

California

SEP 1931

Arts & Architecture



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Courtesy Stendahl Art Galleries

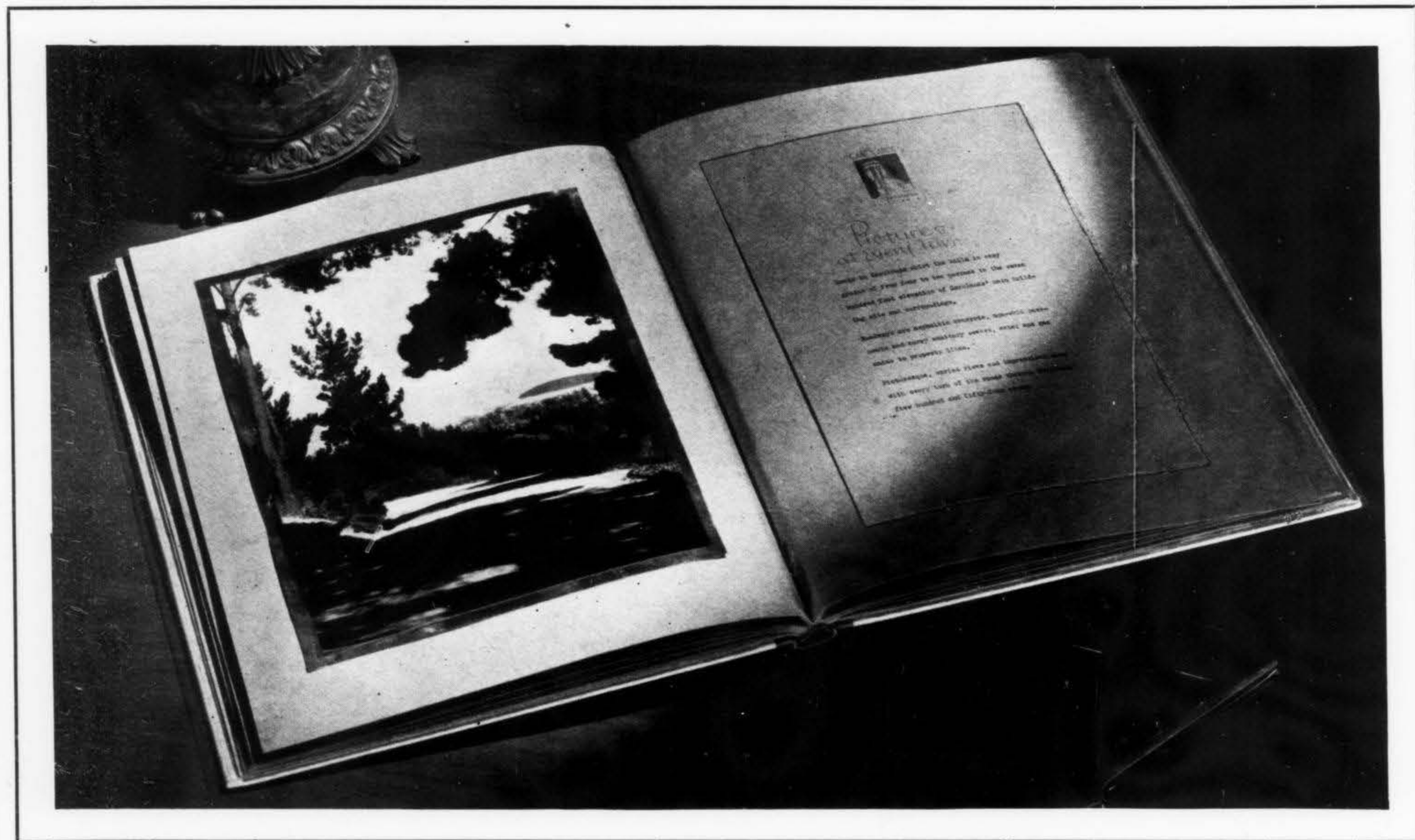
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THE CALENDAR

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

LA FIESTA DE LOS ANGELES celebrates the founding of the city of Los Angeles, California, one hundred and fifty years ago, and this birthday celebration opens September 4 and continues through September 13. Friday, September 4, is known as The Birthday, and in the old Plaza is reenacted the founding ceremony which created El Pueblo de Nuestra Señora La Reina de Los Angeles in 1781. With the hurry and bustle of years The Town of Our Lady the Queen of the Angels dropped the poetical title and became merely Los Angeles but during the festival period many old traditions and customs are revived. The historical parade, California under four flags, shows the Spanish, followed by the Mexican reign, life under the Bear Flag of the Republic, and under the Stars and Stripes. Each day of the festival season is marked by a special celebration. September 9, is Admission Day and marks the eighty-first anniversary of California's statehood. The parade of that day is arranged by the Native Sons and Daughters of the Golden West, each county having been asked to participate, making it in every way, "California, the Golden." The programs for the evenings include both formal balls and outdoor dancing, a festival of music at the Hollywood Bowl, and an evening of opera at the Greek Theater, Griffith Park.

LOS ANGELES COUNTY FAIR, the tenth annual, is held at Pomona, California, September 18 to 27 inclusive, at the 107 acre-exposition park. The Southern California Fair, held annually at Riverside, is consolidated this year with the Los Angeles County Fair, concentrating an even greater number of interests, and fixing the display space of the huge agricultural building. The program includes horse shows, with racing both afternoon and evening, and features a night horse show. Special attention is given the Junior Fair activities that the future farmers of the community may recognize the County Fair as an educational institution.

CALIFORNIA STATE FAIR is held as usual at Sacramento, September 5 to 12, and this, the seventy-seventh annual, is marked by improvements and new provisions throughout the fair grounds. The Horse Shows, particularly the brilliant night affairs, are held as in previous years and are tremendously popular. R. A. Vandergrift, director of the State Department of Finance, also guides the committees in charge of the State Fair.

THE KERN COUNTY FAIR, usually held at Bakersfield, California, is discontinued for this year but the directors announce plans are now forming to hold a large and interesting exposition in 1932.

AN EXHIBITION of special interest is that held at Oakland, California, October 19 to 24, combining the National Inventors' Congress and New Inventions Exposition. Hundreds of new inventions will be shown.

MONTEREY COUNTY FAIR, the second annual, is held September 25 to 27 inclusive, under the management of Edward Vollman. A race meeting is held at Del Monte in conjunction with the fair.

CALIFORNIA ARTISTS' FIESTA opens September 1 and includes an exhibition of the outstanding architectural achievements of the past year at the Architects Building Material Exhibit, Fifth and Figueroa Streets, Los Angeles, California. Architecture, interior decoration, and decorative arts and crafts are centered in these rooms, while paintings and sculpture are shown at all the leading art galleries of Los Angeles.

A BENEFIT PROGRAM is held at the Rosa Bowl, Pasadena, California, September 19, for the unemployed. The program includes horse racing, whippet racing, which, while a comparatively new sport, is very popular among dog lovers, and a night polo game, the teams led by Will Rogers and Eric Pedley respectively.

FALL DAHLIA SHOW is held September 5 and 6 in the corridors of the County Court House, Santa Barbara, California, under the auspices of the Santa Barbara County Horticultural Society. Peter Riedel, is president of the Society.

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FLOWERS will form the most beautiful part of the street decorations of Los Angeles during the Fiesta, September 4 to 13, but visits should be made to points where the various commercial nurseries have their plantings, where hundreds of acres are in bloom. At Puente may be seen eighty acres of roses, flowering in the planting of one firm; around El Monte are acres of asters and zinnias, also acres of similar plants at Rivera, with other rose fields at Pasadena, and in the San Fernando Valley.

PIONEER PILGRIMAGE, an annual celebration at Upland, California, is held on Admission Day, September 9, the program centering around the statue, Madonna of the Trail, at Foothill Boulevard and Euclid Avenue. This statue is one of twelve of similar nature, placed in States from Maryland to California, to mark the National Old Trails Route. The Pilgrimage portrays the history of California from the time of the Indian occupation until the coming of the railway in 1869.

THE YACHTING SEASON closes this month with special social cruises. The Commodore's Family Cruise to the isthmus at Catalina Island, California, is held September 5, 6 and 7. Skippers from the Los Angeles, the California, Newport Harbor and Catalina Island Yacht Clubs bring families and friends to enjoy the occasion. The hospitality program is arranged by the Catalina Island Yacht Club, under the direction of Commodore Douglas Radford, Vice-Commodore Norman Pabst and the host committee. September 12 and 13 a final race is held around Santa Barbara Island, sponsored by the California Yacht Club. The California and Los Angeles Yachting Clubs jointly sponsor a stag cruise to Johnson's Landing, Catalina Island, September 26-27.

THE BELOVED VAGABONDS is the title of a recently organized society at Long Beach, California, and is made up of former members of The Adventurers Club.

TENNIS CLUB, San Jose, California, celebrated the first birthday in the new home last month, at which time a clay bust of Helen Wills Moody was presented to the Club and placed in the clubhouse through the generosity of the late James D. Phelan. The gift is the work of Haiq Patigan and was one of the art treasures of Villa Montalvo, the country place of Mr. Phelan at Saratoga, and was promised to the Club before his death.

NORTHERN CALIFORNIA PEKINGESE CLUB was recently organized and will hold the first specialty show in San Francisco, November 1. The club was organized with thirty members, with the following officers: Mrs. Helen Shaffel, president; E. Finley, vice-president; Mrs. Charles Bowman, secretary-treasurer.

CHAMPIONSHIPS AT MONTEREY are enlisting the interest of California golfers. The California State Amateur Golf Championship matches are played over the famous Pebble Beach and Cypress Point courses, September 7 to 13. The Del Monte Championship for Women is contested on the Del Monte links, September 9 to 13.

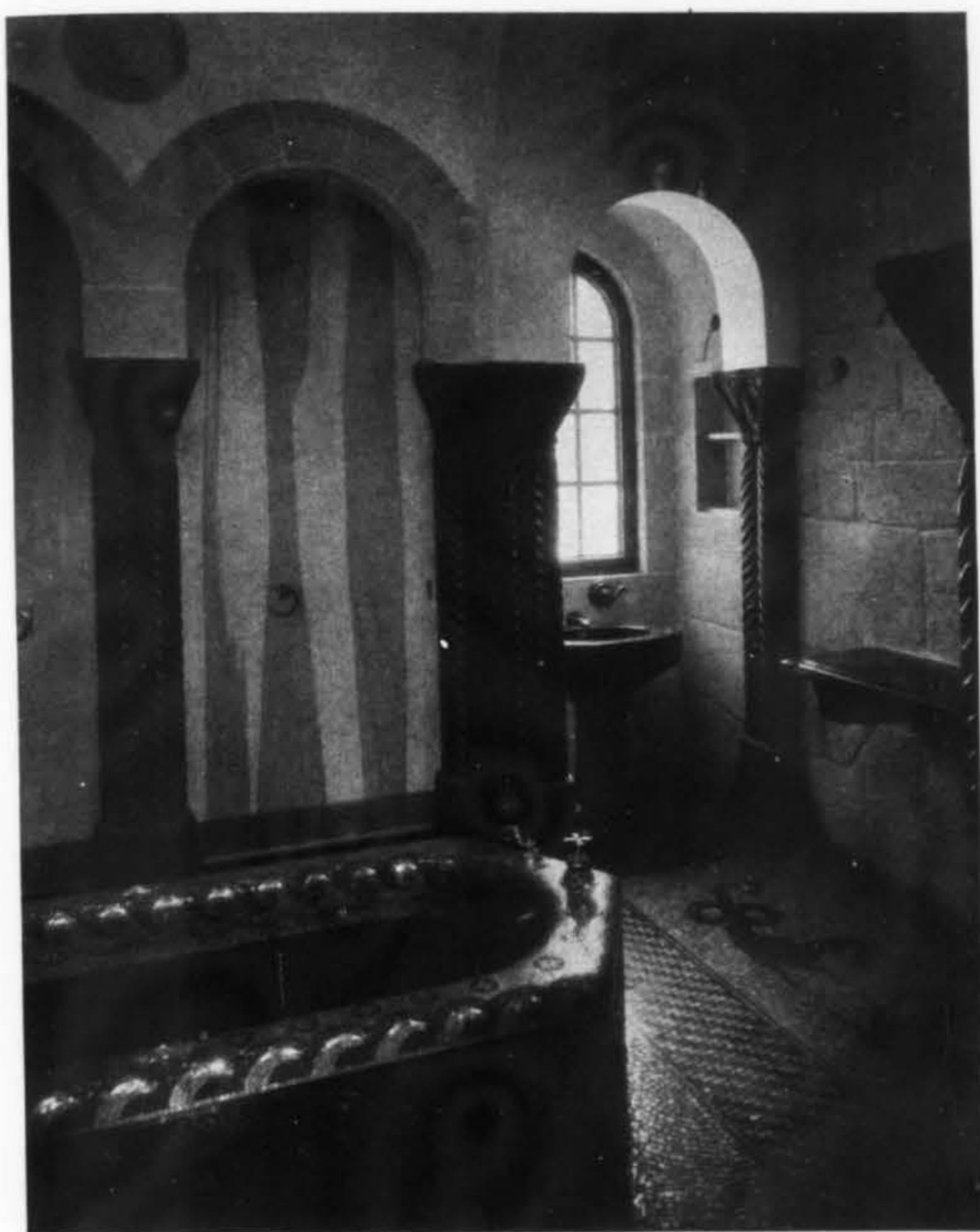
THE FALL SEASON OF FOOTBALL is practically opened with the Southern California-St. Mary's game on September 26 in the Coliseum at Los Angeles. A special train is provided for members of the alumni and guests from St. Mary's College to Los Angeles, and return, over the Santa Fe Route.

MARK R. HARRINGTON has been appointed curator of the Southwest Museum, Los Angeles, California, following the resignation of Dr. James A. B. Scherer, according to an announcement by the executive committee. Charles Amsden, executive secretary, supervises internal administration of the museum.

INTERNATIONAL SOCIETY OF CREATIVE MINDS, including artists, musicians, authors, playwrights and inventors, have filed articles of incorporation at Sacramento, and have secured as a first unit a tract of land in the Chatsworth Hills, on the edge of San Fernando Valley, California, with the intention of developing a colony there.

UNITED STATES DEPARTMENT OF AGRICULTURE, through the biological survey, has announced plans to establish a migratory bird refuge along the shores of the Salton Sea, in southern California. The government has decided that with a refuge established and food provided for the birds there will be less damage to crops in the surrounding area.

(Continued on Page 4)



George Washington Smith, Architect

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MUSIC

SAN FRANCISCO OPERA COMPANY presents the fall season of grand opera at the Civic Auditorium, San Francisco, California, this month, under the direction of Gaetano Merola. Three prima donnas make their first appearance on the Pacific Coast, Maria Mueller, Faina Petrova and Ivonne Gall. The Wagnerian tenor, Gotthelf Pistor, is introduced to the United States at this time. Henri Rabaud's "Marouf" is the opening opera, September 10.

LOS ANGELES GRAND OPERA ASSOCIATION, under the general direction of Gaetano Merola, has arranged an interesting program for the eighth annual season at the Shrine Civic Auditorium, Los Angeles, California, October 2 to October 17. "Marouf," by Henri Rabaud, will be given its Los Angeles premiere at the opening performance. This delightful modern French opera is based on the story of the Cobbler and the Princess in the Arabian Nights tales. The other eight operas of the season and the dates are as follows: "Lohengrin," October 5; "Aida," October 7; "Tosca," October 9; "Tannhauser," October 10; "The Masked Ball," October 12; "Carmen," October 14; "Die Meistersinger," October 15; "Trovatore," October 17. Among the principals are Elizabeth Rethberg, Maria Mueller, Yvonne Gall, Faina Petrova, Giovanni Martinelli, Mario Chamlee, Gotthelf Pistor, Giuseppe Danise, Friedrich Schorr, Ezio Pinza, Arnold Gabor. While Gaetano Merola is the general director and conductor of both the San Francisco and Los Angeles seasons of opera, other conductors include Pietro Cimini, Karl Ridell, Hans Blechsmidt, Wilfred Pelletier and Antonio D'Orefice.

MAUD FAY SYMINGTON gives a series of illustrated lectures on German operas during the period of the opera season in San Francisco. The talks are given on September 9, 22, and 24 at the M. H. de Young residence, and the subjects are "Lohengrin," "Tannhauser" and "Die Meistersinger."

ERNESTINE SCHUMANN-HEINK appears in concert at the Dreamland Auditorium, San Francisco, California, Sunday afternoon, October 4, under the management of Frank Healy.

OPERA AND FINE ARTS CLUB of Los Angeles, California, opens the season with a reception and program, September 25.

SAN FRANCISCO SYMPHONY ORCHESTRA presents the concerts of the winter season at the Tivoli Theater, San Francisco, California, instead of the Curran Theater as in the past. The afternoon concerts, heretofore given on alternate Fridays, will be given in the evening. Issay Dobrowen is the conductor of the orchestra, and Basil Cameron comes again as guest conductor.

BERKELEY MUSICAL ASSOCIATION, Berkeley, California, has sponsored twentyone seasons of concerts and for the twenty-second season, 1931-1932, the Association has arranged a schedule of six programs to be given at the Harmon gymnasium instead of the usual five. The San Francisco Symphony Orchestra will visit Berkeley twice, once under the direction of Issay Dobrowen and later under the baton of Basil Cameron.

SAN DIEGO SYMPHONY ORCHESTRA, under the direction of Nino Marcelli, gives the final concert of the summer season at Balboa Park, San Diego, California, September 1. These concerts have been arranged to include the music of different countries on designated evenings. On "American Night," late last month, the "Oriental Rhapsody" by Charles Wakefield Cadman; "Woodland Sketches" arranged from piano compositions by MacDowell; the Processional from Hadley's opera, "Azora," and Dvorak's "New World" Symphony made up the program.

THE NEW MUSIC SOCIETY, San Francisco, California, Henry Cowell, founder and president, gives a chamber music program, September 3, including symphonic works by the American composer, Charles Ives, as well as other American compositions. Nicholas Slonimsky, conductor of the Boston Chamber Music Society, conducts.

NATIONAL ASSOCIATION OF ORGANISTS holds the twenty-fourth annual convention in New York, September 7 to 11, meeting at the Riverside Church, where Harold Vincent Milligan, president of the Association, is organist.

COMMONWEALTH CLUB of San Francisco, California, continues the campaign for contributions toward an endowment fund for the San Francisco Symphony Orchestra. The hope of the Club is that it may ultimately secure a sum the interest on which could annually cover any deficit to be met by the orchestra. At present deficits are covered each year by subscriptions of music patrons.

SANTA ANA MUNICIPAL BAND D. C. Cianfoni, director, provides weekly concerts at Birch Park, Santa Ana, California. The large audiences are delighted by the well selected programs.



Miss Marilyn Miller and Mrs. Edgar Selwyn find it amusing to lunch in their cabana on the beach at the Biltmore Hotel, Santa Barbara, California. Photograph from Curtis-Biltmore Studios.

THE CONCERT CALENDAR announced by Selby Oppenheimer for his subscription series includes many well known artists. The programs are given this winter at the Tivoli Theater, San Francisco, California, and the course will be opened by Lawrence Tibbett, October 19. Among the artists to appear later are Grace Moore, soprano, Richard Crooks, tenor, Percy Grainger, pianist, Kathryn Meisle, contralto, Georges Enesco, violinist, Jose Iturbi, pianist, Sigrid Onegin, contralto, and Tito Schipa.

GREEK THEATER of the University of California, Berkeley, offers a recital by Volya Cossack, pianist, September 6. A joint recital by Robert Turner, pianist, and Mildred Sahlstrom Wright, violinist, was an event at the Greek Theater last month.

THE CALIFORNIA OPERA, "Los Rubios" by Mary Carr Moore and Neeta Marquis, is given September 7 and 10 as a part of the Fiesta celebration, held in commemoration of the founding of Los Angeles, California, one hundred and fifty years ago.

JASCHA HEIFETZ appears with the Hollywood Bowl Orchestra, at the Bowl, Hollywood, California, under the direction of Artur Rodzinski, in a concert for the unemployed musicians, Tuesday, evening, September 1.

THE VALLEY SYMPHONY ORCHESTRA is composed of musicians of Pomona Valley, California, and, under the direction of Vernon Robinson, is frequently heard in concert at Pomona, in the Redlands' Bowl, at Riverside and at San Bernardino.

LYRIC CLUB, Covina, California, announces that Clifford Lott begins his fourteenth year as conductor of the club this fall.

EUTERPE OPERA READING CLUB, Roland Paul, director, announces the readings for the season will be given at the Biltmore Theater, Los Angeles, California. The opening program is "Aida," sung in costume, Tuesday morning, September 29. Assisting artists include Myrtle Aber, Clemence Gifford, Fred Scott and Allan Watson. The Madrigal Octet sing the chorus numbers. Mrs. Hennon Robinson is the club's official accompanist. Mrs. Leland Atherton Irish is the president of the club.

HOLLYWOOD OPERA READING CLUB, Mrs. William H. Gilbert, president, holds the annual pre-season luncheon, Monday, September 7, at the Roosevelt Hotel, Hollywood, California. During the winter season the programs will be presented at the Ambassador Theater, Los Angeles.

A VIOLIN RECITAL is given by Wilhelm Kurasch, assisted by Raymond McFeeters, accompanist, Friday night, September 11, at the Covina High School Auditorium, Covina, California.

THE MUSIC SCHOOL SETTLEMENT at 2607 Mozart Street, Los Angeles, California, reopens September 14, following the vacation period. The school was founded fourteen years ago by Mrs. Carrie Stone Freeman for the development of the musical talent of children who cannot afford to study in schools or under a master. Mrs. Freeman succeeded in interesting a group of women, through whom fine teachers were asked to teach for practically nothing, as the pupils pay only what they can afford. Some pay as little as fifteen cents per lesson, others pay more, but the purpose is to place good music within the reach of all. The school is aided by supporting memberships of \$100 per year, and the gift of \$25 will provide a free scholarship to some young musician, whose talent might otherwise never be developed. The last Sunday afternoon of each month the pupils give a recital to which the public is invited. Mrs. C. C. Craig is president of the school.

DRAMA NOTES

PHOTOGRAPHY would seem to be the salient quality in a picture, whether it be a speaking or silent version, but since the advent of dialogue we have paid scant attention to the camera work and have been inclined to neglect all angles of picture making to concentrate on the voice. However one new picture serves to recall how vital a part really excellent photography may play in a film. In "Transatlantic" the cameraman scores; the shots of the machinery, the wheels going round in the depths of the ship, are made alluring and every particle of the photography is of equal value. It is just possible that the camera was given this opportunity to bolster up what might otherwise rank as an old-fashioned picture, as in it we have a return of the gentlemanly crook. Edmund Lowe portrays a type rarely seen on land or sea but dear to fiction; a handsome, kindly soul, known to both the upper and under world. By various and devious means he returns to a sad and wistful wife her recreant husband, not only restores a lost fortune to the father of a charming young woman but saves the father from a charge of murder by wounding the guilty crook and forcing a confession from him. Now can you imagine this charmingly delightful person, who would grace any drawingroom, being listed with the underworld gamblers, well by some unexplained mischance he is, and there we leave him. Just another nice young man gone wrong! All the same it is an interesting picture to see, and most satisfying as to photography.

SCIENCE or something, probably sound engineers, have so perfected the voice recording machines for the studios that space and distance no longer menace production and the public may again be treated to gorgeous spectacles. For a while we were content with limited vision, a cross section of a street, one end of a room sufficed, just the immediate neighborhood of the actors who were speaking, but we are once more vouchsafed unlimited vistas. For "Politics" a complete street, with a replica of a city hall, forms the setting for torchlight parades and political rallies. The fields, pastures and the paddock, with finally the race track at Churchill Downs and "Tommy Boy" forging ahead to victory, make this story of a thoroughbred colt memorable. This film, "Sporting Blood", deals with the regeneration of a few humans as well as the triumph of the horse, and provides an excellent cast including the new favorite, Clark Gable, the dependable Ernest Torrence, Madge Evans, Lew Cody and Marie Prevost.

ONE MYSTERY remains unsolved, if the Greeks had a word for "it" why don't we adopt that same. We continue to proclaim that he or she has "it" but with no definite two or three syllable word to designate the quality. The film version of the Zoe Akins comedy will hardly throw any additional light on the desired term but it seems the picture will offer to a waiting feminine world just what Mlle. Gabrielle Chanel considers the proper garments for Fall wear, and if these gowns prove sufficiently entrancing, are widely adopted, they may prove that Paris has not abdicated the throne of the Kingdom of Style in favor of either New York or Hollywood.

THE PACIFIC COAST is still awaiting the production of "The Green Pastures" but in the meantime is becoming more or less acquainted with the charm of the unusual drama through readings. During the last few days of August this famous Pulitzer prize play was read by Al Johnson in a series of recitals, arranged by the Y. M. C. A. at Los Angeles.

COMMUNITY PLAYHOUSE, Pasadena, California, under the direction of Gilmore Brown, operates throughout the year. The plays scheduled for the month, with the dates, are: Sept. 3 to 12, "The Speckled Band", a Sherlock Holmes murder-mystery melodrama by Sir Arthur Conan Doyle. Sept. 17 to 26, "The Constant Nymph", adapted from the book by the author, Margaret Kennedy, in collaboration with Basil Dean. October 1 to 10, "The Outrageous Mrs. Palmer", by Harry Wagstaff Gribble.

HENRIETTA CROSSMAN portrayed the leading role, that of the mother, in the premiere production of the latest play by William Anthony McGuire, "The Bad Penny", at the Biltmore Theater, Los Angeles, last month. This sterling actress is at home on the stage or screen.

LOS ANGELES COUNTY DRAMA ASSOCIATION is adding to the advantages accruing from a membership in the organization. The latest privilege accorded the members is the opportunity to purchase theater and concert tickets at a discount on presentation of membership card at the recently opened ticket office at 816 South Broadway, the Wurlitzer Music Company, Los Angeles, California. The discount rate will be standard and closely adhered to.

HENRY DUFFY has accomplished several successful coups in the theatrical world and it seems that he is now about to prove that after all "the play is not the thing" but that a big name is the greatest drawing card, provided always that the "big name" is well earned. All during the late Spring and Summer Mr. Duffy has provided excellent entertainment at El Capitan, Hollywood, and at the Alcazar Theater, San Francisco, and he proposes to continue by offering plays in the near future starring Ann Harding, Ina Claire and Barbara Stanwick.

THAT ROYAL FAMILY of the stage never disappoints the public, some one member or another is always in the ascendant. Now it is Lionel Barrymore who, after proving his ability as a director, now returns to the films as an actor. His was the most human figure in "Free Soul", as the talented but drink-driven attorney, and he may be expected to give a particularly fine interpretation of the part of the German father in the post-war story, "The Man I Killed".

JANE COWL appears in the celebrated drama, "Camille", at the Curran Theater, San Francisco, September 7, for an engagement of three weeks, followed by an appearance in the same drama at the Belasco Theater, Los Angeles.

THE FIGUEROA PLAYHOUSE, Los Angeles, leased to the Neuhaus National Theater, presents a drama of a world of illusion by Luigi Pirandello, "The Living Mask", opening September 28. Arnold Korff assumes the leading role. The play is presented by Victor Neuhaus, Sigurd Russell and Ole M. Ness.

LAURA HOPE CREWS is again adorning the stage and delighting audiences at the Columbia Theater, San Francisco, with "As Husbands Go", the Rachel Crothers comedy. There is no question now as to the medium, a talented actor is to be seen, sooner or later, on both the stage and screen.

THE COMMUNITY PLAYHOUSE, Laguna Beach, California, announces the premier production of a three-act play by Winifred St. Clair, with a local cast, under the direction of Miss St. Clair. "Speed and Money" is the present title but that is subject to change.

THE CHILDREN have come in for a bit of consideration in the making of recent pictures, that is in offering them "Tom Sawyer" and "Huckleberry Finn", though, after all, it seems to be conceded that the grown-ups care as much, if not more for these productions than the youngsters do. Since the movies still have charm for the children it would seem only good business to provide an occasional picture for their entertainment.

JOHN STEVEN MCGROARTY, poet and playwright of California, probably best known as the author of the "Mission Play", has just finished a new drama, "Romany", and tells a story of gypsy people in Spain. The time is the present and incidental gypsy music is woven into the romance. The play will probably be produced this Fall in Los Angeles, Pasadena or at the Mission Playhouse at San Gabriel.

THE DRAMA BRANCH, Community Arts Association, Santa Barbara, California, announces the opening of the twelfth season, October 8, under the direction of Paul Stephenson.

COMMUNITY PLAYERS, Riverside, California, under the direction of Janet Scott, open the Fall season in October and will give seven productions of four performances each.



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"GRAYBACK"
From a wood-block by Paul Landacre

ART

"FIESTA," our cover design this month, is the work of one of the most colorful personalities in the art world—Dan Sayre Groesbeck, painter, etcher, bon vivant and famous raconteur, who is exhibiting at the Stendahl Art Galleries, Ambassador Hotel, Los Angeles, until September 15. Certainly all the temperament reputedly attributed to artists (but seldom found in them) has been concentrated in the make-up of this extraordinary being. Groesbeck's restlessness rivals that of the Wandering Jew, but his compulsion proceeds from within, rather than from without. An insatiable thirst for knowledge, an unconquerable curiosity, and an almost morbid zest for new experiences have led this man repeatedly to the farthest corners of the earth. His adventurous life is reflected in his work; it is rich and varied, pulsating and picturesque. He is never superficial. With almost uncanny swiftness he realizes the essence of whatever country he studies, whichever people he paints. His intuitive perception is, fortunately, matched by his complete expressiveness in every way, personally and artistically. He can tell of his experiences with a vividness which leaves his audience breathless. His enthusiasms, both verbal and chromatic, are naturally infectious. During the past few years, Groesbeck has been abroad as art director for Rex Ingram. Just at present he is in New York.

LA CASA DE MANANA, 2816 Telegraph Avenue, Berkeley: September 1 to 15, drawings and water colors by Michael Chepourkoff.

DENNY-WATROUS GALLERY, Carmel: September 8 to 26, paintings by Paul Dougherty.

MONTEREY COUNTY FAIR, October 2 to 4, will include this year an art exhibition, to be housed in a special fireproof building at the Del Monte polo grounds. Eleanor Minturn James is chairman of the exhibit committee, assisted by Catherine Seideneck.

ASSISTANCE LEAGUE, 5604 De Longpre Avenue, Hollywood: September 1 to 15, water colors and etchings by Henri De Kruff.

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

HARVEY GALLERIES, Chinese Theater, 6927 Hollywood Boulevard, Hollywood: September 1 to 15, landscapes by Thomas L. Hunt. September 16 to 30, portraits and landscapes by Geza Kenda.

KANST GALLERY, 6182 Mulholland Drive, Hollywoodland: Paintings by American and 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 and prints by California artists.

ALAMITOS BRANCH LIBRARY, 1236 East Third Street, Long Beach: Plastique sketches by Tess Razalle and camera pictures by Fred William Carter.

LINDER'S GALLERY, 455 East Ocean Boulevard, Long Beach, will be conducted henceforth under the direction of Dave Linder, following the death last month of his brother, Harry Linder, in whose memory there is being held at the gallery throughout September an exhibition of paintings by southern California artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue, Los Angeles: Works by artist members.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard, Los Angeles: Etchings and objects of art.

AINSLIE GALLERIES, Barker Brothers, 840 West Seventh Street, Los Angeles: Fiesta showing of paintings by California artists.

ARCHITECTS BUILDING, Fifth and Figueroa Streets, Los Angeles: Annual architectural exhibition, including interior decoration and the arts and crafts allied with architecture, forming a part of the exhibition arranged by the California Artists' Fiesta, September 1 to 15.

BARKER BROTHERS, 840 West Seventh Street, Los Angeles: Eleventh floor gallery, paintings, sculpture and prints by California artists, forming a part of the exhibition arranged by the California Artists' Fiesta, September 1 to 15.

BARK N' RAGS, 729 North Western Avenue, Los Angeles: Water colors and sketches by William Jenny.

BARTLETT GALLERY, 3358 West First Street, Los Angeles: Special Fiesta showing of small paintings by California artists.

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

BULLOCK'S, Seventh and Broadway, Los Angeles: Sixth floor gallery, paintings, sculpture and prints by California artists, forming a part of the exhibition arranged by the California Artists' Fiesta, September 1 to 15.

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

CALIFORNIA STATE EXPOSITION BUILDING, Exposition Park, Los Angeles: Paintings by Benjamin C. Brown, J. Duncan Gleason and Hanson Puthuff.

CENTRAL PUBLIC LIBRARY, 530 South Hope Street, Los Angeles: California Water Color Society, and a showing of arts and crafts, forming a part of the exhibition arranged by the California Artists' Fiesta, September 1 to 15.

B. H. DYAS CO., 426 West Seventh Street, Los Angeles: September 1 to 15, Exposition of Indian Tribal Arts and Crafts, under the auspices of the National League for Justice to American Indians. A feature of the California Artists' Fiesta, this exposition is under the immediate direction of Ferdinand Perret, consultant of fine arts and director of research.

ELFERS STUDIOS, 3275 Wilshire Boulevard, Los Angeles: Special Fiesta showing of Southwest Indian metates, mills and old ollas.

EL NAVAJO INDIAN TRADING POST, 17 Olvera Street, Los Angeles: Southwest Indian arts and crafts.

GALERITA DEL PASEO, 29 Olvera Street, Los Angeles: Photographs by Ernest M. Pratt and Viroque Baker.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles: Oils and water-colors by Elizabeth Baskerville. Until September 10, paintings and sculpture by members of the faculty of the Chouinard School of Art, Los Angeles.

A. E. LITTLE COMPANY, 619 West Seventh Street, Los Angeles: Lithographs by Honore Guilbeau.

LOS ANGELES ART COMMISSION, in memory of its founder and first chairman, Frederick W. Blanchard, has started a collection of paintings by southern California artists, to be hung in the rooms of the City Hall.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles: "Vanishing India," paintings by Stowitts. Paintings by Merton Clivette. Spanish paintings by Jose Drudis-Biada. Primitive paintings. Oriental textiles. Paintings by California artists.

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.

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

PLAZA ART CENTER, 55 Olvera Street, Los Angeles, under the direction of F. K. Ferez and Jorge Juan Crespo, opens September 1 with an exhibition of works by thirty contemporary Mexican artists and artists of the Mexican school. Consuls of Spain, Mexico and other Latin-American countries were invited guests of honor for the opening reception.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles: "Pencil paintings" by Philip Moore. Paintings by Don Sayre Groesbeck. The new Stendahl Art Gallery at 3006 Wilshire Boulevard will open about September 15 with an exhibition of still life paintings by Dean Cornwell.

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

OAKLAND ART GALLERY, Municipal Auditorium, Oakland: Through September 14, abstract art by "The Blue Four," Lyonel Feininger, Alexey Jawlensky, Wassili Kandinsky and Paul Klee.

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates: To September 27, international exhibition of prints from the Print Makers Society of California.

AMYMAY STUDIO, 660 N. El Molino Avenue, Pasadena: Ceramic figurines by Susi Singer of Vienna.

THE GEARHARTS, 611 South Fair Oaks Avenue, Pasadena: Etchings and wood-blocks.

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

HUNTINGTON ART GALLERY, San Marino: Closed during September for renovation; reopens October 1.

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

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

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena: Reopens October 1.

LOS ANGELES COUNTY FAIR, Pomona: Tenth Annual Arts and Crafts Exhibition, September 18 to 27, inclusive.

LETA HORLOCKER, curator of the Arts and Crafts Department of the Los Angeles County Fair, was recently appointed State Chairman of Fine Arts for the California Federation of Women's Clubs. Miss Horlocker is also curator of the art salon of the Friday Morning Club, Los Angeles.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, San Diego: Fifty Prints of the Year. Ten new paintings by Ramon de Zubiaurre. Twenty-four water colors by Ernest Smythe. Loan exhibition showing the artistic development of the printed and illustrated book.

COURVOISIER'S, 480 Post Street, San Francisco: Paintings and prints by contemporary artists.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco: Paintings by California artists.

ART CENTER, 730 Montgomery Street, San Francisco: Through September 6, water colors and drawings by members of the Art Center. September 7 to 20, paintings by Suey Wong.

WILLIAM L. GERSTLE, president of the San Francisco Art Association, and donor of the mural fresco recently completed by Diego Rivera at the California School of Fine Arts, was honored with a reception held on the afternoon of August 11 at the school. The reception was tendered by the board of directors of the art association as a mark of its appreciation of Mr. Gerstle's generosity.

GRUEN STUDIO EXHIBITS, 1800 Broadway, San Francisco: Paintings and prints by California artists.

GUMP GALLERIES, 246 Post Street, San Francisco: Paintings by American and European artists. Oriental art.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco: Craft work from the Reimann School of Industrial Arts, Berlin, shown under auspices of the Fashion Art School, San Francisco. Photographs of Greek subjects—landscapes, architectural objects and types of people—by Arnold Genthe. Russian icons loaned by Soviet government and Professor Eugen Neuhaus. Five galleries of historic wall papers and wall paper screens of the 18th and early 19th Centuries. Lectures by Miss Franziska Schacht, educational director of the museum.

PALACE OF THE LEGION OF HONOR, Lincoln Park, San Francisco: September 1 to 30, contemporary Spanish painting. September 15 to October 14, paintings, drawings and sculpture by Alexander Archipenko. Through September 14, paintings by Sergey Scherbakoff.

SAN FRANCISCO PUBLIC LIBRARY unveiled recently the first five of a series of ten large mural panels which are being painted for the foyer of the public library building by Gottardo Piazzoni.

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

RENAISSANCE GALLERY, 17 Mesa Road, Santa Barbara: Etchings by Albrecht Durer.

TUESDAY KNIGHTS GALLERIES, 1942 Fourteenth Street, Santa Monica: Flower paintings by Mme. Gertrude Granstrom.

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

OREGON SOCIETY OF ARTISTS will hold its Fifth Annual Exhibition October 19 to 31, inclusive, at the Meier & Frank Galleries, Portland. Artists wishing to exhibit may obtain entry cards from Mrs. Colista Dowling, 742 Belmont Street, Portland.

SEATTLE FINE ARTS MUSEUM, Seattle, Washington: Seventeenth annual exhibition of paintings by Northwest artists.

WESTERN ASSOCIATION OF ART MUSEUM DIRECTORS held its annual meeting August 27 to 29 at the Los Angeles Museum. Plans were made for exhibitions to be circulated through western museums during the ensuing year. The number of exhibitions offered for circulating was found to be greater than ever before, and their quality higher. Those in attendance at the meeting included Dr. William Alanson Bryan, director of the Los Angeles Museum; William H. Clapp, director of the Oakland Art Gallery; Anna B. Crocker, director of the Portland Art Association; John Davis Hatch, Jr., director of the Seattle Art Institute; Mrs. Frances B. Linn, director of the Faulkner Memorial Gallery, Santa Barbara; Harry Muir Kurtzworth, art curator of the Los Angeles Museum; Reginald Poland, director of the Fine Arts Gallery of San Diego; Lloyd L. Rollins, director of the California Palace of the Legion of Honor and the M. H. De Young Memorial Museum, San Francisco; Hallie Savery, director of the Henry Gallery, University of Washington, Seattle; Louise Upton, assistant art curator of the Los Angeles Museum.

BEGINNING WITH SEPTEMBER, "International Studio" (New York) and "The Connoisseur" (London) will be consolidated. Title of the American edition: "The Connoisseur and International Studio."

TWO CALIFORNIA ARTISTS, Heath Anderson of San Francisco and Albert Richard Stockdale of Pasadena, were among the eight who were awarded honorable mention in the ninth annual cover competition conducted by "House Beautiful." Nearly 1300 entries were received from artists in all parts of the United States. First prize was awarded to Antonio Petruccioli of New York City; second prize to Betty Paul of the New York School of Design.

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CALIFORNIA ARTISTS' FIESTA

COINCIDENT, or nearly so, with La Fiesta de Los Angeles, the first annual California Artists' Fiesta is being held September 1 to 15 at Los Angeles under the auspices of the Artists' Council of the Los Angeles Civic Bureau of Music and Art. The Artists' Council, representing the artist club groups of Los Angeles and its vicinity, has entered upon the project with a zest and spirit altogether worthy of the artist guilds of olden times. Then, as now, the artists found it advisable every so often to stage some sort of demonstration which would tend to make their fellow citizens a trifle more art conscious—to distract them, perhaps, from the economic and political vexations of their day.

With this in mind, a broadside proclamation was issued to all artists in southern California, announcing a program of parades, art lanes, dinner frolics and general festivity, and, most important of all, an exhibition of works of art by local living artists to be brought close to the daily lives of people through being shown at various downtown points of vantage. For this the co-operation of business houses was sought, and given. They provided exhibition space in their galleries and store windows, defrayed costs of printing announcements, catalogs and posters, and contributed the valuable time of executives and their staffs.

One far-sighted business house rendered particularly note worthy assistance to the artists in the task of assembling the works to be shown. The jurying was accomplished by a capable group of artists. The magnitude of their labors is indicated by the fact that some nine hundred paintings—water colors and oils—were submitted. That careful discrimination was exercised in their selection is attested by the further fact that only five hundred and seventy-three of these were accepted. Sixty pieces of sculpture were entered and juried, and a vast amount of craft work.

Finally, with all in readiness, the California Art Club inaugurated the Fiesta on Sunday afternoon and evening, August 30, with an open house reception to all artists and their friends at the club's beautiful quarters atop Barnsdall Park.

The grand climax of the Artists' Fiesta will be a dinner frolic and ball to be held on Saturday evening, September 12, at six-thirty, at the Los Angeles Breakfast Club on Riverside Drive. This event, sponsored by the International Artists' Club, will be marked by a colorful costume pageant of all times and all nations. The grounds of the Breakfast Club will be transformed into a gorgeous setting reminiscent of an Arabian Nights dream. Authentic Mayan costumes, designed by a Hollywood architect, Robert Stacy-Judd, just returned from an expedition to the interior of Mexico, will be an outstanding feature. Tableaux depicting the four flags of California will be presented, and Madame Maria Caselotti, coloratura soprano formerly of the Royal Opera House in Rome, will appear in Spanish costume to sing a group of appropriate numbers. All the guests at the dinner frolic are expected to don costumes suited to the occasion.

An important feature of the Artists' Fiesta is the series of lectures arranged under the chairmanship of Dr. R. B. Von KleinSmid, president of the University of Southern California.

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These lectures on art, to be held in the auditoriums of Barker Brothers, Bullock's and the Los Angeles Public Library, will be given by Mildred Mellor Bateson, Merrell Gage, Julian E. Garnsey, Franz Geritz, Harry Muir Kurtzworth, Bartholomew Mako, Barse Miller, Arthur Millier, Lora Woodhead Steere, Arthur C. Weatherhead and Edgar Harrison Wileman.

Anonymity of those who created it, says Dr. Elie Faure, is an earmark of great communal art manifestations down through the ages. Perhaps this should apply also to Artists' Fiestas. But we cannot forbear to mention here at least a few additional names of the many whose enthusiasm and hard work have contributed to the success of the first annual California Artists' Fiesta. First in order are the officers of the Artists' Council: Blanche Ballagh, Evelyne Nunn Miller, Horace Dunbar and Leila Smith. Following them, the chairmen of the Artists' Fiesta Committees: E. Roscoe Shrader, Eleanor Waring Burnham, Mrs. Fletcher Ford, Paul Francesco Lupo, Roger Noble Burnham and last but not least, Ellena T. Wilson.

THAT prince of book collectors, A. Edward Newton, while in Los Angeles recently, gave several talks on book collecting that were exceptionally interesting to any one who follows that hobby. His enthusiasm is catching and his experiences as entertaining as a story. Two things were brought out in his talks: First, that it is best to specialize on one or two branches at first and know those well. Second, that there are rarities and good bargains to be found in our own shops, as was demonstrated in one story he told. Aside from all this, what a wealth of good things are found in books. One is never alone with a good book, and it is our privilege to become acquainted with the best thoughts of the great writers of the ages.

A round of the shops shows many attractive things for the collector and for the one furnishing a home. Never have we seen so much fine old glass. It is a most opportune time to start that glass collection, for examples of the early patterns, Bell-flower, Rose-in-Snow, Horn-of-Plenty, Pineapple, Dew-Drop, can be found in many of the shops. We saw recently in one place two of those delightful old bread plates in glass with the inscription "Give Us This Day Our Daily Bread." Another shop carried a fine assortment of old glass lamps and much colored glass. It is a good time to buy for there is a large stock. We can do our bit by giving the merchant confidence in the buying power of the public.

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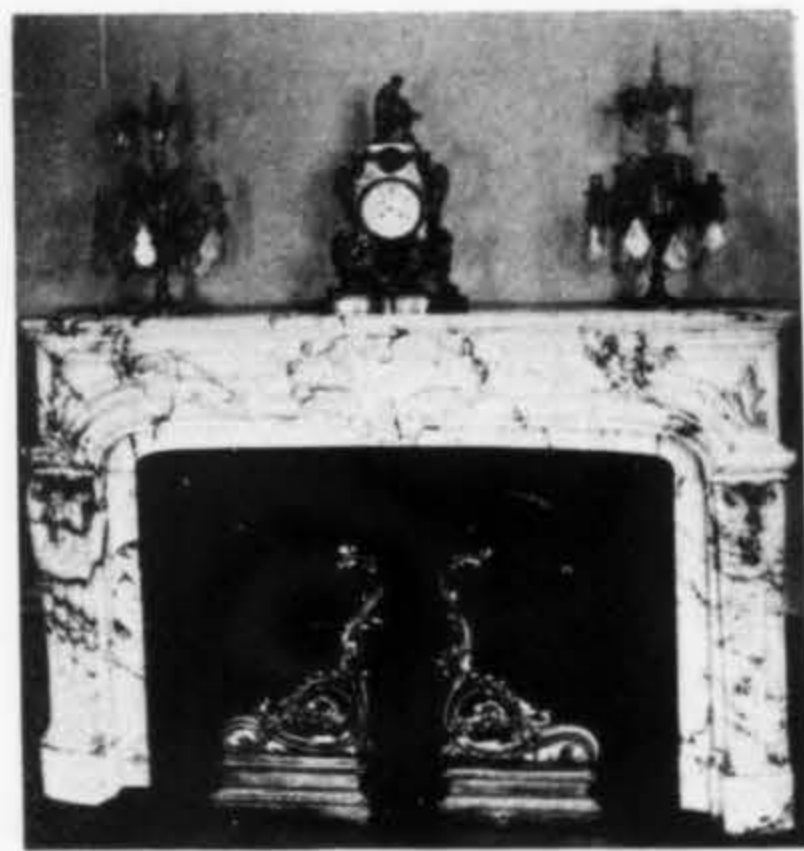
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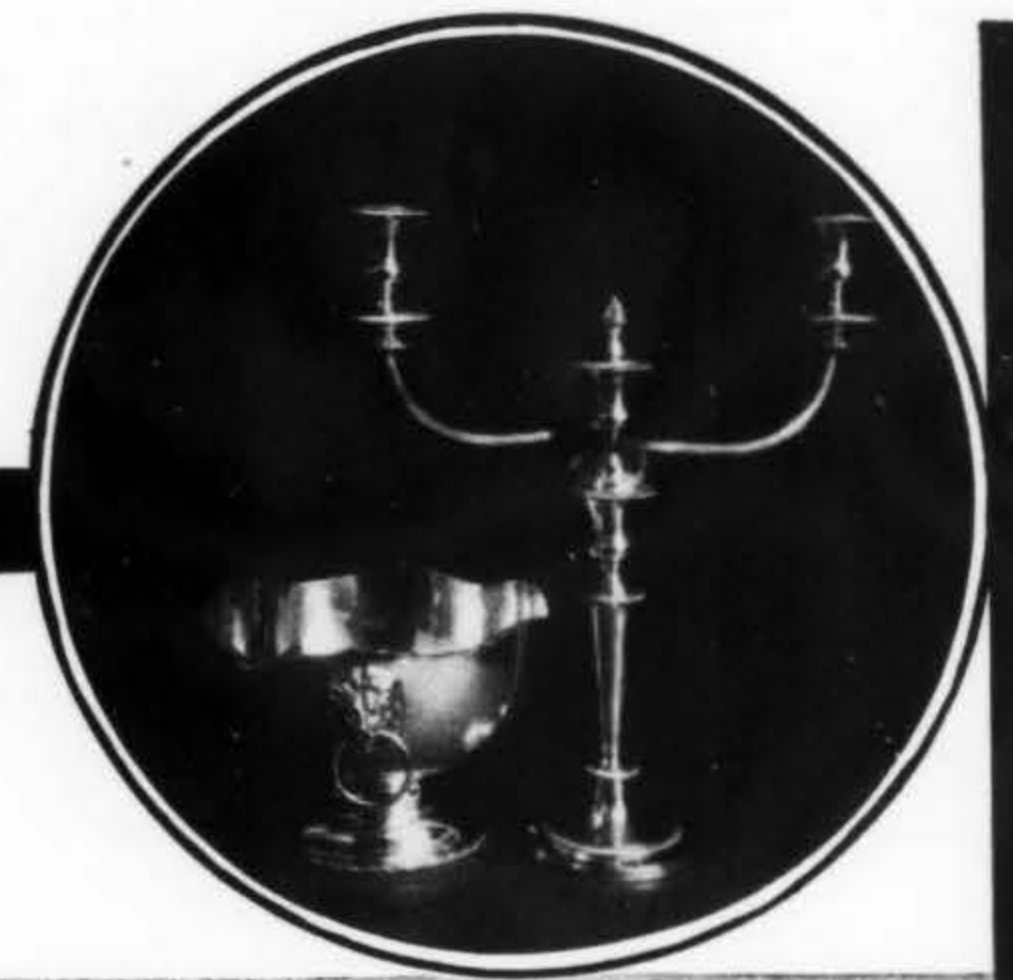
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PUBLISHER'S COMMENTS

WE often wonder where and when the copies of CALIFORNIA ARTS & ARCHITECTURE finally reach their resting place. It is evident that this magazine should not be confused with the ordinary publication that is hurriedly read and tossed away. Copies of CALIFORNIA ARTS & ARCHITECTURE seem to bear a charmed life losing interest only when they become so thumb marked and torn from constant handling that they are no longer readable.

In nearly every issue there is a blank which our readers can fill out and send to us for information and catalogs on all types of building materials and equipment. Hardly a day goes by that we do not receive at least one of these blanks. They come from all parts of the world and many are sent by persons not on our subscription list. This proof of reader interest is encouraging not only to us but to our advertisers, because so many of these blanks are clipped from copies six months to a year old. The advertising pages constitute a directory of reputable concerns that does not immediately lose its effectiveness or value.

It is gratifying for us to learn of the great number of our subscribers who after reading their copies of CALIFORNIA ARTS & ARCHITECTURE pass them on to friends. As one subscriber wrote us, "Your magazine is so beautiful it seems a shame to throw it away after every one in the family has read it so we have each month mailed it to friends and relatives in the East." We pass this suggestion on to other readers who might wish to do likewise.

Apropos of this we print here a letter received this week from Mrs. Florence C. Gigas, 2031 Milan Avenue, South Pasadena, California.

"Dear Sirs: Through the courtesy of some unknown friend I have received several copies of your beautiful magazine that I have enjoyed thoroughly. It is so artistically compiled and certainly reflects nothing but the highest and best. I thank you for the genuine pleasure it has afforded me and would you kindly give me the name of the friend to whom I am indebted that I may express to them my appreciation. With best wishes for your continued success."

We are grateful to Mrs. Gigas for her appreciation of the magazine, but as we are unable to give this information to her, we hope that the person who sent the magazines will communicate with her and with us.

And, by the way, if you receive copies of the magazine through the mail and are not a paid subscriber, be assured that they are sent by some friend, for we do not have a free mailing list.

MUCH is being said these days about trade depression and various reasons have been advanced as the cause of it. Many seem to think the trouble is the result of some far-off or unknown cause. The thing for each of us to do is to turn our attention to our own community, and help the business situation by buying of our own merchants. By doing that we will restore their faith in their ability to buy in order to keep on serving us. We can all purchase something, whether it is by building a house or merely adding new furnishings to one already built. In that way we will materially help to bring about normal conditions at home and that will in turn spread to other localities. This does not mean to buy anything just for the sake of buying; but purchasing those things that help to create a home, or make it more beautiful, is always money well invested. Help to bring about better times by buying of your own merchants. Make it a point to visit the shops and inspect their stock. You will be surprised at the many rare and beautiful things to be found in them and at ridiculously low prices.



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EDITOR'S NOTE BOOK

ON October tenth, the State Association of California Architects will start its fourth annual convention, at Riverside.

What has this Association done to justify its existence?

Its objects are stated, in its Constitution, to be "to advance the science and art of architecture; to insure to the public efficient architectural service; to encourage architectural education; to maintain the honor and dignity of the profession of architecture; to enlighten the public in relation to the province of architecture in the body politic; to advocate proper legislation and to oppose improper legislation affecting architectural practice; to support the State Board of Architecture; to cooperate with other professional associations, and to cultivate social intercourse among its members."

Taking these objects in order, let us see what has been accomplished.

Architectural exhibits have been shown throughout the state. Civic Art Commissions have been supported, as have been the Highway Beautification activities.

A California edition of the standard American Institute of Architects Contract Documents is nearly completed, revised to conform with our State laws and court decisions; it will be a great contribution to the building public.

An active part was taken in organizing the Building Congress of California, which will undoubtedly be an increasingly important factor in the improvement of building conditions.

Reliable Report Services to the Building Industry have been established, saving time, effort, money.

Scholarships have been given to students at the University of California; architectural clubs have been given liberal financial assistance; books have been given to technical schools.

In the campaigns for appointment of local architects for Federal and State buildings, the Association was a strong factor.

Relations have been established with financial agencies, and with Inspection Departments, tending to clarify the province of architecture.

Legislation affecting architects has been greatly improved, both as to State rules and as to various community codes and ordinances, all through the initiation of the Association.

The State Board has been vigorously supported, both in its enforcement of the law and in its conduct of the procedure required for certification.

Hearty cooperation was given to the engineering profession in securing satisfactory State legislation.

Other State Associations were invited to join in an informal meeting, and a movement started to unify the entire architectural profession throughout the United States, with the consent and guidance of the American Institute of Architects—a movement which promises to make history.

Through Association meetings, in convention, committee, council, board, the architects of California have become not only acquaintances, but friends—to an extent never before dreamed of, never possible until brought together in common interest, by unanimous consent.

This is a remarkable record for a new organization to accomplish within three years from its birth—years in which progress seemed slow and uncertain, but which have, in so really short a time, brought solidarity, confidence, mutual respect, and the great satisfaction of work that is largely altruistic. For there was no specific, individual reward to be gained by any one of the many who have given their time and their energy and the constructive thought to the work of the Association. The objectives were the advancement of good architecture; the general good of the profession; and beyond that, the ultimate progress and enrichment of the state as a whole, in results both esthetic and material.

There is good reason, therefore, for public approval and encouragement for the State Association of California Architects as it meets again in convention, to start another year of organized professional development, achievement.



A Sloane reproduction of an English elbow chair in Chinese style with an 18th Century Chinese panel screen in lacquer.

W. & J. SLOANE

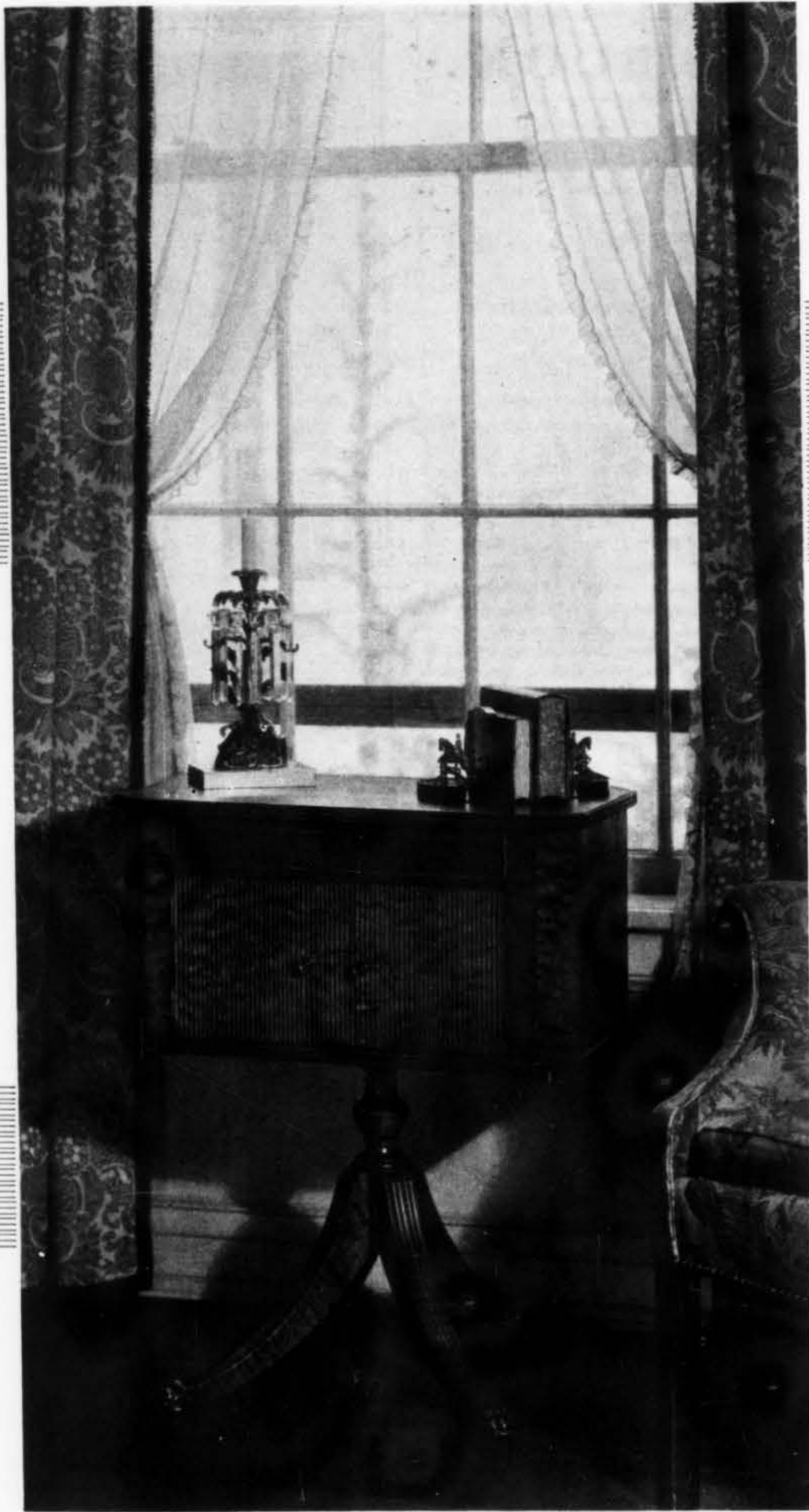
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SEPTEMBER, 1931

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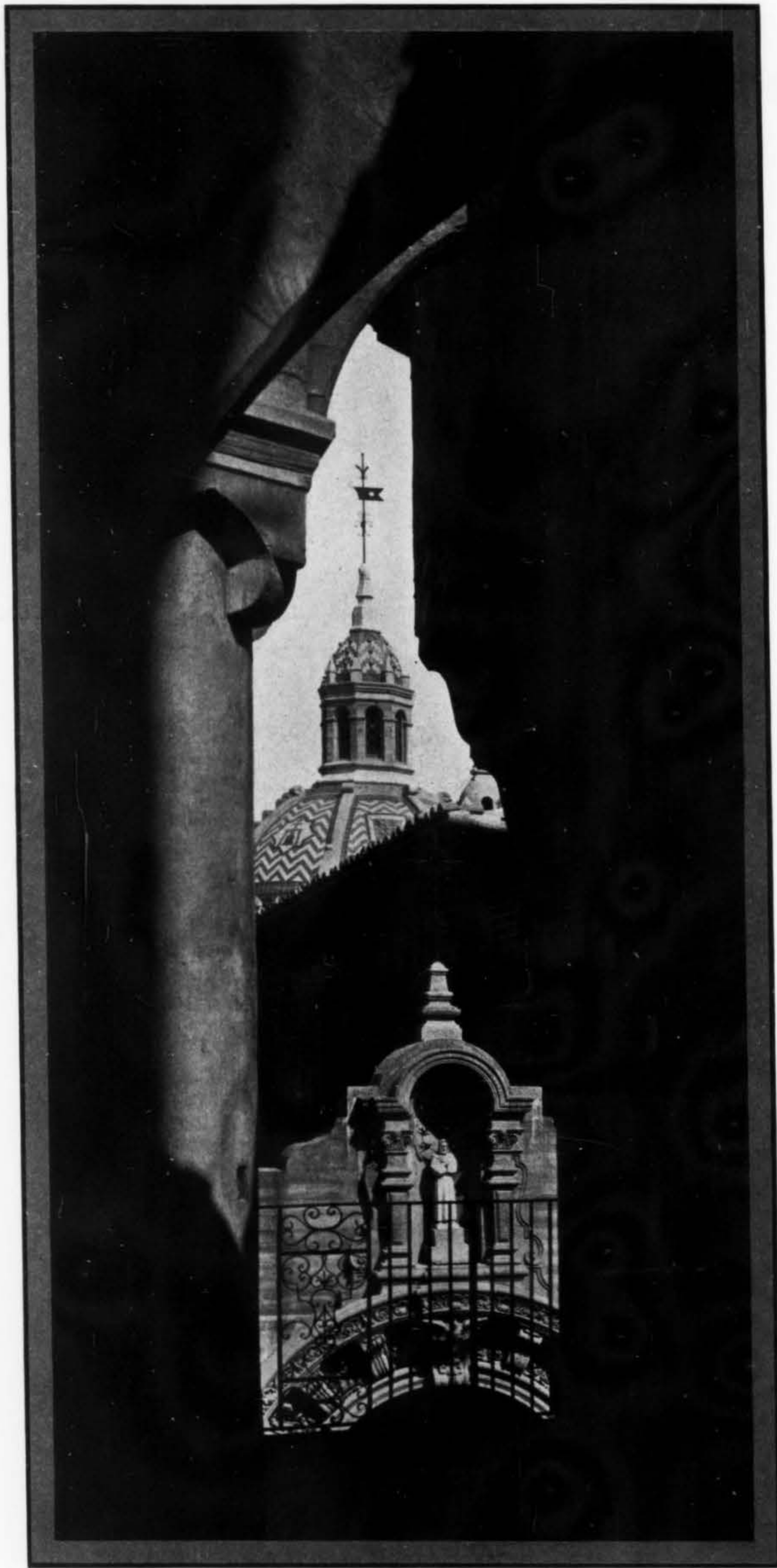
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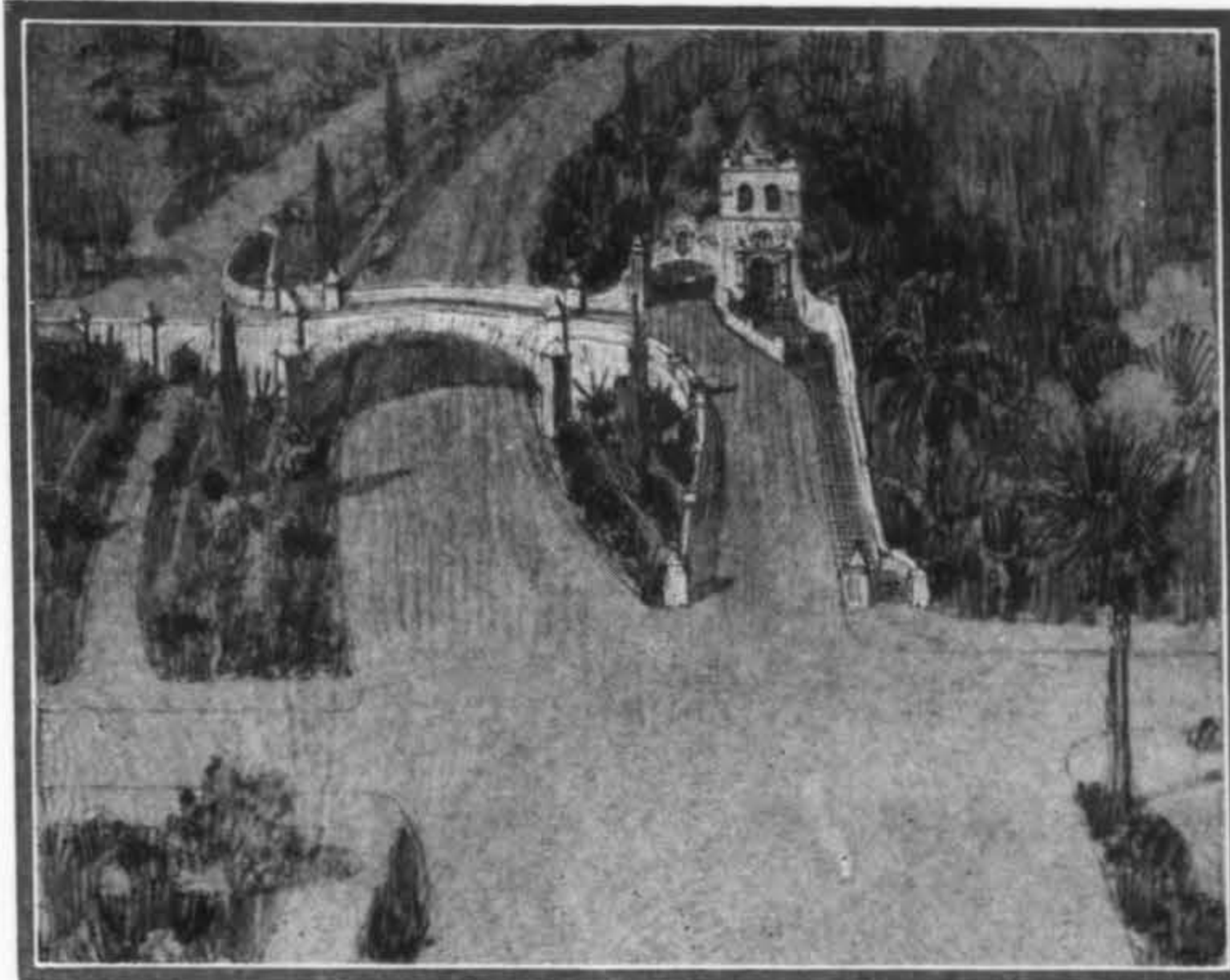
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A PICTURE FROM THE PAST

The romantic Spanish-Colonial traditions of California are visioned in the new Atrio of St. Francis, and the Amistad Dome, of the Mission Inn at Riverside, designed by G. Stanley Wilson, A.I.A., architect. Through the camera of Avery Edwin Field.



Near Mt. Roubidoux the entrance to Riverside is made a part of the garden base of this notable Californian hill.

CALIFORNIA'S MISSION INN

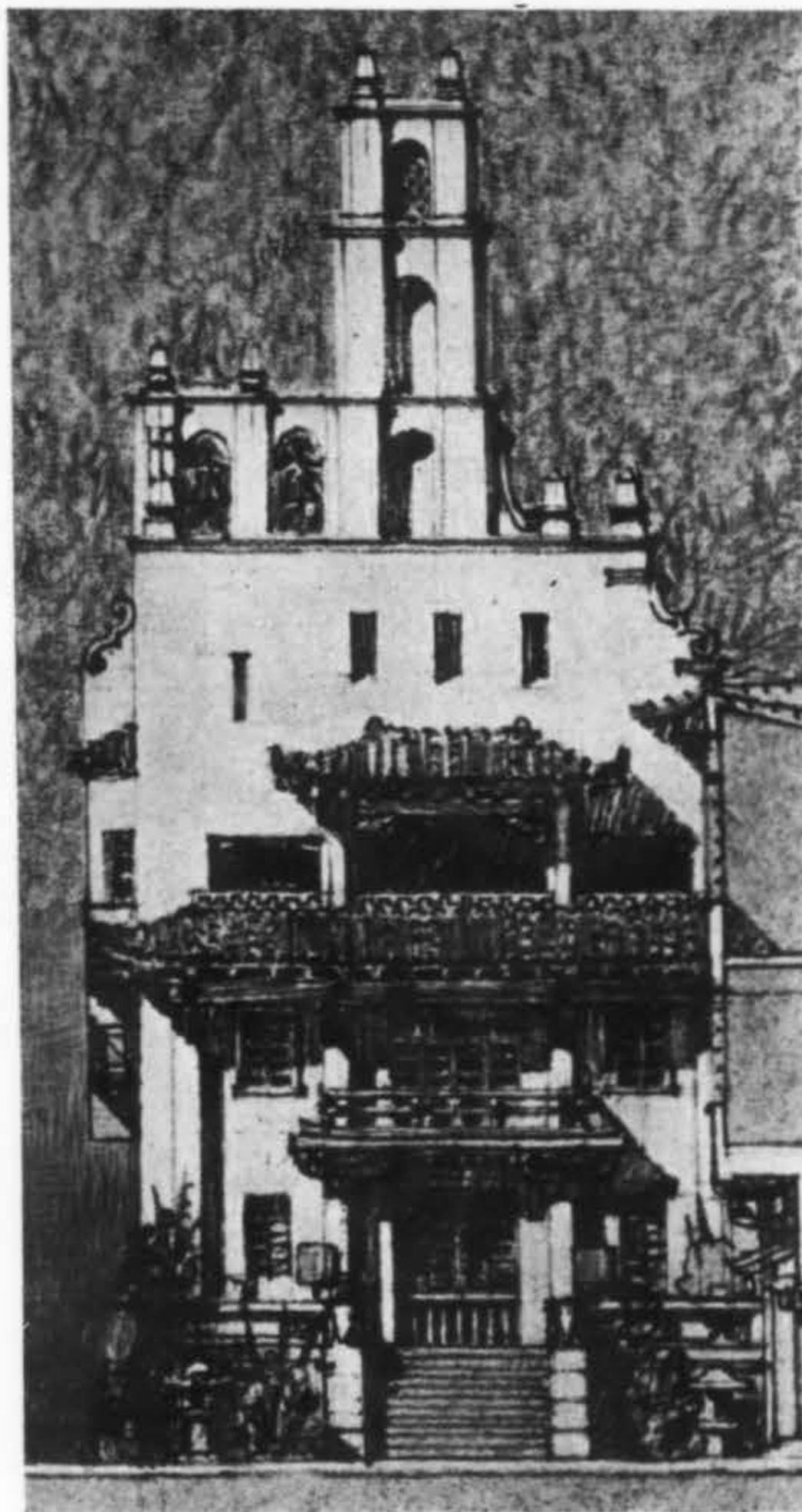
A Riverside Hotel That Has Added to its Fame and Fascination by New Buildings

By M. URMY SEARES

WHEN the architects of California meet at the Mission Inn for their annual convention, October ninth, at Riverside, the latest addition to the Inn will be ready for their inspection and enjoyment. This Rotunda of the Mission Inn of which J. Stanley Wilson is the architect, is of reinforced concrete throughout and eclipses in interest any of the special architectural and historical features previously built there.

It will be remembered that Frank Miller, proprietor of Mission Inn, commenced his hotel over fifty years ago on the same site it now occupies and that he has made its upbuilding his life work. The Inn has grown constantly, starting with the Indian-built adobe homestead of 1875, added to in the frame period of the eighties and nineties, receiving an entirely new birth in "Mission" style in 1902, becoming enriched by the feeling of the art of Old Mexico in the "Cloister" addition of 1909, appearing romantically European in the building of the "Spanish Art Gallery" and dining patio of 1915, clasping hands with the Orient in new rooms and through valuable art acquisitions since the war, and now carrying all these elements through to logical, richer completion in the "International Rotunda" of this year.

Filling thus a full block of the city of Riverside, the Inn is a veritable empire of intriguing, rambling roofs and garden courts set among the orange and lemon groves of a redeemed portion of the California Desert. It is a refuge from the



Above the new "Court of the Orient" rises the new tower embodying the idea of international understanding. Within are the Inn's Oriental collection and Tea Garden.

heat of summer when on the first of May the Inns along the edges of the Coachella Valley close and the *beau monde* returns to higher ground, to the green, alfalfa fields of Riverside where among avenues of pepper trees and the rippling waters of the irrigation ditches the latest Californians have built their homes in an equable climate none-the-less enwrapped in sunshine, domed with a sky as blue and air as dry and health-producing as in the time when it, too, was desert land.

Situated on the foothills of high mountains and between the Mojave and the Colorado deserts, the Mission Inn has long been the mecca of the tourist and world traveller; and, like the walled cities of the old world the gates of its city while always open, have grown distinctive through the years. Travelling up the Imperial Valley, past the corner of Mount San Jacinto, past Banning, Beaumont and the "trail of the jack rabbit" one enters the eastern gate. The railroad entrance here is especially inviting—a city park uniting the stations of the Santa Fé and the Union Pacific, and the irrigation canals flowing peacefully along beside the tracks.

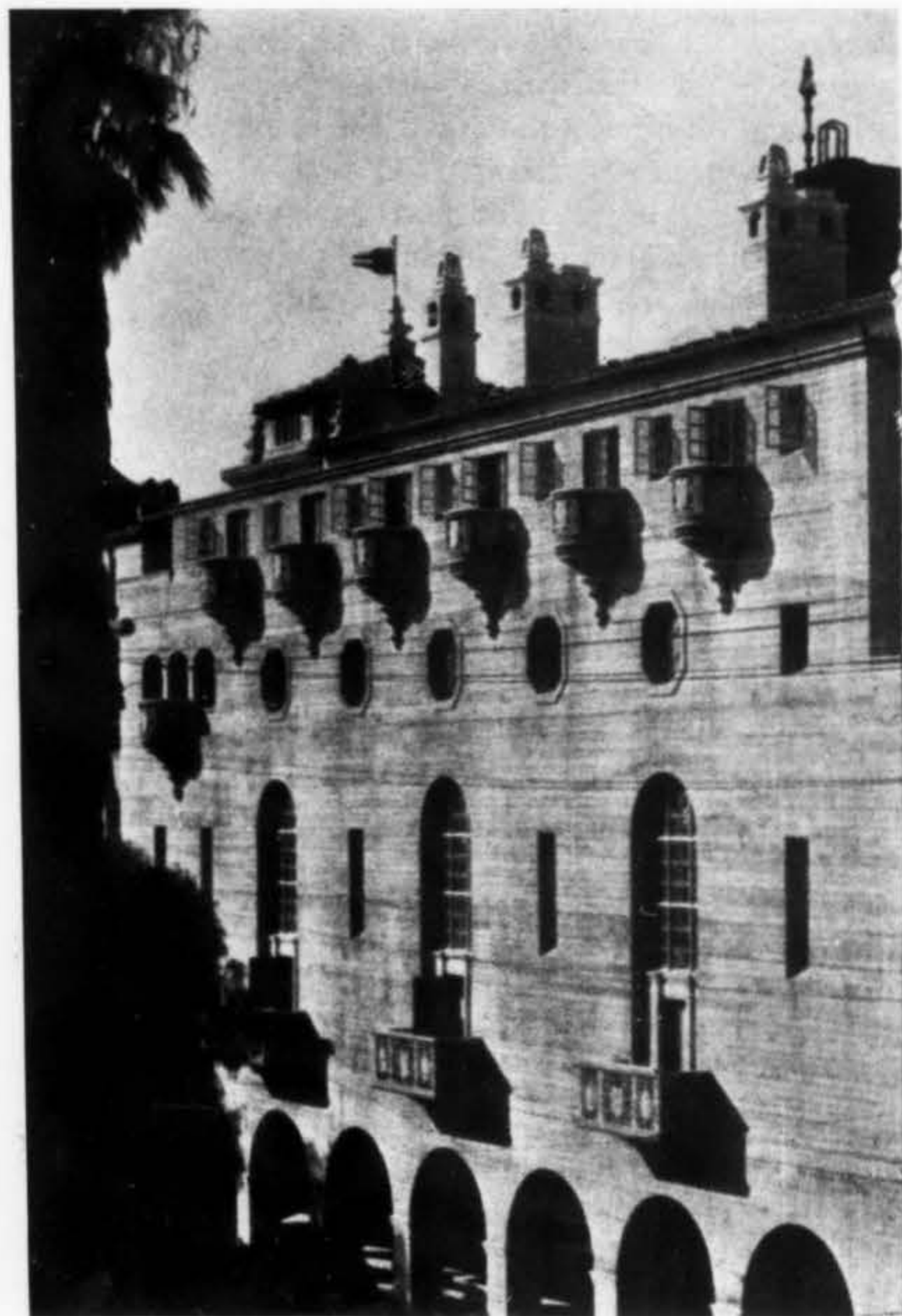
Here the modern conquistadores find, in the Mission Inn, a fabulous city more full of treasure than the cities Cortez or Anza found. For the turn of fortune's wheel has sent the wealth of art from Spain's own cities back into California and now the captains of finance come out

(Continued on Page 19)



Photographs by Avery Edwin Field

The new Rotunda wing of the Mission Inn combines shops, offices, guest suites; the architect, G. Stanley Wilson, has produced a picturesque profusion of arches, towers, balconies, flying buttresses, a lovely tiled dome—a composition that is gay, colorful, that could by no stretch of the imagination be called commonplace.



Beyond the Amistad Dome is a facade suggestive of an old Spanish palace, with its main story indicated by the great Galeria windows, its domestic quarters above.



Beyond the Rotunda rises the Amistad Dome; and around its well are placed rooms for physical treatments, sunbaths, guest suites de luxe.



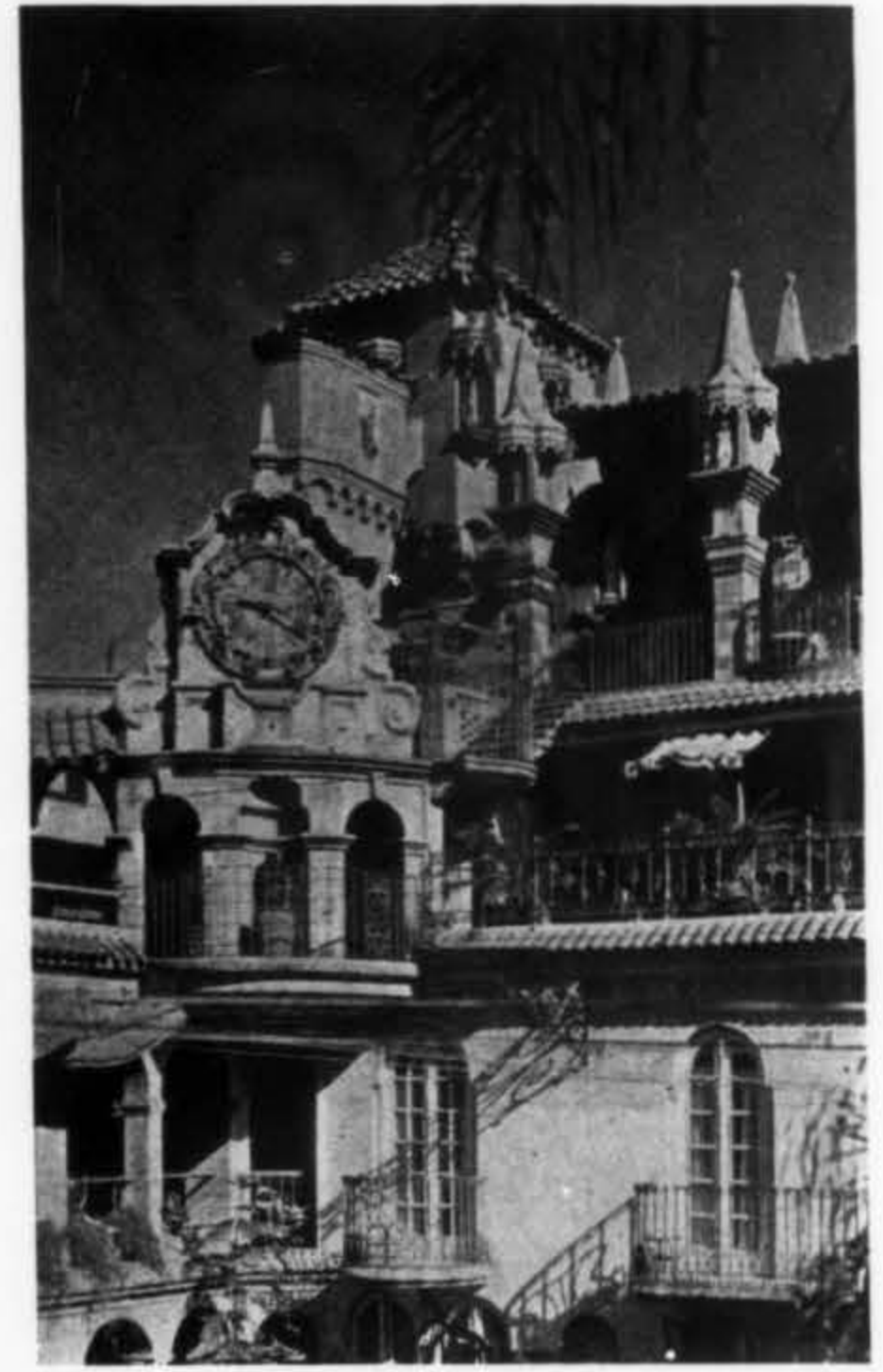
to California and travel through her deserts and find the treasures of the Orient and Spain. Down from the north and east through Owens Valley and Mojave Desert the travellers come to Mission Inn, the first to teach the use of regulated sunshine, sun-baths and all the appointments of a modern western spa. But most amusing of the reverse action shown by that fickle dame, the travel-fashion, is the current of tourist travel coming backward from the western city of Los Angeles to Riverside, and its Mission Inn. Here is the climax of the tripper's haven, a refuge from the roar of a great community striving too hard to please.

We motored out the charming Valley Boulevard through El Monte, Pomona and Ontario, among the lush orchards, orange, lemon, walnut, avocado, straight for the western gate of Riverside. Once, on the rocky slope of Roubidoux, as the road reached the highest point we caught a glimpse of the new tower and a glitter of a little dome with tiles of black and gold. "I wonder if the town of Riverside appreciates what the Mission Inn and the 'Master of the Inn' have done for it," some one remarked. The answer came when we rolled across the Santa Ana River hidden beneath its self-made blanket of sand, and down into the town itself. The work
(Continued on Page 47)

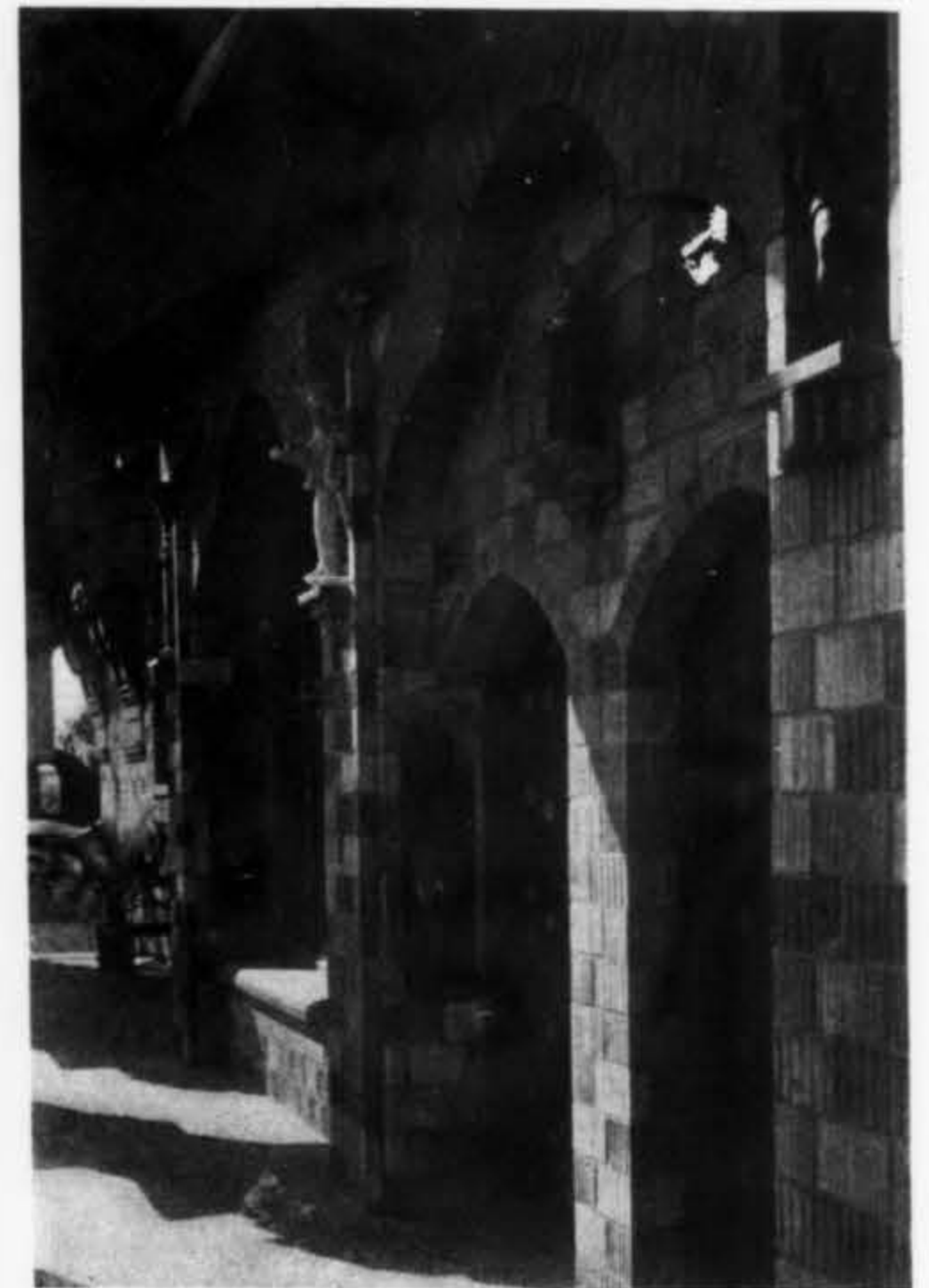
In the extraordinary open Rotunda (left and below), are painted crisp shadow patterns, from curving arches, from the tracery of wrought iron; heraldic shield-panels emblazon the walls; flambeaux illumine figures of saints in shrine-like niches.



In the new Atrio of St. Francis at the Mission Inn, a sumptuous Chapel Doorway is the dominating feature. The rich ornament, definitely Spanish in style, is of concrete; poured into forms along with the wall itself; an amazing crispness of texture results. G. Stanley Wilson, A.I.A., architect.



With a complication of motifs, with myriad shades of light and color, there rise above the Court of Fountains a series of galleries, the clock and elevator towers, the Suite of Authors—the sky.



A medieval feeling characterizes the Gallery of Authors; heavily bossed plank doors, leaded, mullioned windows, niches with quaint statues or urns, arched openings, flying buttresses. These studio-like apartments are named after literary lights of California.



A SPORTS SHOP IN KEEPING WITH ITS WARES

A new room designed for the Ott Hardware Company at Santa Barbara, by Russel Ray, A.I.A., gives the effect of a hunting lodge. Walls and ceiling are of knotty pine in a light weathered gray; show-case mullions are in a fish-hook pattern. Indian rugs, bear skins, animal heads, wrought iron silhouettes, enliven the interior.



Two chandeliers represent water fowl and land animals; glass base, parchment sides, are in blue and sand color, respectively. They are hung by braided leather dog leashes; pine cones are used, as in the smaller light fixtures.



ARCHITECTURAL ACCESSORIES

Features Which Are Not Inherent Parts of a Building's Design

By WILLIAM C. WAGNER

IT seems remarkable, in view of the complexity of modern buildings, that every detail should be as well designed and as well suited to its purpose as it is. Part of the reason for this is that, more and more, architecture is being practiced by specialists in its various kinds, and because there is now a closer coordination between architects and craftsmen. In the mad rush for the new ideas that have so noticeably changed our conception of commercial architecture in recent years, almost no detail of design has escaped experimental dabbling or revision of some sort. At the same time



This barber shop has walls of glass, ceiling of metal leaf; grilles are of cast iron, silvered; the floor is rubber tile. Morgan, Walls & Clements, architects.

a new attention to items of equipment, to what were formerly architectural afterthoughts—and invariably looked it—, has come along as a matter of course.

Of the many explanations of this new architectural thought, we are probably most familiar with the allusions to new business methods, to science, industry, transportation, and so on down the list that includes all the what-not that makes our age different from former years. And we also hear some involved theories of architectural ideals that are admirably non-committal and can be interpreted as you will, depending on which side of the fence you are.

In some instances our new attitudes and habits have changed the entire aspect of buildings. When a bank was considered chiefly as a safe depository for money the architectural impression was that of a

fortress. But now that we think of a bank as being as much a place of business as any other commercial institution the atmosphere of apprehension has passed. As a result of this, and as an aid to advertising their services, many new banks have been designed with full length windows so that the public can witness the banking operations, and the old fashioned high tellers' cages have been trimmed down to the low type that is more conducive to friendly relations with customers. In our new stores the atmosphere of commercialism is beginning to disappear. There is now a conscious effort at decorative appeal, merchandise is not so much in evidence and displays are beautifully arranged, for luxury is the new keynote.

The great increase in the use of automobiles has forced many building owners to include garages in their building programs as a convenience to tenants, if not as a source of revenue; and many merchants have found that the provision of a parking space for the use of their patrons has been one of their chief drawing cards. Quite often the automobile entrance to these shops is as attractive as the street entrance.

Where the building site is large enough the introduction of well designed patios has been proven an economic success, for these garden spots are sufficiently attractive to be a real asset to the shop keepers. Where patios are inclosed by buildings on corner lots they have access to both streets, so that in addition to their street frontage all shops have a patio frontage which doubles their show window area. The idea of a patio has also reached some of the downtown office buildings, where the bleakness of a number of light-courts has been softened with palms and fountains, and benches that nobody ever uses.

In buildings where a number of tenants demand individualized signs, the problem of meeting their requirements and retaining some semblance of architecture has been particularly difficult. The simplest solution of this problem is the provision of a well defined space in which all signs can be placed, as in the case of the Warner Shop Building in Pasadena. This is one of the most successful examples of its kind for it shows an exceedingly frank solution that grabs the bull by the horn. Another treatment is shown in the Dominguez Building where uniform spaces have been allotted to each tenant for his sign. This is perhaps the more orderly way of handling the condition, for it leaves less chance of a mis-carriage of intention. Where it is neces-

sary to place signs upon ornamental transom grilles, perhaps the best plan is the use of single tube Neon signs with no metal backing. These tubes are entirely legible while lighted, and when not in use they do not seriously destroy the effect of the ornament.

Another detail that has been greatly improved is the awning. Quite often its primary purpose is forgotten as it proclaims a removal or anniversary sale, or this-and-that feed store. Its ability at catching dirt, acquiring unsightly patches, and appearing in screaming colors and a wild assortment of lop-sided shapes has heretofore stamped it as one of architecture's most offensive eyesores. One of the first steps in dressing up the ordinary awning was the decoration of the fabric in stenciled designs coupled with the use of ornamental iron brackets. Occasionally unsightly awning boxes have been furnished with decorative metal covers that conceal the awning when it is not in use. The louver awning was developed as a still further improvement over the ordinary sloping awning that casts a deep shadow on the show window and decidedly darkens the interior. This new type is made up of a series of short aprons hung parallel to the window and arranged to screen out the sun and yet admit a large share of light. They also have the advantage of permitting a free circulation of
(Continued on Page 25)



A shop which shows the tendency toward isolated displays, a more refined atmosphere; goods are concealed behind panels. Morgan, Walls & Clements, architects; Feil & Paradise, fixture designs.



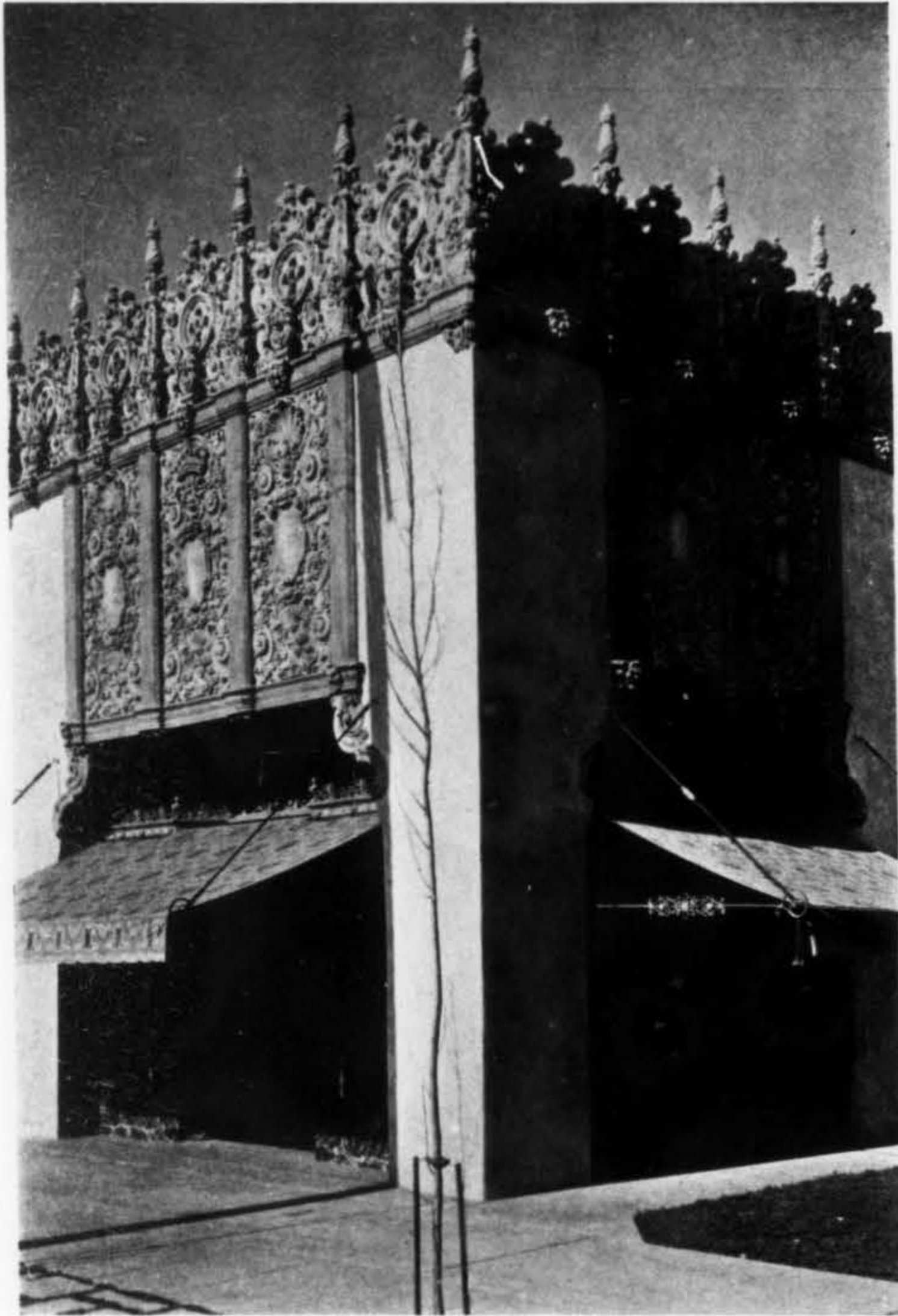
For second story shops, the show windows are here lowered several feet below the floor line for easy visibility from passing automobiles. Below the sign space is a covered awning box. There is a feeling of architectural unity that many modern buildings lack. Morgan, Walls & Clements, architects.



A very interesting treatment of a difficult problem—the provision of adequate sign space for a group of shops. Here, it is the main consideration. Gladding, McBean, glazed terra cotta. Jess Stanton, designer. Marston & Maybury, architects.



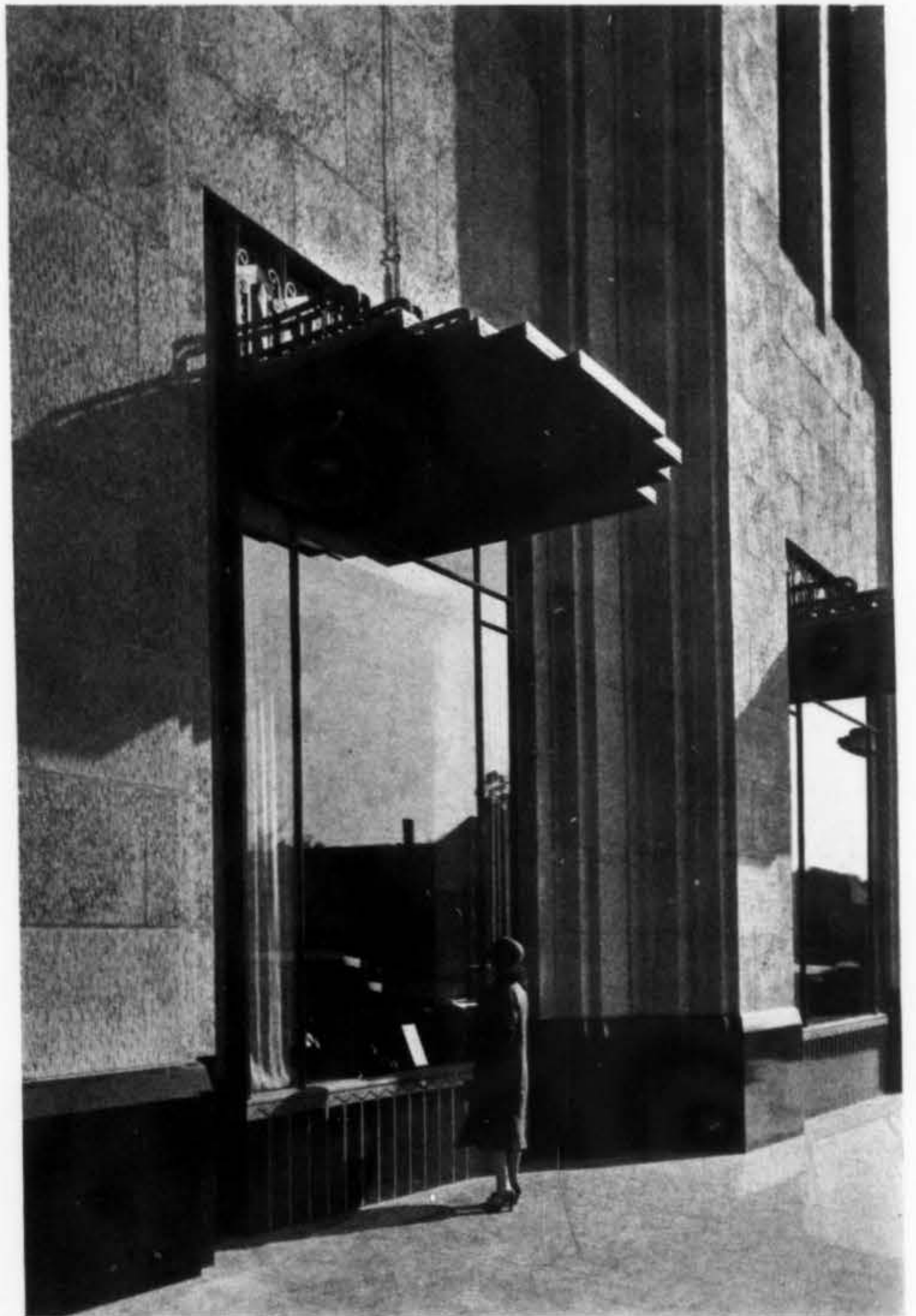
A novel treatment of the building name, which is virtually a sign and part of the building's design. Morgan, Walls & Clements, architects.



The first step in the development of the awning was to decorate the fabric and to use wrought iron structural parts. Below, an improved method; short, vertical aprons which cut out glare but do not obstruct desirable light. Morgan, Walls & Clements, architects.



The louver type awning has many advantages. It slides into a pocket at the window head, when not in use. Morgan, Walls & Clements, architects.



A permanent awning in a combination of cast and extruded bronze, with etched design. Fabric drops can be applied. John Parkinson & Donald B. Parkinson, architects.



air between the single aprons, which prevents the stagnation of heated air under the awning. Perhaps some day we may develop a practical kind of glass that will eliminate the necessity for awnings.

Our progress is no less manifest in the new uses and adaptations of old materials and in the development of new products. Some very interesting results have been achieved in exposed concrete as a finished building surface, and we now have machine made terra cotta veneer in color, new ideas in glass, new woods, new metals, new stones, new composition wall and floor finishes, and countless other materials with which architects are constantly besieged. We also have new ideas and materials for sound insulating, and some advanced thought on forced ventilation and air conditioning, which is becoming almost universal equipment in new office buildings.

In the use of decorative marble there has been a notable return to color. For some time previous to the war, and for several years afterwards, there was a steady demand for white marble, but very little of this material is now used. Color has come back in a very definite reaction and it has brought along a decided thirst for new colored marbles. With the more progressive architects even the familiar Tavernelle, Escallette, Levanto, Bottocino, and Verde Antiques have lost some of their favor. In cases where budgets will stand the strain, highly colored imported marbles are used,

Above: Cast bronze doors in rich marble setting; left, in the Richfield Building, Morgan, Walls & Clements, architects; right, in 621 South Spring Street Building, John Parkinson & Donald B. Parkinson, architects. Below: Wrought iron gates, in a bronze finish, marking the entrance to a shop's parking area; John Parkinson & Donald B. Parkinson, architects.



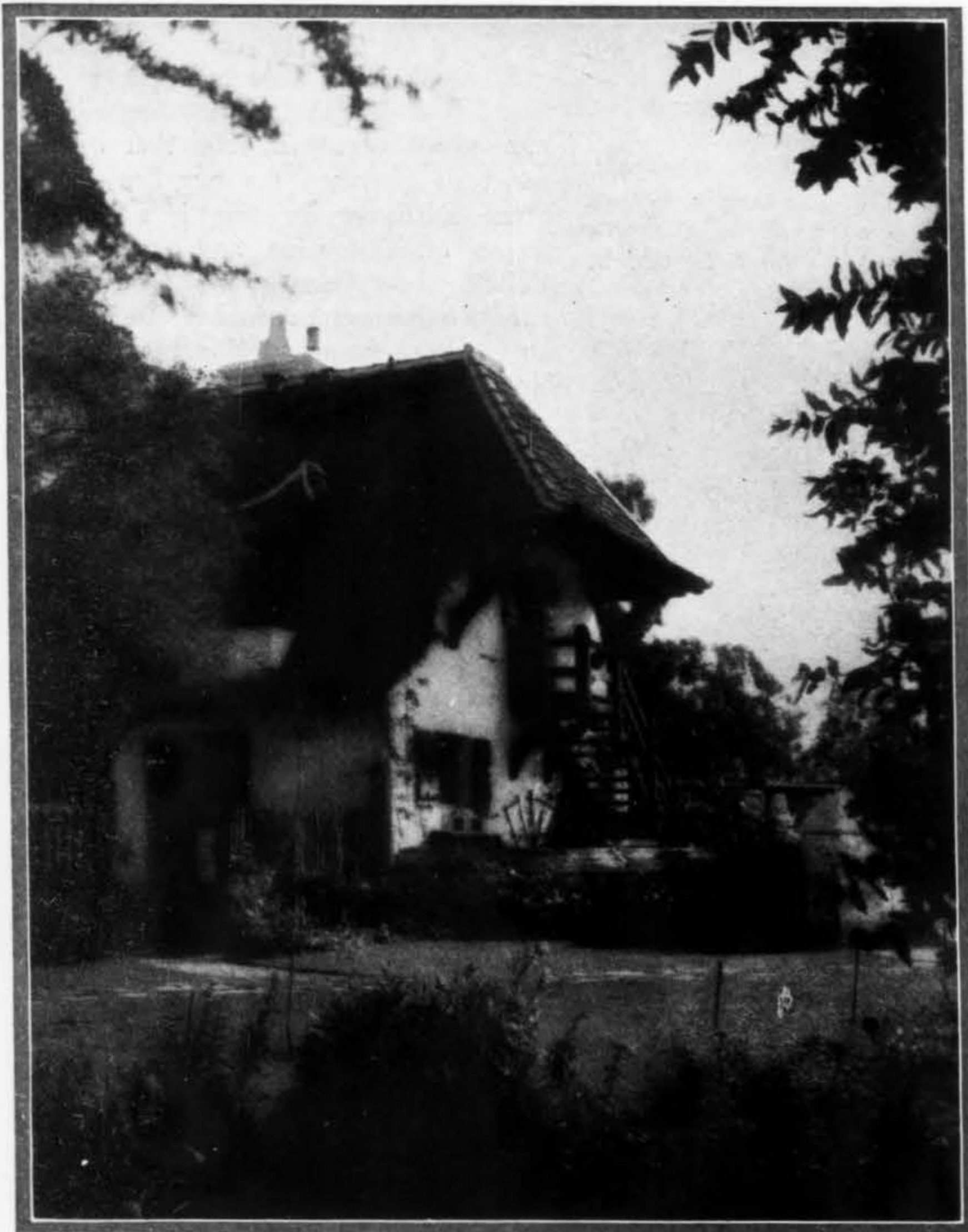
as well as a few domestic marbles that have sufficient color to recommend them. The new Edison Building, in Los Angeles, contains about twenty marbles that run the full scale of colors, the new Los Angeles Stock Exchange Building is a veritable quarry of Travertine, and the Pellissier Building now being erected, at Wilshire and Western avenues in Los Angeles will have some of the most brilliant marble combinations ever seen in an office building.

There has also been a marked change in the use of ornamental metals. It has been suggested that the automobile with its shining trimmings won us over to bright finishes. Perhaps! In any event where we formerly depended almost entirely upon bronze and cast or wrought iron, we began to use metals plated with nickel, chromium and cadmium. It has been found, however, that for one reason or another certain types of plating are suitable only for certain conditions. No doubt as a consequence of these restrictions metal craftsmen have perfected materials that are in themselves finished metals, and except for polishing require no further treatment to yield a bright surface. These metals, known variously as Benedict nickel, nickel silver, aluminum, Monel metal, stainless or chromium steel, now hold the center of the stage with copper and bronze. In all, we have at our disposal cast, wrought or extruded metals, that can be plated, stamped,

(Continued on Page 49)



THE FARMSTEAD OF MR. C. B. MITCHELL



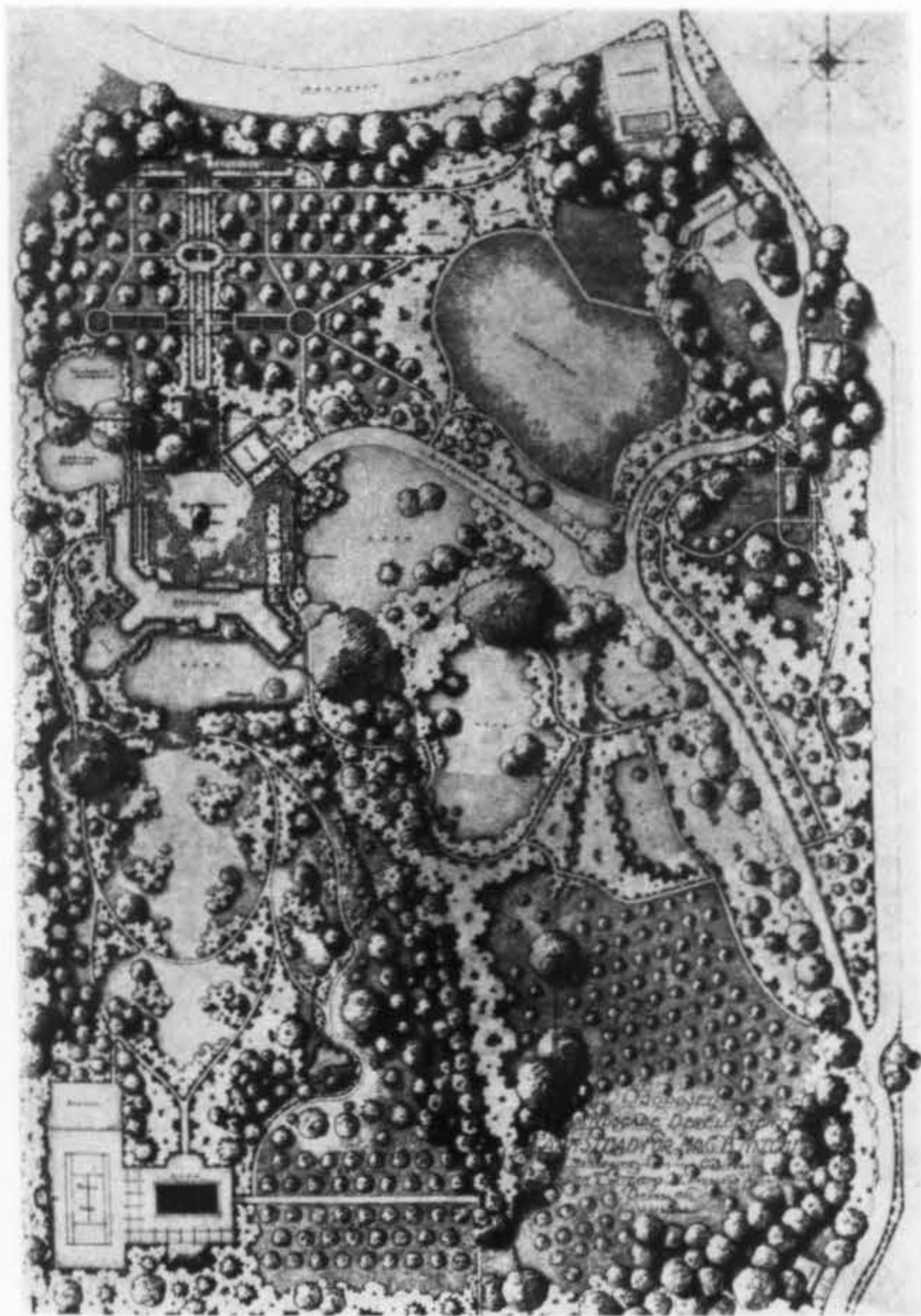
At Montecito, California, William Edwards, architect, and J. J. Plunkett, artist, have designed a residence along French provincial lines, half farm house, half manor house; altogether charming, suited to its setting.



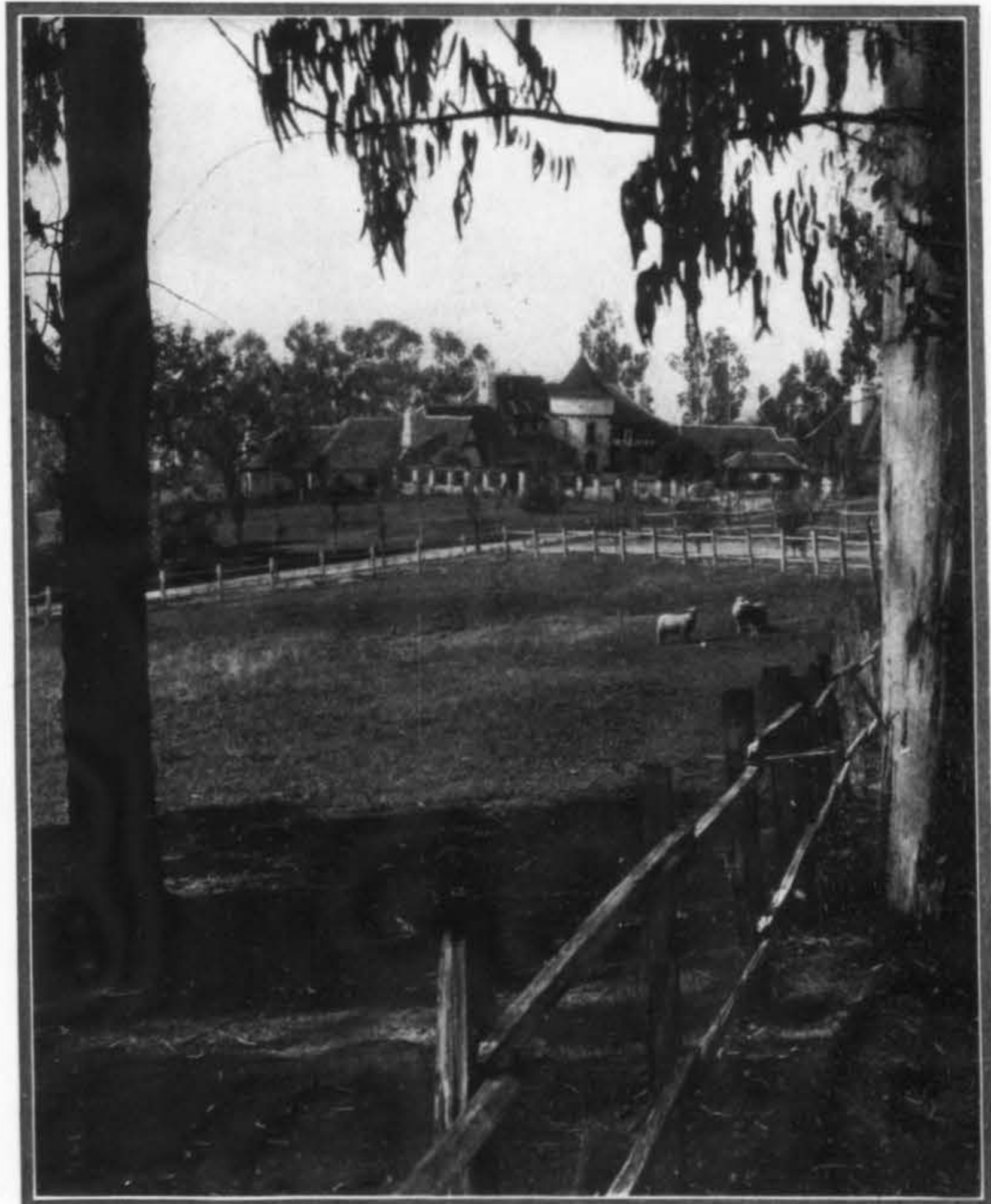
The gate lodge forms part of the courtyard enclosure, but sufficiently removed from the main house. It has much the same picturesque appeal as the famous dairy of Marie Antoinette.



The paved entrance court, with its lychgate and lodge, is approached by a winding road, tree-shaded, between fields and lawns. It is all delightfully simple; but it is a simplicity de luxe.



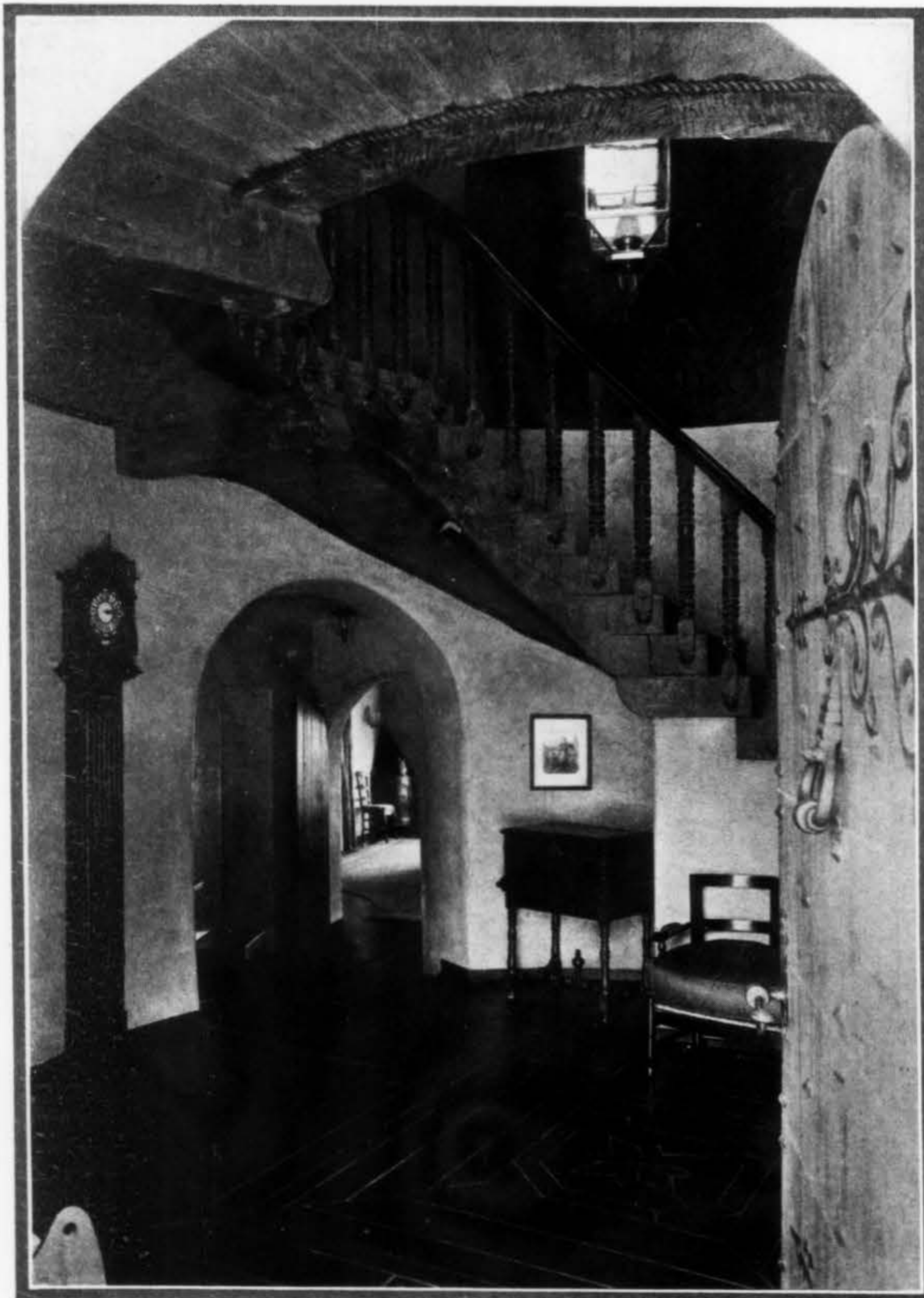
Ralph T. Stevens, landscape architect, has planned the Mitchell estate very completely, with gardens, lawns, orchards, vineyards, pastures; it is now well along in the process of development.



The interior treatment of Mr. C. B. Mitchell's home at Montecito is much more in keeping with the exterior than is usually the case. There is a feeling throughout, if not of peasant life, certainly of the craftsman; handiwork, not machine work, is obvious. This applies also, with but a few exceptions, to the furnishing.



Photographs by Faulding



In the dining room, the sideboard-dresser, the what-not, the chairs, are all in the best French farm-house style. Notice the quilted valance over the window, the imported, hand-made rug.

“I KNOW WHAT I LIKE”

Thoughts of An Average Main Street Citizen As Interpreted

By Harris Allen, A. I. A.

I AM what the high-toned Professional likes to call a “Layman.” I used to suppose that this meant I didn’t belong to the Clergy; but I find the dictionary adds “or other profession or body of experts.”

I don’t agree entirely with that statement. Just what do they mean by “expert”, anyway? I consider myself an expert in many lines; driving a car, playing bridge or poker, rating a baseball player or a boxer, telling a dialect story, reading a man’s character, sizing up a pretty girl, criticizing the theater or the movies, and in a lot of other ways. I don’t claim to be infallible, but something tells me how to decide. Of course I make some mistakes; so did Napoleon.

Now about art, and decoration, and all that. I have a pretty nifty home, if I do say so myself. And believe me, I didn’t let anyone tell me where to head in. That house is just full of ideas that I’ve picked up here and there, things that appealed to me, you know; as a man goes around, why, every now and then he’s bound to see something that hits him right where he lives. Well, naturally, that shows his personality; expresses his Ego, I guess they call it. And any man wants to have things around him that please him.

To be sure, you can’t very well include *all* your pet notions in your house, and if you could, you’d probably get tired of some of them. (In fact, it’s kind of funny, but I’ve noticed that some

of the things I used to admire a lot, a few years ago, look sort of cheesy now.) But it stands to reason that the more you can get in, the better you’ll like it; wherever you look, there’ll be something that specially appeals to you. And then the house, and everything, expresses *you*.

Not that I care what other people think; but the Missis certainly keeps her ear to the ground. Why, just the other day, she got all wrought up and wanted me to make some expensive changes in the house, just because a bunch of dames at a tea-fight she went to in some new home, hinted that we weren’t quite up to date.

Can you beat it? After all the money, and darn near blood, that we put into our swell jazz plaster walls, she wants to have them made smooth, or paneled! And it

took us I don’t know how long to decide on the right mixture of colors, and the kind of surface, and so on, with considerable crying on her part, too, I remember, before it was settled.

And, say! she’s crazy to get rid of all the elegant furniture in our dining room, and put in some plain old stuff that looks as if it belonged to your grandmother’s kitchen! Showed me pictures of about what she wanted, in some magazine. When I think of the way we picked out all those pieces, separately, except for some of the chairs, so that each piece was an individual triumph, as you might say! I have thought, sometimes, that we did get a few too many colors and shapes in the room; but the walls are pretty plain, except for the different sizes of openings. I like everything in it, anyhow.

Still, I must say that it’s queer how nice Bill Smith’s house looks when we drop in occasionally, though they don’t begin to have anything like the beautiful stuff we have, and the house itself is not what I’d call handsome; no art glass or marble or wrought iron, no decoration to speak of. It has a homey air, at that; restful, comfortable; seems as though every one just wants to be pleasant and good-natured there, not scrap, the way we do at home sometimes.

But all the same, I don’t see myself taking advice from any of these “experts.” I know what I like—that’s me.



Here is variety—except that two chairs are alike.



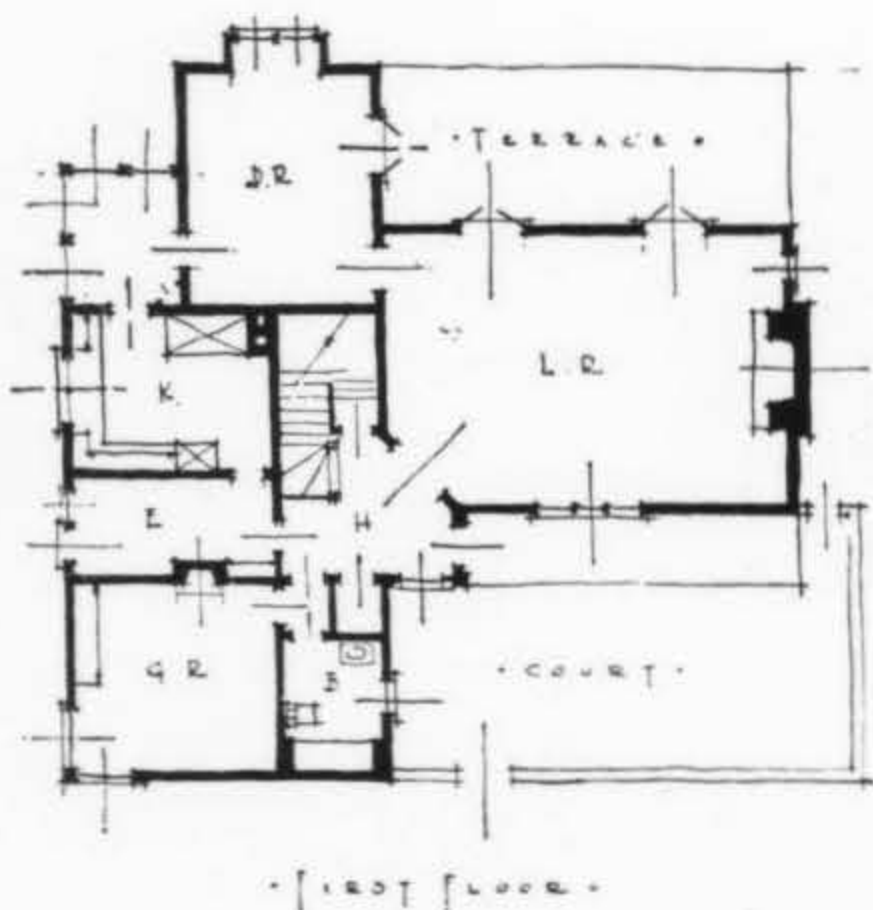
The straight line had small chance in this room.



Arches here, too—but, somehow, a difference.



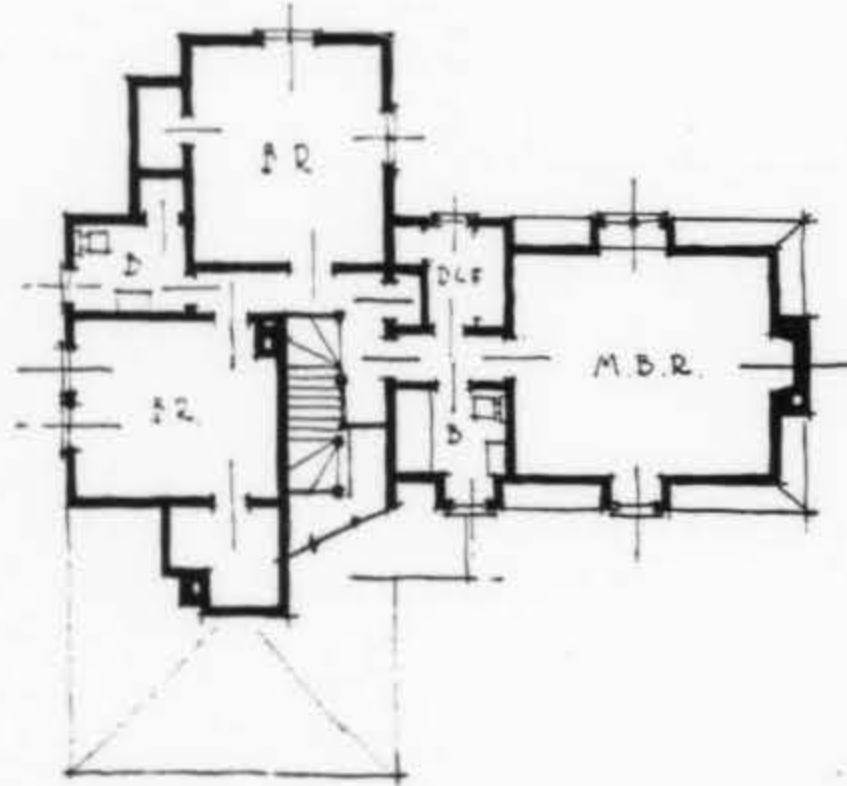
AN ENGLISH COTTAGE
THAT SUITS CALIFORNIA



• FIRST FLOOR •

The residence of Mr. and Mrs. C. N. White, in Claremont Pines, Oakland, was designed by Edwin L. Snyder, A.I.A., to snuggle in among the trees, but also to get the sunshine into its rooms.

The beauty of a brick-walled court is best secured when it is closely related to the house. It goes well with big chimneys, plenty of roof; and hollyhocks love it.



• SECOND FLOOR •





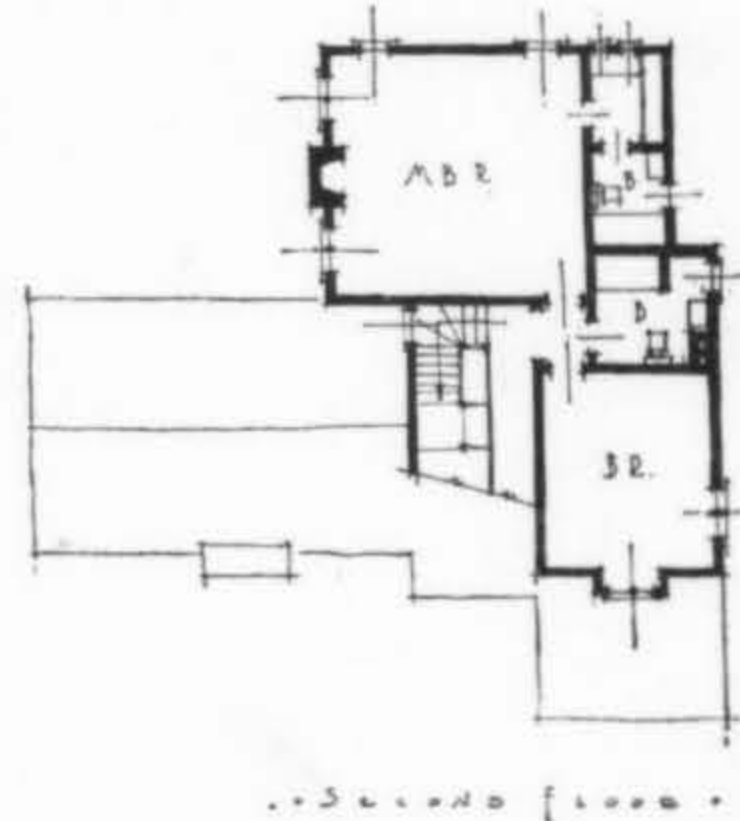
BRICK AND HALF TIMBER IN THE PIEDMONT HILLS



For Mr. and Mrs. William K. Strickland, Edwin L. Snyder, A.I.A., has designed a home that goes back for its inspiration to our Elizabethan forebears. Its proportions, its blending of materials, are delightful; it has that indescribable quality we call charm.



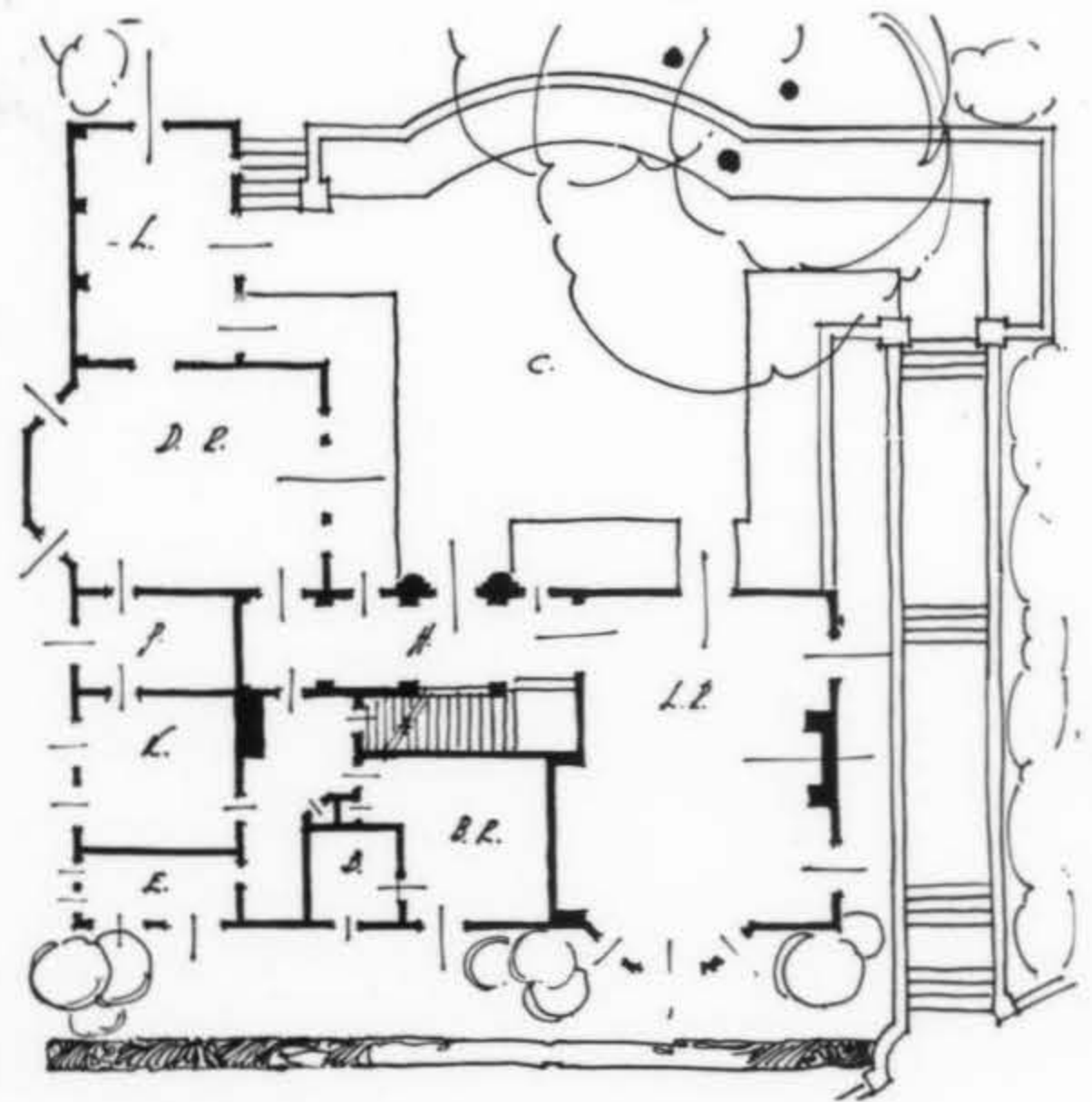
The echoing roof lines of well house, stairway, gable, make an extremely picturesque composition for this portion of Mr. Strickland's home.





RESIDENCE OF MISS CAROL DAY
Claremont Court, Berkeley

Originally built for Mr. Robert G. Sproul, by Edwin L. Snyder, architect. Mr. Sproul was forced to move to the President's house, on the University Campus.



A large paved space, cut slightly into the hill, surrounded by trees on two sides, makes a pleasant entrance and living court; a path climbs beside the house from the street below.



GARDEN ORNAMENTS AND GARDEN POTTERY

By ELIZABETH ST. JOHN

ANALYZING the beautiful gardens of the world, a student of Landscape Architecture divides his subject first into two parts—the plant material and the plan or relation of the garden to the house for which it forms the setting.

A botanical garden, we may say, is the ultimate expression of our knowledge of plant material, which is its *raison d'être*. There is in such a place no house excepting those buildings subsidiary to the garden itself; no need of ornament other than the flowers and shrubs, the vines and trees which are labelled and studied in their proper environment and natural habitat.

But when a garden is designed and made for a particular home plot or for a certain large estate, the skilled designer tells us that he will use something more than his profound knowledge of plant life and habits. To relate the garden to the house, to make it an enjoyable part of the estate or a livable part of the home of an intelligent family, he will study all the

factors in its situation and then make a plan in which he will use all his extensive study of architecture, architectural ornament, balustrades, garden walls, wide stairways, terraces and paths. Leading out from certain windows of rooms occupied by members of the family many hours of the day, the landscapist will make one of his axes and at the end of the path a handsome terminal whose beauty can be enjoyed at that distance from the house. Sloping off from the great mansion set on a hill, or, around the terrace of a smaller home, he plans a sweep of green lawn to give a sense of space. Against the white walls of every sunny garden he will set graceful little trees or picturesque shrubs, that their lovely shadows may play across the white expanse as the sun moves from dawn to dusk. Silhouettes of these shrubs, or cactii, or a crooked tree, were first made to add to the beauty of our southern white walled gardens by Miss Katherine Bashford in her study of appropriate material for gardens surrounding the new California homes in stucco and tile. And silhouettes are more beautiful in such a garden than great masses of shrubbery which hide our good architecture instead of enhancing it and which demand the use of much moisture near the plastered wall.

But most of all in a well designed garden, large or small, the landscape architect will advise the use of some stone, terracotta or brick; and, in this semi-torrid zone, emphatically the use of water as an ornament.

Garden ornament, like ornament of any kind, is good only in so far as it forms an indispensable part of that which it adorns. Such ornament must occupy its special

place, fulfil a special purpose no matter how trivial or frivolous that purpose be. The intrinsic value of any garden ornament lies in its appropriateness to the idea of the garden it adorns: for every real garden has an idea, though it may not have an elaborate plan. This accord with the garden does not mean that the ornament should be an imitation of plant or animal life. Such imitation in stone or metal is not only unnecessary but is lacking in imagination and should be avoided.

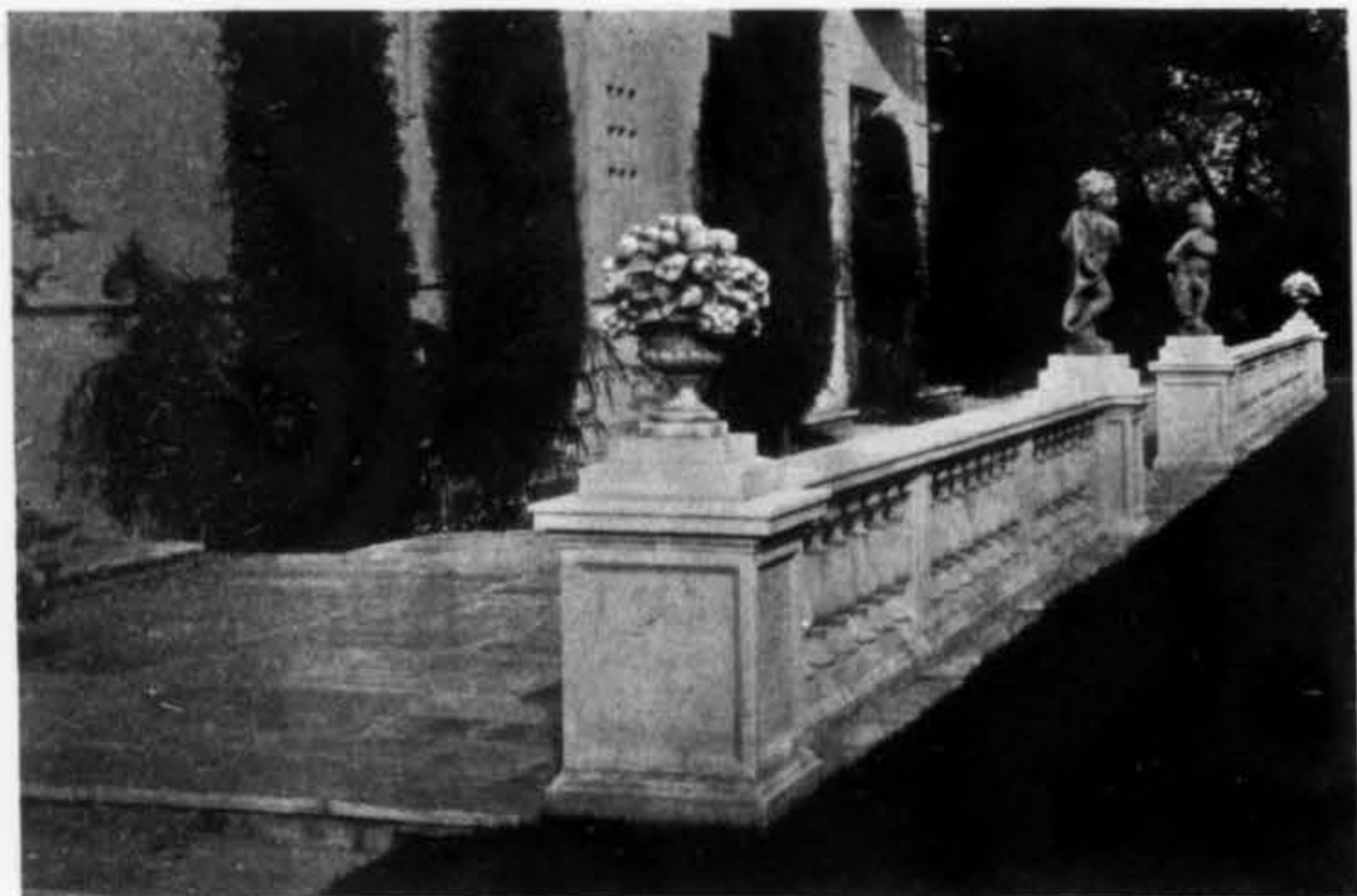
The great oil jar used in some countries in the olive orchard, is, on the contrary, suitable in the garden. It makes for restfulness and sends the winged thoughts of the loiterer to distant lands. If made by an artist, its simple, lovely lines and varied, mingled colors give pleasure that will increase as time and study train the eye of the observer to distinguish shades and subtle curves it did not see at first.

(Continued on Page 35)



Mediterranean oil jars with a turquoise crystal glaze; lovely in shape and color. Courtesy of Gladding, McBean Company.





The estate of Mrs. J. F. Skinner, at Oak Knoll, Pasadena, shows that the architect, Wallace Neff, and the landscape architect, Charles G. Adams, agreed in the use of garden features, both stationary and movable, to accent their vistas.



A charming fountain figure, with the amusing contrast of a pottery frog.

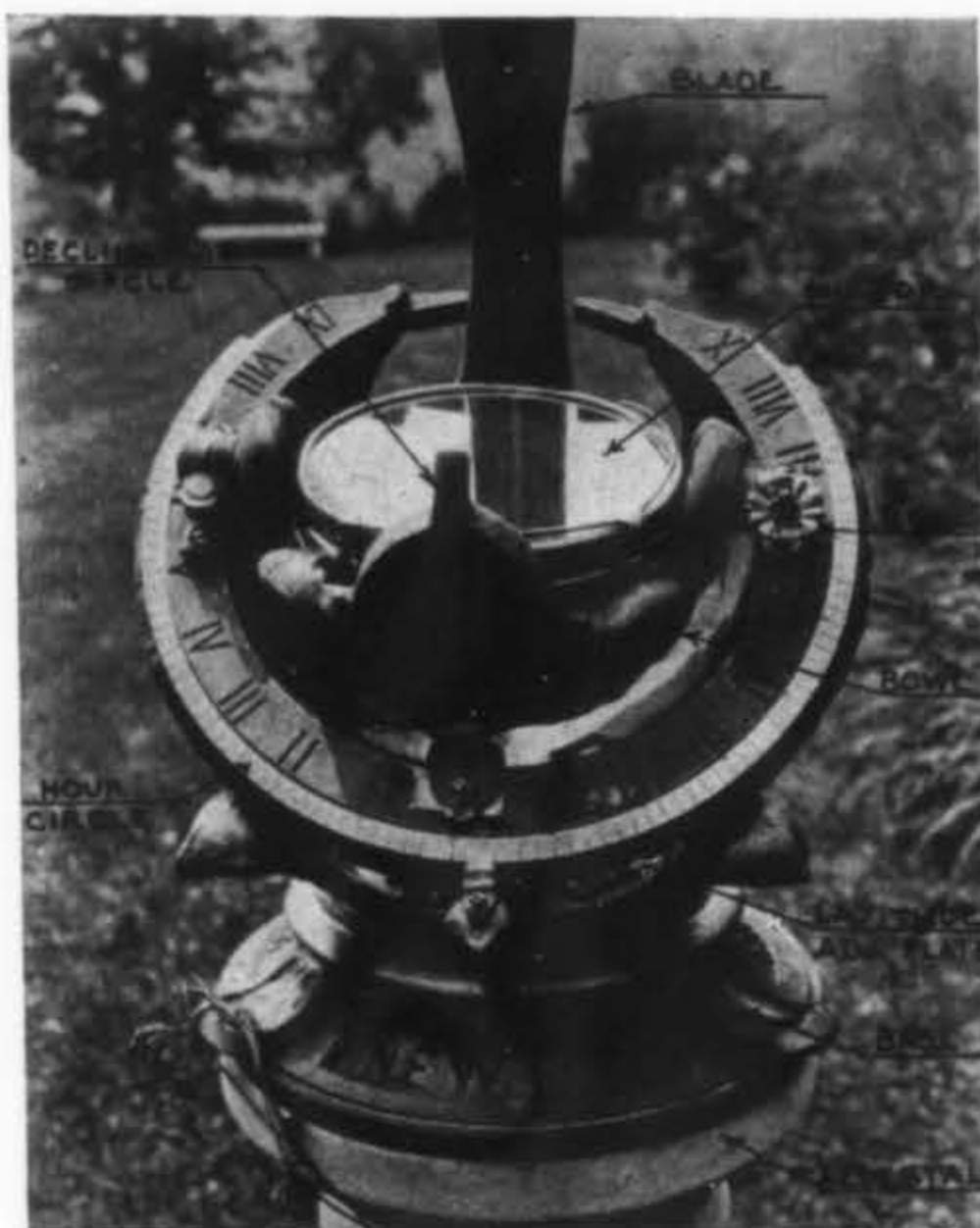


In his own garden, Mr. Pierpont Davis, A.I.A., has used formal flower-bed design, relieved by flower pots of many sizes, shapes, colors; the effect is of enchanting beauty.

Pottery has always formed a part of intimate, homey gardens. Left by the gardener along the edge of the work bench or set upon the coping of a terrace, empty or filled with bright geraniums, flower pots give to a garden the feeling of being lived in.

Fountains are, in California and throughout the southwest, a garden's greatest source of pleasure. Every drop of water catching the sunlight or the moonlight, tinkling like ice in a goblet on warm summer days or murmuring softly in the cool of evening, adds to the joy of life in gardens whether it be in a large estate or along the dusty walk of a city park. The great fountain in the court of Pasadena's City Hall has started a demand for more fountains in that city; soon other parks and other busy streets will be cheered by the sound of splashing waters on a hot and dusty day. One has only to stop for an hour inside this handsome court and watch the faces of tired mothers, as well as faces of little children and aged visitors, light up with smiles as they near the fountain, to realize what this one fountain means to the mere passerby.

Most interesting of all the garden ornaments, because invented by an artist as well as scientist, is the sundial; and, now, the garden telescope. Designed by Mr. Russell W. Porter, master instrument designer at the California Institute of Technology in Pasadena, the exquisite work of art shown



A Newtonian garden telescope and sun dial.

in our illustrations exemplifies all that has been said on the subject of garden ornament. Adding interest and pleasure to the garden when used to view the heavenly bodies, its graceful use of leaf and stem is decorative and delightful when out of use as well. A Newtonian telescope, it uses a reflector but no tube. Set for the hour and declination by the circles marked on our photographs, the image is caught in the eye-piece attached to the graceful blade de-

signed with leaves and flower stem. The sudden finding of an image of a planet which a concave mirror forms in the air at an unseen focal point is an unusual delight never to be forgotten, whether first experienced in a sophisticated garden or in the great dome of a giant telescope.

Old well-heads form garden ornaments in several gardens of today. Since they bring the thought of olden times when the well was an intimate part of daily life, they may logically occupy position near the house or in some space surrounded by a hedge. One clever home maker has put below his treasured ancient well-head the engine which pumps water back and forth through artificial falls and numerous fountains in his large estate. Another guards, beneath a well-head, the source of all his irrigation plant.

Just as these homey things demand place convenient, near at hand, so do the subtler decorations more remote from usage, call for a spot some distance from the house. Hidden behind a wall of evergreens or set among tall water plants, the statue of Diana, seen occasionally, gives pleasure, or Macmonnies' famed *Bachante* is peculiarly appropriate. Only such fine works of art can be lived with in a California garden which is occupied day in and day out by those who love the out-of-doors. Maud Daggett's garden sculpture graces many a Southland patio and garden close, and is peculiarly appropriate in California.



Finding the image of a planet in a garden telescope.



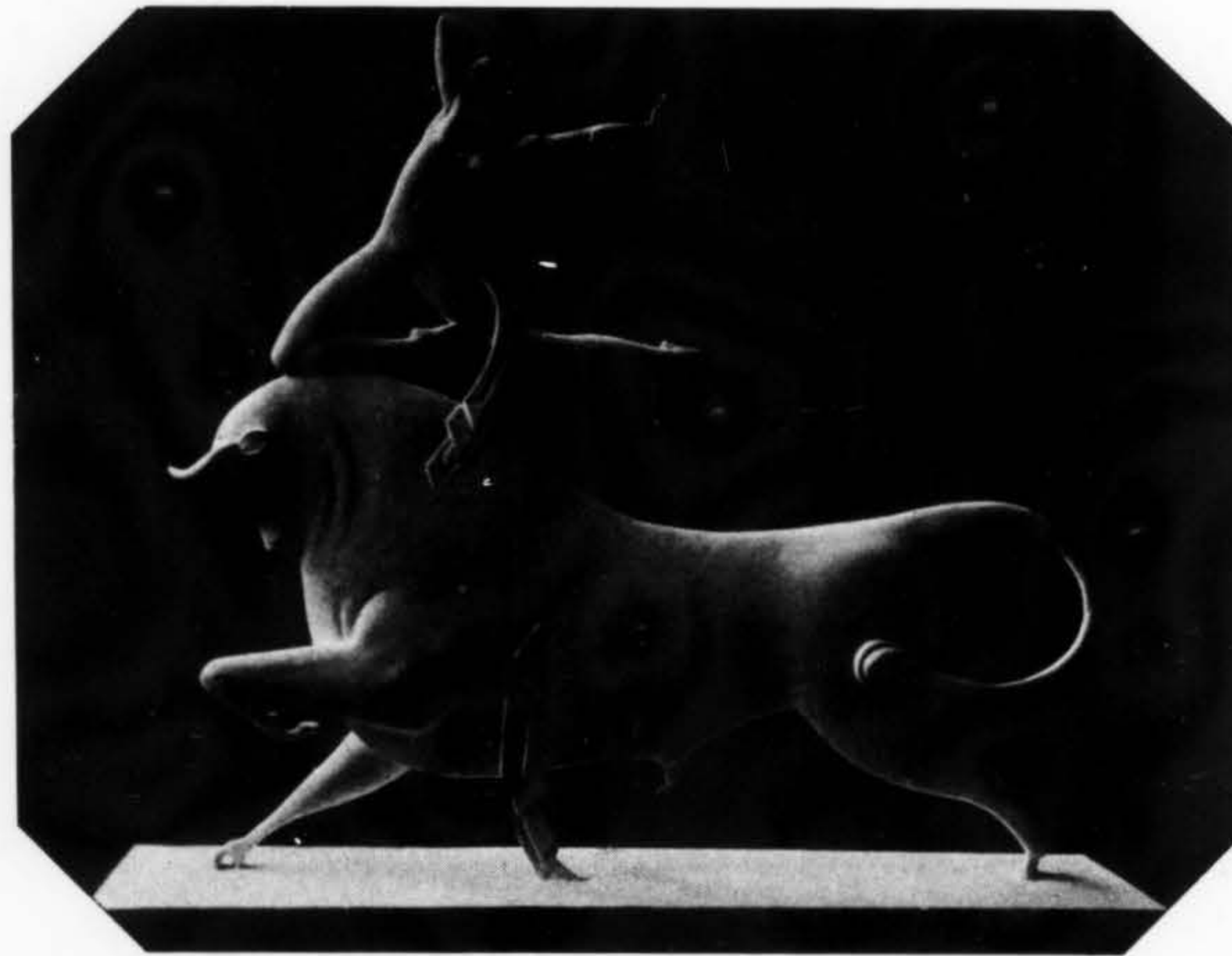
An unusual sun dial in a Santa Barbara garden.



A BEAUTIFUL NEW GALLERY AT MONTECITO AND SOME NOTABLE SCULPTURES

Fortunate were those who viewed the exquisitely arranged showing of Boris Lovet-Lorski's small sculptures and drawings held recently at the Renaissance Gallery, Montecito. Mr. Lorsi's works are now in San Francisco where they will go on exhibition September 15 at the Gump Galleries, to remain until October 15, when the artist leaves for New York, where a showing of his larger bronzes and marbles will be held October 19 to November 19 at Wildenstein's. A second showing of Mr. Lorsi's smaller sculptures and drawings will be held in southern California, in November or December, at a Los Angeles gallery yet to be designated.

Above is a glimpse of the interior of the new Renaissance Gallery opened to the public early in July at Montecito, California, by Mrs. Mary Smith as a memorial to her husband, the late George Washington Smith, artist and architect, whose studio and drafting room occupied this building, which is delightfully situated in the gardens of Mrs. Smith's home at 17 Mesa Road.



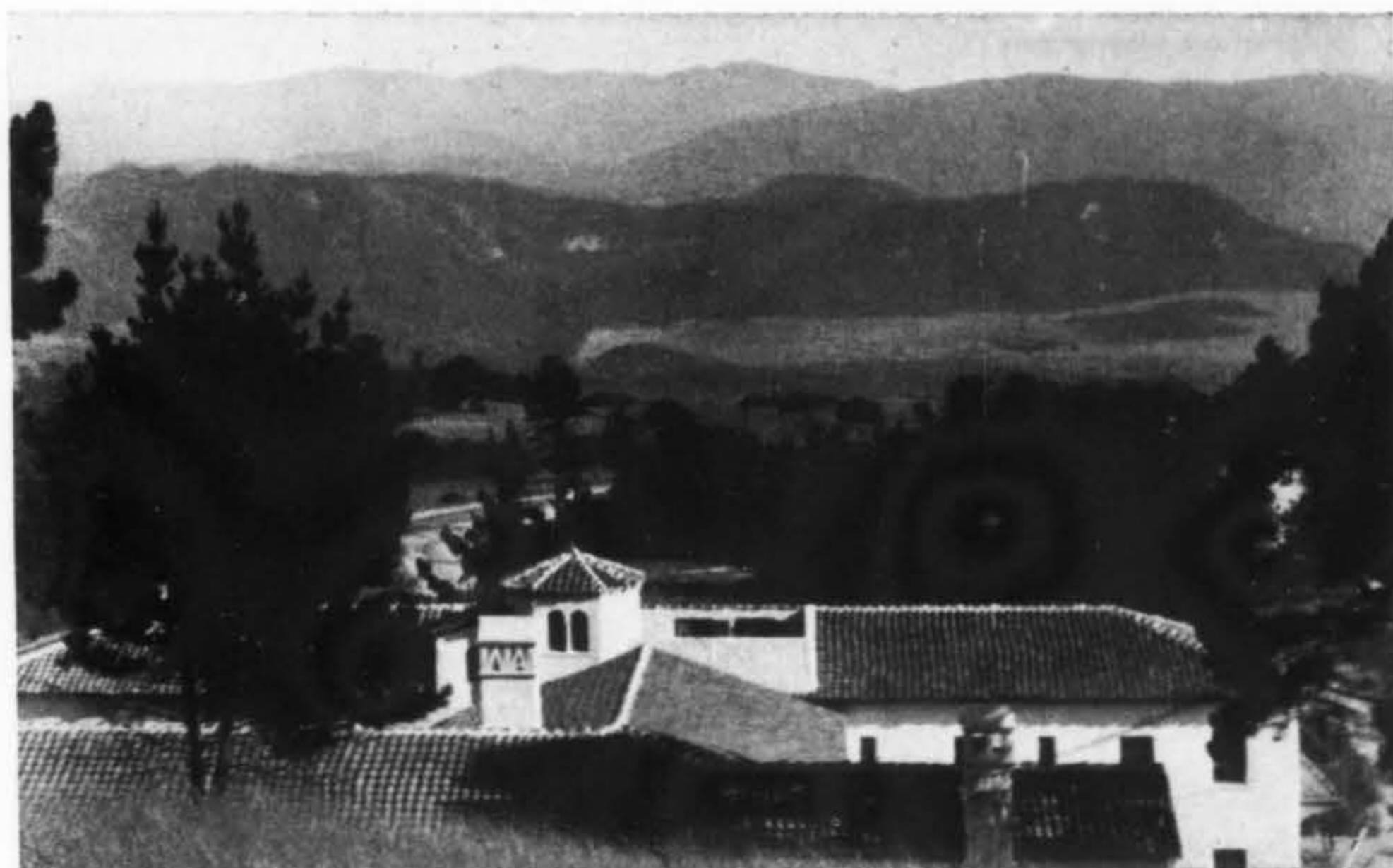
"Cretan Dancer" (left), in black bronze, sings with the lyrical note found in nearly every piece of Lovet-Lorski's sculpture.



"Sun Dial" (left) is another joyous creation of Boris Lovet-Lorski. It is finished in highly polished silver.



"Diana" (right) with her two hunting hounds, is a rhythmic conception of Lovet-Lorski's, done in polished brass.



A CALIFORNIA CLINIC FOR DIET

Which is More Like a Country Home Than an Institution

By WINSOR JOSSELYN

ON a hillside profuse with terraced gardens, and against a green background of pines and oaks, stands the Grace Deere Velie Metabolic Clinic, as much at home there as though it had been in place a dozen years instead of one.

It was planned and supervised by Gardner A. Dailey, A.I.A., of San Francisco; not only did he design this place of modern medical research and its applied treatment but contoured and walled and planted its immediate surroundings, securing a fortunate harmony of mass and color in a key of restrained simplicity.

The site was admirably chosen. On a height perhaps a mile and a half distant from the sea, and readily accessible to two main highways, it looks out across middle-

ground of massed pine trees to the rolling brown and green hills of the coast. The town of Carmel may be glimpsed through the forest, while to the right is an horizon of blue ocean, and to the left the far stretches of verdant Carmel Valley. Opportunity for terraces and winding drives and paths came naturally, and with such a location the domestic architecture of southern Spain fits in happy relation. White walls with balconies of weathered timber, low-pitched roofs of warm red-brown tile, flowers and flagged courts and bordering walls of native rock; it is more like a great country estate than an highly specialized scientific unit.

All of which is directly in keeping with the wish of the founder, the late Grace

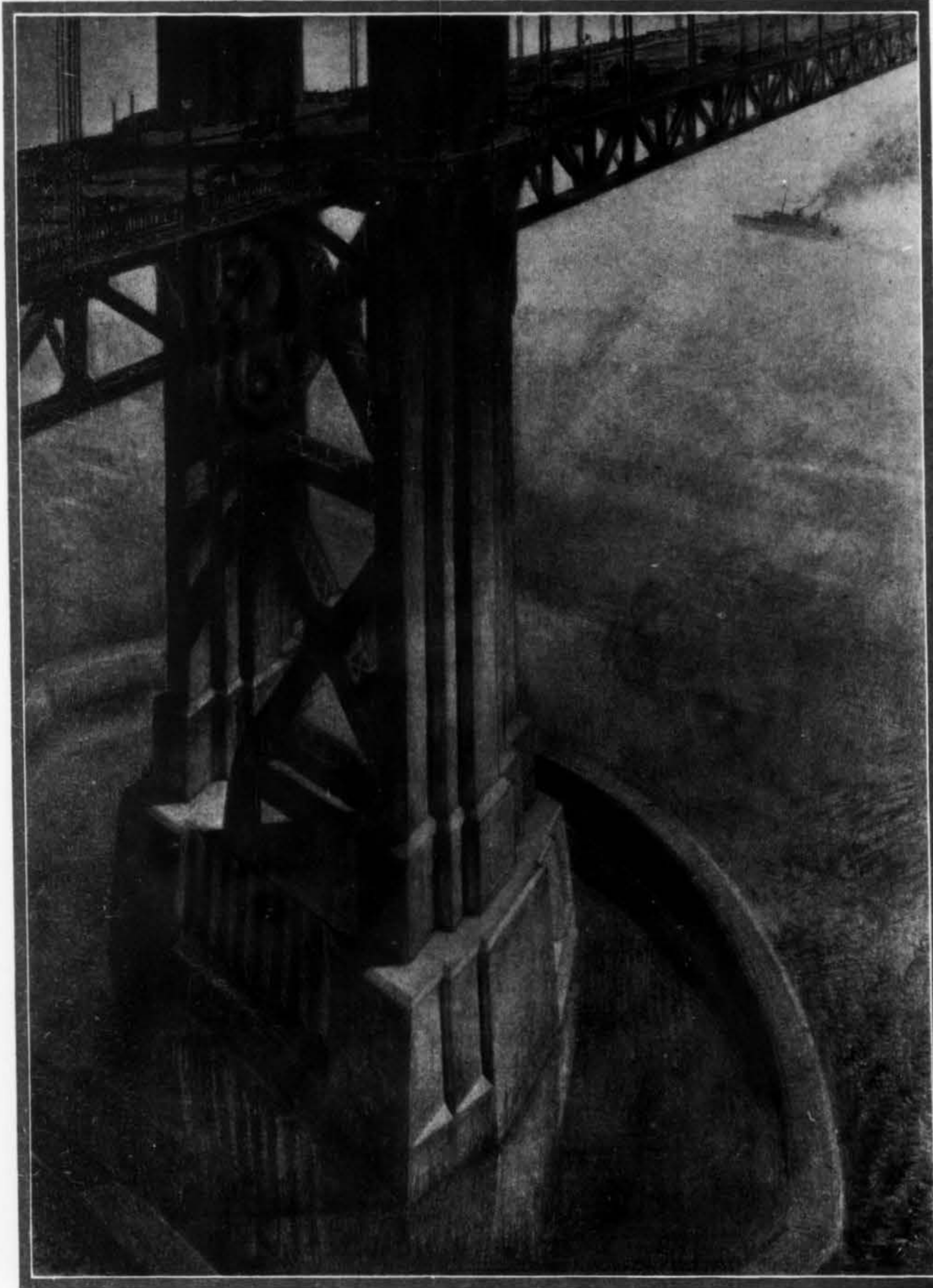
Deere Velie, and of those associated with her. That there should be a minimum institutional feeling and a maximum feeling of restful, friendly achievement was the constant aim of all who were engaged in its erection. Mr. Dailey has brought Andalusia to California and has built with it a memorial of quiet dignity.

In plan the main building is H-shaped. Two long wings are connected by a shorter central wing, and thus are formed two large courts.

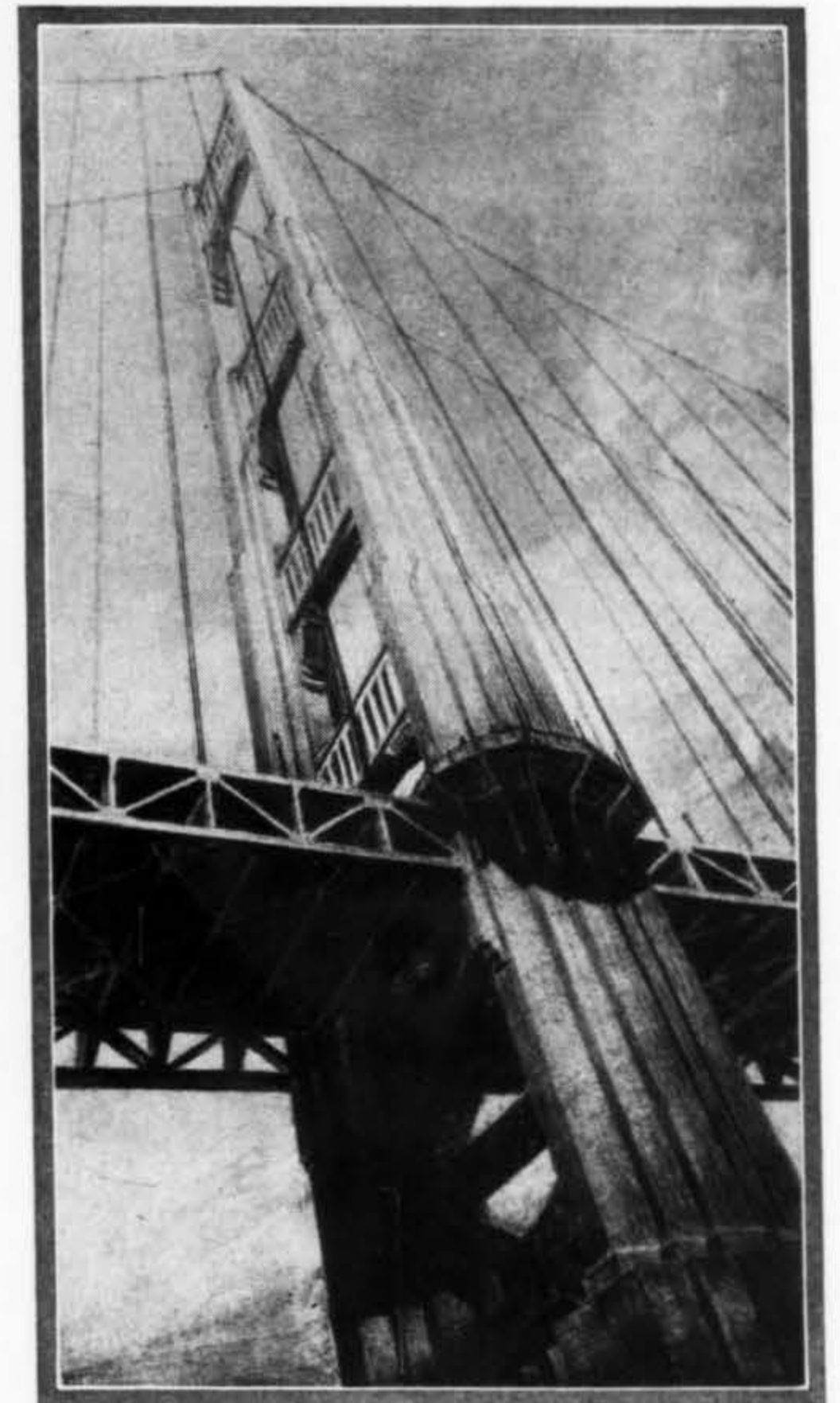
The visiting car winds up a gravelled drive to the shelter of the Catalonian arch beneath the central wing. This is level with the middle-story receiving offices of the triple-flight front wing, and beyond is the

(Continued on Page 52)

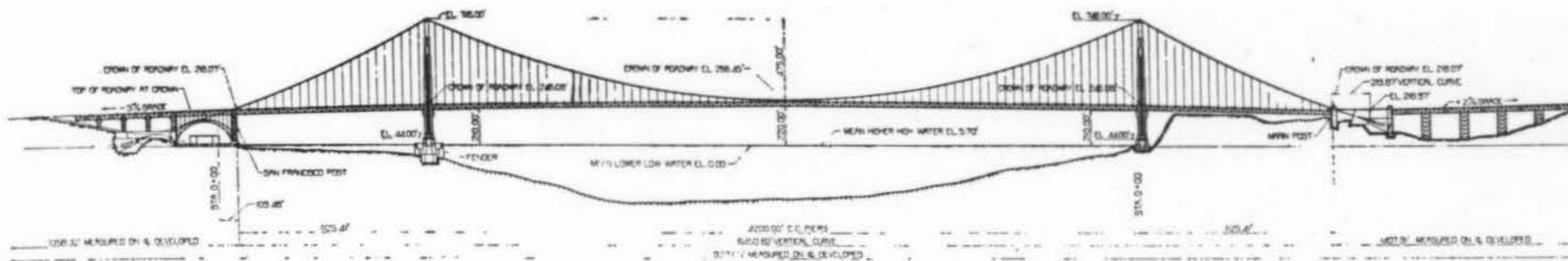




Mr. Irving F. Morrow, consulting architect, has made masterly drawings to illustrate features of the Golden Gate Bridge, some of which are here reproduced. What an impression of giant forces harnessed for the use of man is conveyed in this sketch of the San Francisco Pier!



A twenty-story sky-scraper could be put between water and roadway; and above that, another one, fifty stories high, to the top of the towers.



Engineer's Elevation of Golden Gate Bridge.

A NEW WONDER OF THE WORLD

The Golden Gate Bridge Will Be the Greatest Example of Modern Engineering Genius

THERE are, surely, but few inhabited spots on earth where no one has heard of the Golden Gate. The Golden Horn of the Bosphorus is no better known, to those who go about the world, to those who stay at home and read or listen. Poems have been written about it; pictures have been painted of its sunrise and sunset glories. Its name spells history and adventure and romance.



Approach to the bridge from San Francisco; old Fort Point remains undisturbed, under the arch of the great steel trusses.

To this marvel of nature is now to be added a miracle of man. Through the mile-wide channel, race the strongest sea currents of any ocean; indifferent to their mighty forces, like spiders spinning cobwebs over a chasm, a host of human pygmies will soon be stretching steel cables, joining the two shores with great, curving metal lines which will seem as delicate as

gossamer threads, but whose strength is enormous, whose endurance as permanent as the human mind can determine.

Here is to be a bridge ninety feet wide, suspended between two seven-hundred-and-forty-six-foot towers, with a main span of four thousand, two hundred feet and two side spans of eleven hundred and twenty-five feet each. These colossal towers are of steel of the fixed-base flexible type, with cellular section legs braced by huge horizontal steel struts. From the tower tops, stretch parallel curving cables, thirty-six inches in diameter, with a steel arch of eight hundred and thirty square inches; through improved technique in the cold drawing of wire, the ultimate strength is a quarter of a million pounds per square inch. The towers are proportioned to resist lateral forces of great magnitude, are anchored to piers which are sunk deep into rock; the strains of wind and of earthquake have been taken fully into consideration.

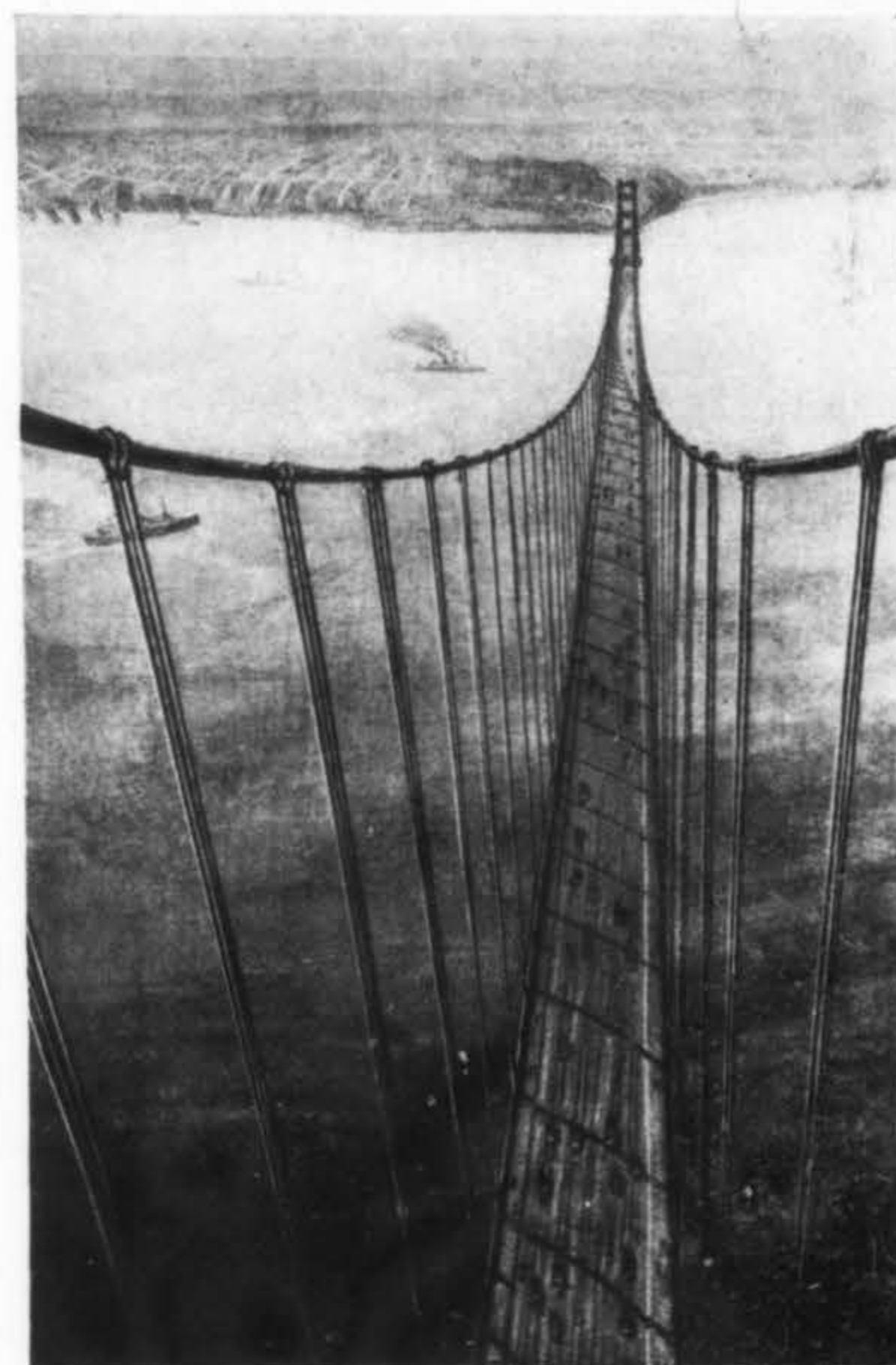
The main span is seven hundred feet longer, side spans four hundred and seventy-five feet longer, than in the record-breaking Fort Lee bridge over the Hudson River in New York—completed, but not yet open to traffic. Every new engineering triumph owes much to its predecessors; and to the precedents established during the construction of the Fort Lee bridge, is largely due the daring achievement of the Golden Gate Bridge design.

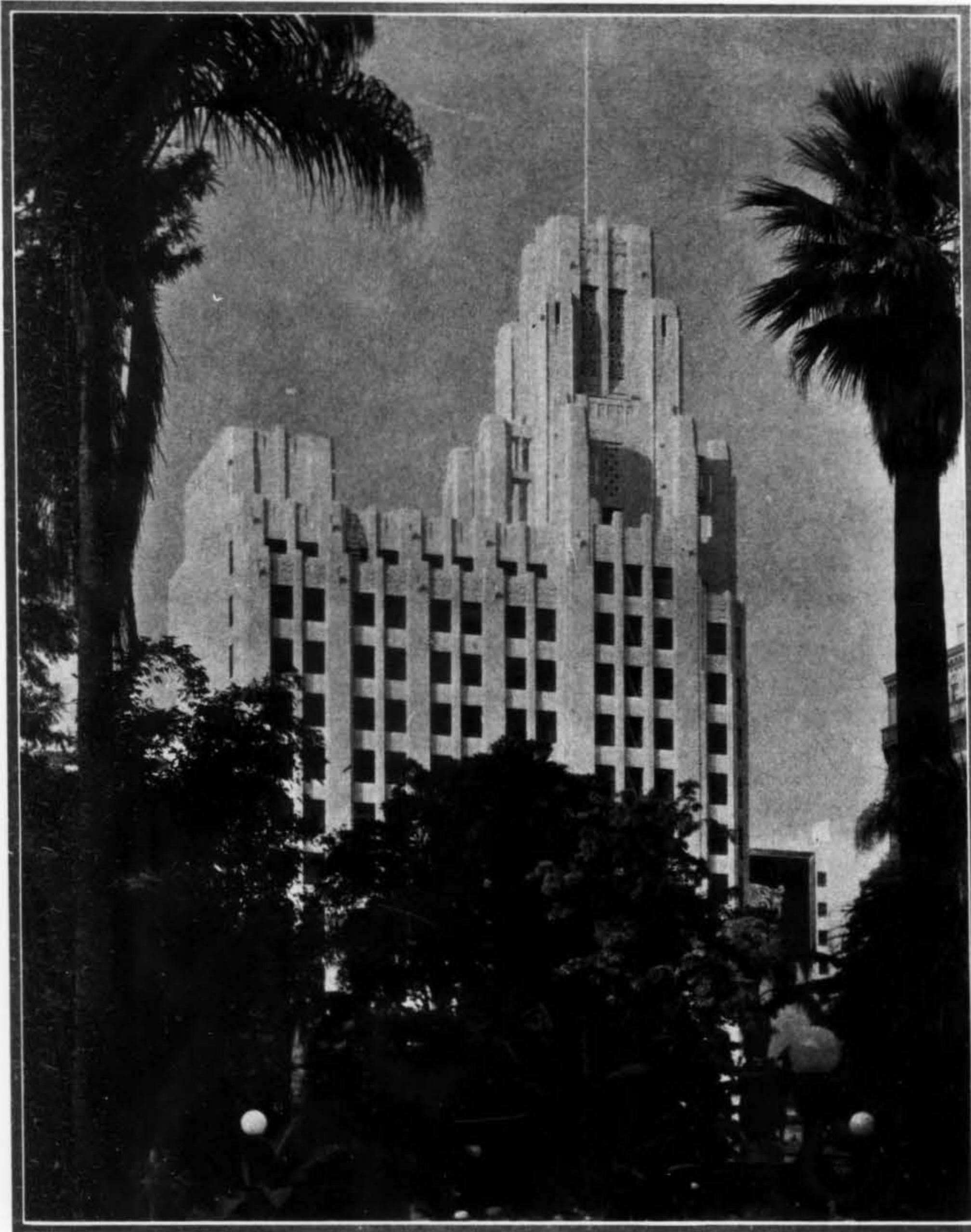
An array of amazing figures could be piled up; but let it suffice to say that the structural design of the bridge deserves a place in the first rank of the great engi-

Looking down from the Marin Tower, across the bridge toward San Francisco.

neering projects of our times. And the architectural features of the design have been given unusual consideration. Unusually diagonal cross-bracing is eliminated; piers and towers rise from their footings with clean, vertical lines, "setting back" as they rise, in much the same spirit as our modern towers of commerce. These stately, silvery shafts, with the splendid sweep of connecting cables—here will be a vision of strength, grace, beauty, to greet the ship as it sails in from the sea, the observers from the waters and the shores and the hillsides of San Francisco Bay.

The Golden Gate Bridge, like all such undertakings, has a long historical back-
(Continued on Page 50)





Photographs by George Elwood Jenks and Mott Studios



A CITY TOWER RISES ABOVE THE TREES

The Title Guaranty Building in Los Angeles, designed by John Parkinson & Donald B. Parkinson, A.I.A., has the fortunate foreground of Pershing Square; and the fortunate design of its lifting mass gives further evidence that modern architecture need not be ugly.



By day or by night, there is a thrilling beauty to the tower; a message in modern tongue, but the same message as in days of Gothic Art.

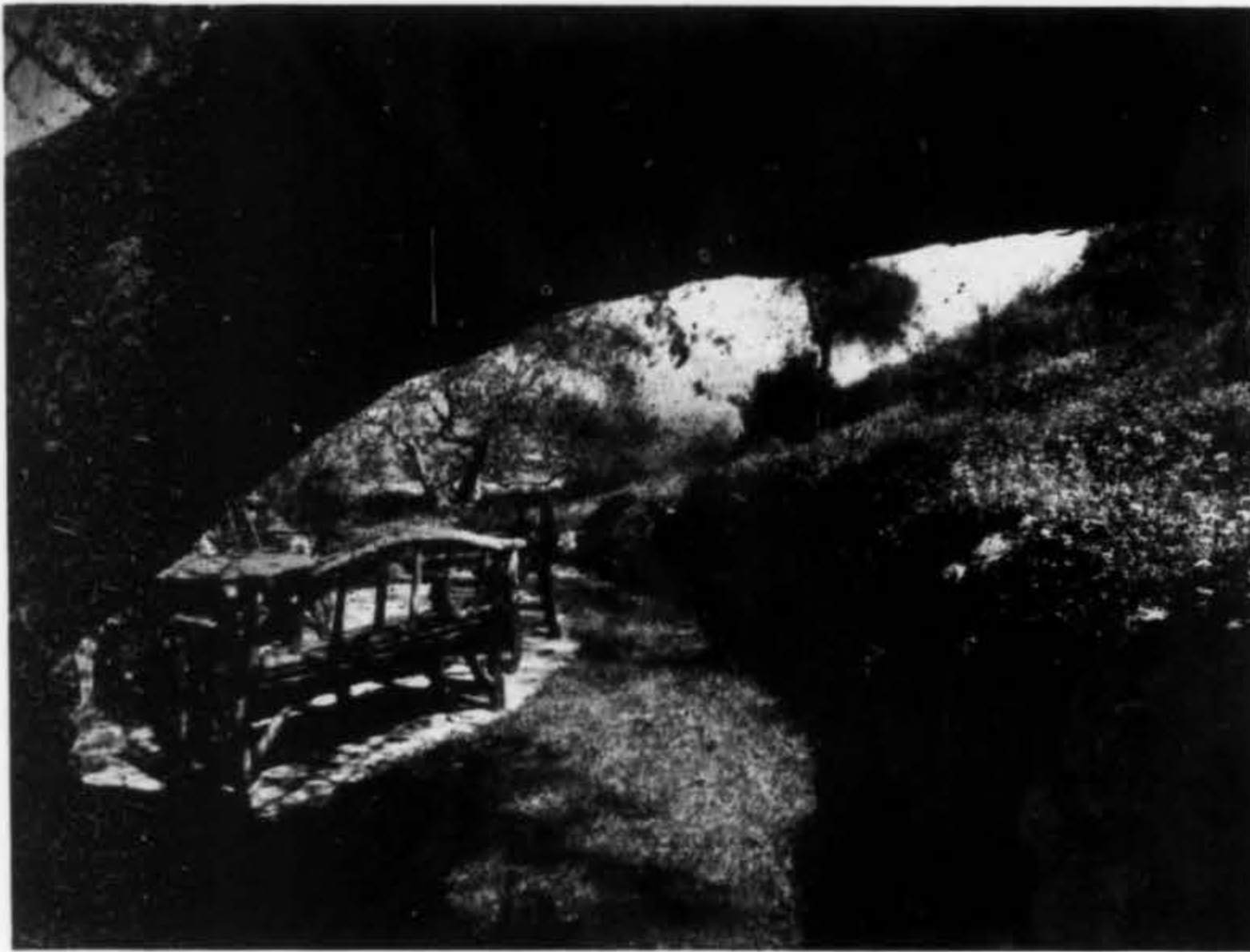


The versatility of terra cotta is well shown in the entrance detail of the Title Guarantee building; from granite base up, the entire facade is faced with baked clay, including the overdoor sculpture in high relief. Eugene Maier-Krieg, sculptor; John Parkinson and Donald B. Parkinson, architects.



Murals in the lobby are extremely interesting, well proportioned and fitted to the architectural treatment, harmonious in color to their marble background. They illustrate the history of the region from the days of the mastodon and the saber-tooth whose remains were preserved in La Brea pit; they are the work of that admirable artist, Hugo Ballin.





Under the old Sycamore on the W. K. Kellogg Arabian Horse Ranch, Pomona, California.

THE mountain-girded Valley of San Gabriel is the richest agricultural area in all America, and the most varied in her products. The canny Mission Fathers invariably found the richest lands and sweetest waters. Horticulture, of course, goes hand in hand with agriculture.

The feast in the Valley is too lavish for one day, but the West End, where lie Alhambra, San Gabriel and San Marino, is just right for one good browse.

(As, in listing the northern wildlings, we said little of the glories of the Sequoias, because they have long been so widely sung, just so we now omit detail of the famous treasureful grounds of the Huntington Gallery and Library).

In Alhambra, the "tree collector" should first head straight for South First Street, the "Snobs' Hollow" of early days, where riches are. In the parkings, English Privet bushes (*Ligustrum Japonicum*) have grown to forty-foot trees!

At Number 123, beside the gate is a towering *Agathis Australis*, the rare broad-leaved Conifer from which shellac is made; and at the corner of the two-story house, a *Dracaena Australis* tops the roof.

At Number 205 stands a noble Italian Stone Pine (*Pinus Pinea*); while in the vacant lot next door are a venerable pea-green Camphor tree and a grand old Guadalupe Cypress with limbs of polished bronze and top of silver.

In the old Gail-Borden place, across the way, is a grove of thrilling beauty, including another giant Camphor, a huge *Magnolia Grandiflora*, a pair of *Bunya Bunyas* and a fine Redwood.

In the arboretum of Mr. Jackson A. Graves' Rancho San Pasqual on Huntington Drive, is untold wealth. If one has not entrée, still he can see the chief treasures from the Drive: the Montezuma Cypresses,

the gigantic Pecans, Magnolias, Birches, Australian Tree Ferns, and the noblest Redwood of them all.

At Mr. Walter Wallace's Sierra Vista Rancho, 1215 Granada Avenue, among other treasures are clumps of the tallest Japanese Windmill Palms (*Trachycarpus Excelsis*) and a Monterey Cypress that proves what loving care and protection from wind will do, for that landmark is far larger than any of the parent trees on Monterey Peninsula.

The Cocos Palm Grove and the domesticated Blue Mountain Lilac (*Ceanothus Arboreus*) on the Samuel Kennedy Place next door, are very beautiful.

On the old Bean Ranch at Granada Avenue and Alhambra Road, is the noblest collection of Ornamental Dates (*Phoenix Canariensis*) in this country.

On the Harrison Ranch, 500 North Vega Street, are many trees worth seeing, especially a large white-flowered *Bauhinia*, or Mountain Ebony Tree, of the Autumn-blooming type, an Early Red Chinese Flowering Peach, as is most unusual, bears delicious fruit as well as gorgeous winter flowers; a Chinese Evergreen Weeping Elm, and the exquisite *Acacias Pravissima* that

In a *Eucalyptus Globulos* Grove on the Alhambra Estate of Frederick Harrison.

THE TREASURE TREES OF CALIFORNIA

*Chapter IV—Takes you through rich
Old San Gabriel Valley and
on to Riverside*

By CHARLES GIBBS ADAMS
Landscape Architect

are so rare but should not be, a golden glory in winter; and heavily-fruited Australian Dates (*Cocos Australis*).

Across the Arroyo is the San Gabriel side.

The second place beyond the bridge, on Rose's Road, is a perfect example of fine tree color for mid-summer; the immense white Oleanders (*Nerium O.*) and pink Crepe Myrtles (*Lagerstromia*) are perfect foils for each other.

On the old Muloch Ranch across the way grows a pair of most impressive Wine Palm (*Jubea spectabilis*).

At Eric Pedley's home, beside the little



Episcopal Church of Our Savior, (which was the first Protestant one built in California), is a Pink Perfection Camellia Tree that bears two thousand waxen blossoms at one time; and a noble Scarlet Flame Tree.

Down by the Mission San Gabriel Archangel, the old Purcell Ranch, originally part of the Mission grounds, boasts another Wine Palm, and some of the original Mission Olives and Pecans. There, too, grows a real Sweet Lemon that Agina brought, one of his Spanish Mulberries, and a great native Bay.

In the McAfee Gardens (commercial) at San Gabriel Boulevard and Langdon Road, is a fine old Australian Saucer Peach, with its amusing disks of fruit that are the earliest and among the sweetest of the family.

Over Mr. Gordon Cronkite's "Bindon House" at Huntington Drive and Lemon Street, towers a Texas Pecan that is the daddy of them all; and another noble group of them enfolds the Stearns house in Chapman Woods across the arroyo.

Beside the Chapman Ranch House of early days stands a pair of golden-fruited Kumquats or Baby Oranges (*Fortunella Margarita*) that are truly trees; a noble specimen of that rare *Podocarpus* which is one of the few broad-leaved Conifers many lofty Date Palms (beautiful, but with fruit of little worth in this cool climate); and a thicket of ferny *Opopanax* Trees (*Acacia Farneciana*) whose pretty yellow pompons are so valuable in the manufacture of perfume.

Doubling back toward Los Angeles or Pasadena, one comes upon the treasures of San Marino, with its Oak groves and its Huntington Aboretum. One should notice the great *Acacia Lopantha* at Palmas station; the avenue of immense Black Walnuts at Huntington Drive and Chelsea that once led to El Molino Viejo, the mill of the padres; and the rare diverse-leaved *Brachychiton Populneum* at 2000 Oak Knoll Avenue.

Again, many a fine sight in trees must be slighted here.

A TREE CRUISE TO RIVERSIDE

Why not a day or more for another "tree collection" through the remainder of the San Gabriel Valley, and on to Riverside?

Take Foothill Boulevard to Sierra Madre Avenue, turning north along Mrs. Anita

A storm in the San Gabriel Mountains gives life and color to these Sycamores. Photograph by Ernest H. Williams.



Native Sycamore on the W. K. Kellogg Ranch near Pomona.

Baldwin's age-old forest of Live Oaks, up to Sierra Madre Town.

At the corner of Highland Avenue, one easily sees, over the fence, without intrusion, the Brazillian Coral Trees (*Erythrina Crista Galli*) that are domes of glowing carmine in the early summer in Dr. Barlow's estate; and up his drive the white-umbrellaed "Gloria Mundi" (*Photinia Serrulata*) and the rare Banana Magnoli (*Michelia Fuscata*) with its old-ivory blossoms and rare perfume.

At the head of Lime Street, see Miss Graham's vale of matchless Irish Yews (*Taxus Baccata Fastigiata*) at "Italia Mia." When the villa is not rented, she is generous about permits.

Opposite the Women's Club, the silvery old *Eucalyptus Sideroxydon* is a joy.

To digress a bit from the subject of actual trees, and to show what gorgeous garments a tree can wear:

One should, while viewing the treasures of Sierra Madre, see the "Chinese Blue" *Wistaria* vine in the Fennel grounds on Scenic Point, scene of the annual *Wistaria* fete in March. It is not only the largest *Wistaria* known, but doubtless the most exquisite member of all the Bean family; and it does cover a huge Pepper tree, as well as a whole garden.

In the Humphrey grounds across the way stands an exceptional tree of the sweet-fruited *Sapote Blanca* from Mexico.

Return to Foothill Boulevard, either through the Oak forest or, further on, by way of Santa Anita Avenue or "Double Drive," whose miles of towering *Eucalypti Globuli* were the pride of Lucky Baldwin.

At Arcadia, on lower Second Avenue, see the Tamopan Persimmon orchard of the Edwards Ranch; for it is one of only two groves in the State, of that rare variety of two-storied fruit. About Christmas time, when the leaves turn to gold and the fruit to Chinese lacquer-red, it is as though the trees were on fire.

Above Monrovia, drive up Gold Hill; and find at the end of the road, Mr. Crononwett's plantation of umbrella-leaved, full bearing Hawaiian Papayas, or "Melon Trees" (*Carica Papaya*) on the summit, whose waxen blossoms are as fragrant as their fruit is luscious. Pomegranates of

(Continued on Page 51)



AZTEC vs. UNCLE SAM

And Other Interesting Books

By LOUISE MORGRAGE

Machineless Men

Very rarely one finds a book which contains an intensive study of a more or less scientific character, and yet is so written as to be extremely interesting on a broader scale to readers who are not specifically students of that particular subject. Accuracy of information and color of presentation in most books have a deplorable tendency towards what might be called an inverted ratio.

The more pleasant one's surprise, when one actually does find such an exception to the—it seems—invariable tradition. And this is the case with "Mexico, a Study of Two Americas," by Stuart Chase (Macmillan), which has just been published.

The United States and Mexico are separated by the Rio Grande del Norte. But this river, on its way to the Gulf of Mexico, does more than separate two countries from each other;—it is the border line between two civilizations so essentially different, even contrary, to each other, that there is hardly a basis left for the mutual understanding of the two—quite obviously to both their disadvantage.

Strictly speaking, this is the author's theme; by no means, however, is it his book. Around the skeleton of an economical study, the author has built up a living body—the color and romance of the life of a people, who have remained almost untouched by the machine age, to whom efficiency means nothing unless it gives them more time to play, and "whose wantlessness is the despair of the high pressure salesmen." Here is where the economist gives way to the artist, and in this picture of the life of a nation, even the underlying economical theories lose a great deal of their significance.

Diego Rivera, one of Mexico's foremost artists, illustrated this study of his people—black and white drawings, depicting the machineless man at various occupations—and giving the whole of the volume a rather odd note, which, however, is quite appropriate to its character.—H. F.

The Civil War

"Many Thousands Gone" by John Peale Bishop (Scribner's) is a collection of stories of the South at and about the time of the Civil War. The book has its title from the longest one of these stories, which won the prize in a story contest recently conducted by Scribner's.

Through all of the stories, especially those which take place during the war, the

ligerent country is the real object of study, the plots being more or less incidental. War means destruction, and therefore its effect upon a community must also be destruction. So in this book; we see families, institutions and conventions pass through the war and observe the shattering influence which it has on them.

The variety of characters is great; we see men and boys, conventionally brought up, turned into soldiers of an army, at first victorious, later on defeated, and gain a



"Mexican Market" By Diego Rivera.
From "Mexico" By Stuart Chase.
Courtesy of Macmillan Co.

effect of war on the population of a belstrong impression of the pernicious influence it has on their characters. Some go under, some live through it, but none of them are any better off for the experience. At home, too, on the farms and in the cities, chaos follows war. Last but not least, we observe the negro population, both enslaved and, later on, free, and notice the changes in their attitude towards the white people during the process of liberation.

Altogether fascinating from the historical and sociological viewpoint, these stories are furthermore written in an extremely skillful manner and are sometimes rather striking in their handling.

Bird Life

If you have read any of Enos A. Mills' previous works and like nature books at all,

it will hardly be necessary to recommend to you his latest volume, "Bird Memories of the Rockies" (Houghton Mifflin), which was published after his death at Estes Park, the place which he helped create and where he lived and worked.

In form of an intimate study of the lives of our most common mountain birds, this book represents a plea to America to save her birds, who have had to suffer a great deal through the ignorance and thoughtlessness of farmers and tourists. Without being direct propaganda, the book in a simple and charming style tells you of various individual birds, young and old, happy and unhappy, mischievous and heroic, and in the beauty and romance of their lives the author sees a means of stimulating that interest so sadly needed to keep them from going the way of the bison and the beaver.

Mr. Mills' love for wild life is well known: but of all animals perhaps the greatest part of his sympathy belongs to the birds. And a part of that sympathy he will communicate to you—to your advantage as well as that of his feathered friends.

The Permanent Palette

To the sincere artist, who believes he has something worth saying, it is of serious import whether the materials he uses will outlast his generation, or his century. It is a matter which confronts the painter more especially, due to the ill effects of light exposure and air pollution on many of the pigments. Little exact information on the subject has existed hitherto, and painters have trusted more and more to the claims of the various color manufacturers.

About ten years ago a chemist in Cincinnati became interested in the problem, and took up oil painting in order to test out his ideas. The results of his studies have been clearly and simply set forth in a book, "The Permanent Palette," recently issued by the National Publishing Society, Mountain Park, Maryland. It is the second volume in the National Art Series being published by this house. The first volume, "Elementary Principles of Landscape Painting," by John F. Carlson, N.A., has met with a hearty response on the part of the artist public of this country. Martin Fischer, the author of "The Permanent Palette," is a member of the Duveneck Society of Painters and of the faculty of the University of Cincinnati. His book will be prized by art schools, artists, dealers, collectors and all who are more than superficially interested in fine paintings.

N. H. P.

Del Monte

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land where once roamed Indian and Spanish Grandee. Close by . . . the 17 Mile Drive, Carmel, Pebble Beach, the two San Carlos Missions; Monterey with its picturesque fishing fleet and its old adobes . . . California's first capitol, its first customs house . . . and its first theatre.

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HOTEL and TRAVEL

CRUISER and POWER BOAT EVENTS

- September 4-7—International Long Distance Cruiser Handicap to Ensenada, staged by Long Beach Yacht Club.
- September 7—Cabrillo Beach, Los Angeles Municipal Power Boat Association. Labor Day Regatta.
- September 19—Los Angeles Harbor. Southern California Championship Regatta.
- September 27—Marine Park Lagoon. Long Beach Power Boat Club Races.

SAILING EVENTS PROGRAM

- September 5-7—Commodore's Cruise to Isthmus, Catalina Island (All Yacht Clubs).
- September 12-13—Catalina Island Yacht Club Closing Dinner, with Forty-five Foot Sailing Association Race from Los Angeles Harbor to Long Point, Catalina Island.
- September 26-27—Annual Stag Cruise to Johnson's Landing, Catalina Island, by California and Los Angeles Yacht Clubs.
- October 3-4—California Yacht Club Regatta off Los Angeles Harbor.

TENNIS

- August 29-September 7—Seventh Street Courts, Santa Monica. Third Annual City Championship.
- September 18-27—Los Angeles Tennis Club, Pacific S. W. Championship.
- September 26-October 4—California Tennis Club, San Francisco. Pacific Coast Championship.

SWIMMING and DIVING

- September 7—Oceanside. National Rough Water Swim.
- September 12-13—San Francisco. Fleishacker Pool. Far Western Championships.
- September 20—San Francisco. Golden Gate Swim.

HORSE SHOWS and EVENTS

- September 5-12—Sacramento. California State Fair.
- September 7—Agua Caliente. Labor Day Handicap.



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Riviera*

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**THE
COAST HOTELS
OF CALIFORNIA**

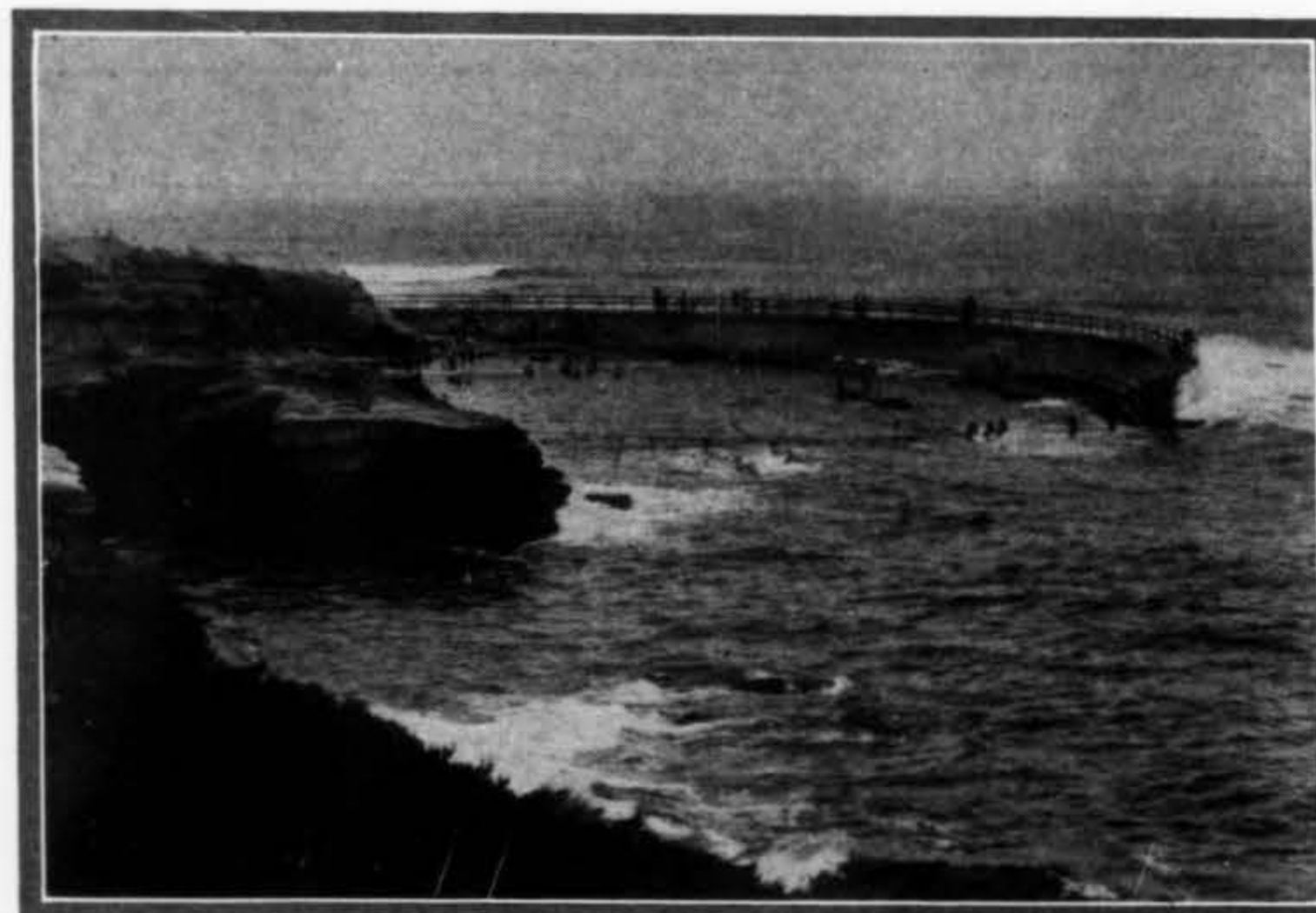
Casa de Mañana

The patio of Casa de Mañana, La Jolla, California, is now used as an adjunct to the dining room. Below the Hotel is Scripps' swimming pool.

NOW that the Desert hotels of America have become known to the conservative people of New York and Chicago as the best place for sun-baths, and babies who need its healing and safe winter climate, inquiries are coming to us for information as to the best Coast hotels and cottages, the best cared-for surf-bathing beaches where those who know how to use old Ocean may be sure of proper service after the desert inns close.

Of course, Coronado and La Jolla at one end of our California Riviera and Del Monte and Santa Cruz at the other have made themselves known and beloved by means of their patrons' satisfied reports as well as by discreet and individual advertising for half a century. But so vast and indiscriminate has been the "appeal to the masses" from the district in between, that no other great watering places and their hotels have made themselves heard.

It is the mission of this monthly magazine to do just this selecting and to tell the waiting world that there are smart hotels on the coast as well as in the desert. So frank and informative are our advertisements that the well informed traveller easily distinguishes the sporty hotel from the family refuge; the downtown, centrally located hotel from the little inn where everybody goes in swimming at the same hour, has his own umbrella, and always the same place to anchor it. Miramar in Montecito has been the latter sort during the lives of generations of Californians. El Encanto on the Mission Ridge above the sporting panorama of the city and harbor of Santa Barbara has the same devoted and discriminating patrons. San Ysidro Ranch among the orange groves of Montecito speaks for itself and is delightful. All the Santa Barbara hotels, even the centrally located Barbara Hotel in town, have access to the splendid program of world sports that puts that favored city in the limelight: all are full to overflowing.



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

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

GOLF

Women's (Northern)

September 11—Los Altos Golf and Country Club. Medal Sweepstakes.

September 17—Turlock Country Club. Medal Sweepstakes.

September 22—Oak Knoll Country Club. Medal Sweepstakes.

September 5-6—Del Monte Hotel. Special Events.

September 9-13—Del Monte. Championship for Women.

September 13—Del Monte. Mixed Foursomes.

Women's (Southern)

September-October—Women's Auxiliary of Southern California Golf Association. Inactive.

Men's (Northern)

September 5-6—Del Monte Hotel. Special Golf Events.

September 7-12—Del Monte. California State Amateur Championship.

September 13—Del Monte. Mixed Foursomes.

MEN'S (Southern)

September 21-26—Santa Monica. Riviera Country Club Invitational Tournament.

PACIFIC COAST FOOTBALL SCHEDULE

September 19—At Palo Alto, Stanford vs. West Coast Army; at Corvallis, Oregon State vs. Willamette.

September 25—At Los Angeles Coliseum, U. C. L. A. vs. Occidental; at Eugene, U. of Oregon vs. Monmouth Normal.

September 26—At Los Angeles Coliseum, U. S. C. vs. St. Mary's; at Palo Alto, Stanford vs. Olympic Club; at Berkeley, U. of California vs. Santa Clara; at Seattle, U. of Washington vs. Utah; at Missoula, U. of Montana vs. St. Charles; at Pullman, Washington State vs. College of Idaho; at Eugene, U. of Oregon vs. Willamette; at Portland, Oregon State vs. U. of Colorado.



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

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CALIFORNIA'S MISSION INN

(Continued from Page 19)

which the city is doing to make Roubidoux and its entrance safe and beautiful shows a fine spirit of cooperation with the ideals of the maker of the Mission Inn. "See how the skyline of the town is kept in harmony with the roof lines of the Inn" was the answer to the question. "No ugly tower, no crude sky scraper, no tall business blocks protrude above the pepper trees. A town's good taste is always indicated by its skyline. I have no doubt the people of Riverside appreciate the Mission Inn."

The older portion of the Inn faces south or south-by-west, reaching its "mission wings" into the sun and holding between them the old adobe. Back of it lies the history of Mexico and Alta California and back of that the glory of old Spain. But the new tower is on the northwest corner and is entered from the street. We saw it later when the sun had set, and as we sat in silence on a roof terrace facing west, against a sky of darkening amber it stood out like some citadel of old, its lower rampart sloping up from the long level line of the "mission wing." Then as the streets of the city filled with light from street lamp, shop, and motor cars the southern side was lit with a soft glow; and shadows of the other, smaller points crept up the tower.

To balance this new tower and dome we had discovered on the northeast corner a lovely eggshell dome whose indefinable pink color blended entrancingly with the soft yellow of the dry Californian hills beyond the town. One could live and wander endlessly among the towers and terraces, the courts and patios of this loveliest of caravansaries, catching the ideas and ideal of its creator from the architecture and the veritable museum of *objets d'art*. But better still it is, to interview Mr. Frank Miller himself and find his broad spirit of international good faith reaching out along the lines of "the Christ philosophy" toward Japan, "that one of our allies which has not asked a favor since the war." For international understanding and good will Mr. Miller has instituted a program on Mt. Roubidoux on Armistice Day and his Inn is a center for conference and meeting of the nations of the world.

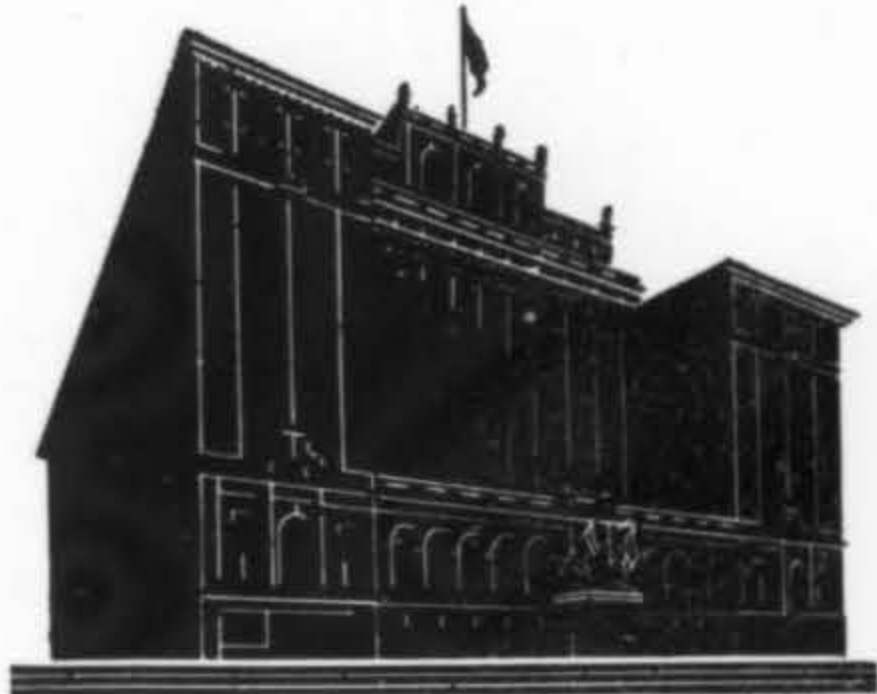
The "International Rotunda" and its accompanying addition to the Inn can be entered from the hotel or from the street, as its rooms are many of them used for offices. Seated on a bench beside the goose boy fountain, one looks upward from the basement to the sky. The encircling stairway fascinates, the vision is intrigued with plaque and bas relief, the mind is full of startled thoughts as the details of structure and the mystery of concrete at its best is slowly grasped. A triumph for the architect, this hollow tower, confesses the rank outsider and the amateur; what joy to play with plastic rock and make it stand secure.

All through the building one finds this playfulness which is the artist's final show of mastery and the owner's daring character personified. Truly our modern flair for mottoes is here justified. "Beauty pays" and with the honest man also, "Religion is profitable" when its philosophy encompasses the world. Such is the religion of Frank Miller expressed in the building of his Mission Inn; and such is the basic ideal of its varied architecture. As Mr. DeWitt Hutchings has said, and we have quoted in the first paragraph of this sketch of the building, "this rotunda eclipses in interest any of the special architectural and historical features previously built there."

This is true because the international impulse toward good will is embodied in every feature of the 1931 building. Mr. Wilson, the architect, was given the space to fill, the great golden altar from a private chapel in Mexico and the stained glass windows and mosaics to incorporate as motifs, the ideas of good will toward Mexico, Japan and the Orient beyond to express, a great project, extraordinarily fulfilled.

The "International Rotunda" addition to Mission Inn exemplifies the above philosophy, while at the same time it is exceptionally interesting architecturally as a whole as well as in the bewildering

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- SYRACUSE, N. Y. The Onondaga
- ROCHESTER, N. Y. The Seneca
- NIAGARA FALLS, N. Y. The Niagara
- ERIE, PA. The Lawrence
- AKRON, OHIO The Portage
- FLINT, MICH. The Durant
- KANSAS CITY, MO. The President
- TUCSON, ARIZ. El Conquistador
- SAN FRANCISCO, CAL. The St. Francis
- SHREVEPORT, LA. The Washington-Youree
- NEW ORLEANS, LA. The Roosevelt
- NEW ORLEANS, LA. The Bienville
- TORONTO, ONT. The King Edward
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variety of its ornamentation in detail. The new building takes its name from the cylindrical court, thirty-three feet across and six stories high, encircled by its unusual recessed and overhanging stairway. As one enters the Rotunda from the street one feels transplanted to Medieval Europe. Here are rows of columns of varying sizes on the different levels. Some of the pediments are Ionic, with renaissance elements added; some are Doric. The series of arches vary, some being pointed, others circular, others flat, the stairway breaks the intervals regularly. The delicate tracery of the hand-wrought railing offers another contrast with its bell motif and the names of Missions and Spanish explorers interwoven. Set into the walls are tile coats of arms of different countries carrying out the international theme. In niches are statues of patron saints of nations; St. George of England, St. James of Spain. On the lowest level a blithe Bavarian Gooseman fountain faces a figure of Joan of Arc. The Rotunda is uncovered, so overhead are the impartial stars and the friendly sky.

This part of the new addition is for offices and stores. A restaurant and shops occupy the street level. Above, radiating from the Rotunda, are corridors leading to professional and business offices.

Although the Rotunda gives its name to the whole new addition, there are also three other new Courts equally as interesting and as important as the Rotunda, and each of these is a centre from which radiate new feature divisions of the hotel. The Rotunda itself, since it is primarily an office building, is entered from the street and will be used chiefly by the people of the community. Two of the other Courts, "The Court of the Orient" and the "Atrio of St. Francis" are within the hotel proper and are entered from the second floor of the inner Spanish dining Patio by means of the arcaded corridor on the opposite side from the Garden of the Bells. The third new court, the "Garden of the Stars," is on the sixth floor and is reached either through the Rotunda or from the Spanish wing, since it has a two-fold function; its therapeutic and sun-baths and its club rooms beneath the beautiful tile-covered "Amistad" Dome (Dome of Friendship) will be used equally by the people of the community and the guests of the Inn; its lovely suites surrounding the Starlight Pool and commanding unobstructed views of the mountains, will be sought after by discriminating guests of the Inn.

The "Court of the Orient" continues the oriental theme of the present oriental rooms out into the open and forms the approach to new oriental rooms beyond. There are terraces, broad steps, stone railings, lanterns, shrines, fountains, bronzes, shrubs, bells, and a rock water-course as in a Japanese garden. The supports of overhanging stories are like those of a temple. Opening from the Court of the Orient on all side are rooms of the oriental section of the Inn's famous Cloister Art Shop. A colossal carved and lacquered temple Buddha presides serenely, seeming to offer peaceful greeting at this Crossroads of the East and West.

The other court, the "Atrio of St. Francis," is reached both from the Spanish Dining Patio and by a new and imposing staircase in the Spanish Art Gallery. It, too, is on the second floor level forming the connection between the Spanish and Rotunda wings. It continues the series of alluring vistas of patios which open one from another throughout the hotel. From the outer Court of the Birds one catches a glimpse through the lobby into the Court of the Fountains, the Dining Patio. From there one sees from above, temptingly through arches, a few details of the new Atrio. The motto of Mission Inn might well be that old royal Spanish wording, "Plus Ultra",—"There is more beyond." Every view tempts to further exploration and a new surprise.

Architecturally the Atrio of St. Francis will be considered the piece de resistance of Mission Inn. It might be the plaza of a small city of Mexico or Spain. The floor is of marble. An ancient tile shrine of the style of Della Robbia in soft colors enriches one wall. A noted statue, "St. Francis and the Wolf of Gubbio" by Ruth Sherwood, is in a niche beyond. A bronze fountain is in

the center. The St. Joseph Arcade with twisted columns once belonging to Stanford White skirts one side, forming a covered passage from the Spanish Art Gallery to the St. Francis Chapel. Above, corridors and columns, arches and balconies with hand-wrought railings grace the upper levels where the Spanish wing ends and where it connects with the new Rotunda addition. The Atrio forms the entrance court for the two most important rooms of the new construction; the St. Francis Chapel and the Galeria, or new Art Gallery. The latter is a room one hundred and sixteen feet long by twenty-five feet wide and thirty feet high, with decorated beamed ceilings, its windows all on the north side, its walls for paintings; the room to be used also for banquets and dances. The facade of the Chapel of St. Francis is the chief architectural feature of the Atrio. Facing it from the entrance one feels as if standing in front of a Cathedral in a quiet plaza of Old Mexico. The Churrigueresque rich ornamentation, the rose window, the coats of arms, the figures of saints in their niches; all are beautiful and all seem as if they must be of some bygone age. The proportions of facade and doorway and rose window are splendid. Huge sixteen-foot mahogany doors give entrance. A fine crispness of texture results from the manner in which the concrete for walls and ornament was poured. Cement from the local mill of the Riverside Cement Company was used throughout the building.

The interior, dimly lighted, reveals its richness slowly to one entering from the brilliant sunlight of the Atrio. At the far end is the famous gold altar from Mexico which was formerly in the Spanish Art Gallery. Its surface and columns and figures have lost none of the lustre which they had two hundred years ago when the altar was made for the chapel of Marquis de Rayas at Guanajuato. Carved oak stalls of Renaissance design with medallions from an ancient monastery in Belgium occupy the sides of the chapel from the entrance to the chancel and above them, glowing and sparkling in all their color are the Tiffany windows and mosaics, three on each side. These were made by Louis Tiffany from designs by Stanford White and for many years were in Dr. Parkhurst's Church, Madison Square, New York. After the church was demolished to make way for the Metropolitan Life Building, Mr. Miller secured the windows through Mr. Tiffany.

The Chapel is designed to be the scene of many colorful weddings and other ceremonies reminiscent of Spanish romance. The Atrio gives opportunity for impressive entrance. The Galeria is suited for wedding feasts. Dancing could follow. One can foresee many picturesque and gay occasions, reflecting the spirit of the days of the Dons.

The location of the wedding chapel between the Galeria and the Oriental Hall is again symbolic of Mr. Miller's thought of the marriage of the art and spirit of East and West at Mission Inn. Thus again fundamental chords are struck, worldwide in their significance, proclaiming the Inn a truly international institution. And this is exemplified best in its newest addition, the Rotunda.

ARCHITECTURAL ACCESSORIES

(Continued from Page 25)

etched, or enameled to suit our design and our purpose, as well as our pocketbook.

Among the older office buildings there has been a mild epidemic of modernizing the primitive elevator cabs. Many of these old bird cages have succumbed at last to splendid examples of the current order. The majority of the new cabs installed in the last few years have been finished in beautiful wood, sometimes with metal inlays and embellished with ornamental metal ventilating grilles, while others have been done in bronze or enameled metals. In these smooth riding cabs we now have all sorts of push button controls, automatic leveling devices, and signal controls. It's almost a joy to ride in these cabs, and with the disappearance of unsettling jerks and false stops it seems that consistent express elevator service is all that is left to us to demand.

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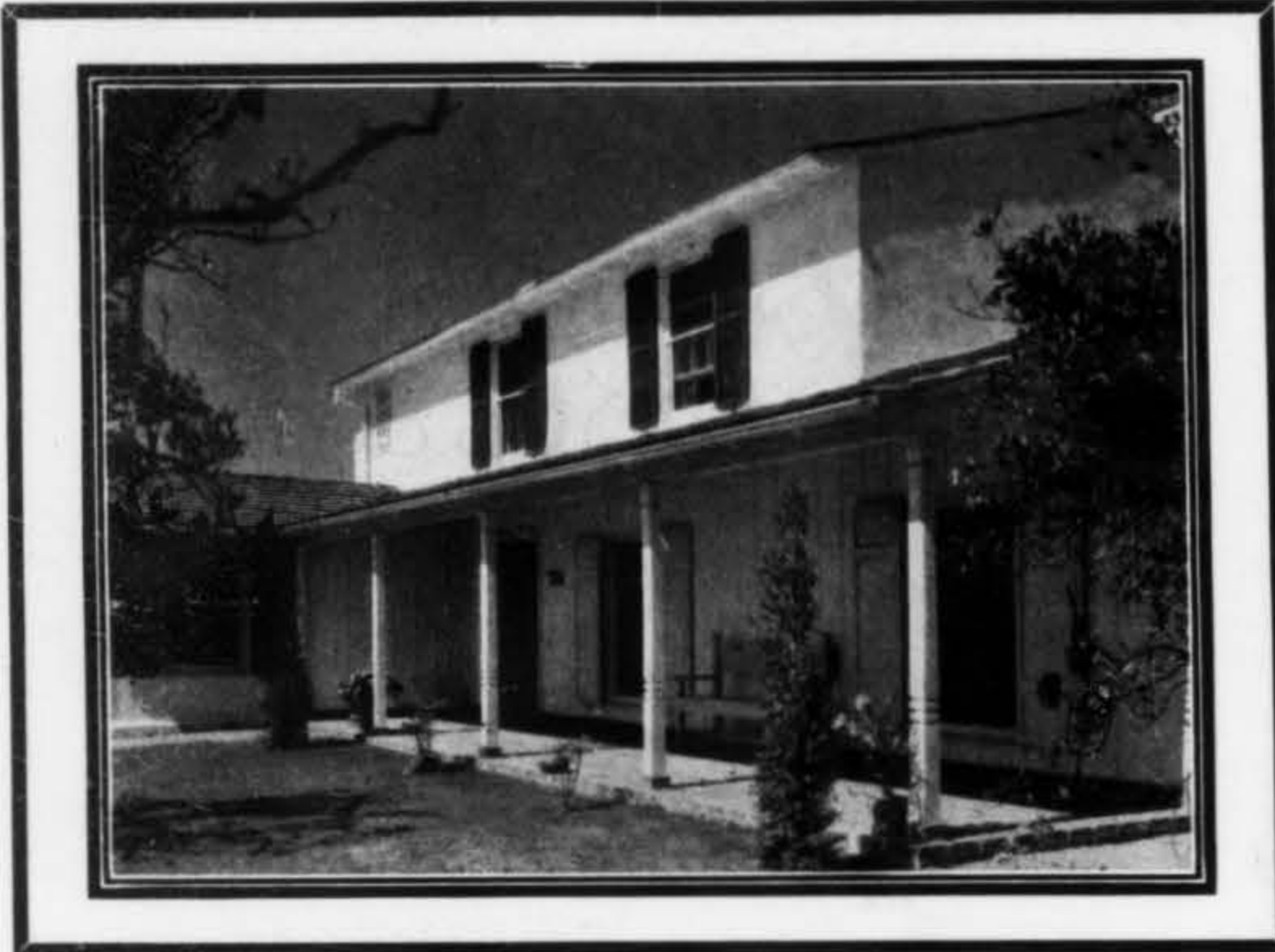
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A NEW WONDER OF THE WORLD

(Continued from Page 39)



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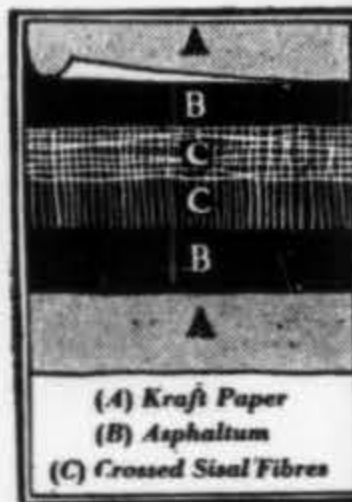
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ground. The first recorded suggestion for such a bridge was contained in a newspaper article by Mr. James H. Wilkins of San Rafael, published in the San Francisco Bulletin, August 16, 1916. For many years previous, the thought of a connection from Fort Point to Lime Point had suggested itself; but all such thoughts were discounted because of the impression of excessive cost. The first definite step was taken when City Engineer M. M. O'Shaughnessy placed the matter before Mr. Joseph B. Strauss, Consulting Engineer of Chicago, an international authority on bridges, and surveys and soundings were ordered by the Board of Supervisors of San Francisco. The question of financing was ultimately solved by the creation of a Bridge District.

The meeting, called by Mayor James Rolph, was held in January, 1923. At this meeting the "Bridging the Golden Gate Association" was formed, and a committee appointed comprising Mr. W. J. Hotchkiss, Chairman; Captain I. N. Hibbard, Supervisor Richard J. Welch, Mr. Frank P. Doyle, and Mr. Frank L. Coombs. Mr. Coombs, a member of the Judiciary Committee of the State Legislature, introduced into that body the enabling act by which was authorized the legal formation of the Golden Gate Bridge and Highway District. The bill was passed in May, 1923, and all of the counties of Northern and Central California were invited to participate in the formation of the district. A vast amount of litigation and legal technicalities caused repeated delays, and the organization was not fairly incorporated until December, 1928. As finally constituted, the district included the counties of San Francisco, Marin, Sonoma and Del Norte, and parts of Napa and Mendocino.

On March 31, 1924, an application was made to the War Department for a permit. A hearing on the plans was held by Col. Herbert Deakyn, and following this, in December, 1924, a conditional permit was issued by Secretary of War, John W. Weeks.

When the District was organized and the Board of Directors appointed, proposals were invited from engineers all over the country, and after careful consideration Mr. Strauss was named Chief Engineer and Mr. O. H. Ammann, Mr. Leon S. Moisseiff and Prof. Charles Derleth, Dean of the Engineering School, University of California, as Consultants. Mr. Strauss was then instructed to prepare a definite design, estimates of cost, and a report so that the final permit might be secured and the project presented to the voters. This was done, and on June 30, 1930, a new hearing was held by a Board of Engineers comprising Col. Thomas M. Robins, Major William H. Lanagan and Major Elihu H. Ropes. The final permit was issued in August, 1930.

The project was presented to voters and a bond election held Nov. 4, 1930, and carried by a vote of almost five to one. The estimate of cost under final preliminary plans was given as \$32,815,000, which included engineering, carrying charges during construction and carrying charges during the first six months of operation.

Final plans were completed (in six months' time—a record-breaking achievement) in such form that bids might be received for the entire structure complete and ready for service; due to a stipulation adopted by the Board of Directors that the cost must not exceed the total issue fixed for the bonds, \$35,000,000, it was necessary to prepare complete plans and secure lump sum bids, never before done on a major bridge project. Bids were received on June 17, 1931, and accomplished the unique result of under-running the estimate by \$2,000,000.

A friendly suit, to determine a technical point in connection with the bond issue, has been set for hearing by the U. S. Supreme Court for Sept. 15; upon its completion, presumably early in October, actual contract work will start, as contracts are signed and shop drawings already being made. A construction period of four years is estimated; the bridge should, therefore, be completed by the middle of 1935, at a total cost of approximately thirty-one millions.

THE TREASURE TREES OF CALIFORNIA

(Continued from Page 43)

the crimson variety named Wonderful and Cheremoyas (*Anona Cheremollia*) flourish there, too.

At Duarte Town find the old Duarte Ranch and see the Spanish Pear Tree, still thriving, that came to California with the Sonora expedition, in 1786.

Thence one can ascend the Sierra Madres to the beautiful mountainside orchards of choicest Avocados on the old Spinks Ranch.

Beyond that tunnel of Eastern Elms at Azusa, look up the driveway of venerable Washingtonias and myriad Chinese Flowering Peaches that leads into "Rancho Las Cacemites;" or, if you have entrée, drive up and see the Betel Nut Palms (*Areca Catechu*), Swamp Magnolias and Japanese rose-colored Crab Apples (*Pyrus Pulcherrima*) in the gardens with Lillies all underfoot.

At Glendora, drive up the mountainside to the avenue of bearing Queensland Nuts (*Macadamia Ternifolia*) and the stateliest of all Cocos Palms on the old Silent Ranch. Queensland Nuts are said to be the most nourishing of all foods.

Just after mounting the bank of San Dimas Wash note, on the right, the most handsome of silver and bronze Guadalupe Cypresses.

Beyond Claremont Colleges, note the fine plantation of Willow-leaved Mandarin Oranges (*Citrus Deliciosa*) that flanks the highway on the North.

Cross at Upland the famous Euclid Avenue (and the statue therein, which the local paper seriously described as "a six-ton madonna" at its unveiling); pass under the venerable native Sycamores, heavily hung with Mistletoe, at Red Hill; and on through the (once) wine vineyards to San Bernardino.

All about San Bernardino are patriarchal Desert Cottonwoods (*Populus Fremontii*) or "Water Hole Trees," which told the pioneer Mormons, who settled the Valley, where the springs flowed.

Between San Bernardino and Riverside, either devote an extra hour to swinging around a semicircle to Redlands and viewing the native Black Alders along the sparkling Zanja; the semi-tropic ornamental groves of Smiley Heights, and the champion Orange groves of the red hills all about.

Or else turn south and reach Riverside by way of La Cadena Drive with its myriad-flowered "Palos Verdes" or "Butterfly Trees" (*Parkinsonia Aculeata*) from the desert.

At Riverside, the City of Orange Groves, see one of the two original Navel Orange Trees, parents of all that have brought such wealth to California; the dozen miles of trees that roof old Magnolia Avenue, especially the ancient Pepper Trees of the Sherman Indian School; see the famous rare Palm collection (by permission only) of Mr. Harrison Wright, just off the Avenue; and if you are a lover of good short stories, get a thrill on passing the home of Ann Cameron, on the Avenue, set in a grove of very old semi-tropic trees of many kinds.

See the Smoke Flower Trees (*Rhus Cotinus*) in White's Park, and the Giant Cerei in the Cactus garden there; note the noble old metallic Guadalupe Cypresses that line a mile or two of East Eighth Street; and, at the Citrus Experimental Station of the University of California, on Box Springs Mountain, the acres of unusual citrus trees from the ends of the earth; and the choicest new varieties of Avocados.

Return by way of the Valley Boulevard, passing under the granite boulders of Mount Rubidoux, glorified by the annual Easter Sunrise Service inaugurated by Henry Van Dyke; crossing willowed Rio Santa Ana, and entering the tunnel of old Cottonwoods that cool West Riverside.

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At the San Bernardino County Line note the historic Boundary Oak; when the line was cast in early days it was established from that tree to the highest peak straight to the North.

In Pomona the Boulevard leads past the most magnificent Camphor Tree in California, beside the Women's Club.

At Spadra note the picturesque beauty of the Bastard Cypresses, old and dark and ragged, in the school yard.

Just above the village, Mr. W. K. Kellogg's "Arabian Horse Ranch" is open to the public at all times; and on Sunday afternoons the steeds are paraded for visitors. The miles of drives were planted to flowering trees for winter color, especially Sennas (*Cassia Tomentosa*) and Flowering Peaches of every shade; while in the cañon, Nature placed a Sycamore of inspiring proportions. It must be over four centuries old, for it even surpasses in size the Aliso Viejo for which Aliso Street in Los Angeles was named. When, alas, that monarch was felled to make room for a new wing of a brewery, (and in days when real estate was cheap, at that), the thrill of my small boyhood came from counting its more than four hundred rings.

Where a procession of Phoenix *Canariensis* march along the highway beyond the Horse Ranch, note the pair of Northern California Black Walnuts (*Juglans California*) that are the pillars of a ranch gate; no more stately ones grow anywhere.

Thence the highway is lined with "Carob's" or "St. John's Bread," the Locusts of the Bible (*Ceratonia Siliqua*), with sweet, nutritious beans.

A fine sight in trees are the old English (really Persian) Walnut groves through which the highway passes all about Puente, Mountain View, and El Monte. Were not Walnuts such useful citizens, people would no doubt be more awake to their wonderful beauty and the delicious fragrance of their foliage.

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

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JOHN BATHAN

A CALIFORNIA CLINIC FOR DIET

(Continued from Page 37)

court where vehicles may park, and where the service buildings are located. Thus may the Clinic be approached without the incoming traffic intruding upon the out-looking terraces and balconies, and yet immediate, covered access to both wings is given.

Curving stone stairs connect the terraces with the upper floors of the building, and the terraces themselves are merged with the hillside by their low-running rock walls, while the whole scheme brings the patients' rooms into intimate relationship with the gardens and their inviting paths.

Directly along the front is a flagged terrace of generous proportion, brightened by an octagonal Tunisian tile fountain of blue and white, surrounded by bright potted plants, and flanked by restful garden furniture. Lawns and shiny-leaved shrubs and sun-catching flowers extend away on either side and down beyond, and a word here in detail about this landscaping will not be amiss.

To quote Mr. Dailey, "The plant materials have been selected to give a rotation of bloom throughout the year. Deciduous flowering shrubs and trees have been interspersed with evergreens to give spring flowering effects. Around the south terrace, which will become an out-of-door living room, have been planted many tropical and sub-tropical plants to give a richer foliage contrast to this section of the garden.

"Such plants as Musa (banana), Aralia, Olives, Oleanders, Oranges, Pleroma, Datura and Eugenia have been planted. Bougainvillea and Bignonia will be trained on the walls.

"Against the white of the building only broad-leaved evergreens have been used in the garden proper. Soft gray greens and finer-leaved plants have been planted to harmonize with the weathered gray of the stone walls and the softer outlines of the shrubby groupings."

In a structure developed for the purposes of this Clinic, the first consideration is, of course, that it shall effectively house the various rooms, laboratories, offices and accessory departments, and in this respect we find that Mr. Dailey's cooperation with Dr. R. A. Kocher, head of the Clinic, has resulted in noteworthy arrangement of floor plan and space disposal.

On the first floor of the front wing are the Hydrotherapy, Electro-therapy, X-Ray and Photographic departments, beside the Pharmacy and places of mechanical equipment.

Next is the main floor, containing the receiving and examining rooms and doctors' offices, the research and routine laboratories and the library and administration offices.

In the main hallway of this floor, are notable works of art upon the walls. There is the bronze portrait plaque of the donor, by Jo Mora, the sculptor. There are two large oil paintings by Ferdinand Burgdorff, of Pebble Beach, one the gift of the Misses Caroline Pickett and Dorothy Ledyard, and the other a gift from the artist himself.

Above this floor is the top story, containing the patients' rooms and baths, the nurses' stations and the children's ward. In the rear of this floor are the nurses' wing, the dining room, the model kitchen and other service rooms.

Accommodations for twenty-five patients are provided, and nearly every room has private bath. These rooms, as well as the rest of the interior of the building, were furnished and decorated by William L. Koch, of Carmel. Furniture is mahogany, and the floor coverings and drapes and colorings of walls and woodwork convey an impression of the home and not the hospital. On the walls are original etchings of out-of-doors subjects by Paul Whitman, of Carmel.

The roof has a roomy sun deck, thoroughly sheltered from wind and yet having full exposure to sun throughout the day.

The Clinic and grounds represent an investment of over \$300,000. Construction was begun in 1929 and opening dedication held in the middle of August, last year.

All in all, it is a very interesting solution of architectural and landscape problems, and its elements and combinations will stand critical study by artist and technician alike.



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NOW that cities are becoming *park conscious* and are recognizing the opportunities which park developments offer in improving social conditions and relieving unemployment, it is wise to bear in mind that areas for recreation, both active and passive, should be so located in the city plan as to function wisely in the upbuilding of cities, and should be so designed and developed as to give the greatest returns in health and pleasure to the people. Expert advice in park design is essential to accomplish these results. Park designing, whether scenic or recreational, is peculiarly within the province of the trained professional Landscape Architect, whose study and experience combines the art of good design with scientific knowledge that is necessary in the solution of park problems.

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GARDEN CALENDAR

September

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

Who soweth good seed shall surely reap;
The year grows rich as it groweth old,
And life's latest sands are its sands of gold.

Julia Dorr.

SEPTEMBER is a busy garden month if you intend to have color in your winter garden.

Seed planting for winter flowers is now in order.

If you only garden because others do it, do not bother to read the rest of this article. If your soul is thrilled by the act and mystery of growing plants, follow me with such care as your interest dictates. As in the classical recipe for cooking a hare, which reads, "first catch your hare," the first important thing is to get your seeds. If you have plants of the kinds you desire growing on your place, gather seeds from the choicest for your sowing.

Virgil, the husbandman's poet of ancient days, knew and immortalized the necessity of this choice of selection when he said, "unless man each year selects the best heads (of wheat) for next season's planting the crop deteriorates."

Of course your selection from the best of your few plants is a valuable procedure, but it is not to be compared with the selection made by experts, where hundreds of thousands, and sometimes millions, of plants are scrutinized for the purpose of selecting the best.

One year the late Mr. Crego, he of Aster fame, saved the seed of one plant from his acreage as the parentage for his next crop.

The writer himself selected one plant out of three hundred thousand *Watsonias* for carrying on to the next generation. However, the principle is the same, and your half-dozen plants may include one, better even than the most advanced plant from a professional seedsman's batch.

If you have to buy your seeds, look in a good garden magazine for the names of reliable seed firms, obtain their catalogues and, wherever possible, get fresh California grown seed.

Many of the seeds offered in Europe and other distant places are California grown, and may be last season's by the time you receive them.

I remember a doctor friend in Oakland, California, who once sent about forty dollars to a famous seed firm in England for some double tuberous *Begonia* seed (and I do not exaggerate when I say that you could pull down your eyelid and put the whole contents in your eye without inconvenience), later to find that the seed was raised about four miles from where he lived!

Having obtained your seed, try to understand what it is before attempting to grow it.

Ferns and lower plants do not bear seeds; they propagate by tiny bodies called spores.

The difference between a spore and a seed is that, while a seed already contains a baby plant, a spore does not contain one. In fact, a seed may be defined as a baby plant with an overcoat on. Inside the testa or overcoat of the seed will be found the seed leaf or leaves called cotyledons, united to a little cylindrical mass which becomes the stem of the plant. Minute examination with a magnifying glass will show, at the upper end of the cylinder, a little object covered with embryonic leaves; this is the shoot or caulicle. At the other end will be found, without this covering, the embryonic root or radicle.

The little plant in the seed is dormant or sleeping, but must not be considered in any sense as dead. Even in seeds that are dormant for years, there is a slight degree of activity going on, and a minute quantity of gas is constantly passing through the testa.

It is important to remember that, once the little plant or embryo is wakened into life by suitable conditions of light, heat, moisture and air, you cannot stop the life process and re-start it, any more than you can return the chicken back into the shell and have it re-hatched. That is why you must not let your seeds dry out when once planted. Drying out is the cause of most failures in seed germination.

When your little plant emerges from the ground, like a newborn infant, its struggle against infantile diseases begins. Its deadliest enemy, like the smallpox of infancy, being technically called "damp-off."

Look at your baby seedlings at least once or twice a day, preferably through a magnifying glass; if the green parts appear soggy wet, or seem to lean over, look on the soil for white threads having the appearance of threads of finest silk—this is the dreaded damp-off fungus. Unless treated immediately, all your plants will be dead in a few hours. The treatment is simple. I always keep on hand a Bronx Sprayer (an inexpensive atomizer without any rubber parts or bulbs) filled with a weak solution of Semesan or Quae-sul.

If you do not possess any kind of atomizer, you may put the solution in a saucer, dip an old brush therein, and, by rapidly passing the hand over the bristles, project a fine cloud of the solution onto the seedlings.

While the parts of the seedlings above ground are having their troubles, so may the baby roots be having theirs. There are two most valuable things to remember about seed-pans. One is that the roots must have plenty of drainage; pea-size pebbles being best, so that the air may follow the falling water level down to the tiny rootlets. The other important thing is to avoid any fertilizer containing nitrogen, as that inhibits or stops root growth; there is always enough nitrogen stored in the seed to take care of the baby plant through its seed-pan stage of life, and until it is pricked out into richer soil. This pricking out should happen as soon as the first two permanent leaves have expanded and attained their full greenness of color.

Of species and varieties to choose from, there is no end. That is why, when I give a list of annuals, I attempt to give, mostly, such tried and trusty ones as may be depended on to give satisfaction and color in any garden.

Once in a while I like to call attention to those rarer plants which call for a little special care, or even for some virtuosity in obtaining them or growing them. I have in my hand at this moment a catalogue, in English, of "The Chugai Skokubutsu Yen" from Yamamoto, a town near Kobe, Japan. The colored illustration on the front cover pictures a group of hardy, perennial Orchids, all showing vast improvement in height and coloration over their wild ancestors. About fifteen varieties are offered, ranging from fifty cents to seven dollars each; but seeds can be had which are not difficult to grow, from the best varieties, for one dollar per package. These are all improved varieties of *Calanthe discolor*, and are both large-flowered and perfumed.

Seeds of the flowering mesembryanthemums should be much more frequently planted in California than they are at present. Among the best for this purpose are *M. alstonii*, *M. speciosum*, *M. diversicolor*, *M. linguaeformis*. For parkways and dry, sunny corners they are unexcelled.

Fuschias are now all the vogue. Seedlings from the hybrid types lend themselves to a fascinating form of gambling. A wide range of new colorings, sizes of flower, habit and hardiness, are now obtainable at up-to-date nurseries.

Foliage Begonias are easily raised from seed, and can always hold their own in sheltered and shady places.

During September, and until a few days after the first rain, *Watsonia* bulbs may be set out, assuring a very early spring blaze of colorings.

California Poppy seed should be broadcast this month and permitted to grow just where it falls. In sowing California Poppy (*Eschscholtzia californica*) always add a little of its variety,

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vesuvius, the brilliant red form. Speaking of Poppies, do not forget the Shirley Poppy and the large double-flowered Oriental Poppies.

It is not easy to induce the magnificent Matilija Poppy (*Romneya coulteri*) and its still more wonderful relative, *Romneya trichocalyx*, to grow from seed; and it is even more difficult to propagate either by transplanted divisions or other means; but a good specimen in any garden is worth any amount of effort.

Calceolaria, numerous kinds of Campanulas, the Howard strain of *Cineraria*, Giant Pansies from Oregon, Penstamons of all kinds from the Bodger strains, Primulas, especially the fairlike *Malacoides*, Shasta Daisies, both fringed and plain forms, Stocks, and especially plenty of Bodger's newer Sweet Peas, may be sown now.

You cannot have Sweet Peas to perfection unless you give them their conditions. A trench three feet deep must be dug and a rich, mature compost placed therein. Each seed should be planted in a little pocket of sand, the whole covered with a fine mesh to protect the baby seedlings from birds. A trellis or strings should be placed for them to climb upon, and water should be liberally supplied all through their blooming period. Their grace, sweetness and exquisite perfume make them ideal for garden decoration or as cut flowers for the house.

In Paris, at a famous pleasure emporium known as "Harry's American Bar," a somewhat diplomat introduced his American friends to what he called a San-Show. It appeared to be a gin compound with a peculiar, pleasant, aromatic flavor (of course, all this is hearsay). I did not hear of San-Show again until the other day, when an enterprising Japanese brought me a plant, the leaves of which are used for flavoring. The plant is called San Show. As a new flavoring for all kinds of savory dishes from navy beans to squab en casserole, including the most delicate soups and sauces, I believe this plant will capture the housewives of the United States. In addition to its usefulness in the culinary art in Japan, it is a handsome shrub, and is even a good hedge plant. It is found growing wild on the slopes of Mt. Fuji.

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