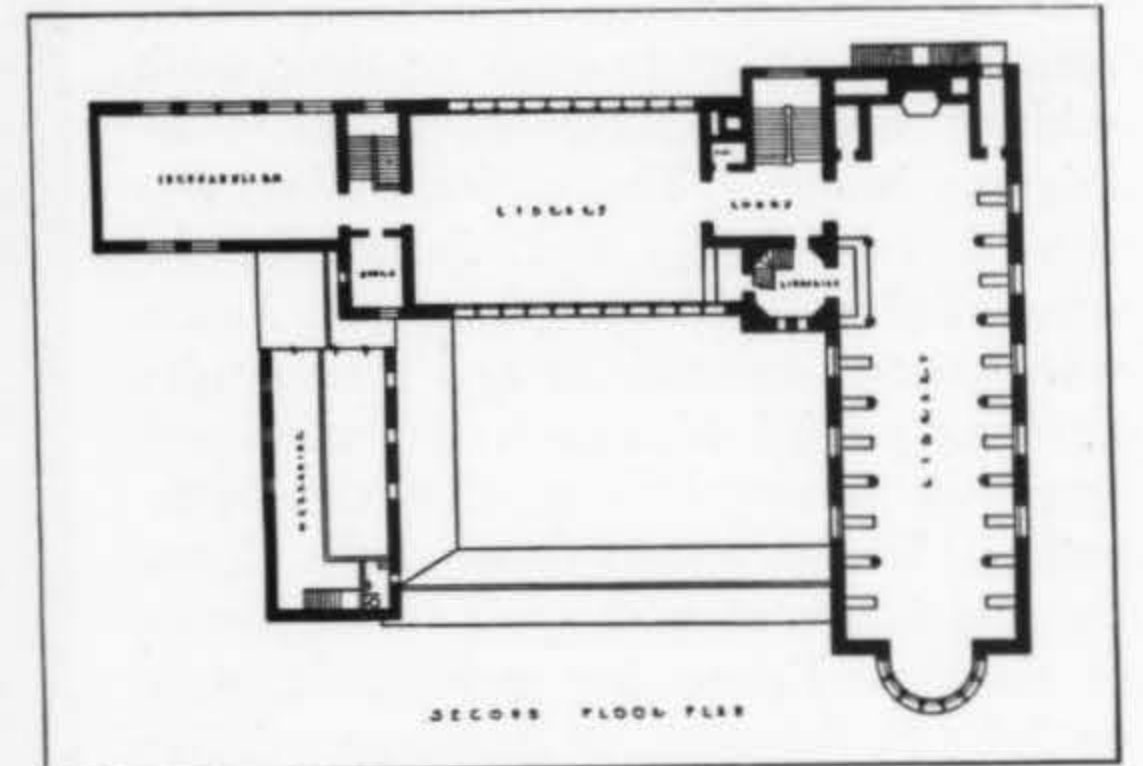
Left: St. Joseph's Altar of Rose de Brignoles marble against a retablo of Bois Jourdain Rubane marble, is ornamented with richly carved pilasters and a carved medalion charged with a cross. The principal decorations are the two paintings; representing the Death of St. Joseph and St. Joseph nurturing the lilies and roses; symbolically, Protector of the Church.

Right: Altar for the Blessed Mother; This is of Vert Corail Claire marble against a retablo of Premier Red Levanto marble. The large panels: The Assumption; The Annunciation; The Meeting of Mary and Elizabeth; The Nativity; The Flight Into Egypt; Presentation in the Temple.





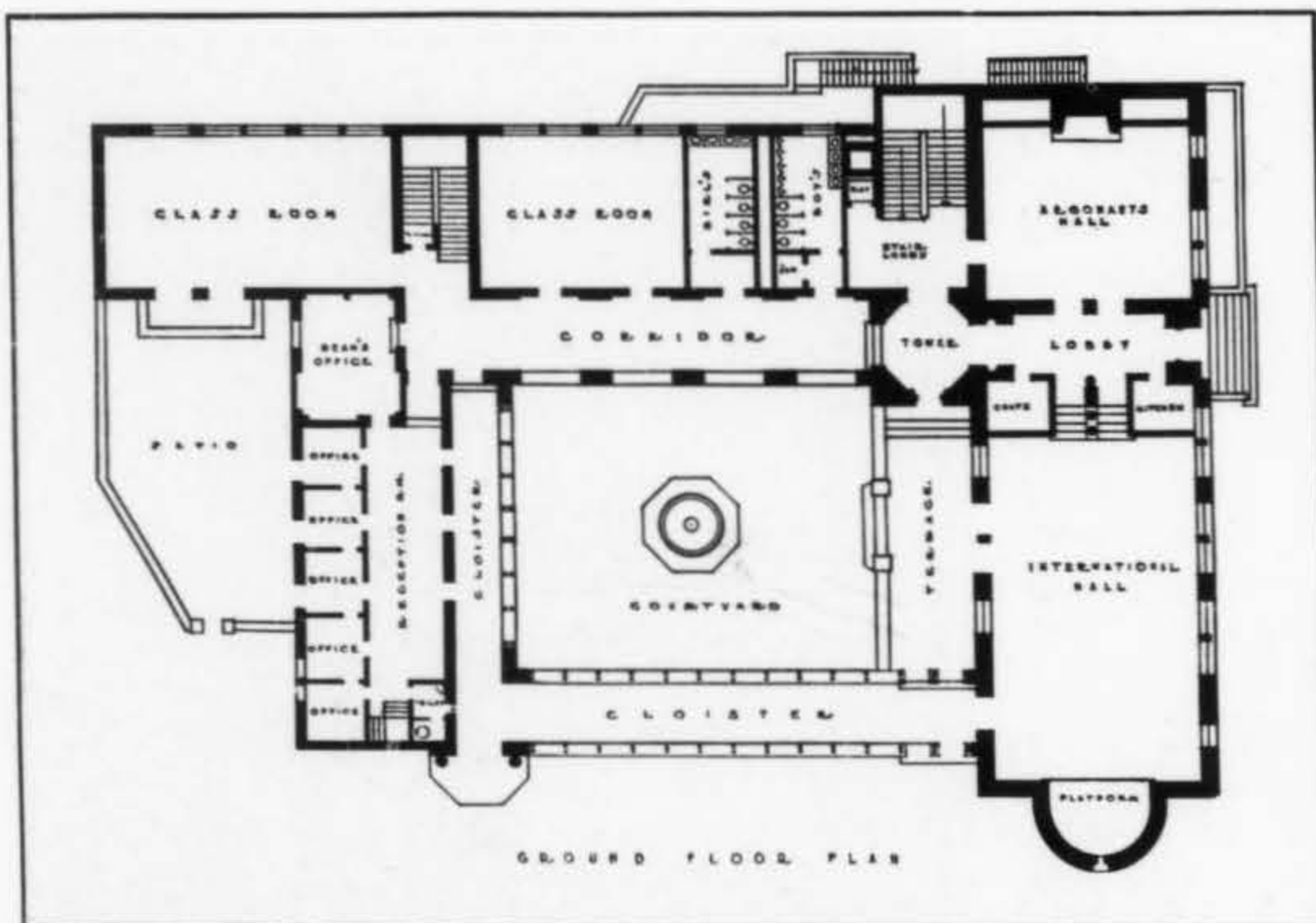
Photographs by William M. Clarke



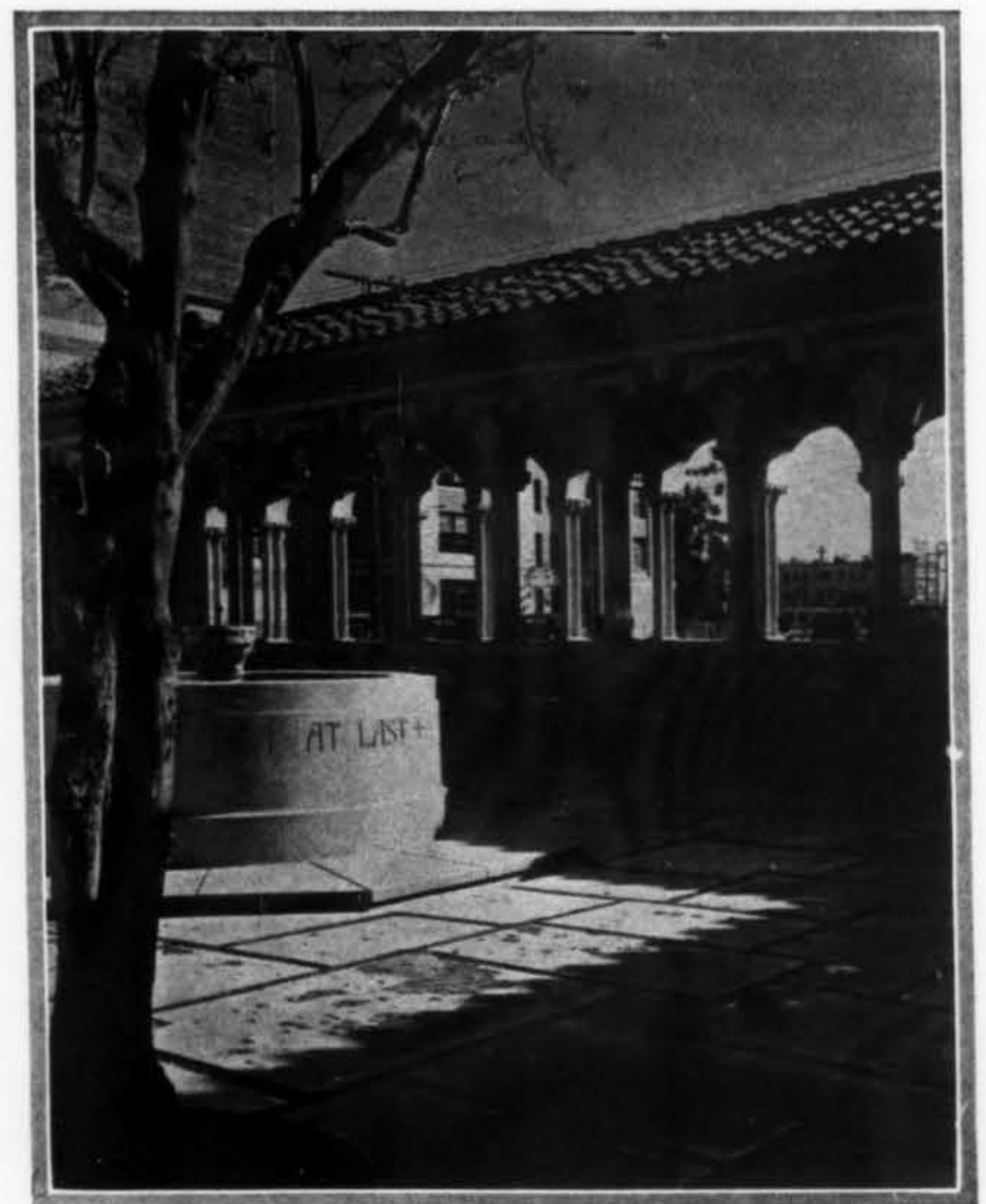
✓
MUDD HALL
HOUSING THE DEPARTMENT
OF PHILOSOPHY

at the University of
 Southern California

As this new memorial building stands on the extreme corner of the campus, Ralph C. Flewelling, the architect, has treated it in a somewhat freer spirit than the older buildings, although harmonious in general style, color, material. Charles G. Adams, landscape architect.

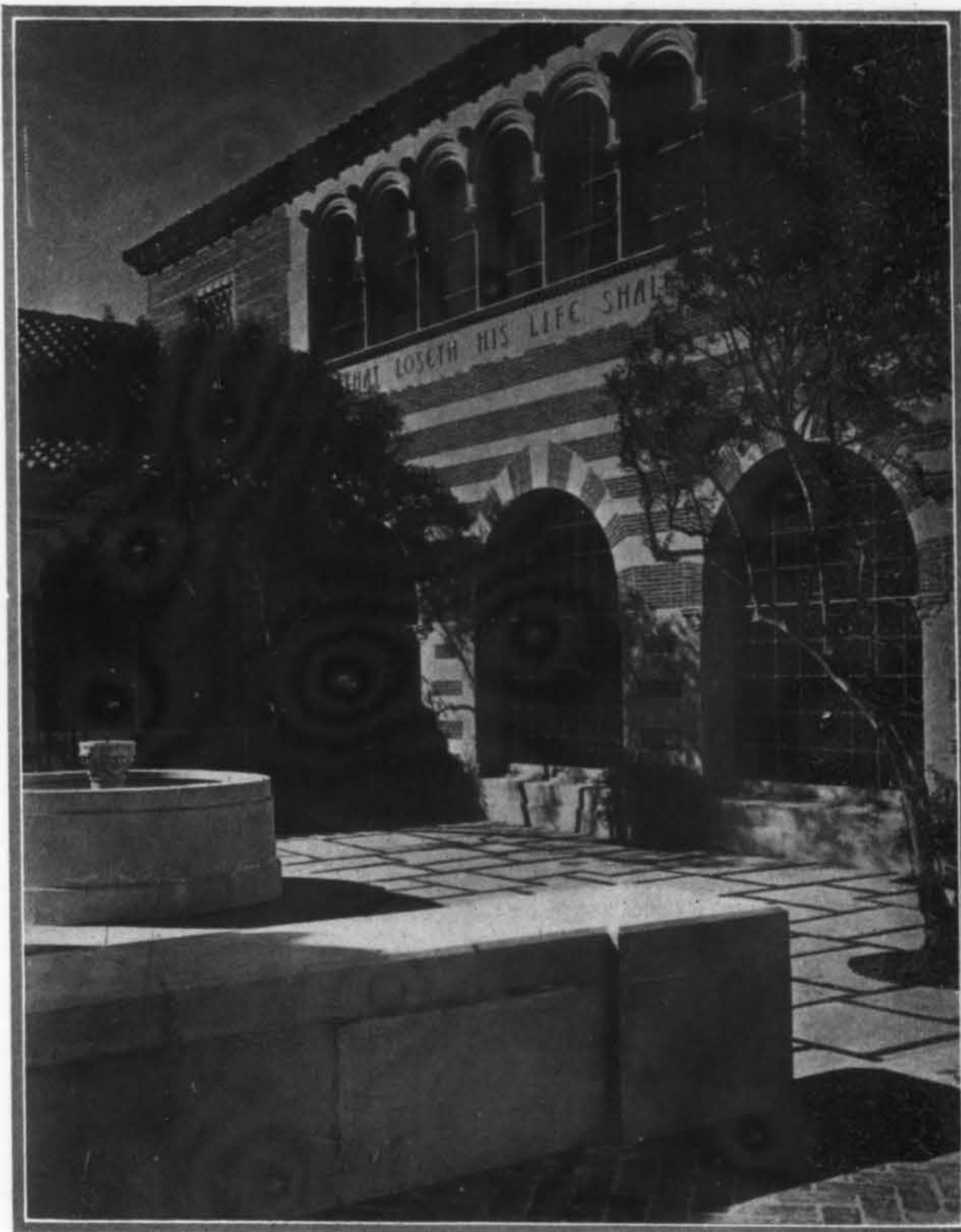


Brick in varying shades of a light salmon pink, buff sandstone, brown tile roofs, make up a pleasant color scheme, bright and yet soft—which hardly needs time to mellow its tones. Rather, will the growth of vines, shrubbery, add beauty to its excellent architectural masses, proportions, details. The clock tower is well placed and based.





The library of Mudd Hall is its main interior feature, and is well expressed in the facade by the frieze of arched windows overlooking the paved courtyard, and those of major importance which can be seen in the interior view; tall, narrow, arched to fit alcoves of the aisles. This is a fine, dignified room with a medieval flavor appropriate to its use. Ralph C. Flewelling, A.I.A., architect. The painted wall decoration, by Julian E. Garnsey, is carried out entirely on acoustical plaster.





Dr. Virgil E. Dickson,
Director of Research and
Guidance, and Chairman
of the Council.

AN EXPERIMENT IN HUMAN ARCHITECTURE

*The Coordinating Council
of Berkeley, California*

By MIRA MACLAY

CHIEF August Vollmer, internationally known head of the Berkeley, California, Police Department has said, "Berkeley, so far as I know, is the only city in the United States where juvenile delinquency is decreasing." "The child who is a behavior problem is usually traceable to some adult who is also a behavior problem, through his mis-management of the child. A parent, generally, sometimes a grand-parent or other near relative: a teacher, it has sometimes proved," adds Dr. Virgil Dickson, assistant superintendent of the Berkeley Schools, director of the research department and chairman of the Coordinating Council. He ought to know. The handling and adjustment of 14,000 school children-annually has forced the truth home to him.

In "Crime Prevention as a Municipal Function," the recently published report prepared under the joint auspices of the New York State Bureau of Municipal Information and the School of Citizenship and Public Affairs of that state, "The Berkeley Plan", is recommended to every city in the State of New York and to the country at large. "The Berkeley Plan", it says, "is a forward step in crime prevention and should be considered seriously by other cities, both large and small. A co-ordinating council is needed in every city in the country."

"Berkeley", to quote further from this important report, "as a city of 65,000 (88,117 is the latest census report) is equal in area and population to a precinct in larger cities and the organization plan could thus be adapted directly to serve the needs of the various precincts in the larger cities. Smaller cities would fashion their own organizations, keeping in mind the principle and outline of the Berkeley Plan."

Then follows the general recommendation for the establishment of a Crime Prevention Bureau and of a co-ordinating Council modeled on the Berkeley Plan. This is chosen after a detailed study of what every other known city of America,

including Dayton, Ohio, Petersburg, Pa., Falls River, Mass., New York City, Los Angeles, Chicago, Detroit and Boston, is doing along this, or similar lines.

In a very few words, the Berkeley Plan is an organized municipal attempt, the first ever made by a city, to concentrate attention upon possible juvenile delinquents during the formative period and before a potential offender has, as such, come into contact with the police.

The Co-ordinating Council is made up of five important civic agencies—the School, Police, Welfare, Health and Recreational departments. The heads of these departments form an executive committee that meets weekly for the discussion of details, assignment of cases and the study of technique. General problems and policies are discussed at meetings of the executive committee, other members of the large groups the council represents often being included in "those present."

Not only the potential criminal, but the child of unusual gifts comes in for study and help. The latter child, whose difficulties, if he has them, are altogether divergent from the problem of the potential criminal, has but recently been taken up for study and advice.

The organization plan of the Council is simple. Its meeting is an open forum to which each member brings problems. The Council, as such, has no authority or power except that which

grows out of its co-operative thinking and acting.

Immediately following the World War, in 1919 and '20, crime increase was noticeable in Berkeley as in other cities. At this period, the public mind was saturated with theories of tests—mental, vocational, etc. The Berkeley Police Department, under the leadership of Chief Vollmer, was actively endeavoring to do the constructive work in preventing crime that has brought it wide recognition and made the term "scientific cop," part of the every-day man's vocabulary.

The School Department had at this time just established a Bureau of Research and Guidance for the scientific study of child nature and child adjustment.

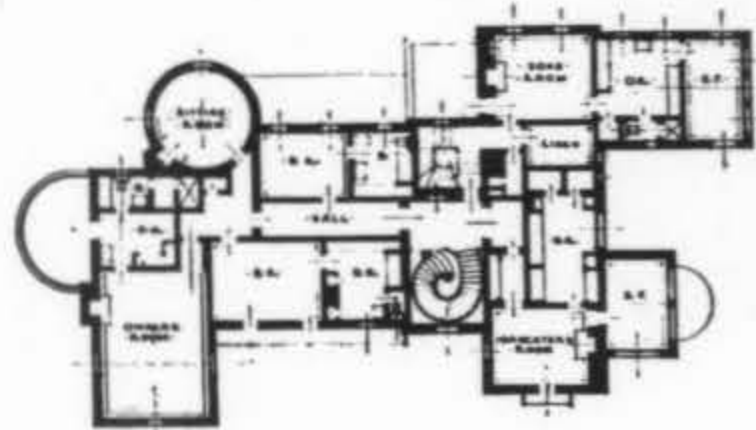
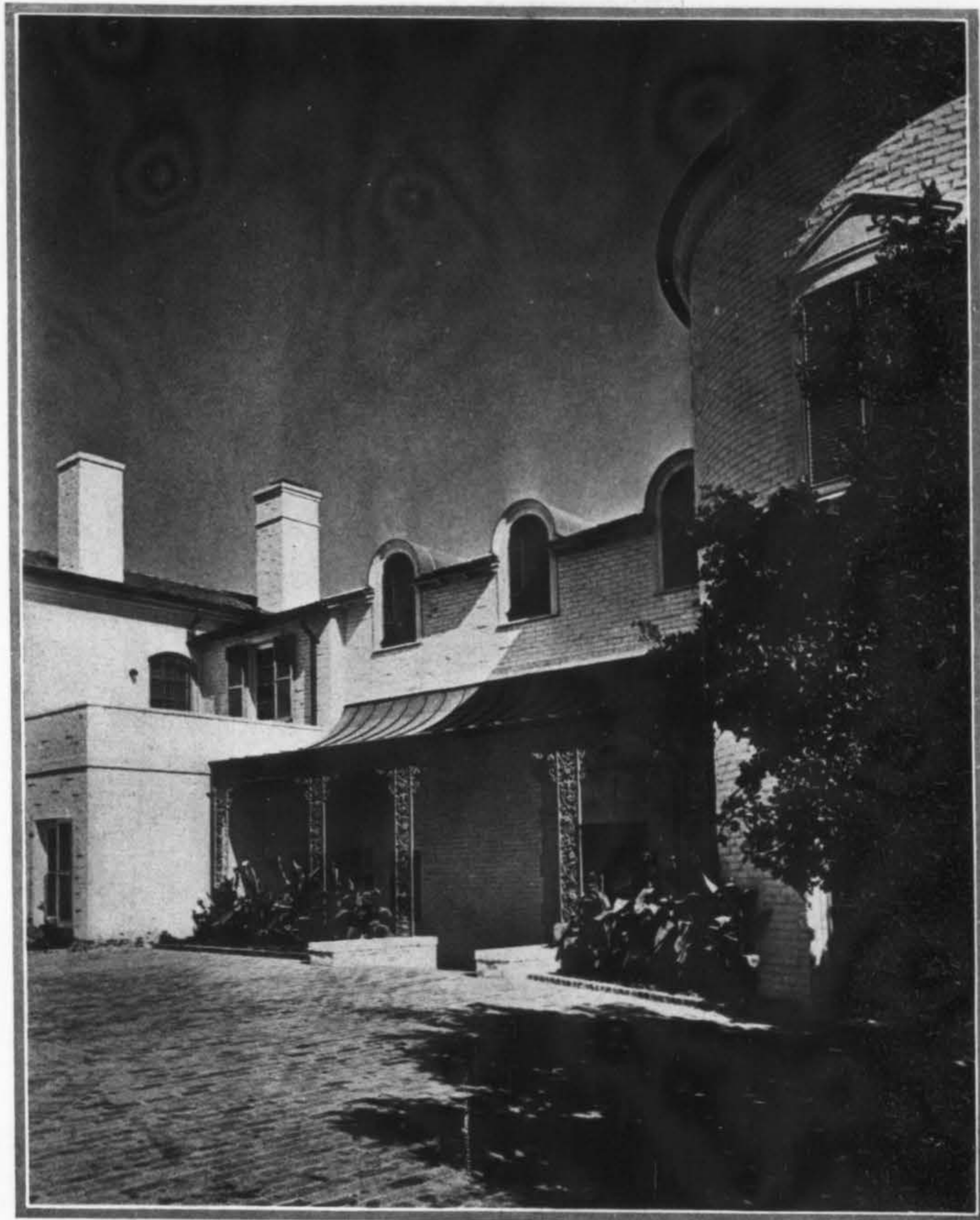
The Health Department in another effort at child guidance was making mental
(Continued on Page 48)



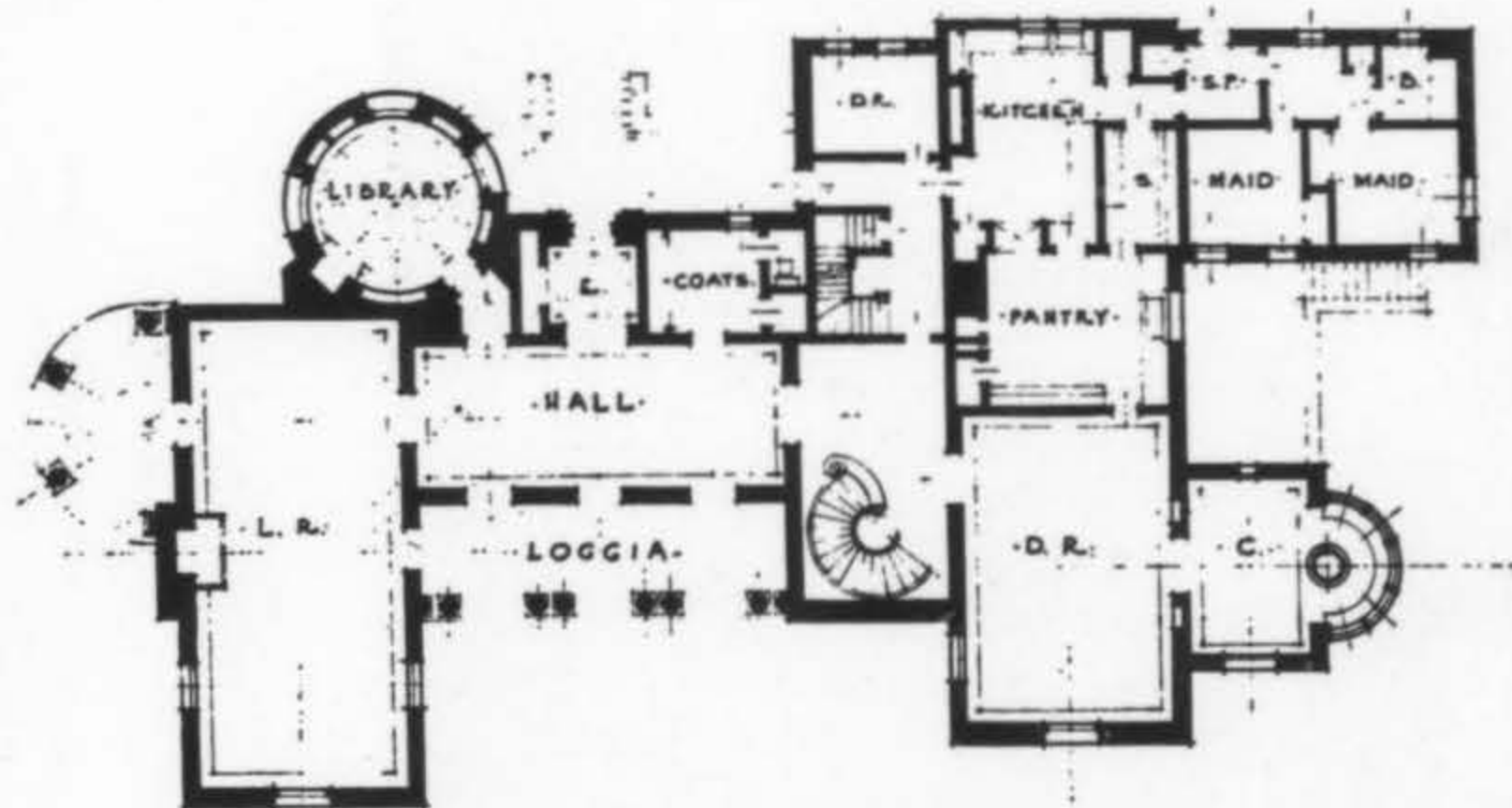
August Vollmer, Chief of Police, internationally famed for his work in scientific crime prevention and correction; now also head of a new department in the University of California.

**HISTORIC PRECEDENT
USED IN AN ORIGINAL WAY**

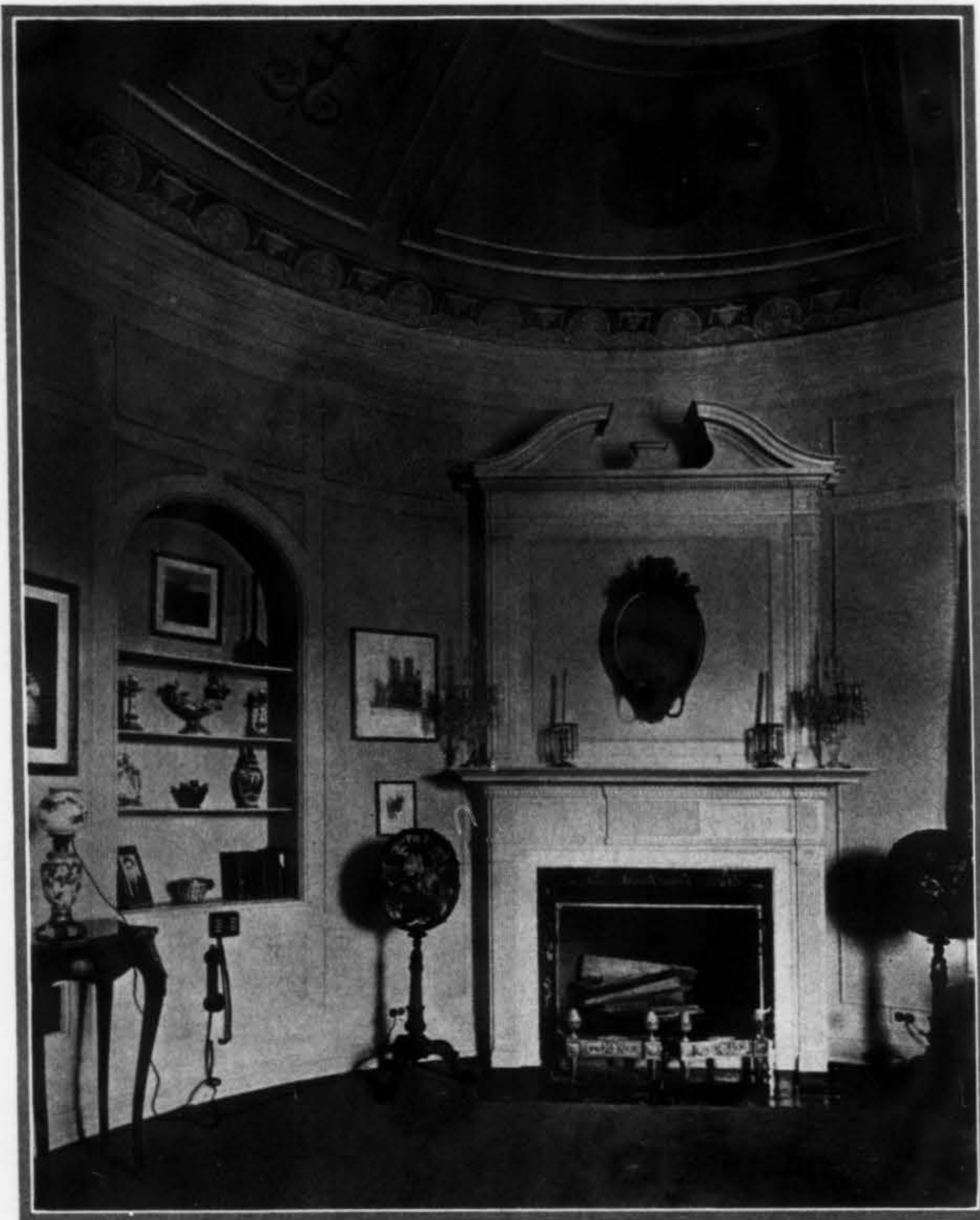
The residence of Captain John D. Fredericks, at Bel-Air, California, has been designed by Gordon B. Kaufmann, A. I. A., with traditional Georgian spirit and detail, but in a fresh vein of architectural composition, peculiarly well suited to location and function. Paul Thiene, landscape architect.



Photographs by William M. Clarke

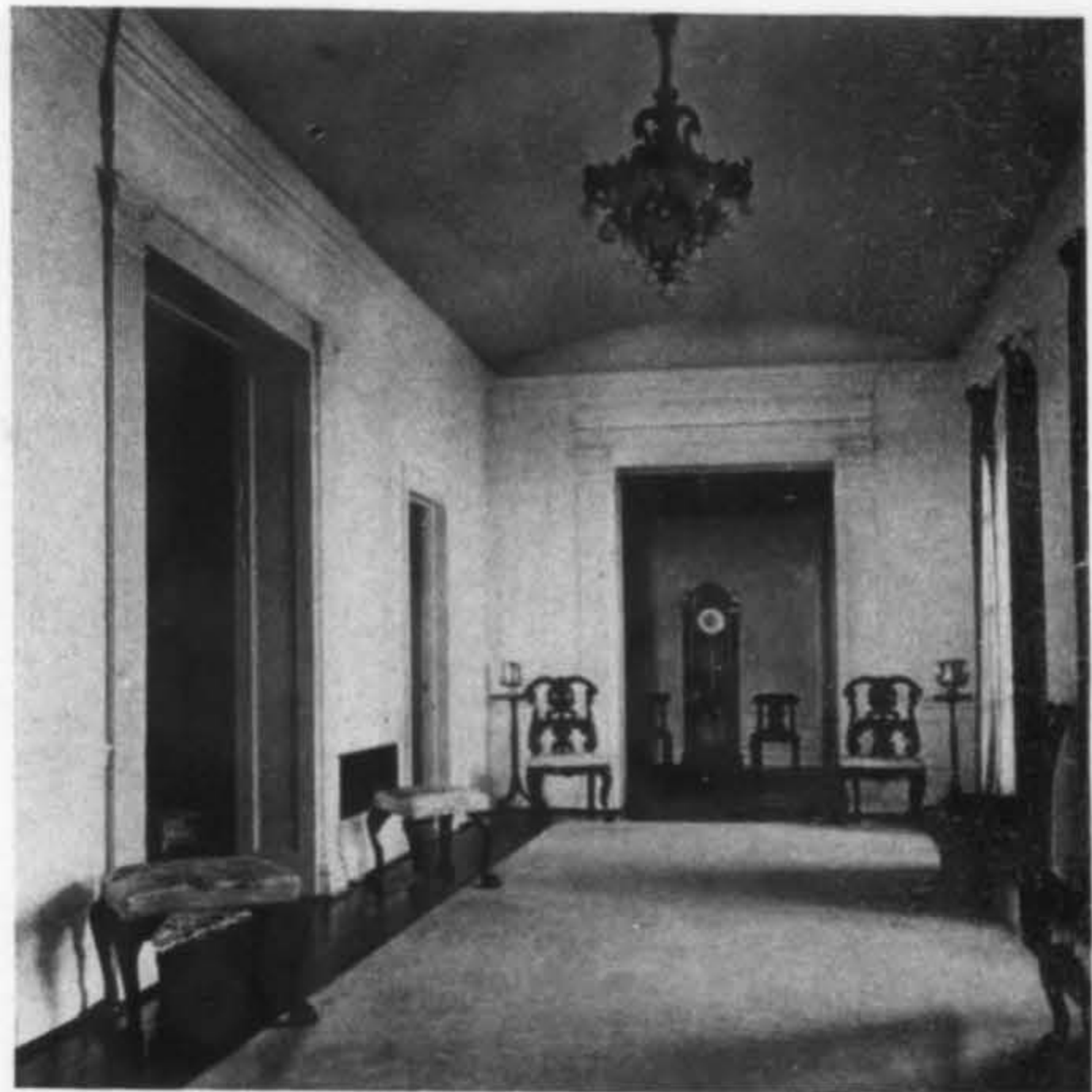


The use of whitewashed brick, rounded forms, wrought ironwork, has produced a result that fits happily into its California setting and climate. Preserving the dignity and refinement of its period, any feeling of stiffness or severity is avoided by the informality of balance.

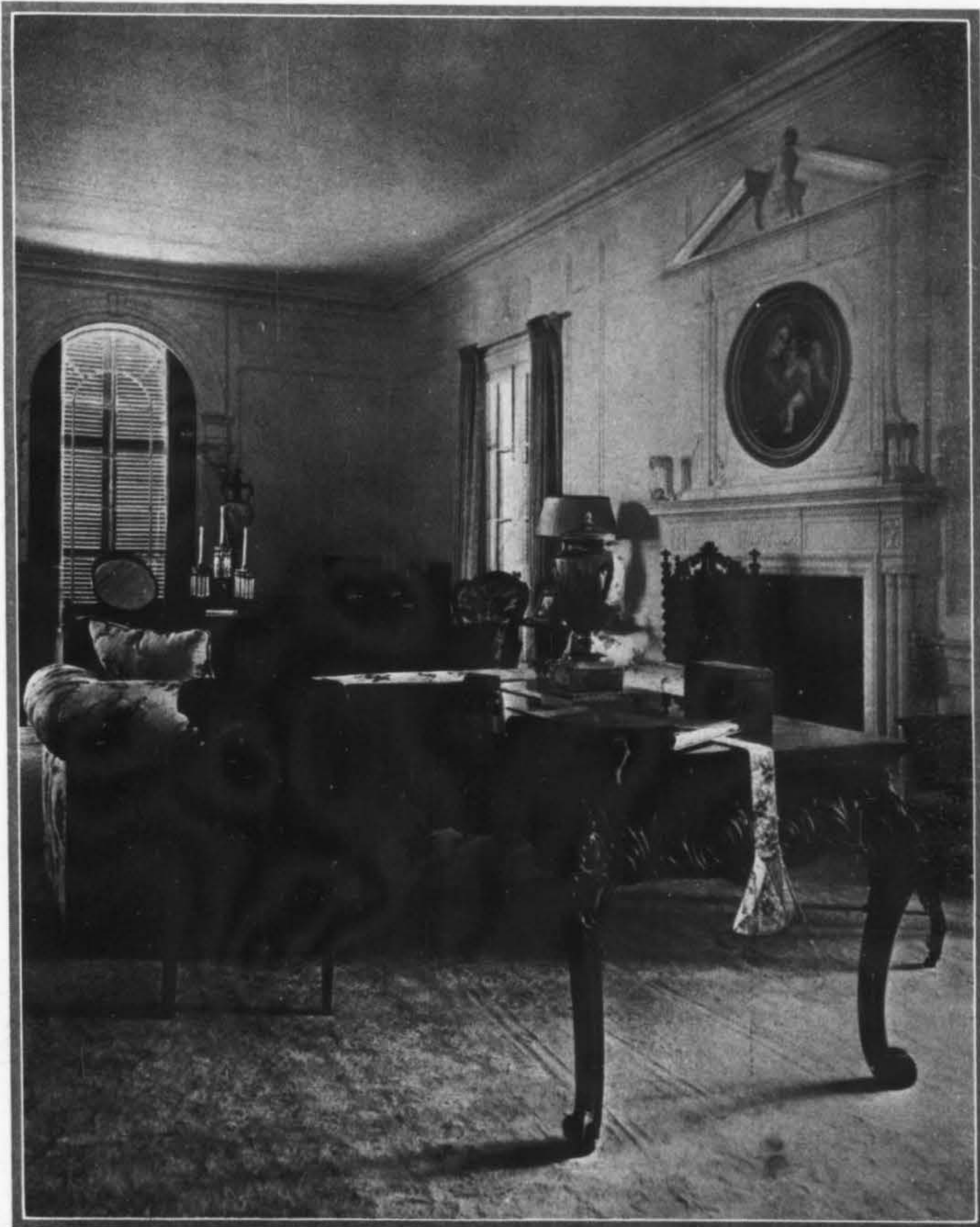


One of the most interesting rooms in the residence of Captain John D. Fredericks at Bel-Air, is the circular sitting room. Exquisite detail in the spirit of the brothers Adam, the most delicate refinement of classic motifs, medallions a la Wedgwood, furnishings carefully selected, make this room an architectural gem. Below, one looks from dining room (observe the Empire sideboard and mirror sconce) to stair hall, and at the round-ended desk, in the round library. Gordon B. Kaufmann, A. I. A. architect.





In the dining room (above, on the left) Mr. Kaufmann has used the "Palladian Motif" in a restrained and refined manner; the large alcove is intended as a conservatory - breakfast room. The main hall is comparatively simple, dignified. At the right, it may be seen that very beautiful detail characterizes the living room. Difficult as it often is to resist hanging pictures in panel spaces, these cool white walls produce an effect that could hardly be improved; especially where there is much and handsome furniture.





Photographs by
Hiller Studios.
Courtesy of
Talavera Importing Co.

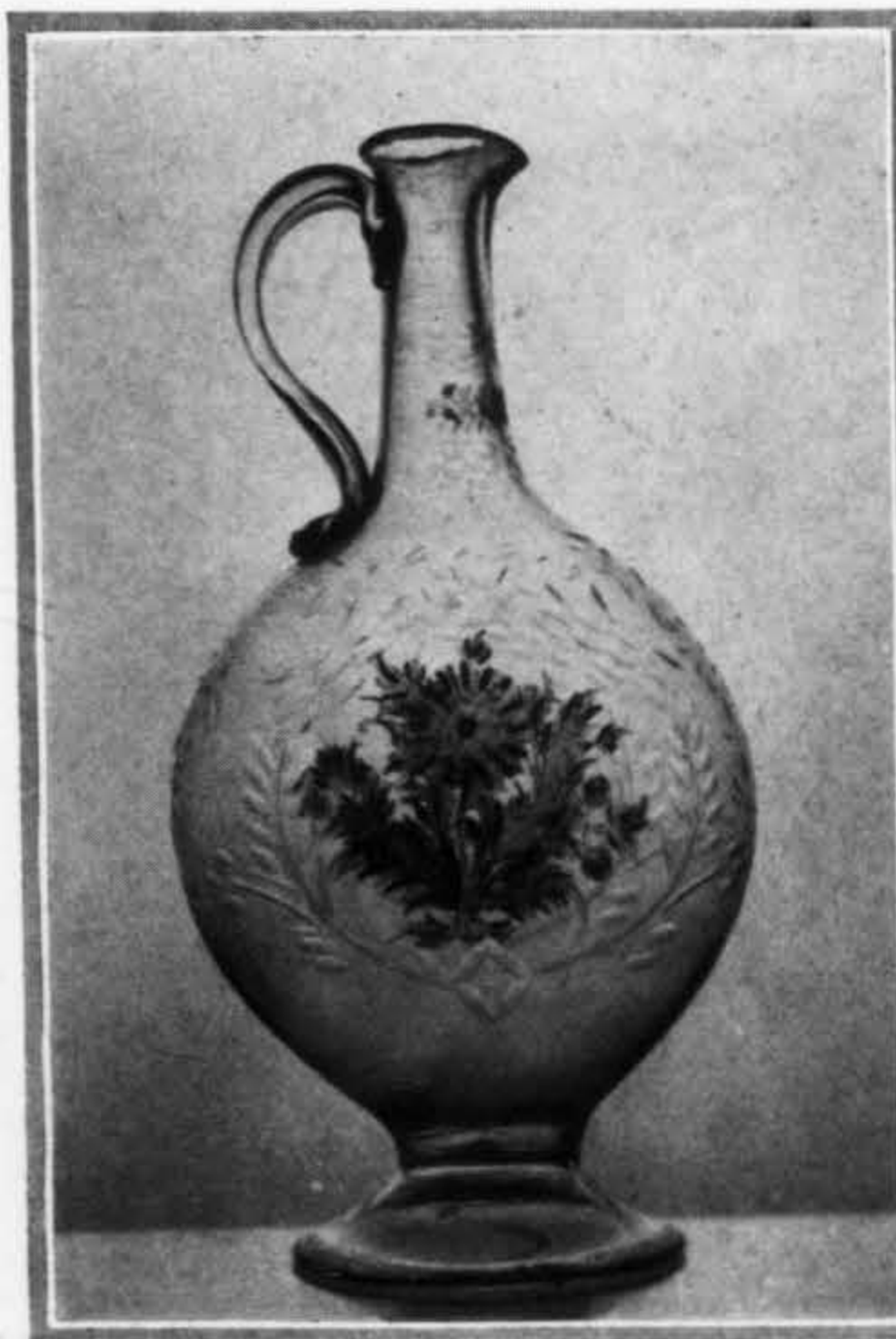
THE NEW VOGUE FOR MEXICAN GLASS

By FREDERIC JAMES DENNIS

WHILE the well-known expression, "there is nothing new under the sun," has admittedly been much over-used, a general sweeping glance over the field of fine arts, and especially the handicrafts, will show a definite trail leading back to the earliest history of Man. This is even the case in such a relatively new importation to the artistic horizon of the discriminating American as Mexican glass. This supremely artistic, gloriously-colored and fashioned creation of the Mexican artisans, who are justly proud of their handiwork as any painter or sculptor, has a clearly defined ancestry, leading into Asia Minor.

Although present-day Mexican glass is made in Mexico City, Guadelajara, and Puebla, the products, whether plates, glasses, jars, vases or small dishes, can be obtained through an American company which imports the limited output.

The technique of glass-making, the granddaddy of Mexican glass, came into Mexico over 100 years ago, under the



patronage of a French count, who was responsible for bringing over the first Spanish artisans, from Talavera, Catalonia and Toledo, Spain. Into Spain this knowledge was originally imported from Asia. The Persians made glass vessels in the 15th and 16th Centuries, and even among the Egyptians do we find examples of glaze on beads. In short, like designs on some Spanish pottery, Mexican glass shows traces of a number of influences, some of which are noticeable in comparison even with the early Persian glass.

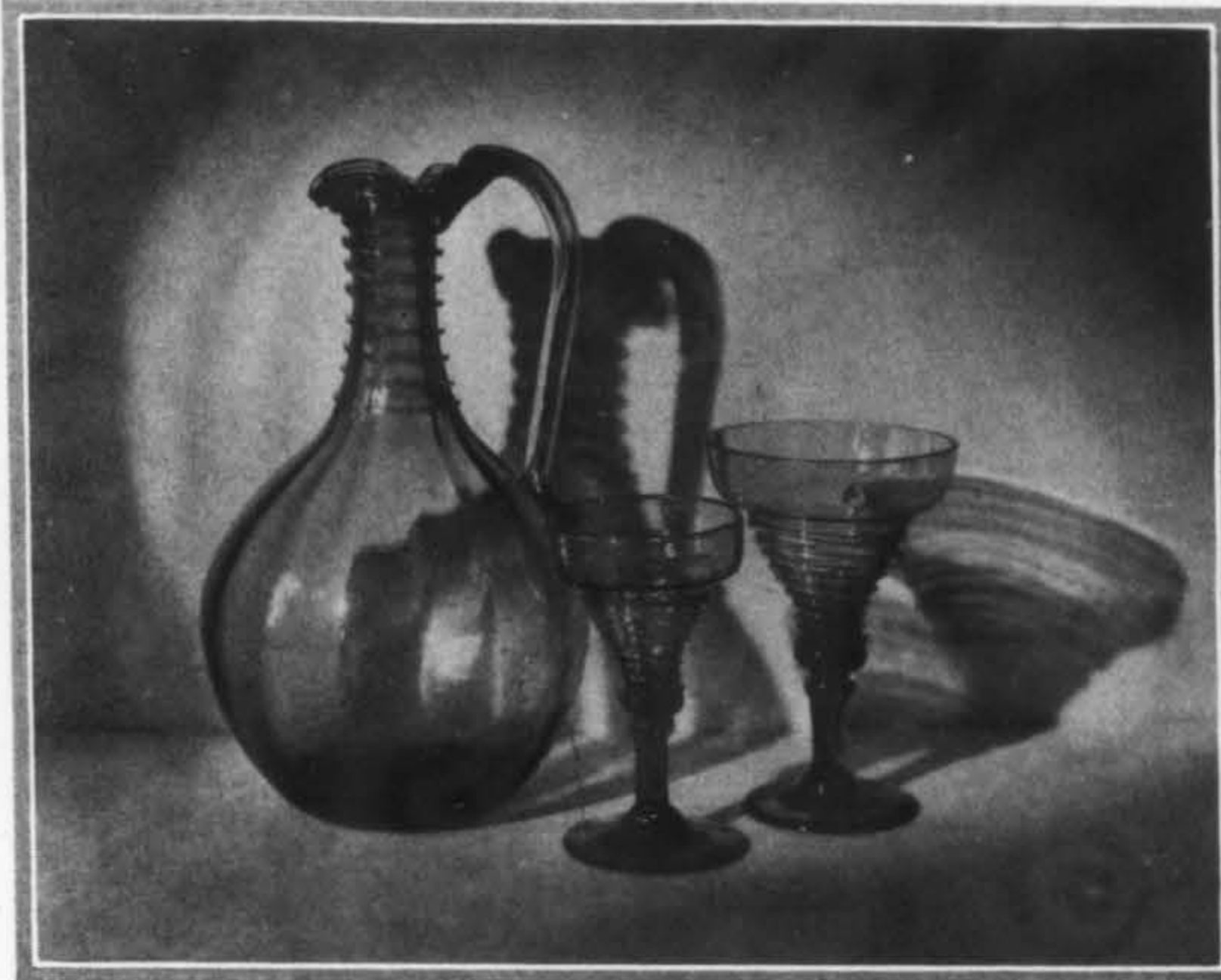
Then again, in the United States itself, the Mexican glass has been found to resemble the early Stiefel ware of Pennsylvania. For that reason, the Mexican glass looks as much at home in New England homes as in the Spanish *casas* of California and Mexico.

A traveler to Mexico would do well to visit one of the quaint glass-factories where glass in its various forms—depending on the whim of the individual blower—is

hand-fashioned in the varied colors,—green, blue, aquamarine, amethyst and dark amber. No machinery is used, an incentive to the real artist in these days of drab uniformity and high-speed production. Wood, brought on the backs of burros, supplies the heat for the furnaces. Since wood is the only fuel obtainable, the very high temperatures cannot be produced, which accounts for the air bubbles in the glass. These give a primitive and agreeably cool and effervescent quality to the glass which is a delight to behold, and makes it a perennial pleasure to possess. Notably in the ocean-green tints, the lover of seascapes will find perpetual reminders.

The blower, a globule of molten glass delicately poised at the end of his blow-rod, fashions with the air of his lungs and the manipulation of his hands, the particular form of glassware he desires to create. Each newly made object is, in truth, a veritable addition to the art of the present century. After the glass has received its form, it goes into a crude oven to prevent its cooling too fast.

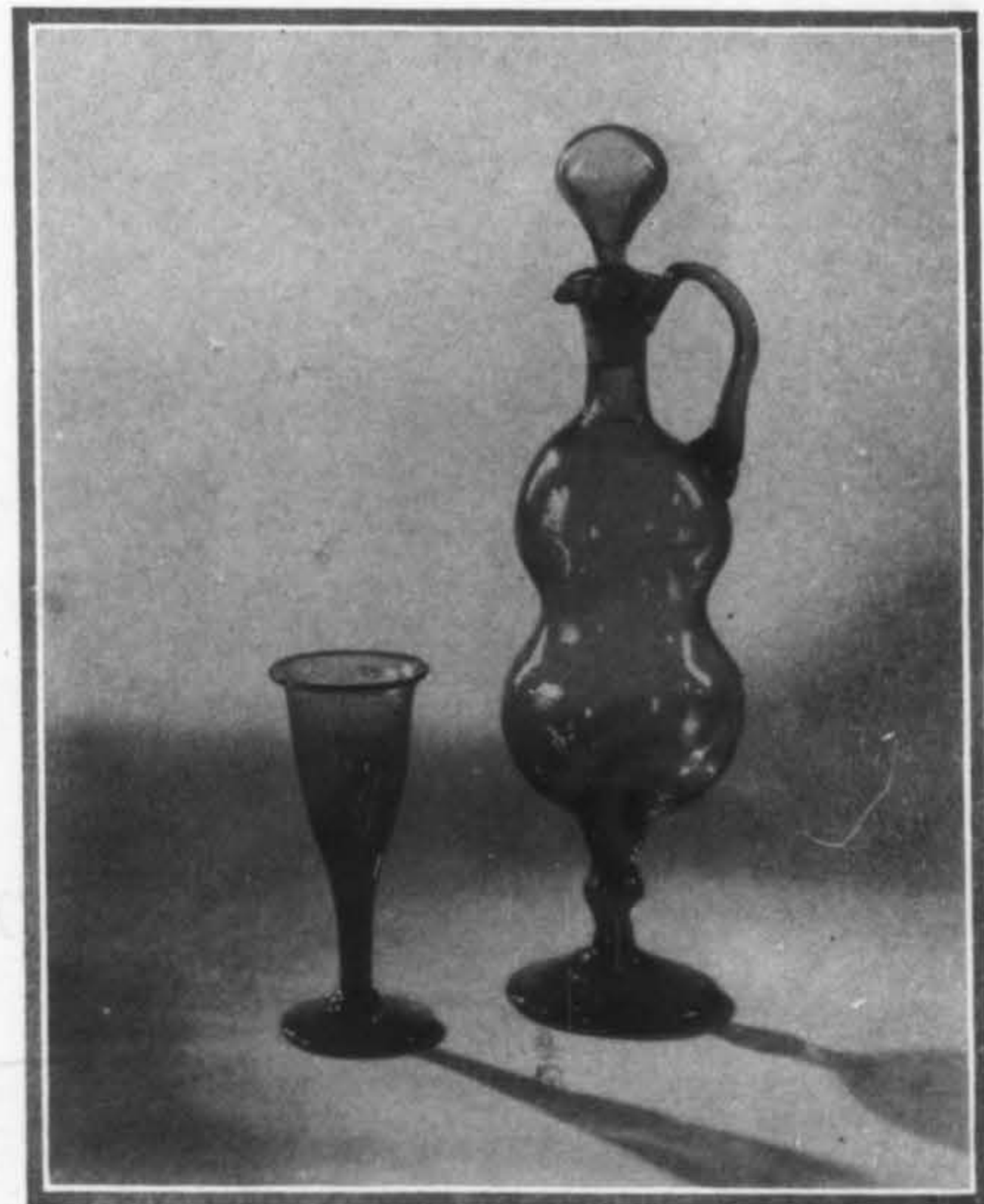
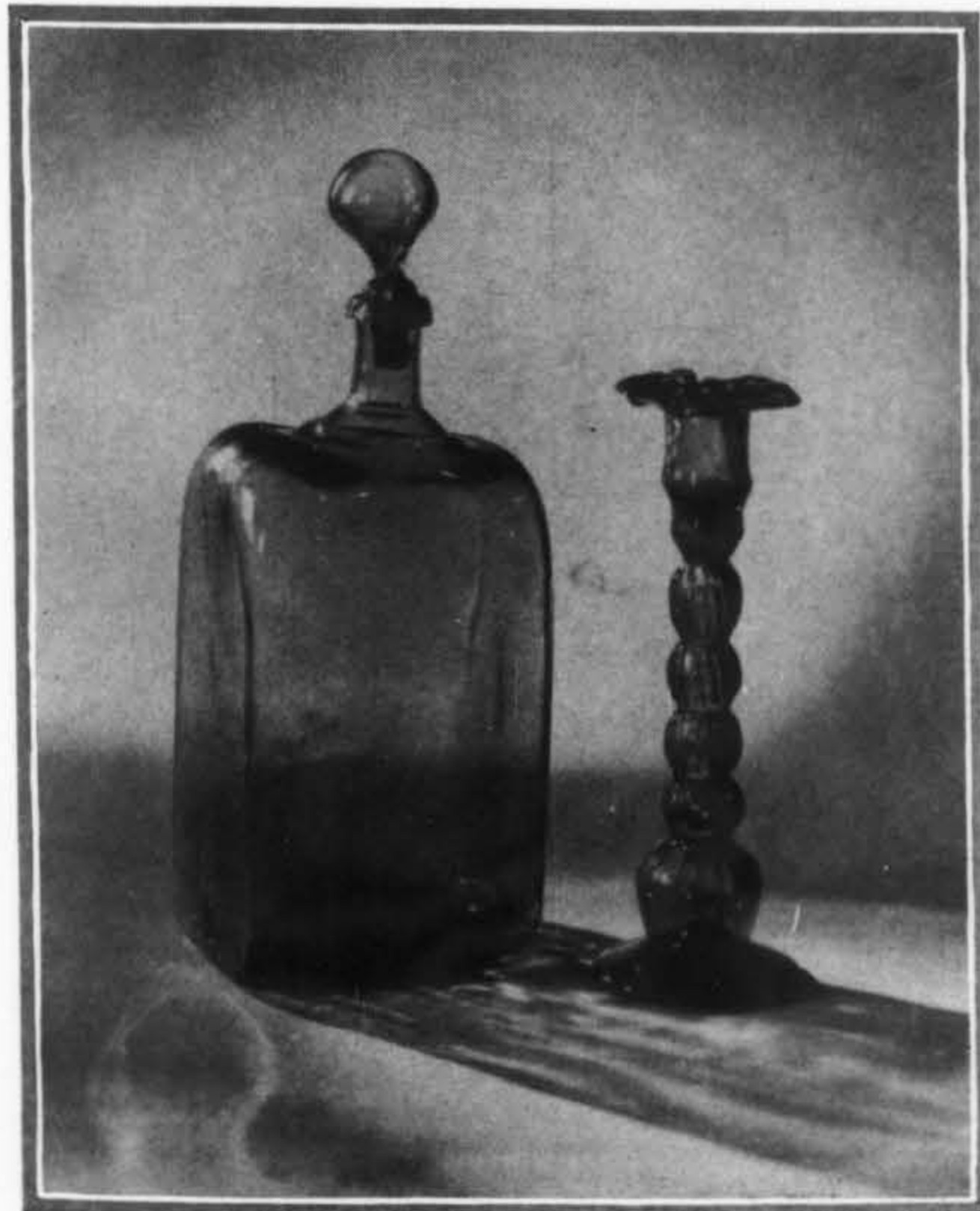
The workers, trained by the master Avalos, take special pride in their work, and there is considerable rivalry. One man will give an extra twist to the plastic plate, and change its shape, thus giving individual-

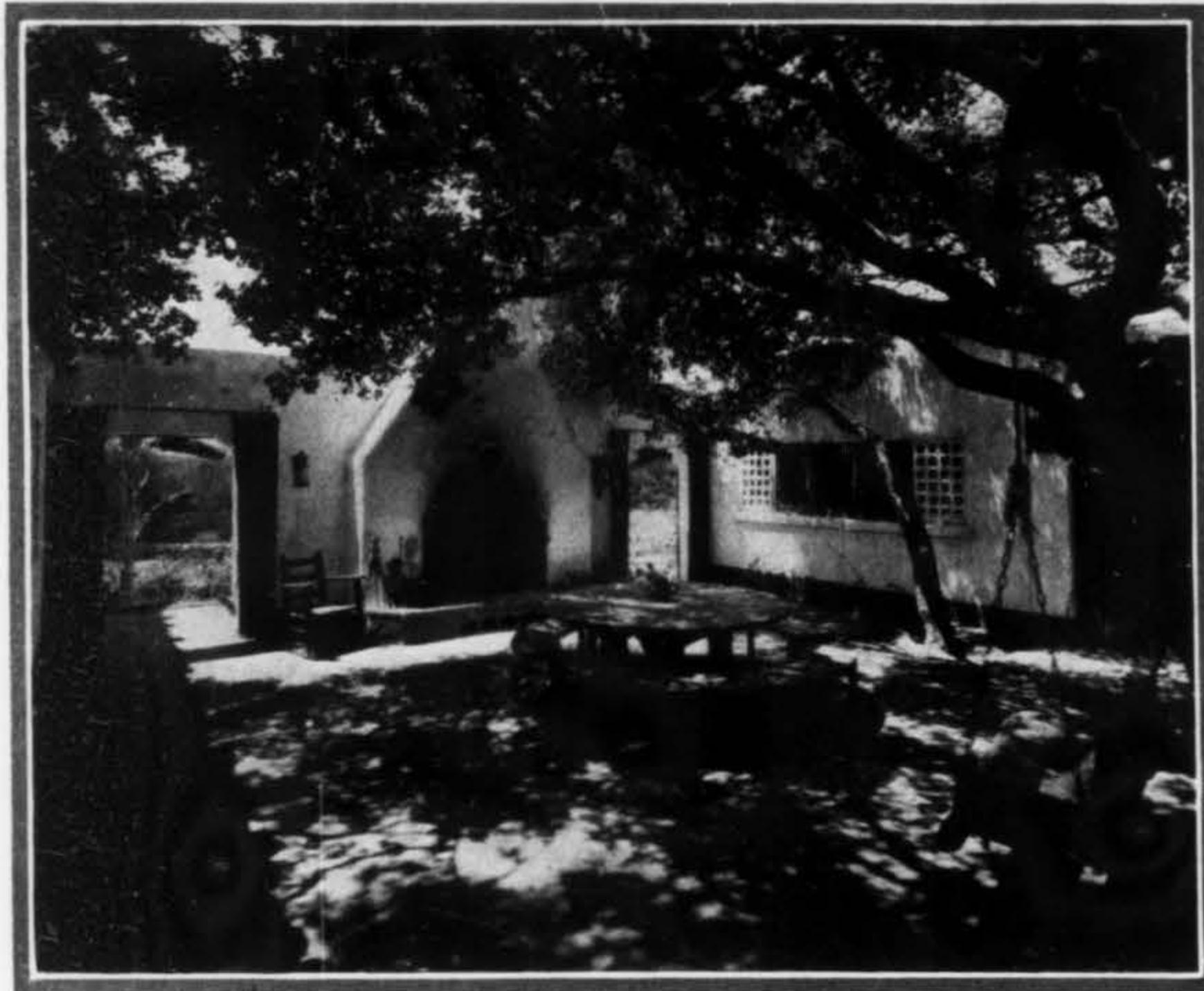


ity to each plate. In fact, no two pieces are identically alike. Since some buyers will want plates, for instance, to be as nearly uniform as possible, the California importer keeps on hand in his shop the largest stock of Mexican glass in the world. This will assist the buyer in getting exactly what he needs. Moreover, the varieties of form lend themselves to a great number of uses, besides the obvious ones. For instance, the larger vases lend themselves to lamp bases, and the smaller plates to everything from candy dishes to ash trays. An interesting touch is found in the mark which is left on the

under side of the glass pieces, opposite the point to which the blow-pipe, or *punty*, was attached. When the blower has finished fashioning his piece, he breaks off the holder from the glass with a sharp blow on a table edge; but the mark remains to intrigue the purchaser.

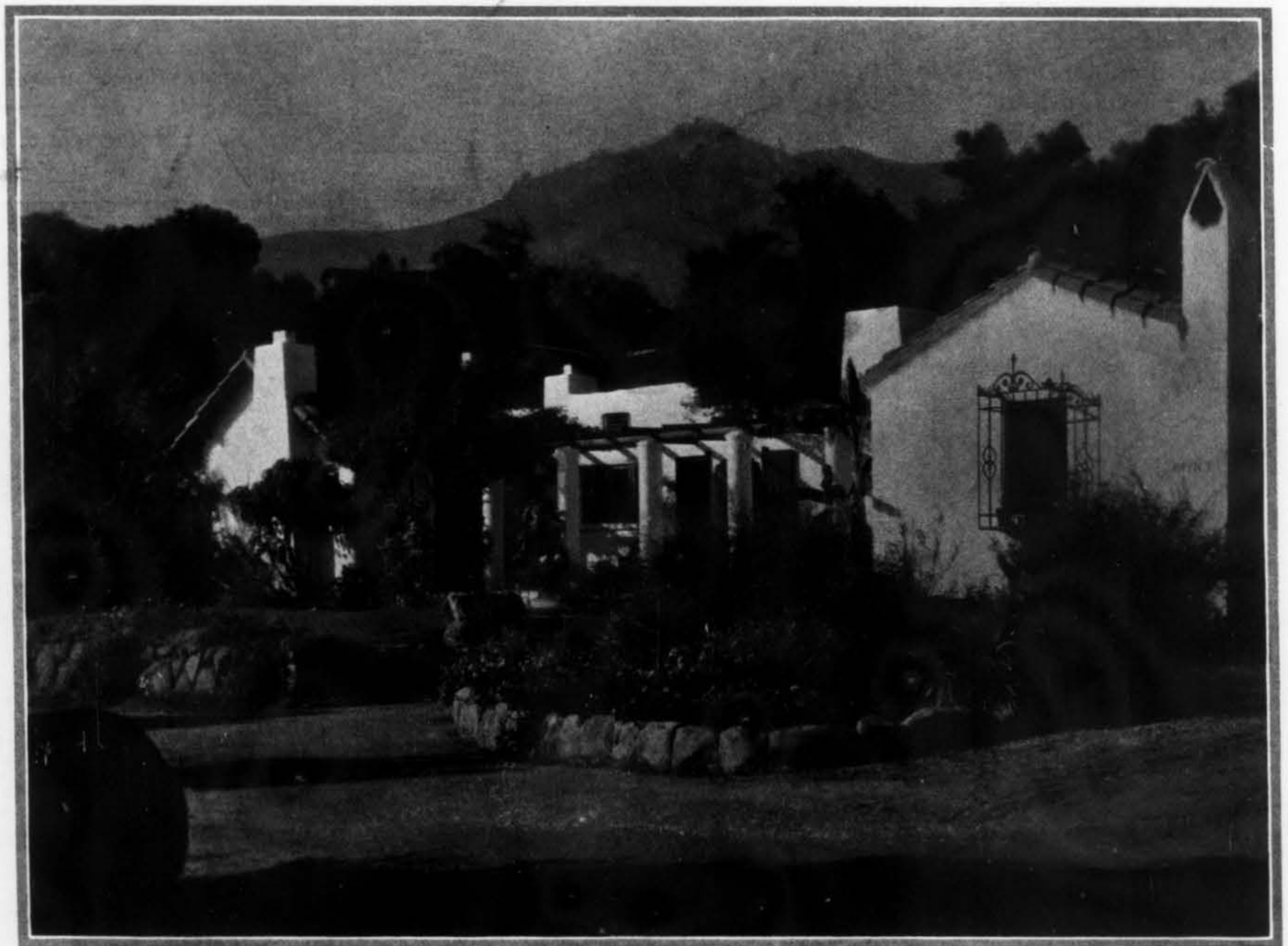
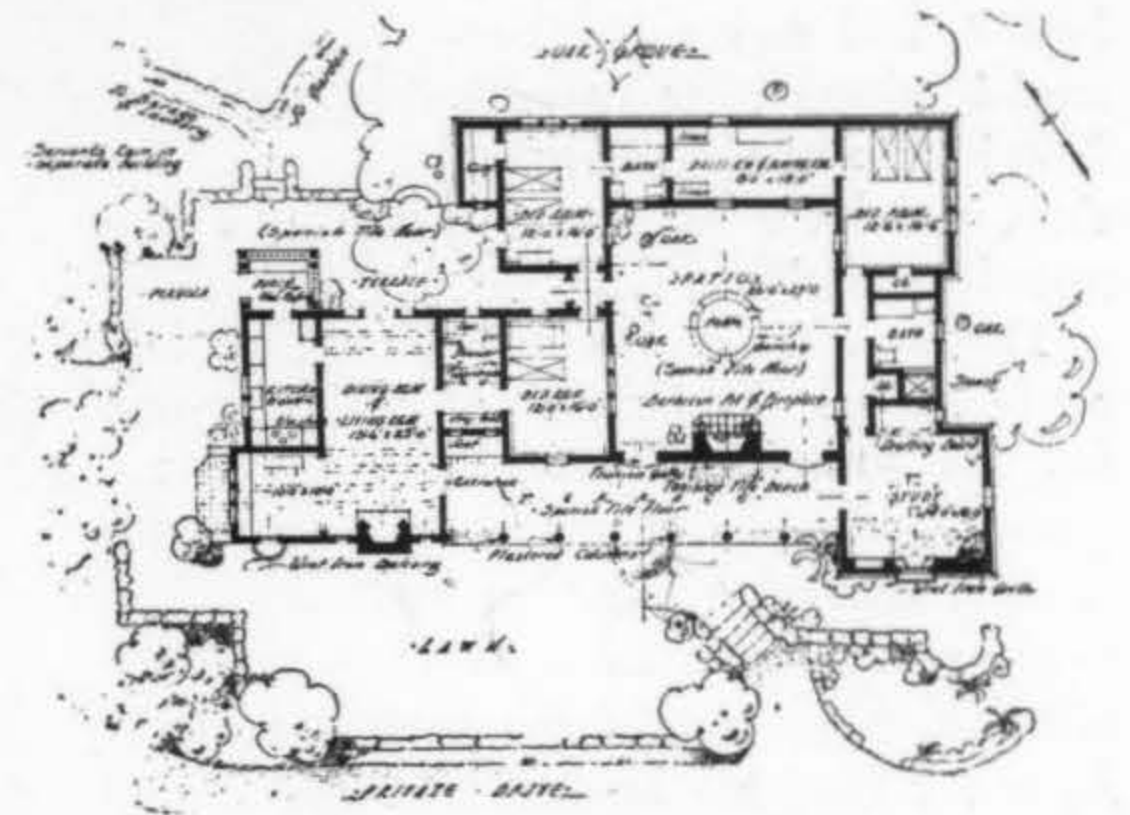
While most of the modern glass is in plain colors, and translucent, some of the ware, which rarely reaches American markets, is attractively painted. For their own use, the Mexicans prefer the glass painted with flower designs, although Americans seem to desire only the plain uniform color. There are some fine specimens of 18th Century Mexican glass at the Metropolitan Museum, New York; photographs of two are shown.





THE STUDIO HOME OF FLOYD E. BREWSTER, A. I. A.,
SANTA BARBARA, CALIFORNIA

No one could doubt, on hearing that the owner designed this dwelling which nestles so alluringly in its canyon setting, against a "back-drop" of glorious mountain ranges, that he is artist as well as architect. We may be pardoned for noting that, among the magazines on his study table, "California Arts & Architecture" is conspicuous.



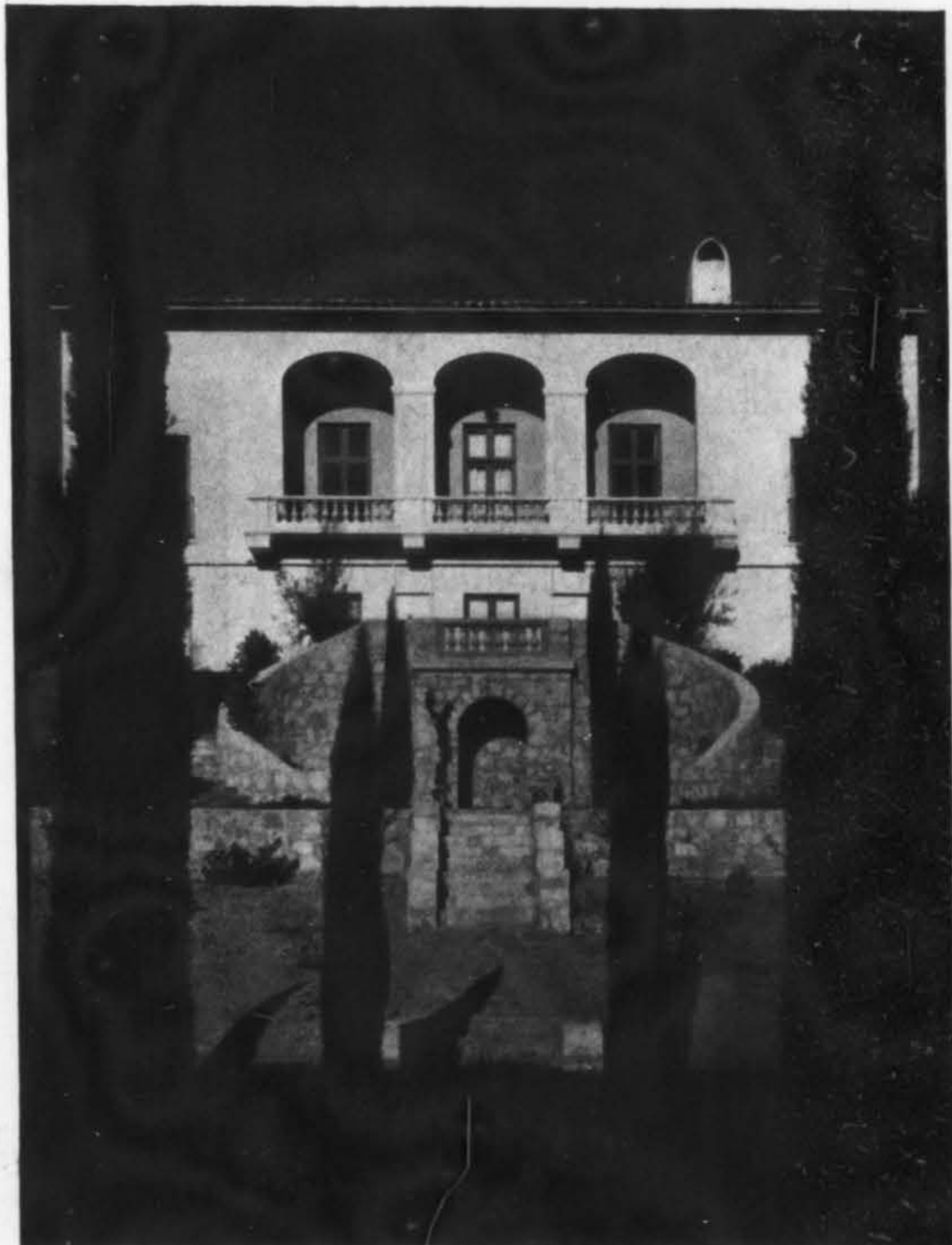
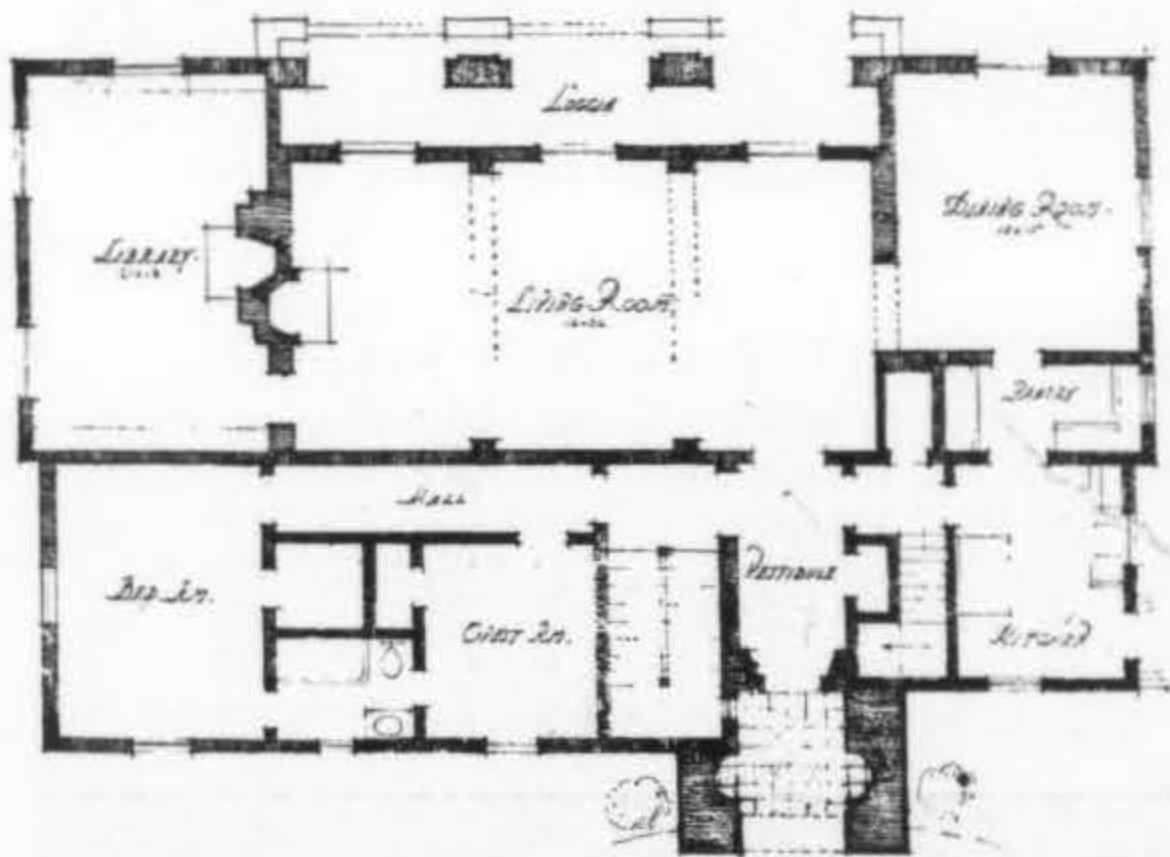


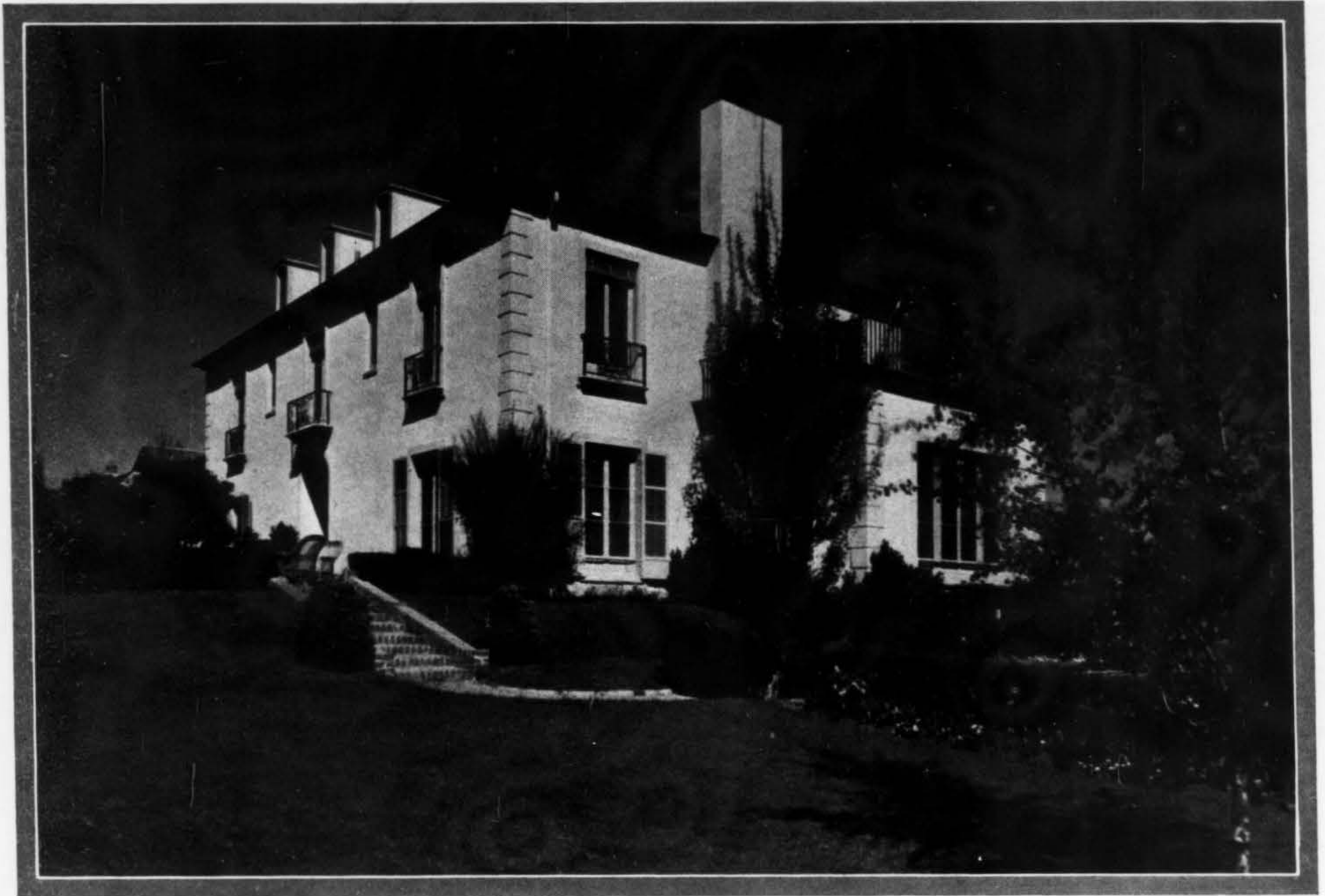
THE RESIDENCE OF
MR. & MRS. JOSEPH D.
TAYLOR
on the Stanford University
Campus

John K. Branner, A. I. A.,
architect.

It is seldom that a small house can be treated successfully in "La Grande Maniere;" but Mr. Branner has seized the opportunity presented by the hill site to produce a villa comparable to the much-admired pavilions to be found on Roman estates. Time, and the growth of planting, should bring about results which will delight an architect's heart.

Photographs by Roger Sturtevant





Photographs by Roger Sturtevant

It is quite appropriate that Prof. Guérard's home should be expressed in an academic spirit. Its symmetry and simplicity, its excellence of proportion and detail, the calm and gracious formality of its landscaping, represent a high degree of civilization.

THE RESIDENCE OF
PROFESSOR ALBERT L. GUÉRARD
ON THE
STANFORD UNIVERSITY CAMPUS

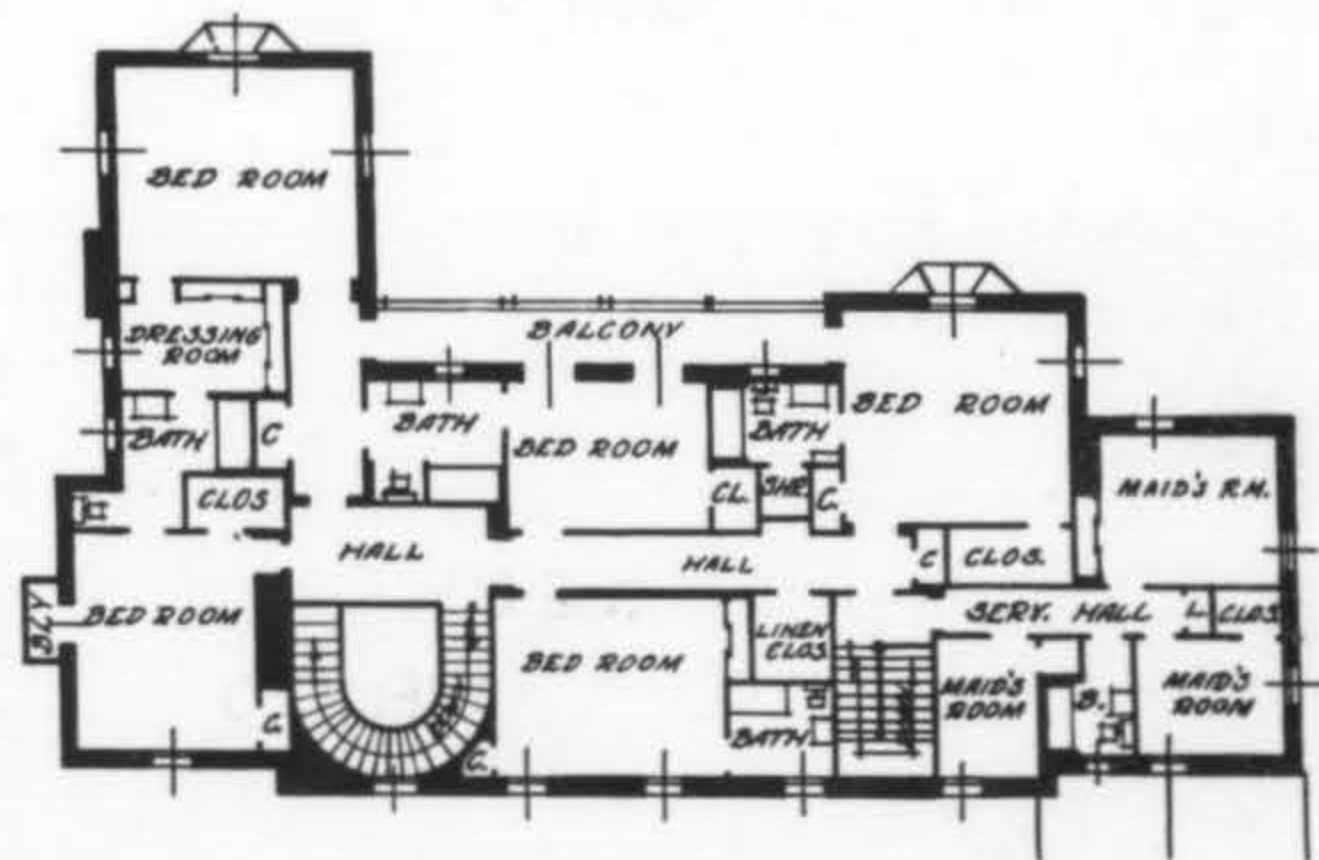
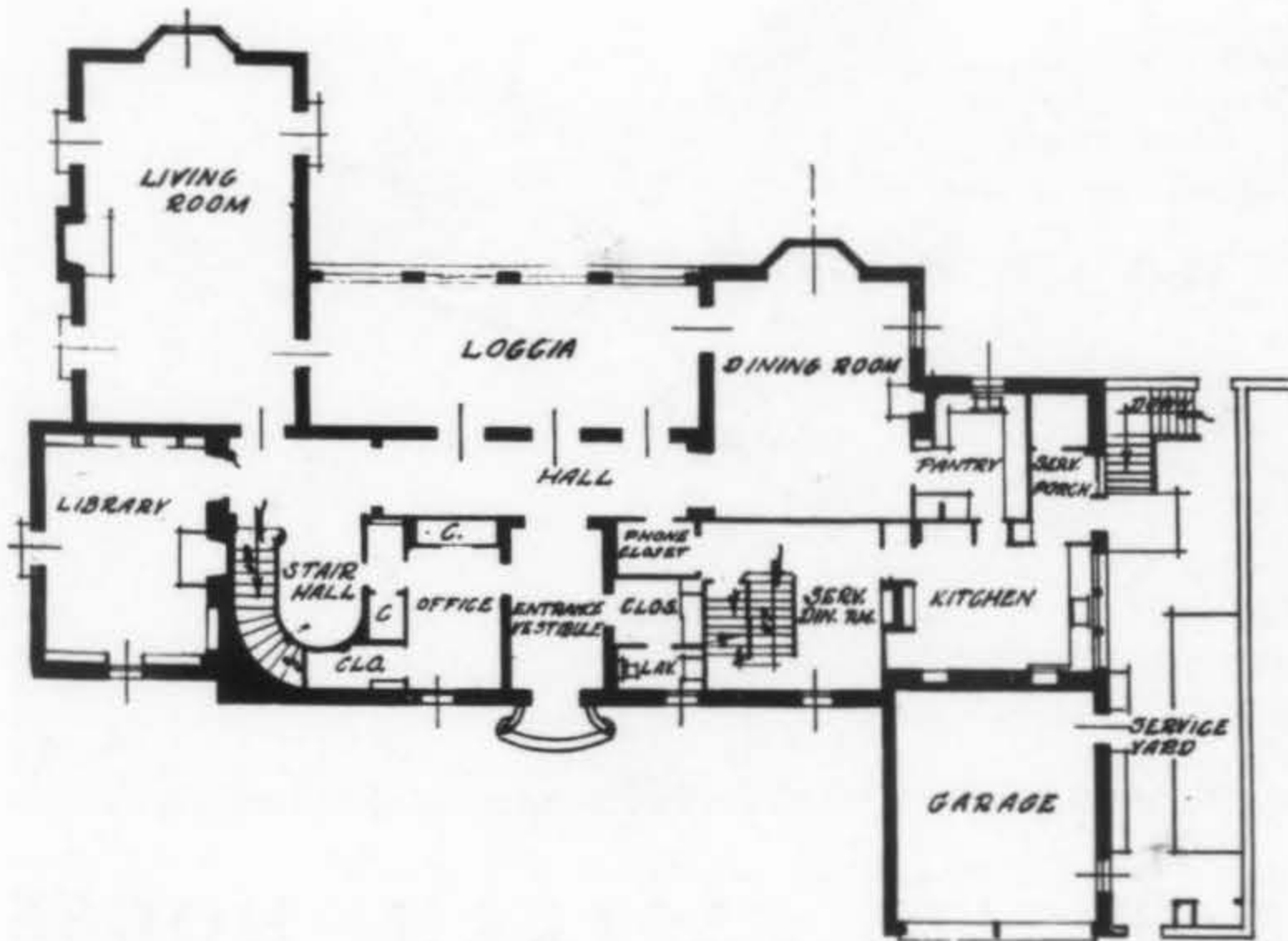
John K. Branner, A.I.A., architect.





Photograph by George Haight

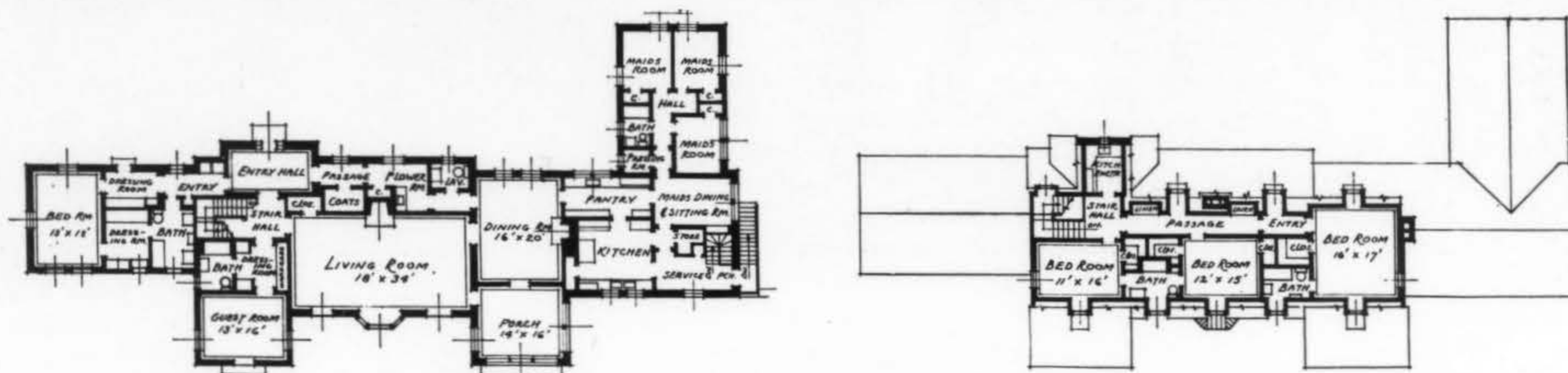
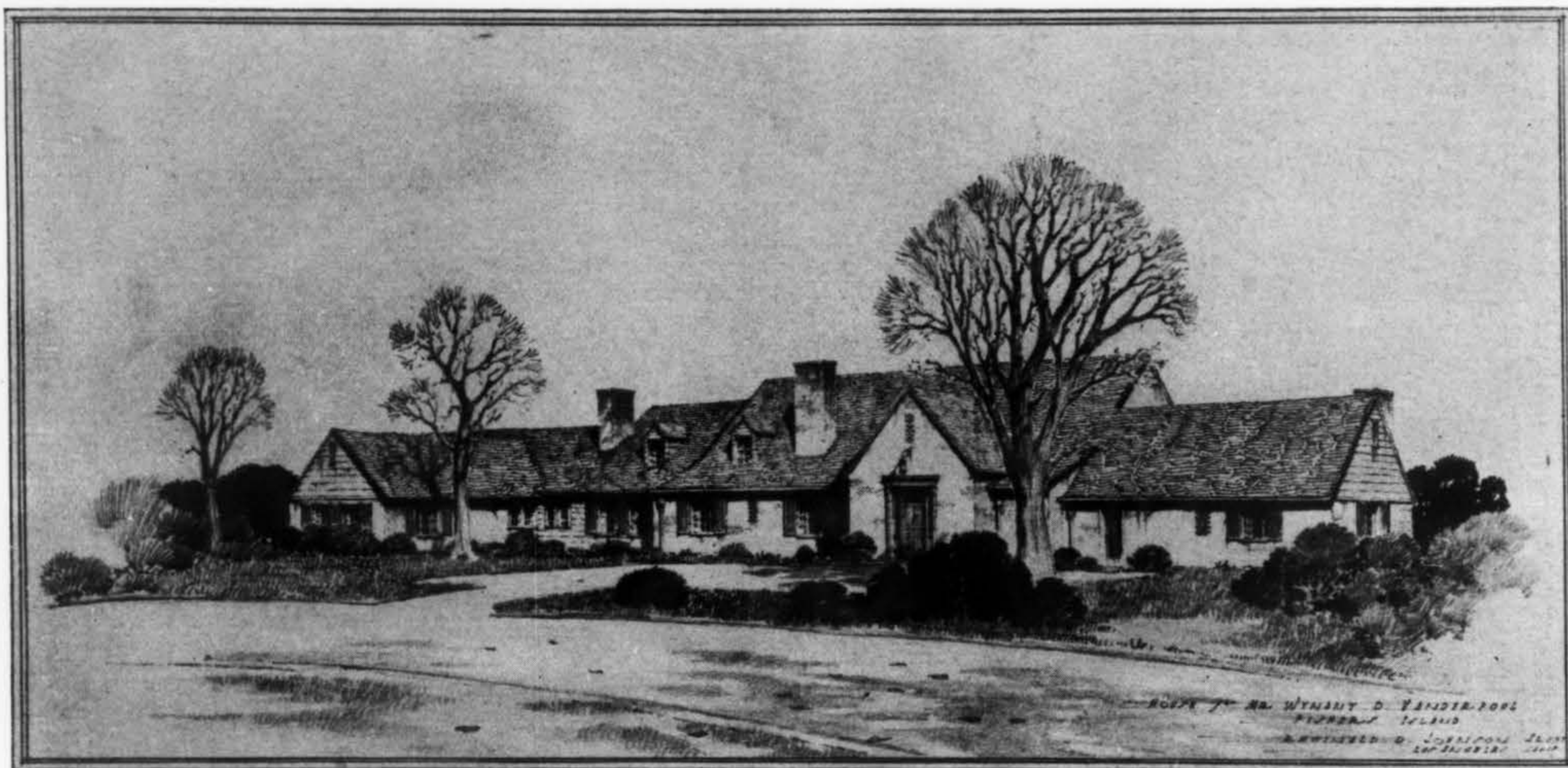
It would be difficult for a connoisseur of architecture to restrain his enthusiasm over such a masterpiece of composition as the main facade of Mr. Francis' residence. Fortunately, that is unnecessary; for surely no one could fail to be enchanted by this quiet perfection, the mastery of line and mass and detail, the absolute rightness of every element, the effortless distinction, the happy relationship of house to setting; the fine flower of American tradition.



THE RESIDENCE OF
MR. AND MRS. SIDNEY R. FRANCIS
ON THE ARROYO SECO
PASADENA, CALIFORNIA

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





Reginald D. Johnson, F. A. I. A., has designed a country home at Fishers Island, New York, for Mr. Wynant D. Vanderpool.



A WESTERN ARCHITECT FOR AN EASTERN HOUSE



CONTINENTAL FICTION AND AMERICAN ART AND WEATHER

By LOUISE MORGRAGE

Maynard Dixon's contribution to the American Rhythm. "The Wise Men" from the book on American Art. Courtesy:--Stanford University Press.

American Art

An interesting and valuable contribution to the recording of American works of art is represented by Prof. Eugen Neuhaus' "History and Ideals of American Art" (Stanford U. Press). The author takes up individually important foreign schools of painting and sculpture which have perceptibly influenced our American artists, and traces in detail the where and how of those influences, shows the modifications they have experienced in the process and thus slowly builds up before the reader's eyes the edifice of American art. Unfortunately the many illustrations generously distributed throughout the book are not in colors and on soft paper, and therefore are not always quite as adequate to the originals as they might be.

Haunting

The Viking Press has published this summer a short novel which has had, it is said, a tremendous vogue in continental Europe. The title is "Amok", the author is Stefan Zweig and the translators are Eden and Cedar Paul. In this country its publication has been somewhat delayed because it was feared that its subject matter would be disagreeable to Anglo-Saxon taste.

It is true enough, most people would select some topic other than an illegal operation as the motive for a sad and haunting romance. Yet beyond a doubt in human experience, this sordid performance with its unsavory associations has caused a maelstrom of woe equal to the one that goes swirling through the pages of this novellette. It relates a most unhappy story of a doctor in a remote settlement in Java who loses his sense of decency, when a lady young and beautiful applies to him for help under desperate circumstances. After run-

ning amuck, he comes to himself and realizes his dastardly conduct. Later, on a steamer returning to Europe, whereon travels the lady's husband all unknowing, and the lady—in her coffin—the doctor sacrifices his life and saves her name.

And so, woeful as the story is, its handling is a joy, both for its faultless clarity, and its touch so firm and delicate.

Altogether the most remarkable quality is its intensity of feeling for, its acute perceptions of, the agony of the human mind, when it is forced to dwell on the fatal consequences of words that can never be recalled, of acts that can never be undone.

All About Weather

An authority on meteorology, Charles Fitzhugh Talman has written a book about the weather called "The Realm of the Air" (Bobbs Merrill). He is particularly well equipped for such a task, as he has published many articles on this topic in popular magazines, and has also a daily column called "Why the Weather" in the newspapers in the east, which is syndicated by Science Service. More than this he has been in charge of the United States Weather Bureau in Washington, and custodian of its immense library, for twenty years.

This book's most enlightening feature is the publicity given in its chapters to the various branches of meteorological research. Trained observers everywhere on land and sea, are investigating with unselfish zeal, and most efficiently, too, weather conditions with the view of promoting human welfare. So far man has discovered no way to prevent those high and mighty tactics of the elements, which generally end with more or less loss of life and property, but the scientist at least can give out warnings which help people to be on their guard.

Adults Only

If you are a sociologist you will probably find many things to interest you in "The Jewel" by Claire Goll (Knopf). If, on the other hand, you only belong to the great group of average readers who read either for entertainment or for enlightenment on topics of general interest, you will probably in turning the pages of this book ask yourself, why you should be asked to study in detail all the perversions and morbidity which according to Mme. Goll seem to make up the private life of a Parisian servant. It would be very hard, if not impossible, to find a parallel to the milieu existing in this book in any other part of the world; certainly there is no social stratum in this country whose conditions approximate those of Marie's world.

Marie is a young girl from the country, who, at the tender age of seventeen, has left her native village and, equipped with a reasonably attractive body and an unreasonable amount of moral resolutions, comes to Paris to earn her scant livelihood as a servant. Unfortunately her moral strength seems to decrease at approximately the same rate at which the desire of the wicked city men for her body increases, and so she subsequently becomes the mistress of a mulatto chauffeur, a pearl-merchant and various and sundry other men. She has a child—but it dies scarcely a few weeks old, from lack of proper attention. Her last consolation gone, the heroine puts an end to her short and bitter life by the conventional plunge into the Seine.

Good qualities of the book, which for the sake of justice must be mentioned, are a deep insight into the often complicated thought processes and the emotional chaos in the heroine's soul and an overwhelming scientific objectivity, perhaps the most striking feature of the novel.

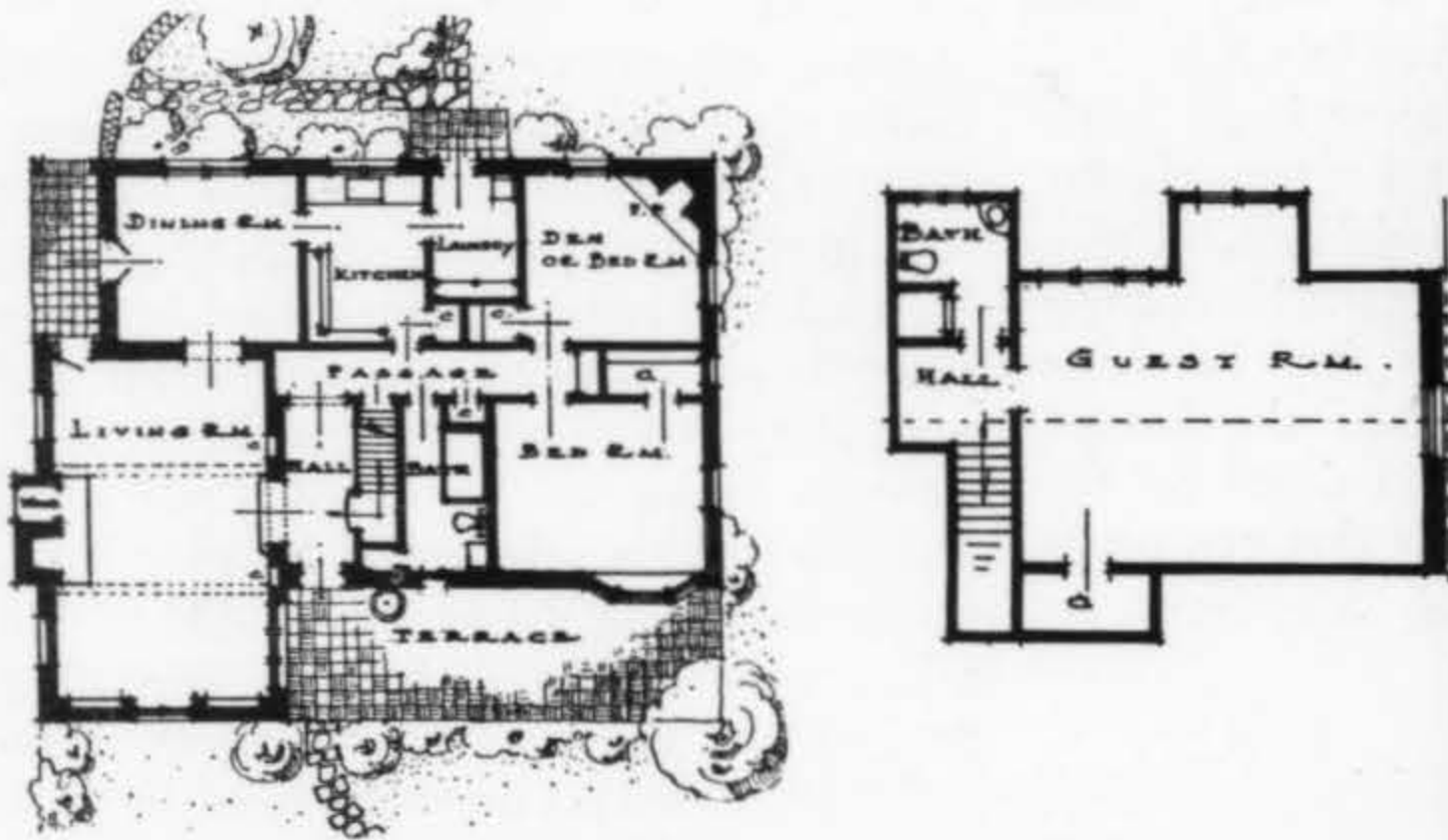


DERIVED FROM
FRENCH PEASANTRY

The home of
Mr. and Mrs. R. K. Collins
at San Marino, California.

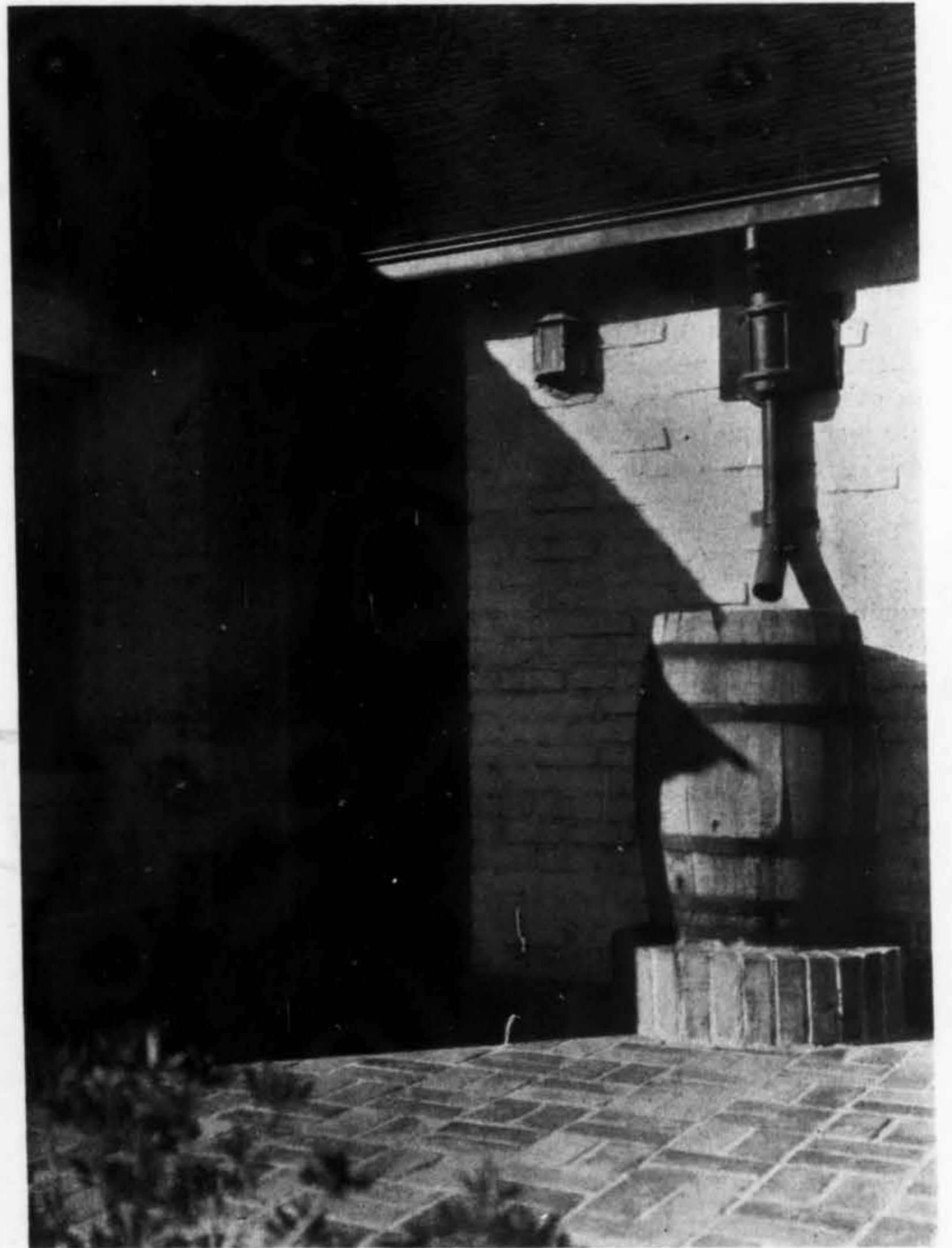
Breo Freeman, Architect

There is decided character, charm in this quiet cottage, which inspired its owner to the sonnet we print below.



Will not our songs leave here a silver ghost
Of sound to wander through these rooms at night,
Bespeaking other songs? May not some host,
Invisible, remain to guard the bright
Sweet sword of life with which we stabbed these walls
And left an ineradicable print
Of young love's laughter ere a shadow falls?
Could not the many hearthside dreams we mint
Leave just a single mote for some stray beam
To set to dancing when the winter's moon
Stares through this pane? There must live here a
dream

Of us to whisper through another June.
"The apple tree, the singing, and the gold" . . .
Must they go also if a house be sold?
—From Sonnets to a First House,"
By Dorothy Miles Collins.



The sturdy simplicity of brick,
copper, oak.



THE GARDEN OF SHAKESPEARE'S FLOWERS

Where the Wild Thyme Grows and the Cowslip Buds — in a Corner of Golden Gate Park, San Francisco, the City that Loves Art and the Drama.

By ADELA VALLEJO GANTNER

AT a board meeting of the California Spring Blossom and Wild Flower Association, in February 1923, Miss Alice Eastwood, Curator of Botany at the Academy of Science, suggested that a garden be planted in Golden Gate Park, containing all of the flowers mentioned by William Shakespeare in his works, with labels bearing the botanical and common name of the plants and flowers and the quotation in which the flower was named.

Miss Katherine Chandler, President of the Association, author of many books on Indian legends and California wild flowers, took over the chairmanship and working toward a definite plan with a vision of the future, carried it through to success.

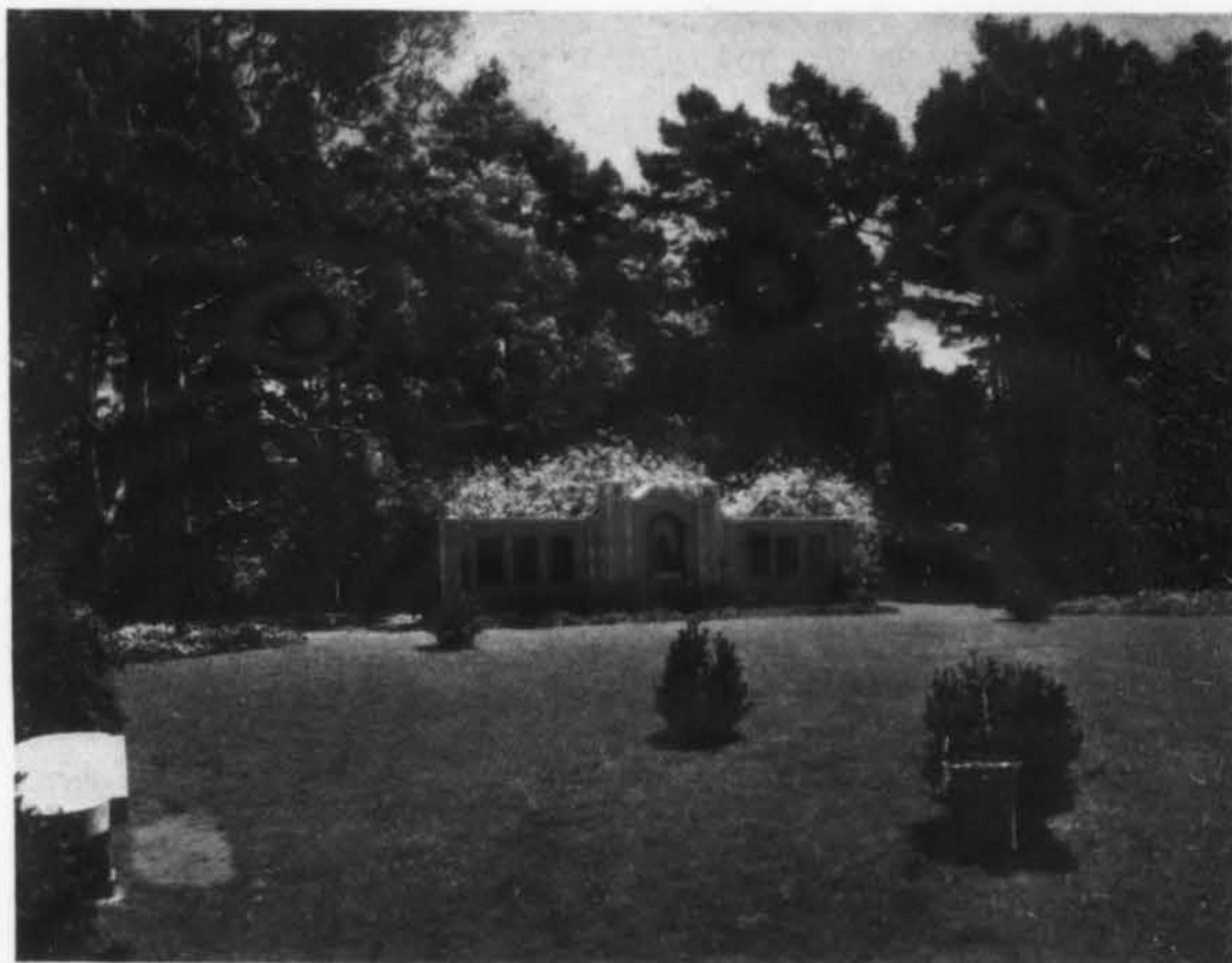
The Board of Park Commissioners gave unanimous consent to the proposition. Supt. John McLaren was appointed to act without further instruction. The Hon. James D. Phelan gave the dedicatory wall, and cabled Sir Archibald Flower, Mayor of Stratford-on-Avon, to ask where a copy of the Shakespeare bust in the church of Strat-



A fountain in memory of Elizabeth Easton, teacher of Shakespeare, in San Francisco.

ford could be obtained. Mayor Flower cabled back the gift of a copy of the bust, made in 1814 by George Bullock, to Mr. Phelan and the city of San Francisco. The bust was of plaster of Paris and painted in colors; only one other like it had been made, and that remains at Stratford-On-Avon. Owing to its historic value Mr. Phelan commissioned Earl Cummings, sculptor, to make a bronze copy; the original was installed in the Public Library. Mr. Walter Bliss, architect, designed and donated the plan for the Wall.

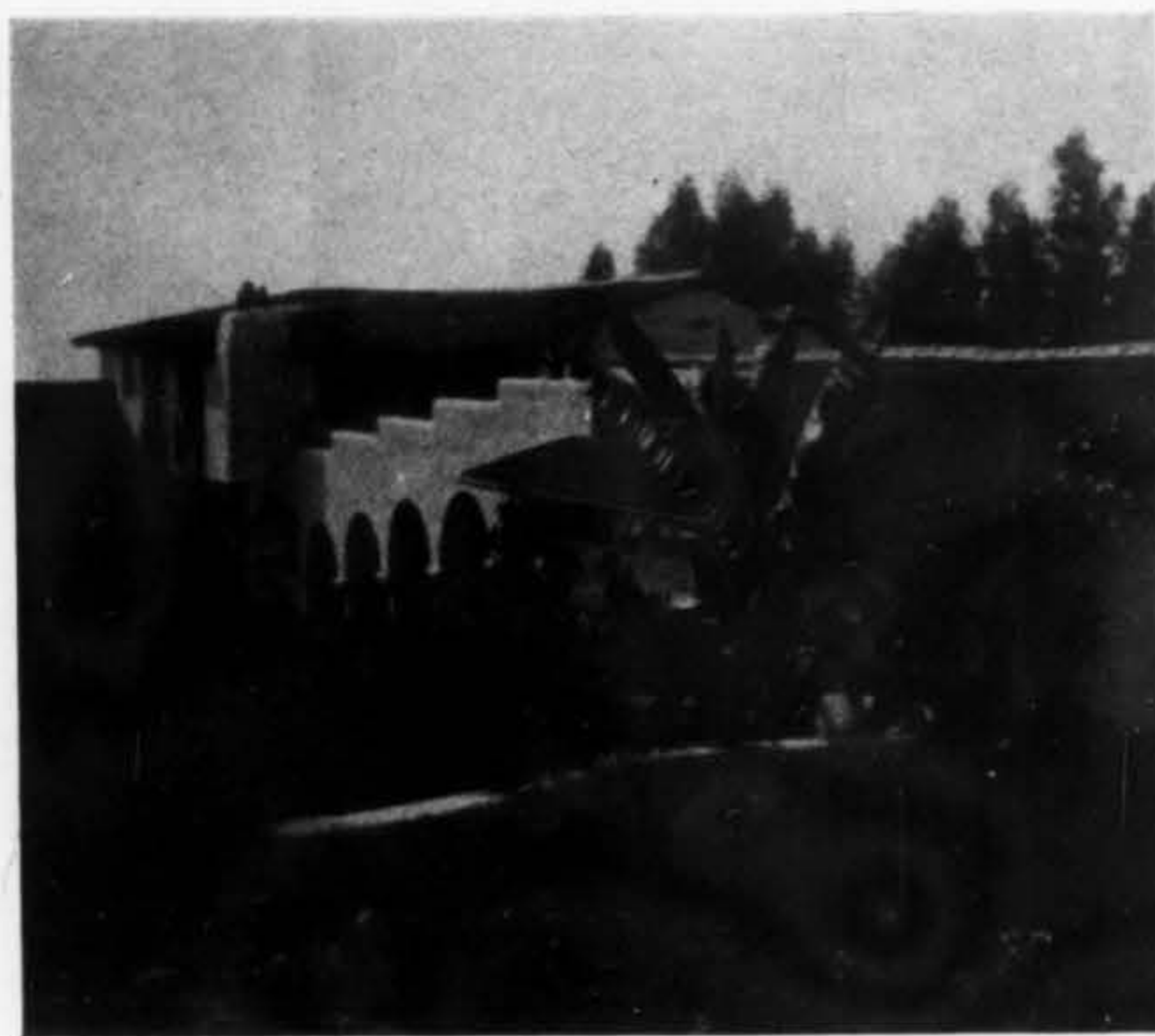
The Western light sifts through the branches of old pines. Breezes stir the top branches of guardian cypresses, whose strong roots sink deeply into the brown breast of the rounded hill. A peacock thrills from a neighboring glen. Quail whirl across the path, and furry rabbits scurry to shelter among the plants and shrubs that bear the names hallowed by time and tradition.



THE ✓ TREASURE TREES OF CALIFORNIA

*Chapter III: Describing Some of
the Trees of Old Los Angeles,
Famous for Their Beauty*

By CHARLES GIBBS ADAMS
Landscape Architect



Fruited banana on the estate of Mr. William Jarvis Earl, La Canada, California.

THE last chapter dwelt upon groves and arbored avenues that are the pride of towns up and down the Golden State.

But that fascinating topic has led us rather far from fulfillment of the requests that gave birth to these papers—repeated orders for a directory for jaunts to individual tree monarchs and individual tree beauties of California. What better beginning, then, than a browse about old Los Angeles?

In fashionable Fremont Place, there is a towering Palm with history like an Arabian Night's tale, that began its adventurous life a hundred and forty-five years ago. (Let botanists object, if they like; for, as they say, a Palm is not a tree, even when more than a hundred feet in height, but just a lily with suppressed desires to be one). That brave expedition from San Gabriel Mission to Sinaloa in 1786, already told of, brought seeds of the giant Fan Palm. Some were planted in front of a

ranch house below the Pueblo of Los Angeles, where now teems the wholesale life at Ninth and San Pedro streets. A century or so later, one, a giant then, was moved to the front of the Southern Pacific station. About half a century later still, it was moved, at tremendous expense, to the garden of Mr. E. Clem Wilson.

Hobart Boulevard, between Third and Fifth streets, boasts California's one generous planting (where many should be) of that rare and exquisite Palm, *Seaforthia Elegans*. Why worry because Royal Palms do not prosper here, when these so far surpass them with their yard-long, rose pink blossom tassels of exquisite beauty?

The most magnificent, cultivated tree in all the State, although it is but fifty-five years old, is, like Santa Barbara's prize, a Rubber tree (*Ficus Elastica*), at Twentieth Street and Long Beach Avenue.

Another kingly Rubber Tree stands in the patio of the Automobile Club at Adams and Figueroa Streets.

In the Monlux garden at 240 North Union Street is an Avocado Tree budded to sixteen varieties, that one may find ripe fruit any day in the year.

In the Orthopedic Hospital gardens, a *Dombeya* from India that is one living bouquet of pendant blossoms of enchantress pink.

At the southwest corner of Figueroa and Twenty-third Streets, grow Mr. Connell's Giant Bamboos. All sight-seeing busses stop there that the guides may shout their jokes about "raising cane in Los Angeles."

Left: Typical California Living Christmas Tree, Residence of Mr. Max Strauss, Beverly Hills, California. Right: Monterey Cypress and Desert Fan Palm in cultivation. Planted about 1800 at old adobe near Hollywood, now owned by Mr. Earl B. Gilmore.

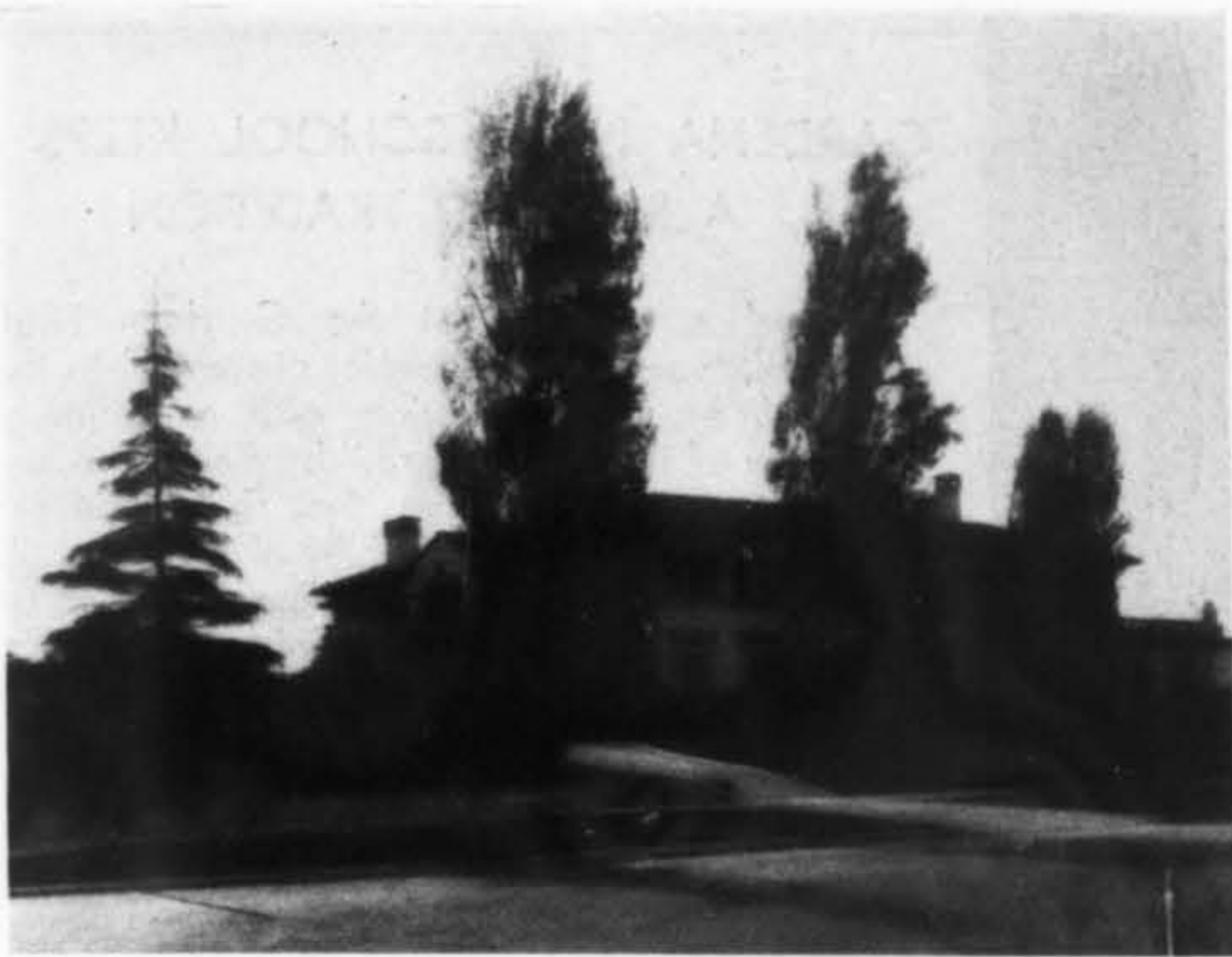
Two houses below, one should view the Barlow Elm. Despite the silly talk of Elms failing in the Southland, New England cannot show a nobler one. Beside it, incongruously, grow many of the handsomest *Cocos Plumosa* Palms.

Around the corner of Adams street stand two other stately Elms that once were sentinels at the door of Mrs. Caroline Severance, who founded the first women's club in the world, and also the largest one.

At number 710 is a rare Silver-Margined Box Elder (*Acer Negundo Variegatum*), embraced, as it should be, with dark evergreens.

A brief detour to 29th and Hoover Streets brings one to a tree that is rare indeed; a pink-flowered Cape Chestnut (*Calodendron Capense*) which Mr. Ernest Braunton grew from a seed received from Africa and presented to Mrs. Jesse Benton Fremont, widow of "The Pathfinder,"





Lombardy Poplars transplanted at the age of fifty. Residence of Mr. and Mrs. W. O. Jenkins, Los Angeles.

ing Willow and Magnolias were lifted where they had grown forty and fifty years and as many miles away, and moved in bodily.

Beautiful old Japanese Persimmons grow in the garden at Ninth Street and Sunbury, and the old

Dunkelberger Avocado, the largest avocado in the City, whose fruit has been sold for a thousand dollars in a single winter.

The rare Drooping Kilmarnock Willows (*Salix Caprea* var. *Pendula*) along the west front of Echo Park are worth a trip. Very accommodatingly, a couple of Weeping Willows grow with them, just to show the difference.

A *Salisburia*, or Ginkgo, or Maidenhair Fern Tree, so rare in California, yet giving us the richest autumn color of any grows at 2637 Pasadena Avenue, while a Tulip Tree (*Liriodendron*) across the street at number 2648, is equally rare here, and a most prodigious bloomer.

On Avenue Twenty-four, a block below

Pasadena Avenue, is the most perfect old Copper Beech; and at 3438 Pasadena Avenue an old Aleppo Pine.

At the corner of Pasadena Avenue and Avenue Fifty a beautiful collection of old trees is in plain view from the street, including a Flame Tree (*Brachychiton*) a silver Atlas Cedar (*Cedrus Atlantica Glauca*) and a lovely white-tasseled Fringe Tree (*Chionanthus*).

For brevity, let it go with these best treasures, and with advice to browse around the Parks for more, especially among the Palms of Lafayette Park and the Sycamores of Sycamore Grove, and the Rubber Trees and Bananas of Pershing Square; the Rubber Trees and Phoenix Reclinata Palms of the Old Plaza, stopping a moment in that old City center to regret that when Americans with no soul for tradition replanted it they used stiff Eastern Sycamores instead of our graceful native ones!

Already there has been mention of the trees of Hollywood that one meets on reaching Los Angeles from the North. If he will double back and cruise for a day, or even half a day, the tree lover will find fine sights in trees.

When a generation ago the fragrant Lemon groves of the Cahuenga Valley were slashed with roadways for the projected town of Hollywood, all their margins were lined with Pepper Trees; one rancher's wife planted five thousand with her own frail hands. Then came two years of drought, when the wells of the Valley and the streams of Cahuenga Pass and Laurel Canon ran dry, and there was no water to keep the saplings alive. How dramatically the settlers then rallied to save the young Peppers whose survivors are such noble domes today! They hitched their teams to ranch wagons, and drove far down to the River bottoms for loads of watermelons to break in the basins of the parching trees.

Alas the "improver"? has now slain miles of those old Peppers, but noble groups of them still gladden Franklin Avenue and Sunset Boulevard, thanks to the valiant fight that Mary Pickford and the Chamber of Commerce have led for them.

Along Santa Monica Boulevard, in the parkway of the Hollywood Cemetery, grow clumps of Tamarisk Trees (*Tamarix Parvifolia*) that are clouds of pink spray in Spring.

On Bronson Avenue, at 1765, just above Hollywood Boulevard, a bungalow court embraces a

(Continued on Page 50)

when the grateful club women of California built and presented her a house and garden there. Its dome of summer pink is rivalled only by that other one in Elysian Park near the Fremont Gate.

From the southwest corner of Adams Street and Arlington a row of fine Celtis Trees or Hackberries bounds the block in both directions.

While in this region, one can find countless other glorious trees. The miles of old Adams Street, from Grand Avenue clear to the hill and over are rich in tree beauty.

The white-trunked Eucalyptus *Citriodora* at the northeast corner of Westlake Park is a queen of beauty among trees. At the Southwest corner, the Ginkgo Tree (*Salisburia*) that is a glory in Autumn.

The old Eucalyptus *Globulus* at Pico and Robertson Boulevard, is king of them all. The whole city rose in arms when street-wideners attempted to assassinate him.

At the entrance of 425 Plymouth Boulevard, is a pair of bronze and pewter-colored Thuja *Pachyphylloides* of great and rare beauty.

At 2515 Wilshire Boulevard the *Pittosporum Undulatum* which a quarter of a century's meticulous clipping has shaped into a perfect cone of a picture-book tree.

The Jenkins grounds, occupying the block bounded by Wilshire, Irving and Lorraine Boulevards, offer a most interesting example of tree moving. The owner ordered a garden made in half a year to look forty years old; so some fifty Deodars, Poplars, Olives, Live Oaks, Weep-



Eucalypti in Elysian Park, Los Angeles.



GARDENA HIGH SCHOOL KEEPS UP A SPLENDID TRADITION

The class of 1919 at the Gardena High School, Gardena, California, presented to the school as its graduation gift a painting, "Valley of the Santa Clara," by Ralph Davison Miller. Each graduating class since then has added one or more paintings, with the result that the school now owns a fine collection of twenty-four canvases by California artists. The two selected by the 1931 class are shown here,—"Loading the Barge," by Dan Sayre Groesbeck, and "Desert in Bloom," by F. Grayson Sayre.



TWO MORE WINNERS AT SAN DIEGO

In the Sixth Annual Exhibition of Southern California Art being held at the Fine Arts Gallery of San Diego, the Art Guild Prize of \$50 was awarded to John Hubbard Rich of Los Angeles for his painting "The Yellow Teapot" (left). The Gildred Novice Prize of \$25 was awarded to Ruth Blanchard Miller of Pasadena for her painting "Mary Antha" (right). Miss Miller is a member of the faculty of the Pasadena Academy of Fine Arts at Stickney Hall. Other San Diego prize winners were reproduced in our July issue.



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*State Golf Championship and Del Monte Women's Championship
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HOTEL and TRAVEL

GOLF

August 3-4—Washington State Open Championship, Broadmoor Golf Club, Seattle.

August 4-8—American Public Links Championship, Keller Golf Course, St. Paul, Minn.

August 5-8—Washington State Amateur Championship, Broadmoor Golf Club, Seattle.

August 11-14—Western Junior Championship, Midlothian Country Club, Midlothian, Illinois.

August 17-23—Spreckels Cup Tournaments, Coronado Country Club.

August 31-September 5—United States Amateur Championship, Beverly Country Club, Chicago.

September 5-13—California Amateur Championship, Pebble Beach.

TENNIS

August 8-9 and 15-16—Open Championship, Claremont Country Club, Berkeley, Calif.

August 13—Medal Sweepstakes, Berkeley Country Club, Berkeley.

August 20—Medal Sweepstakes, Menlo Country Club, San Mateo.

August 17-23—Sixth Annual Alhambra City Championships, Los Robles Tennis Club, 507 North Granada Avenue, Alhambra.

August 29-30—September 5-6-7—Third Annual City Championships, Seventh Street Courts, Santa Monica. Sponsored by Santa Monica Tennis Club.

SWIMMING and DIVING

August 2—Del Monte. Races in Roman Plunge.

August 8—Lake Arrowhead. "Mile-hi" Championship. 10-foot springboard. Men and women.

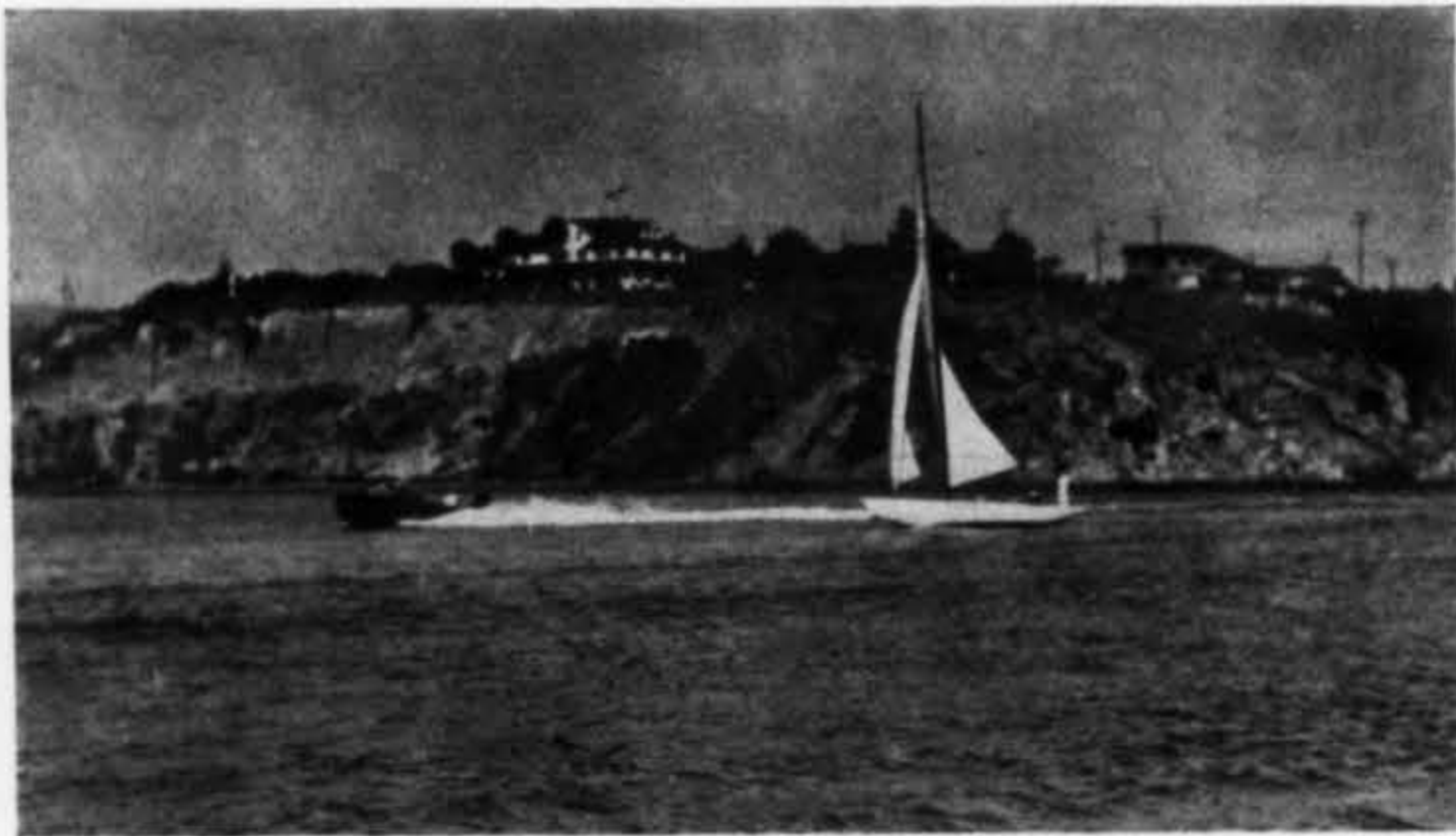
Aug. 15-16—Hermosa Beach. Long Distance Swimming Championship.

DOG SHOW

August 22-23—Long Beach Kennel Club Dog Show. All Breeds.

TRAPSHOOTING

August 5-9—Del Monte. Pacific International Trapshooting Association. Grand Pacific Championship.



THE PALISADES CLUB AT BALBOA

THE geological structure of the California Coast along its southern stretches sets high palisades at frequent intervals above the narrow beaches. From Pierpont Inn, just south of San Buena Ventura, along the western beaches through Pacific Palisades, Huntington Palisades, and Palisades Park at Santa Monica we find elevated sites for summer homes and at the Point of Palos Verdes the whole terrain is high. But nowhere else than at the eastern end of Newport Bay do high and sightly bluffs form a refuge from the milling crowd of youngsters that day and night fill the summer houses that crowd the edge of still, salt water and spill over into motor boats, sail boats, canoes and row boats on the smooth surface of this best of recreation harbors where the whole of Iowa-by-the-Sea is learning to swim.

Palisades Club at Balboa now uses for its family retreat one of the first sea-side hotels that served the children, and their parents, who came to live in inland towns, centers for the Universities at Redlands and at Whittier, the Institute and the Observatory in Pasadena whose climates demand a seaside club or cottage on the shore. Cooperative summering, in which this Club has led the way, reaches its most perfect service when members of the various professions unite to have a pleasant time.

From the edge of the bluff the Pageant of the Lights on Newport Bay was viewed in comfort; from this shore a ferry took the youngsters to the dances at the Yacht Clubs; and in the early morning bathers began to dive from the rock jetty, launch their canoes from the still waters down below or jump the small breakers and plunge through the big ones on the ocean side of the Governments harbor works. Surely never did any government make a better investment. California should double what the United States has put into Newport harbor, whose commerce is recreation, whose industry is health.

Here on the Orange County Coast is the first natural, still, salt water south of Santa Barbara, on which the great settled population of "Southern California" (a state of mind, not of the Union) can throw aside its middle-western habits and habiliments and learn to breast the waves, to sail and row and love salt water.

Goal of the tourist, in preference to the Mediterranean Riviera, tripping ground of the world traveller, and the permanent residence of several million citizens, California needs this whole stretch of inland salt water to train its future sailors and sea men, its fishermen and boatmen, and to develop into robust men and women the under-nourished and anemic children of the tired-out pioneers now resting on this western limit where pioneering ends. No need to make of this beautiful bay a dirty water-way for dirty steel mills, fisheries or wharfingers. We have a bigger use for it in raising healthy children, in restoring vigor to the invalid, in resting ourselves from the work of caring for the masses now being called to the coast by needless advertising; and we need the whole of Newport Bay dredged out, made sanitary, kept shipshape (as the Navy keeps its naval stations) for the health and recreation of the people who live and work here now.

M. Urmey Seares.

YACHTING and MOTOR BOATING

August 2-9—Santa Barbara. Joint Annual Regatta of the Southern California Yachting and the Pacific Coast Yachting Associations.

August 15—Off Balboa. Alamitos Bay Skimmer Races, Newport Harbor Star Fleet.

August 16—Southern California Outboard Association sponsors Outboard Hydro and Runabout Race at Long Beach, Marine Lagoon, Recreation Park. Newport Harbor Star Fleet Races off Balboa. Long Beach Star Fleet Races at Long Beach.

August 26-27—Annual Star Cruise to Johnson's Landing, Catalina Island. Combined cruise of all Southern California Yacht Clubs.

August 27—Long Beach. Outboard Races. Southern California Outboard Association.

August 29—Annual Cruise of California and Los Angeles Yacht Clubs to Keller's Shelter (off the coast of Malibu). Alamitos Bay Skimmers Races. Newport Harbor Star Fleet Races at Balboa.

August 30—Race back to Los Angeles Harbor from Keller's Shelter. Alamitos Bay and Newport Races continued. Angeles Harbor to Long Point, Catalina Island.

HORSE SHOWS and EVENTS

July 31-August 2—Coronado Horse Show.

August-September—Santa Barbara Summer Season. Polo.

August 8-15—Menlo Park. San Mateo County-National.

August 23—Del Monte. Jumping at Pebble Beach.

August 24-30—Stockton. San Joaquin County Fair.

September 5-12—Sacramento. California State Fair

September 7—Agua Caliente. Labor Day Handicap.

September 18-27—Pomona. Los Angeles County Fair.

September 18-20 and 24-27—Del Monte. Fall Meet.



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LA FIESTA de LOS ANGELES

(Continued from Page 18)

Entry reigned and life was sweet began to crumble before the onslaughts of commerce, and was swept away by the land boom days of the 'eighties. Very soon the old, old pueblo was pushed entirely into the background and this very new city established a new goal. Existent in Los Angeles today the only material thing of its earliest infancy is the Plaza. Even the original Plaza of the days of Felipe de Neve is only partially accounted for as somewhere beneath it. The oldest things remaining are a few adobes, best known of these being the Avila house on Olvera street, interestingly preserved through the efforts of Mrs. Christine Sterling; and the old Church of the Angels, a parish church, but never a Mission, as the Mission of this diocese is the one at San Gabriel. It seems rather pitiful that a land with so much to remember is rapidly remembering nothing because the families to whom it meant so much are gone or going, and the communities are made up of new people, not only new but constantly changing.

The Southern Pacific Railway connected Los Angeles and San Francisco by rail in 1876, and while that made no appreciable difference in the number of inhabitants for a year or so, the city did begin to grow, showing little beauty, having few traditions, and with slight recollection of its colorful past. Cited ideas began to prevail in the way of entertainment. In 1878 Remi Nadeau built the Nadeau House, the first four-story building, and offering the first passenger elevator in the town, and it remained the fashionable hotel for a quarter of a century. The hotel sponsored the vogue for public entertainments and was the scene of many balls and varied functions, as well as receiving all celebrities. The cotillions, or Germans as they were usually called, were now danced to orchestras instead of the usual combination of piano, mandolin and guitar, and feminine wardrobes began to be imported from Paris. The balls were opened by a Grand March, a rather stately ceremony wherein the couples advanced in columns and followed a leader through many intricate numbers.

It has been a long time since Los Angeles tried to have a real Fiesta, not since the maligned 'nineties; but in those years, beginning with 1894, when the Fiesta spirit was revived, the afternoons and evenings of three days were given to frivolity and frolic. It is likely the floats of the parade were primitive but they were generously covered with flowers and fruits, and the tableaux enhancing them showed something of the history of California. The old and mighty dragon of Chinatown, much more impressive than those of later years, as though advancing civilization had singed his tail, came out of his lair and writhed and twisted down the street. There were not so many things to distract the attention in those days and people came for miles and miles around, from north, south, east and west. Guests arrived by train, as well as in carriages and farm wagons, and occasionally in the then new automobiles. Greetings and salutations arose on all sides and the air was filled with a gay rejoicing.

Now in 1931 this birthday celebration is not to be an idle gesture but is to embody all that the word Fiesta ever implied, a series of gay, pleasing festivals. Los Angeles as a municipality will offer all the material aides to the celebration, flags will fly, pennants float, carefully designed pageants will form the parades, moving to the music of many bands, flowers of every hue and color will bend to every breeze. But there is danger that in trying to be very modern, Los Angeles may substitute noise and clamor for a real welcome to her guests. Steam whistles do not constitute a graceful greeting and should not take the place of the meaningful, though soft-spoken, salutations of other days. Sirens can never be mistaken for the wish embodied in *Vaya con Dios*, the desire that all friends may walk with God.

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**AN EXPERIMENT
IN HUMAN
ARCHITECTURE**

(Continued from Page 28)

Dr. V. H. Podstata of
the University of Cali-
fornia Medical
School.

tests as well as giving physical examinations. It was sending visiting nurses into homes to ascertain and report on conditions in regard to their effect upon the child under observation. The Police Department was likewise seeking just such personal and social data for delinquency cases, especially those to be brought into the Juvenile Court.

The overlapping of the work of these departments, sometimes all three of which were working independently with the same child, each ignorant of what the other was doing, suggested the advisability of co-operation. The heads of these three departments had held frequent informal conferences and a tactic agreement had been reached that the department which seemed best able to cope with a given case should handle it. Other departments remaining ready to enter, or re-enter, upon call.

Months of these irregular conferences passed. Then it was decided to have regular meetings, the first of these being called in February of 1925, with Mr. Vollmer, police chief, Dr. T. Shepard, health officer, and Dr. Dickson, director of Research and Guidance, present. Dr. Dickson was made chairman and has remained in that position. The name Social Welfare Council was chosen, later to be changed to Coordinating Council. Later, too, the Welfare and Recreational departments became, through their heads, affiliated with the Council.

Teachers in the public schools are asked to report to the Council; first, every child who is a serious problem in the schools; second, every child who shows some marked ability, aptitude or interest. The problem child, for this purpose, is defined as one whose behavior so varies from the average that he cannot adjust himself to the normal school group. The following types of behavior are listed as suggesting the fields in which difficulties are commonly found: retardation, truancy, sex difficulty, stealing, fighting, lying, nervous instability, cruelty, reticence.

The teacher is asked to check on the gravity, or acuteness, of the case, and also to furnish history and the significant data. The Co-ordinating Council then makes a follow-up study through its clinic. This clinic is composed of the director of the Bureau of Research and Guidance, Dr. Dickson, a psychiatrist and a physician, and is assisted by five social workers. During the past two and one-half years intensive study of personality difficulties has been made under the leadership of Dr. V. H. Podstata of the University of California Medical School faculty, internationally known psychiatrist.

This group of specialists at first functioned as a "traveling clinic," but are now established at headquarters in the administration building of the board of education. Here the difficult children are brought by social workers, or by parents, the latter if possible accompanying the child. In fact, the behavior clinic undertakes work with those children only whose parents or guardians show willingness to cooperate in the treatments and plan mapped out for the child. Such treatments may involve physical attention, medical or surgical aid, re-adjustment of home conditions. Too frequently more than one of these causes is involved. As Dr. Dickson in the statement quoted in opening of this article says, back of problem children are usually problem adults, themselves in need of help.

A complete examination is given by the experts to each child, and a re-construction program is mapped out by the same experts.

The Health Center assists by furnishing medical service at a normal cost. The social worker assists by endeavoring to adjust home and school conditions, advising and otherwise helping. The teacher follows up the case with watchfulness and helpful sympathy. Upon the teacher, Mr. Vollmer says, falls the brunt of the re-construction program. She has the long daily up-hill pull with the difficult child. She has the constant opportunity and close contact that count heavily.

Hundreds of cases have been handled by the behavior clinic for the Coordinating Council. No one can safely say what the future of these children, or of any child, for that matter, will be; but the unescapable inference is that there has been a right-about-face, that children thus cared for are improving, developing healthfully, and are on the way to complete normalcy. These facts, backed up by the statistics and crime charts of the Berkeley Police Department showing that juvenile delinquency is decreasing in that city, become significant and hopeful. If a child is on the wrong road and that fact can be discovered before he becomes a criminal, or a juvenile delinquent, society has taken a great forward step. The old term "criminal class" has long been in the discard. The enlightened man of today knows there is no criminal "class," only individual criminals, each the product of a long and intricate chain of causes—physical, environmental, economic, political. If attempts, such as the Berkeley Coordinating Council is making, succeed, even partially, it is worth all a community can give of cooperation, sympathy, support.

What may be done for the child of unusual gifts in order that he, and society, may be most highly enriched, is quite another problem—fascinating, indefinite. Other experimenters are also at work upon the question.

Some one has said, rather whimsically, "Pray that your child may not be a genius." History rather bears this out. Great thinkers, philosophers, poets, inventors, have often been cruelly persecuted by the normal society of their time.

Beginning with January, 1931, the Berkeley Coordinating Council instituted a scientific study of the unusual child. At that time a letter was sent to the principal of every public school asking "that children of special talent or exceptional ability in any line" be reported to the Council. Upon securing sufficient data, the Council will make a report. Who can say what it may show or what vast human good may come from it?

THE INTERIORS OF THE CHURCH OF ST. VINCENT DE PAUL

(Continued from Page 29)

the sympathetic cooperation of the donors and the clergy with the architects, and the coordinated efforts of the artists and of the craftsmen. It may be of interest to note that the reredos for the High Altar was executed in Boston, some of the paintings in New York, and the marble altars carved in Italy. This work carried out by artisans in different parts of the globe was upon completion shipped to the church, assembled, fitted and installed by local craftsmen, and the entire church brought into harmony therewith by local artists. In all this work, which was built to fit measurements originally taken at the church, it was found unnecessary to remake or replace a single article.

Rarely in modern times have the architects had such an opportunity to carry out their time-honored heritage as the coordinators of all the allied arts. The production of this work is evidence that the present age is not lacking in artists, and that the field of religious art and architecture has made notable progress during the Twentieth Century.

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(Continued from Page 43)

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The residence illustrated above on North Rexford Drive, Los Angeles, was built by E. A. Kaiser. The plastering was handled by Kurbishley & Lane. Sisalkraft was used back of the stucco.

At the right, workmen are applying Sisalkraft on a Beverly Hills home, preparatory to stuccoing.

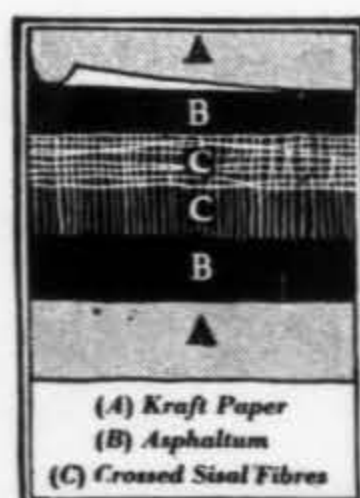
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true Hindu Coral Tree (*Erythrina Indica*) whose flaming, countless scarlet blooms in early summer render it the most brilliant single specimen I have found in all the plant world. It has a rival at the corner of Bronson and Franklin Avenue. There was a third one a mile away; but alas, it has fallen in the march of "progress?"

At number 7320 Hollywood Boulevard, is a native California Black Alder, that has become evergreen, or nearly so, in cultivation.

Across the boulevard stand Betty Compson's lacy Birches and Norma Talmadge's Live Oaks.

Above the summit of Camino Palmero stands a noble grove of trees that an old Chinese rancher of early days planted about his fields of winter tomatoes, long before Hollywood was dreamed of. Among its Rubber Trees and Monterey Pines rises the villa of Mr. C. E. Toberman. And still within the grove, above, John McCormack has established his home beneath the trees. To this place the beloved Irish minstrel returns from the ends of the earth to find tranquility beneath his Figs and Avocados, his Pepper Trees and towering Eucalypti.

In the Klamp place at 1810 Vista Street, a magnificent carmine-flowered Eucalyptus Ficulifolius, constantly ablaze with flower clusters and hung with bell-shaped pods of green bronze.

In the Barney place at 1635 North Ogden Drive, the venerable *Persea Andromeda*, that is the parent of all Avocados of the Miller variety.

At the corner above, a whole orchard of that beautiful tree of translucent leaves and alluring fruit, the Custard Apple or Sweet Sap or Cherimoya (*Annona Cherimola*).

At 1117 Alta Loma, beside the gate, a rare *Tristania Conferta*, or Swamp Gum, almost constantly white with its myrtle flowers.

Where Sunset Boulevard turns into Sherman, just beyond, the Harmon place has really fruiting Mangoes (*Mangifera Indica*) to show, as well as the original Harmon Avocado Tree.

All of these treasures can be seen without intruding.

The serene Pine groves and Palm walks of the Wattles estate, and the Japanese garden, with its collection of dwarfed conifers, opium-fed in their early days in Japan, is opened to the public every Tuesday. These hospitable grounds are at Hollywood Boulevard and Curzon Street.

Next comes Beverly Hills, whose streets are more gracefully planted throughout, probably, than those of any other American city. For example, the uniform Arizona Ash Trees, (*Fraxinus velutina*) of Rexford Drive; the Peppers (*Schinus Molle*) of Crescent Drive, with their rose-colored berry clusters the alternated towers of Washingtonia Palms and domes of Phoenix Palms that line Beverly Drive. How beautifully these complement each other; and how sadly they alternate with true trees in the usual California street planting!

There are more celebrities that go in for trees, in Beverly Hills, than were listed in that earlier chapter. For instance; Elsie Janis, with her pet blue Jacaranda; May Robson, with her wine-colored Eugenia trees; Jack Mulhall who planted the slim Italian Cypresses "because he liked their figures;" Marion Davies with her hill ribboned with Citrus trees; Harold Lloyd, with his bank of native Live Oaks; P. G. Wodehouse, with his Jacaranda, which he swears is the most exquisite flowering tree on earth.

Beyond, around the executive offices of Bel Air grow many rare trees, notably the pink flowered Flame Tree (*Brachychiton*) and the Silk Cotton Tree (*Ceiba Casaeria*) whose seed-floss becomes the kapoc of commerce.

On frostless Brentwood Heights many tropical fruits thrive and ripen on the ever-open Oakley Estate, as Bananas (*Musa Sapientum*) Lemon Guavas (*Psidium Guajava*) Cherimoyas, Sapotes and exquisite Surinam Cherries (*Eugenia Uniflora*).

(Continued on Page 54)



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Landscape Architecture is the art of fitting land for human use and enjoyment.

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GARDEN CALENDAR

August

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

HOORAY! Hooray! Good news! It has come at last! A double nasturtium that you can grow from seed. It was brought to me for my trial plot by Mr. LaFollette, the county bulb expert.

You are all of course familiar with the old-fashioned double nasturtium which had to be raised afresh from cuttings in a greenhouse each year, but this is something new. Mine is a trial package without any printing or fancy picture. I suppose John Bodger is having these made. Mr. LaFollette could not even tell me whether these seeds will be on the market this year or not but in any case it won't be long now.

The hinterland of Santa Barbara is a strange place and full of mystery. Canyons measureless to man stretch into heavily wooded hills and deep romantic glades abound. But, you may say, so they do in Wisconsin. Yes, but there is this difference. I found places which have all the earmarks of being frost-free, semi-tropical paradises, merely awaiting discovery by the horticultural Adam or Eve.

In one such nook now owned by one Dr. Mellinger, I found Nature in her prime. Nature enhanced by art. A house, of course. O! woman reader—such a house! Your house may be made by Hart, Schaffner and Marx or the Kuppenheimer Company, but not this one! To attempt to describe it would be but a desecration; and, of course, it has wives and kids to match. Built in a garden on the slope of an oak covered ravine, cunningly arranged with natural walks, adorned with thousands of exotics, which look as if they always lived there, it is Coleridge's dream of Xanadu come true. If I were a supervisor of Santa Barbara County and anyone started modern improvements in this heavenly hinterland I would poison him with my own lily-white hands and go to Heaven, plus or minus, singing Glory, Hallelujah!

Attention of Reggie Fernald—read the last paragraph carefully and form a citizen's committee with Bill Main, (you know, he of the Bishop Ranch) and McKenzie of Siam, Herb Weyler (on his uncle's account) and that mighty Nimrod, your circulation manager, with Nan Cardoza and Kent Wilson representing the medical department and carry out my instructions to the letter. Don't permit the entering wedge of the cheap commercial crowd. Raus mit! A bas! and all that kind of thing. Hang them!

The Spanish-descended population of Santa Barbara—I don't know their origin, but they fit the picture perfectly and constitute a splendid type in thorough harmony with the glories of the place. They never were aliens.

No wonder Dr. Franchesci settled in Santa Barbara; no wonder culture foregathers there. It is the Central nucleus of that American splash of beauty called California.

The foregoing panegyric must not be considered as exclusive of other places with other types of beauty. Hands up, all Californians who have seen Eagle Lake, that wondrous and as yet unexploited jewel of the Northern Sierras. In Summer it's heaven, but in winter you may have my equity.

In February it is Paradise Row that attracts our attention; where balmy winter suns bring forth such a profusion of blooms that forty-four thousand people pay admission to a tent to see the February products of horticulture. This region is called, poetically, "Paradise Row" and extends from Long Beach to San Diego. Its center is Encinitas where the annual flower show and Pacific Slope Horticultural Conference have become successfully unique institutions.

Let us take advantage of the depression and buy up all the choice gladiolus this month as fast as they are dug, at what are called digging prices. All dealers in these corms are very short at digging time, and consequently offer bargains.

The newer gladioli that used to be a hundred dollars a corm and down, can be bought this year for a song, and you need not be a Galli-Curci either. In the more favored frost-free sections of California these corms may be planted in September for winter flowering. In other less favored sections they must be held, stored in a cool, dry place, until February, for spring flowering.

Gladiolus Los Angeles, Virginia, Prince of Wales, Alice Tiplady, Mission Bells, Souvenir and Marie Van Koyneneberg make a selection hard to beat, with perhaps the addition of Betty Nuthall and Winged Victory.

This is the month to make up your tulip order for spring time. Any well established firm sees that its buyer gets the best in tulips, and my suggestion to you is to include Cherbourg, Apricot, Mahogany King, Le Mogul, Lord Byron, Bacchus and Brocade, and for second choice Dido, King George V. La Fiancée and Anton Mauve. Always insist on his importing a few Tulipa Clusiana; a beautiful, graceful, wild thing.

Iris, both German and Japanese, may be separated and planted this month. In the case of German iris be sure to get El Capitan, and in growing Japanese iris put them in sunken beds so that you can occasionally flood them with two to four inches of water. Shade your more delicate succulents in August. They may burn.

Of course, if you wish to gamble on gladiolus and give them a little extra care you may plant them in August although it is the one month tabu in California. If you succeed with them homage will come to you in the form of "How did you do it? You must be a plant wizard!"

A common tendency among gardeners in California is to mulch during August. While this may be all right for trees, it is too early for plants which go dormant through the winter. Mulching this kind of plants and shrubs may start untimely growth; about Christmas being the time for mulching dormant things.

August is a good month for propagating pelargoniums, centaureas and other bedding plants in the open. One may also sow outside winter-blooming Spencer sweet peas, candytuft, calundula, pinks, carnations, Sweet Williams, phlox, stocks, dimorphotheca, annual larkspur, mignonette and straw flowers. In seed boxes you may sow cinerarias, nemesias, primulas, scabiosa, and perennials.

In a shady border cuttings of pentstemmon, violas, pansies, phlox etc. may be successfully rooted. If you have a female aucuba japonica, of course it will not bear it's bright scarlet fruits, but this month you can bud the male aucuba on the female, and results will follow.

Watch the gathering of rare seeds this month. Bud your ornamental trees, but watch that you do not bandage too tightly, and remove the bandage toward the end of the month. Many subjects like clematis and anemone may be increased by digging up clumps, and cutting the thicker roots into lengths of an inch or two. These should be planted in well-drained pans of loam, leaf mold and sand; a little bottom heat will help.

Those who have followed my lucubrations for the past few years, have doubtless been bored by my repeated references to soil conditioning. I have spoken of the different kinds of peat and frequently of the necessity of adding other elements to the soil than those usual in commercial fertilizers. It will interest you to know that at last I have completed my researches along this line sufficiently to make a genuine soil replenisher.

The need is as old as the hills and the story is repeated through the ages. Mankind moves into a country such as the Imperial Valley, puts water upon the virgin soil, and lo, the bumper crop. Soon the crops dwindle, and the fertilizer salesman looms larger and larger in the picture, until no amount of treatment of fertilizer seems to do much good.

The answer is that something has been taken out of the soil by the plants which is not put back in the fertilizer. It may be manganese copper, iron, or even the rarer elements, so I have made up a formula approximating the contents of sea water without its salt and with the addition of the ordinary elements and getting results often superior to the best virgin soil.



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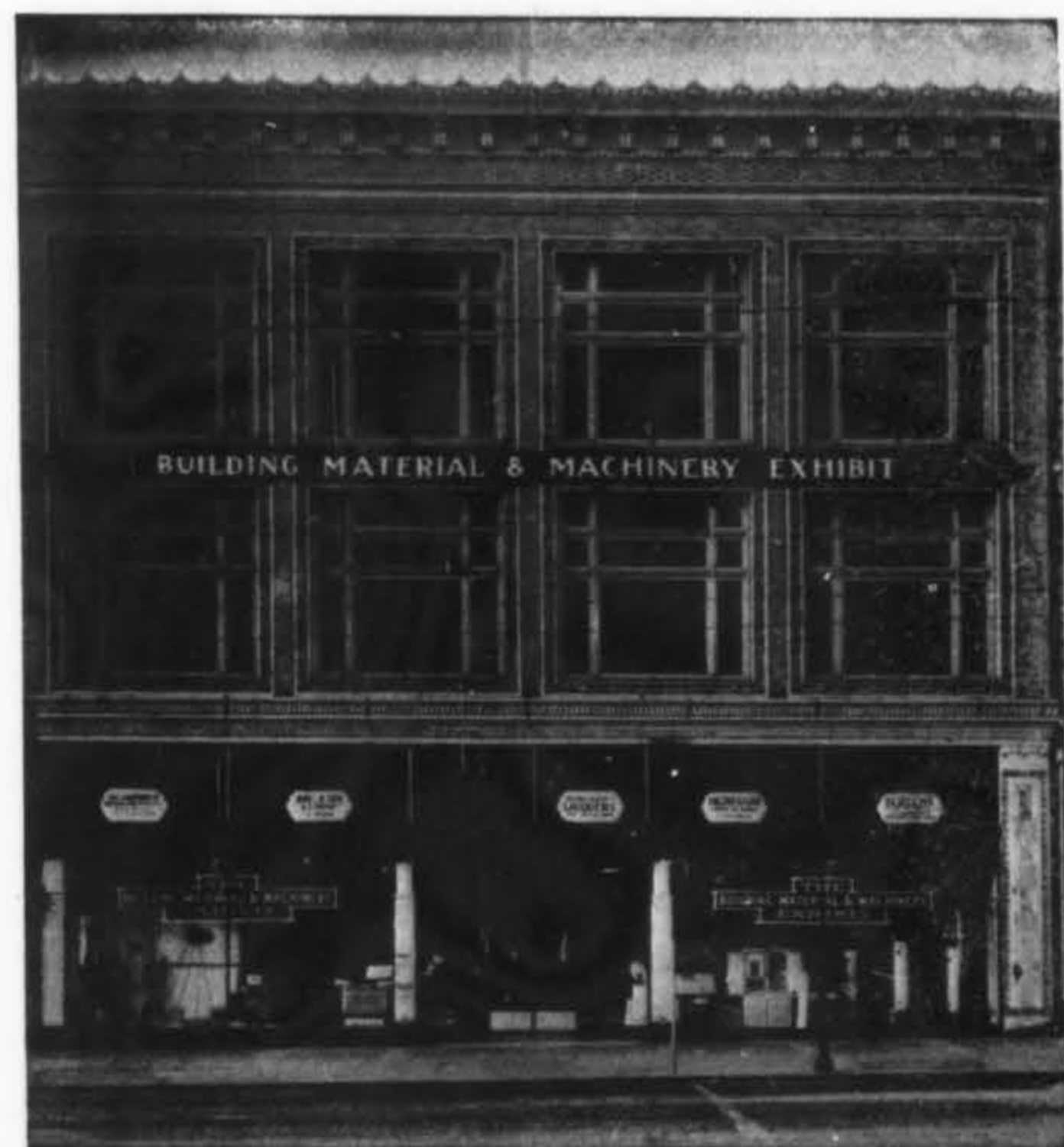
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(Continued from Page 50)

Into the ranchito where Milton Sills so enjoyed making fruitful the earth, now the home of Mrs. Sills, Doris Kenyon, we moved, full-grown, the rarest fruit trees from all over California, including Tangelos, Mint-scented Oranges, Gardenia-flowered Oranges, Gold Leaved Oranges, Lue Gim Gong Oranges, which hold their fruit a year after ripening; Linda Avocados of gigantic fruit; Orinoco Bananas and Lady Finger Bananas; pink Celeste Figs, Cargigna Figs, with fruit striped yellow and purple; Rangpur Limes and Sweet Lemons; Australian Dates and Christmas Peaches. Other treasure trees, too, as Flame-Colored Daturas Sanguinea with trumpets like Tiffany glass, Sandalwood of Commerce (*Santalum album*); and Agathis, or Shellac Tree.

Down by the sea in Santa Monica Canon, the tree lover should see the age-old native Sycamores of the Uplifters Club; and in the town, the matchless collection of flowering trees of Mr. Hugh Evans, especially his rare Banksias and flowering Eucalypti and Cassias of many types.

The Sycamore, by the way, is probably the most nearly universal of trees. With variations of form and color, it is found native in many climes, in farflung corners of the globe. But the Californian variety, with its white limbs in dancing poses, is the most graceful, the most picturesque of all that Gypsy tribe.

The next chapter will tell of highlights in the groves of Pasadena, matchless for her flowering trees.

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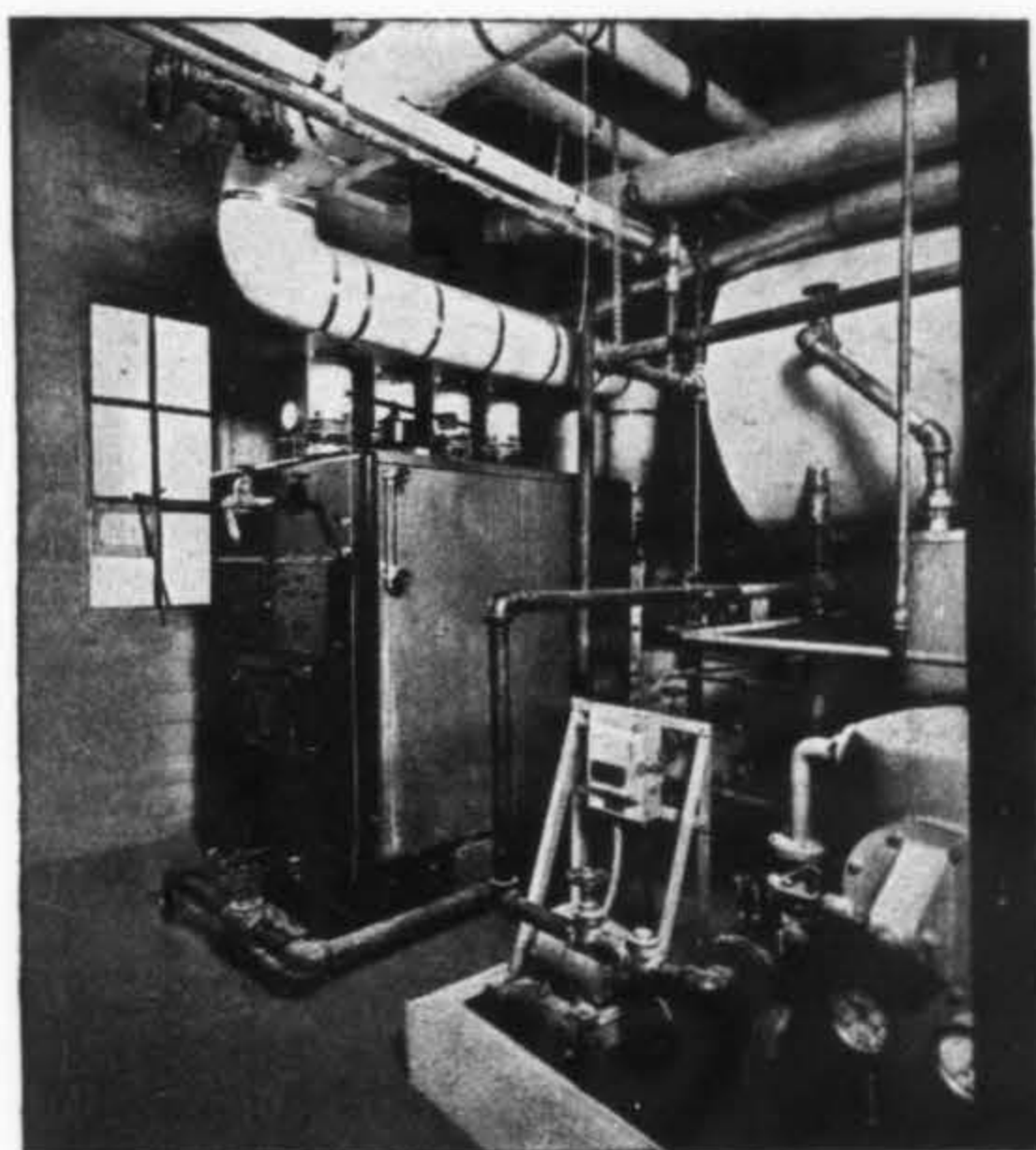
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◆◆ INDEX TO ADVERTISEMENTS ◆◆

ART GALLERIES

Bark'n Rags.....	7
Biltmore Salon.....	7
Stendahl Art Gallery.....	7

BUILDING MATERIAL & EQUIPMENT

Bathroom Fixtures and Plumbing

Haws Sanitary Drinking Faucet Co.....	3
---------------------------------------	---

Heating Equipment and Accessories

Dunham Company, C. A.....	51
---------------------------	----

Lighting Fixtures and Accessories

Bell Company, B. B.....	2
Kerns, Correa	[*]

Materials and Equipment

Batchelder Wilson Company.....	[*]
Cambridge-Wheatley Co.....	50
Clark & Son, N.....	4th Cover
Claycraft Potteries.....	54
Diamond Electric Mfg. Co.....	[*]
Gladding, McBean & Company.....	12
Hilgartner Marble Co.....	3
Hollywood Staff & Stone Co.....	[*]
Johns-Manville Company.....	[*]
Materials, Inc.	54
Michel & Pfeffer.....	3rd Cover
Paraffine Companies, Inc.....	[*]
Portland Cement Association.....	[*]
Sisalkraft Company, The.....	50

Paint

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

CLOTHING

Bullock's	[*]
-----------------	-----

Tailoring

Clark, L. G.....	9
------------------	---

CONTRACTORS

General

Dowsett-Ruhl Company.....	[*]
Ruppel, Fritz	5

Painting

Pesenecker, W. G.....	51
Quandt & Sons, A.....	[*]

EXHIBITS

Bldg. Material and Machinery Exhibit....	53
--	----

GARDENING

Garden Furniture, Fences and Supplies

Granada Forge	[*]
---------------------	-----

Nursery Stock, Seeds and Bulbs

Bunyard, Harry Adam.....	53
--------------------------	----

Tree Specialists

Freeman, Myers & Company.....	9
-------------------------------	---

HOTELS

Ambassador Hotel	49
Arcady Hotel	49
Breakers Hotel	47
Hotel Del Monte.....	45
Fairmont Hotel	48
Hollywood Plaza Hotel.....	[*]
La Valencia Hotel.....	46
Palace Hotel	48
Santa Maria Inn	46
San Ysidro Ranch.....	9
Savoy Hotel	47
St. Francis Hotel.....	47

HOUSE FURNISHINGS

Antiques

Condit, John W.....	9
Wilbur, Ralston	7

China, Pottery and Glass

Zacho, A.	7
----------------	---

Drapery and Upholstery Fabrics

Hunt, Sally	7
The Souks	9

Fireplaces and Accessories

Colonial Shops	[*]
----------------------	-----

Floor Coverings

Kent-Costikyan	9
Keshishyan, John S.....	2
Sloane, W. & J.....	13
Walter & Company, D. N. & E.....	54

Hardware

Levy Brothers	51
---------------------	----

Furniture, Furnishings and Decorations

Barker Brothers	2nd Cover
Butler, Ltd., Genevieve.....	9
Cannell and Chaffin.....	[*]
Cheeswright Studios, Inc.....	14
Colby, Anthony D.....	9
Elfers Studios	9
Erskine-Danforth Co.....	[*]
Foster, Mitchell	[*]
Holtzclaw Company, John B.....	[*]
Hunt, George	[*]
Hunt, Sally	[*]
Laird, Marshall	8
Marten Company, A. F.....	8

McCann, William D.....	5
Norton, Josephine R.....	[*]
Penn Furniture Shops, Inc.....	[*]
Perin's Ltd.....	[*]
Peterson Studios, Inc.....	[*]
Sagar, George C.....	[*]
Saylor, W. J.....	5
Sloane, W. & J.....	13
Wallace, Harold	[*]

Musical Instruments

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

Silverware

Schmidt & Son, A.....	11
A. Zacho	7

Wall Coverings

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

MISCELLANEOUS

American Society of Landscape Architects	52
Dixon, Harry.....	9
Jauchen's Olde Copper Shop.....	9
Pacific Coast Gas Association.....	55
Pacific Coast Electrical Bureau.....	51
Perret, Ferdinand	7
State Association of California Architects..	10
Talavera Importing Co.....	7
Van Erp, Dirk.....	7

PHOTOGRAPHERS

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

REAL ESTATE

Baldwin & Howell.....	[*]
Chase, H. G.....	9
Lang Realty Co.....	[*]
Pasatiempo Estates	1

SCHOOLS

Chouinard School of Art.....	8
Otis Art Institute.....	[*]
San Diego Army and Navy Academy.....	8
Santa Barbara School of the Arts.....	8
Westridge School	8

TRAVEL

Bluebird Taxi	[*]
Los Angeles teamship Co.....	[*]
Panama Mail S. S. Company.....	[*]
Santa Fe R. R. Company.....	[*]
Southern Pacific R. R.....	[*]
Union Pacific R. R. Company.....	[*]
[*]will appear in next issue.	

