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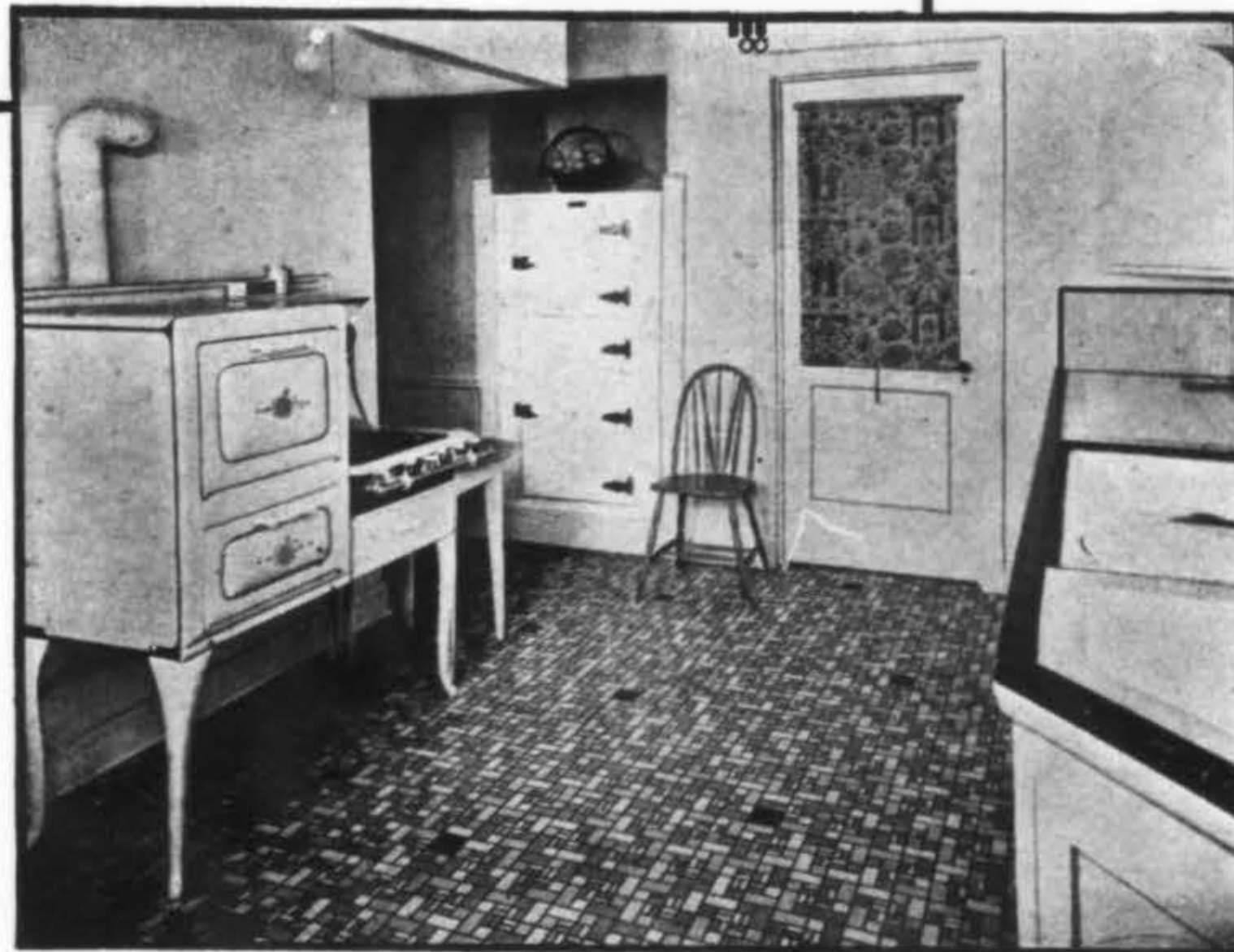
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

FREDERICK WEBB HODGE, director of the Southwest Museum of Los Angeles, California, is particularly adapted for this position as he is a recognized authority on the archeology and ethnology of southwestern Indian tribes. Mr. Hodge came to California from the Museum of the American Indian, Heye Foundation, in New York, and began his anthropological career with the Hemenway archeological expedition of the Southwest and later joined the staff of the Bureau of American Ethnology at Washington, of which he became the head. An outstanding achievement was the compilation and editing of the Handbook of the American Indian, published by the government in 1907, and which remains the standard authority on the lives and movements of these native Americans. Since the appointment of Mr. Hodge as director, M. R. Harrington has resumed his important program of research in the Gypsum Cave of Nevada. By these discoveries it is hoped to determine the date of man's arrival in America and the state of his advancement at that time.

ASTRONOMICAL SOCIETY OF THE PACIFIC continues the illustrated lecture courses, in conjunction with the Mount Wilson Observatory, at Los Angeles and Pasadena, California. These lectures are open to the public and are given at the Junior College Auditorium, 855 North Vermont Avenue, Los Angeles, and at Culbertson Hall, California Institute of Technology, Pasadena. The course opened in November and continues through April 15. The lecture for the month is given by Dr. Frederick H. Seares of the Mount Wilson Observatory, February 18, at Pasadena, and February 19 at Los Angeles. The subject is "The Stars About Us."

PASADENA LECTURE COURSE presents the series, covering popular current topics, at the Community Playhouse, Pasadena, California, at 4:15, on Monday afternoons. The list of speakers and subjects for the month are as follows:

Feb. 1, James Waterman Wise, Jewish Liberal, "Christian and Jew."

Feb. 8, Dame Rachel Crowley, "Opium as a World Problem."

Feb. 22, Charles A. Beard, Political Economist, "Modern Statecraft."

March 7, William Beebe, Director of Tropical Research of the New York Zoological Society, "Two Miles Down" (Illustrated).

ROYAL ASTRONOMICAL SOCIETY recently awarded the gold medal to Dr. Robert Grant Aitken, director of the Lick Observatory in California, for his work on double stars.

FREDERICK FORREST PEABODY medal was voted to Bernhard Hoffmann last month as being the citizen whose influence was most widely felt and of the greatest benefit to Santa Barbara, California, during the past year. The committee making the award based their findings on the work of Mr. Hoffmann in supporting the cause of uniform architecture, architecture that is characteristic of the early traditions of the city and of the state.

KRISHNAMURTI, philosopher, poet and teacher, is presenting a series of talks at Oak Grove, Ojai, California. He speaks each Sunday morning during February and March, and the meetings are open to the public without charge.

THE LINCOLN SHRINE is formally dedicated, February 12, at Redlands, California. The shrine is designed to house the bust of Lincoln by Barnard, presented to the city by Mr. and Mrs. Robert Watchorn. The ceremony is held at the Procellis or outdoor theater at Smiley Park.

SAN FRANCISCO CENTER, International Relations, holds the regular round table meetings, Monday mornings, at the Hotel St. Francis, San Francisco, California.

A **GEORGE WASHINGTON MEMORIAL** reception and ball is held, February 11, at the Fairmont Hotel, San Francisco, California. The date was selected to conform with the dedication of the birthplace of Washington at Wakefield, Va., which will be opened to the public and known as the George Washington Wakefield National Memorial Monument.

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MAKER OF MEN

THE GEORGE WASHINGTON BICENTENNIAL is observed throughout the country and colors the majority of the public affairs of the month. The Daughters of the American Revolution, with seven East Bay chapters, hold a George Washington luncheon at the Women's Athletic Club, Oakland, California, February 16.

THE MUNICIPAL AUDITORIUM, Oakland, California, is selected for the general observance of the George Washington Bicentennial, February 22. The program is in two parts, a ceremony at the Auditorium and a tree planting at the Veterans' Memorial Building under the direction of the American Legion.

DRAMA LEAGUE, Pasadena, California, has engaged the flat floor hall at the Civic Auditorium for every other Friday night of the season to March 25 for the winter dance schedule. The Drama League has sponsored a series of summer dances at Tournament Park for a number of years, but this is the first departure in offering a series in the winter. The dates are February 12 and 26, and March 11 and 25. The dances are always chaperoned by members of the League and are given in the interest of the young people of the entire community.

RAYMOND HOTEL, Pasadena, California, under the management of LeRoy Linnard, announces a series of weekly dinner dances to be held every Wednesday night throughout the season.

MORNING TALKS ON CURRENT EVENTS are given by Mrs. Charles S. Mitchell of Duluth, Minnesota, at Hotel Huntington, Pasadena, California, on alternate Thursday mornings at eleven. The current dates are February 11 and 25.

THE JUNIOR LEAGUE of San Diego, California, gives the annual charity ball at Hotel del Coronado, February 6. The proceeds of the ball are divided equally between the San Diego Day Nursery and the Holly-Sefton Memorial Hospital of the San Diego Children's Home. A night club revue is the theme of the entertainment. The members of the League are giving the entire entertainment under the direction of Gerald Hanchett of New York.

ART EVENTS OF THE HOUR are covered by Edith Lennard in morning talks at the Biltmore Hotel, February 18; the Ambassador Hotel, February 20, Los Angeles, California, and at the Vista Del Arroyo Hotel, February 24, Pasadena.

NATIONAL SKI TOURNAMENT is held on Olympic Hill, Tahoe, California, February 26, 27 and 28.

HOSTESSES OF THE OLYMPIC GAMES are giving a bridge tea, February 11, at the Arcady Hotel-Apartments, Los Angeles, California. The function is a benefit, given under the auspices of the executive board.

IMPORTANT EVENTS of the spring sport season at Del Monte are:
February 20-22, Pebble Beach gold vase competition, and Washington's birthday tournament.

February 21-22, Opening meet of Pacific Coast Steeplechase and Racing Assct.

February 27-March 12, Pacific Coast Open Polo Championship.

March 2-6, Pebble Beach Women's Golf Championship.

VALLEY HUNT CLUB, Pasadena, California announces the second formal dance of the season, Saturday, February 13, Sunday evening entertainment, following the Sunday night supper on February 7, is "Painting the Desert" by Edward Langley, artist and lecturer, in conjunction with John Clair Monteith, baritone. The Bridge Luncheon is held February 1; the Bridge Tea, February 15, and the Bridge Dinner, February 19.

THE NATIONAL ORANGE SHOW, the twenty-second annual, is held at San Bernardino, California, February 18 to 28. The decorations and general arrangements are colored by the patriotic motif of the Washington bicentennial. Entertainment features include programs embodying the main features of a musical comedy or light opera, and are announced as "Echoes from the Desert Song," "Echoes from New Moon," "Student Prince," "Fortune Teller" and "Rose Marie."

HELENA WHITFORD BENNETT gives the two remaining lectures of the series, at the Crown Hotel, Pasadena, California, February 25 and March 24. This month the Architecture and Art of Java is the subject. In March the Buildings, both Public and Private, of Angkor will be shown by beautifully colored picture slides.

(Continued on Page 4)



ETCHINGS BY STEFAN S. VON BUNYITAY

Above, the Siesta hour, old Mexico. Left, Mission Dolores in San Francisco. Right, the Mission at San Buenaventura.



Born at Budapest in 1895, Mr. von Bunyitay began to paint the beautiful, blue Danube at the age of six—was making illustrations for books when he was thirteen. Invalided in the world war, he abandoned the palette for pencil, pen, the etcher's point. "Everything," he says, "is either black or white. All human emotions spring from these two antitheses; the other colors are merely dilutions." He exhibited in Berlin, Munich, Paris; in 1925 he went to Mexico, Guatemala, San Salvador; and in 1929 to California. His work has both sincerity and imagination; a true and lovely line and texture.



Serge Jaroff, leader of the Don Cossack Russian male chorus, appearing in Los Angeles and San Francisco.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA presents fortnightly programs on Friday and Sunday afternoons and on Friday evenings at the Tivoli Theater, San Francisco, California. The widely known "popular" concerts are given on Friday evenings but the programs of the two afternoon concerts are identical. Basil Cameron, the young English conductor, directs through the remainder of this season, Issay Dobrowen, the permanent conductor, returns to his duties in the fall. Nathan Abas recently resigned as concertmaster and has been succeeded by Nathan Blinder of New York.

LOS ANGELES PHILHARMONIC ORCHESTRA, Artur Rodzinski, conductor, arranges the symphony programs during the season to include fourteen pairs of concerts on Thursday evenings and Friday afternoons, and fourteen Sunday afternoon programs. All concerts are given at the Philharmonic Auditorium, Los Angeles, California. The dates for the month are February 11-12 and February 25-26 for the pairs, and February 7 and 21 for the Sunday afternoon programs. A special concert is offered, February 13. An all-Russian program is given February 11 and 12.

PORTLAND SYMPHONY ORCHESTRA, Portland, Oregon, under the direction of Willem Van Hoogstraten, offers during the season ten evening and eight matinee concerts. The concerts for the month include an evening symphony, February 8, and afternoon programs, February 14 and 28.

MUSICAL CALENDAR of Seattle, Washington, includes various interesting events for the month:
February 4, Don Cossack Male Chorus.
February 4, Mary Wigman, danseuse.
February 9, Chamber Music Series, sponsored by Phi Mu Alpha-Mu Phi Epsilon, University of Washington.
February 9, Spargur String Quartet Concert.
February 15, La Argentina, in dance program.
February 28, Feringer Organ Concert.

VANCOUVER SYMPHONY ORCHESTRA, Vancouver, B. C., presents the concert of the month, February 7, with Jan Cherniavsky, pianist, as guest artist. Allard de Ridder, the conductor, is a member of the Los Angeles Symphony Orchestra.

FRESNO PHILHARMONIC ORCHESTRA was organized last year under the direction of Daniel Popovich and presents concerts at the White Theater, Fresno, California. The orchestra is sponsored by the Fresno Bee.

PASADENA CIVIC ORCHESTRA, under the direction of Reginald Bland and sponsored by the Civic Orchestra Association, presents the concert of the month at the Civic Auditorium, Pasadena, California, February 17, as a feature of the dedicatory week program.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, continues the season with the presentation of the following programs:

February 9, Mary Wigman, European dancer, Lobero Theater.
February 16, Los Angeles Philharmonic Orchestra, Artur Rodzinski conducting, Granada Theater, 8:30. The same afternoon the orchestra presents a concert for children only at the High School Auditorium.
February 22, Dusolina Giannini, soprano, Lobero Theater.

THE COLEMAN CHAMBER CONCERTS, founded and directed by Alice Coleman Batchelder, are given each season at the Community Playhouse, Pasadena, California, on Sunday afternoons and are a vital part of the musical life of the community. The concert for this month is given February 28 by the Bartlett-Frankel String Quartet. The personnel is Sylvain Noak, violin; Anthony Briglio, second violin; Emile Ferir, viola; Nicholas Ochi-Albi, cello.

FIREMOUNT MUSICALS are resumed by Dr. Henry Purmort Eames at the Little Theater in Padua Hills, near Claremont, California, February 25, 8:30 P. M. These recitals are open to the public.

PASADENA MUSIC AND ART ASSOCIATION continues the programs of the winter season with Jose Iturbi, pianist, February 5; the Don Cossack Russian Male Chorus, February 18. These concerts are presented at the Junior College Auditorium, Pasadena, California.

THE ORPHEUS CLUB, a men's chorus recently organized in Walla Walla, Washington, has about seventy members under the direction of Howard E. Pratt, and makes a first appearance in February.

THE PARLOW QUARTET, resident artists at Mills College, announce a concert for March 1 at the Community Playhouse, San Francisco, California. The quartet includes Kathleen Parlow, first violin; Harvey Peterson, second violin; William Dehe, cello, and Romain Verney, viola.

PHILHARMONIC COMMUNITY CONCERT ASSOCIATION, formerly the Philharmonic Course, of Long Beach, California, presents an interesting group of artists in the winter series, including Louise Arnoux, Jose Iturbi, Harold Kreutzberg and his dancers, and the Don Cossack Russian Male Chorus. These programs are given at the High School Auditorium.

BENIAMINO GIGLI, tenor, is the guest soloist in the fourth municipal concert of the San Francisco Symphony Orchestra at the Civic Auditorium, San Francisco, California, February 2. Basil Cameron conducts.

MONDAY NIGHT CONCERTS are given in a series of four at the Fine Arts Auditorium, San Francisco, California, February 1-8 and 15. The artists are Maria Verde, soprano, and a string quartet consisting of William Benner and Alexander Law, violinists, Daniel Wahl, violist, and Winston Petty, cellist.

YOUNG PEOPLE'S SYMPHONY CONCERTS, arranged in a series of six fortnightly, by the San Francisco Symphony Orchestra, opened January 15, and continue at the Tivoli Theater. Basil Cameron directs and also addresses the children as to the various instruments of the orchestra.

JOSE ITURBI, Spanish pianist, fills the following engagements under the management of Selby Oppenheimer: February 1, Tivoli Theater, San Francisco; February 2, Harmon Gymnasium, University of California, Berkeley; February 3, Stanford University; February 11, Eureka, California.

DON COSSACK MALE CHORUS gives two concerts in San Francisco, California, at the Tivoli Theater, one in the evening, February 6, and one in the afternoon, February 14. This chorus appears at Sacramento, February 8, at Stanford University, February 10; and at the Auditorium Theater, Oakland, February 12.

SIGRID ONEGIN, contralto, is heard at the Tivoli Theater, San Francisco, California, February 29, in the Oppenheimer Concert Course.

TITO SCHIPA, Italian Tenor, sings at the Auditorium Theater, Oakland, California, February 8. This artist is followed by the Hart House String Quartet, February 19; and by La Argentina, the great dancer, February 25.

BEHYMER MIDWINTER COURSE provides entertainment of a very high order. The artists and dates of appearance are:

February 2, Kathryn Meisle, contralto.
February 7, Jose Iturbi, Spanish pianist.
February 16, Don Cossack, Chorus.
February 23, Tito Schipa, tenor.
March 1, La Argentina, dancer.
March 8, Sigrid Oegin.
These concerts are given at the Philharmonic Auditorium, Los Angeles, California.

LOS ANGELES MUSIC SCHOOL SETTLEMENT is benefited through a concert given at the Sala de Oro of the Biltmore Hotel, Los Angeles, California, February 1. The artists appearing are Olga Steeb, pianist, Sylvain Noack, violinist, and Carl Omeron, tenor. The school was founded by Carrie Stone Freeman and the purpose is to provide musical training for children unable to pay tuition.

ALFORD A CAPPELLA CHOIR is heard at the Major Theater, Los Angeles, California, February 14, at 3 P. M., under the direction of Rolla Alford.

THE ELLIS CLUB is heard in concert at the Philharmonic Auditorium, Los Angeles, California, February 24.

WOMEN'S SYMPHONY ORCHESTRA, directed by Arthur Alexander, gives, as usual, two performances this year, the first concert is presented February 15, and Fred Scott, tenor, is the soloist. The concerts are given at the Philharmonic Auditorium, Los Angeles, California.

COMMUNITY SYMPHONY ORCHESTRA of Monrovia, California, gave the first concert of the fourth season last month and has accepted invitations to appear at Hollywood and Los Angeles. Additional concerts will be presented in Monrovia.



La Argentina, a marvel in the shading of rhythm in her dances, and the shading of color in her costumes.

DRAMA NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, California, is the only one of the group of small or intimate theaters presenting programs continuously throughout the year. A new play opens on Thursday evening at this playhouse and runs for eleven performances, that is, each evening and a Saturday matinee. No performances are given on Sunday. Gilmor Brown is the director, associate directors vary with the productions. The announcements for the month are:

February 4 to 13, A revival of "The Music Master," by Charles Klein. Ralph Freud assumes the title role.
February 15 to 27, "Censored," a new comedy-satire by Conrad Seiler. This play had its premiere performance as a membership production and its popularity led to the decision to stage it for the general public.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, offers a series of plays during the winter season at the Lobero Theater. The plays are given either the first or second week of the month, and include three evening presentations and a Saturday matinee. The plays are directed by Paul Whitney, actor and critic. "Remote Control," a mystery thriller, is the play of the month, February 4-5-6 are the dates.

COMMUNITY PLAYERS, Riverside, California, founded and directed by Janet Scott, are among the more ambitious of the players of the community and own their own playhouse. In this building they operate the theater proper, as well as the workshop, and are able to rent it to other organizations for recitals. This group gave "The Royal Family" late in January, and announce the next production for March 8 to 11. Three types of membership are open to an interested public: Active, at \$2.00 per year; Associate, at \$5.00 per year, and Patron, at \$10.00 per year.

CLAREMONT COMMUNITY PLAYERS may be found at the Little Theater in Padua Hills, near Claremont, California, where they present their plays, hold membership meetings and enjoy various discussions in the Workshop. The fifth offering for this current season is "Enchanted April," by Kane Campbell, and the dates are February 2-3-4-5 and 6, with a matinee February 6. Mary C. Blaisdell is the director.

LITTLE THEATER, College of the Pacific, Stockton, California, presents "The White Headed Boy," an Irish comedy by Ernest Boyd, February 19 and 20. The Pacific cast takes the play on tour to neighboring cities as follows: Brentwood, Napa, Petaluma, Santa Rosa, Sebastopol and Healdsburg.

BOOKINGS for the spring and early summer at the Columbia Theater, San Francisco, California, offer a great and varied opportunity. The musical show, "Three's a Crowd," with Libby Holman, Fred Allen and Clifton Webb, is heard late this month; then Cornelia Otis Skinner brings a presentation of "Henry the Eighth's Wives," to be followed by Walter Hampden in his impersonation of "Cyrano de Bergerac." Maud Adams and Otis Skinner are booked for two weeks in "The Merchant of Venice." And later the schedule calls for "The Green Pastures" by Marc Connelly, followed by Eugene O'Neill's "Mourning Becomes Electra."

GEARY THEATER, San Francisco, California, offers Richard Bennett in a glamorous presentation of "Cyrano de Bergerac," with Kay Johnson playing the opposite lead, beginning February 8.



Dolores del Rio and Cedric Gibbon enjoy the beach, and frequently entertain in their cabana at the Biltmore, Santa Barbara, California
Photograph from Curtis Biltmore Studio.

DRAMATIC INTERPRETATIONS of new plays, under the title "Plays of the Current Theater," are a part of the University of California extension division lecture series at Oakland. Mrs. Oscar M. Bennett is presenting the interpretations, which are as follows: "Counselor at Law" by Elmer Law, "After Tomorrow" by Hugh Strange and John Golden, "The House of Connelly" by Paul Green, "Reunion at Vienna" by Robert Sherwood, and "The Good Fairy" by Molnar.

COLUMBIA THEATER, San Francisco, California, presents William Gillette in his famous creation, "Sherlock Holmes," opening February 12.

FREDERICK WARDE celebrates his eighty-first birthday by appearing in a dramatic and musical recital at the Wilshire-Ebell Theater, Los Angeles, February 2. The loved Shakespearean actor and Ruth Helen Davis present as a feature of the program a one-act play entitled, "Return to the Fold," in which Mr. Warde enacts his original role of Fra Junipero Serra and Miss Davis takes the part of an Indian maiden.

THE MISSION PLAY by John Steven McGroarty opened in its own theater at San Gabriel, California, Sunday, January 31. The play is given each afternoon except Monday, and on Wednesday and Saturday evenings. R. D. MacLean again has the role of Junipero Serra.

THEATRE MECHANIQUE is owned, operated and directed by its sole owner, Ellsworth Martin. Described as the smallest theater in the world, with a stage 56 inches wide and 36 inches high, the settings and lightings are a marvel in stage craft, and the whole thing offers the most fascinating entertainment. Mr. Martin presents "The King's Romance," a musical drama, adapted from Tennyson's "Idylls of the King." After the middle of February the Theatre Mechanique will go on a tour of the North, showing at the Travers Theater, Fairmont Hotel, San Francisco, California. Such a mode of entertainment is of double advantage as, owing to the size it may be operated in the lounge or parlors of a hotel, in the drawing room of a home, or in a small theater.

THE WORKSHOP, comprising a section of the training offered at the Community Playhouse, Pasadena, California, gives productions in the Recital Hall, which are open to the public at a small fee.

February 6, "Some One in the House," by Helene Backus.
February 13, "Pleased to Meet You," by Mabel A. Stanford.

CINEMA

"**THE GUARDSMAN**" is a delight! The two stars of the Theater Guild, Alfred Lunt and Lynn Fontanne, give perfect delineations of two persons, who happen to be an actor and actress, married to each other and yet very much in love. The screen version follows the Ferenc Molnar comedy as presented on the stage. It is provocatively charming and leaves you with no choice between the talents of either principal, nor is it easy to decide from the performance of Miss Fontanne whether or not the wife was really deceived. Of course you are quite convinced that she did penetrate the disguise of the Guardsman, particularly since she had one clue on which to base any suspicion, that being her knowledge of the jealousy of her husband, his art in make-up and his inordinate vanity where this art was concerned. If you cannot decide which wins in the little game you may have the consolation of seeing that the astute critic, Roland Young, is equally puzzled.

THE GLEASONS are almost too clever and too versatile for any one family, when Jimmie isn't writing a play, Lucile is. Then they not only write them but star in them when they can take time from the screen to stage them. "The Fall Guy" by Jimmie Gleason closes its run at El Capitan Theater, Hollywood, to make a San Francisco showing. Lucile also has a new play, dealing with the activities of a "sob sister" on a daily tabloid, which will be presented when she finds time to work out all the details.

"**CYRANO DE BERGERAC**" follows the "Grand Hotel" into the Belasco Theater, Los Angeles. The director at the Belasco, William Keighley, intended opening the Rostand play in Los Angeles, but owing to the popularity of the Vicki Baum drama it was necessary to send the production first to San Francisco.

"**CRAZY QUILT**" opens at the Biltmore Theater, Los Angeles, Sunday evening, February 7, starring Fanny Brice and Phil Baker and Ted Healy.

"**EMMA**" provides a nearly perfect role for Marie Dressler and while adequate support is given her there is no occasion for much acting beyond that done by Miss Dressler, who is omnipresent. The story is designed to supply pathos and mirth in about equal measure and perfectly achieves that same. Jean Hersholt does a particularly good piece of work as the masculine head of the Smith household.



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"**PRESTIGE**" would, in a sense, seem to be a proper title for any picture starring Ann Harding. She seems to have gained eminence of that character through her former pictures. Photography takes high rank in this picture, transforming Florida into Indo-China, and doing it most creditably, while the plot transports Miss Harding from the civilized environment accorded her in "Devotion" and in "Holiday."

"**UNION DEPOT**" pleases by its very locale and the constantly moving crowd, charged with potential drama. Any Union Depot holds interest, though in life the romance and tragedy must be glimpsed and guessed, while the screen definitely produces lovers, villains and victims. Again the camera man scores as the photography is a vital part of the whole. Many people are used as atmosphere, with a scattering of types among them, and the interest veers from one thing to another. Naturally the stars, Douglas Fairbanks, Jr., and Joan Blondell, are the centers of attention, but there are many opportunities for the lesser lights.

IN "**SKY DEVILS**" aviation is again featured and once more we have a plot dealing with the tribulations of two soldiers ranging around France A.W.O.L. There is, naturally, a Sergeant on their trail and since it is designed solely as a laugh producer the complications may be guessed. It is broad farce rather than comedy, more nearly old fashioned slapstick.

PROGRESS in almost any endeavor is to be cheered but this thing of screening a war in China long before the actual occurrence leaves an audience a bit befuddled. "Shanghai Express" is shown in Los Angeles, February 4, and while the picture deals with a revolution rather than an invasion the military activity around Shanghai vies with Marlene Dietrich, the star, for attention. Anna May Wong, Clive Brook, Warner Oland, Lawrence Grant and Louise Closser Hale add strong support.

THE ORIENT is stressed in another recent picture, "The Hatchet Man," but the Occident has adopted it through the Chinatown of San Francisco. Edward G. Robinson has exchanged the gun of his gangster roles for the more primitive hatchet, with which he deals final justice to his betrayers at the end of his quest in China.

GEORGE ARLISS, in "The Man Who Played God" is seen at Warner Brothers Western Theater, February 9. The picture has been given modern settings and dialogue of the present day.

THE SECRET WITNESS is a mystery story and deals with a double murder in a penthouse, which seems gruesome enough, but it proves to have many pleasant angles and a decided amount of comedy. Zasu Pitts has a delicious bit as the telephone operator. It is very possible that Miss Pitts will appear at the Moore Theater at Seattle as guest star in "The Lottery Man."

MIRIAM HOPKINS established her versatility in her first role of note, that of the little princess in the "Smiling Lieutenant," being particularly naive and demure in the first and quite devastating in her sophistication in the last two scenes. Since then Miss Hopkins has made "Twentyfour Hours" and "Two Kinds of Women" and has shown new angles of personality in each.

LIONEL BARRYMORE receives unstinted praise from Eastern critics for his work in "The Man I Killed" and the picture, no doubt, will be equally well received in the West.

TWO POPULAR DRAMATISTS, Philip Barry and Frederick Lonsdale, have each had a play translated to the screen recently. "Tomorrow and Tomorrow" by Barry presents Ruth Chatterton in the leading role; while the Lonsdale film story, "Lovers Courageous" features Madge Evans and Robert Montgomery. A Barry play is not easily transposed to the screen, nor is "Tomorrow and Tomorrow" exactly popular movie fare. On the other hand the Lonsdale opus is his first original play for the screen, written directly for this medium, and supplies deft situations and clever dialogue in equal measure with his stage productions.

EXOTICISM is the first and final note of "Mata Hari" in which Greta Garbo holds the screen. Not that Garbo is the sole attraction, by no means, since the cast includes Ramon Navarro in the opposite lead, Lionel Barrymore and Lewis Stone but it is Garbo that you watch and wonder whether you are seeing the German spy, or the Garbo.

"**SHINING BLACKNESS**," a new play by Lulu Vollmer, has its premiere showing at the Mason Theater, Los Angeles, February 15. Lucille LaVerne has the leading role.

"**THE SECOND MRS. FRASER**" is scheduled for the Belasco Theater, Los Angeles, late this month or in March. Grace George and A. E. Mathews enact the important roles.

EDWARD EVERETT HORTON promises to present "Spring Time for Henry" by Ben Levy at the Hollywood Playhouse, Hollywood, within the next month or so.

ART CALENDAR

THOMAS CRAVEN, author of "Men of Art" and other works, will arrive in California this month. He is scheduled to deliver a series of lectures as follows: San Francisco, February 28 at 4 p.m. at the California Palace of the Legion of Honor; Los Angeles, February 29 at 2 p.m., at the Ebell Club; Santa Barbara, March 2; San Diego, March 5 at 8 p.m., at the Fine Arts Gallery of San Diego.

BERKELEY

BERKELEY ART MUSEUM, 2270 Shattuck Avenue: International Salon of Photography. Lithographs by Glenn O. Coleman.

CASA DE MANANA, 2816 Telegraph Avenue: February 1-15, paintings by John Collier, Jr.

HAVILAND HALL, University of California: Paintings by Helen Forbes.

DEL MONTE

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

FRESNO

SHORT MEMORIAL HOME: February 1 to 15, paintings by members of the California Art Club.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Paintings by members of the Glendale Art Association.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: To February 13, paintings by Warren Newcombe.

BESKOW GALLERIES, 4950 Franklin Avenue: Throughout February, exhibition of old Occidental and Oriental art.

HOLLYWOOD PLAZA HOTEL, 1637 North Vine Street: Sculptures by David Edstrom.

INTERNATIONAL SCULPTURE, Ltd., 8838 Sunset Boulevard: Replicas of famous sculptures from the ateliers of the National Museums of France.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American and European artists.

POLK-BAYLY GALLERY, 8903 Sunset Boulevard: Paintings by American and European artists. Antiques and objects of art.

ROOSEVELT HOTEL, 7006 Hollywood Boulevard: Portraits by Edwin Earle, from the Don Wells art galleries.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Throughout February, recent High Sierra oil sketches by Hanson Puthuff; recent water colors by Millard Sheets.

LAGUNA BEACH ART GALLERY, February exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

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

ART CENTER SCHOOL, 2544 West Seventh Street: February 6 to 13, portraits by Joseph Mason Reeves, Jr. Galleries open 9 a.m. to 9:30 p.m.

BARK N' RAGS, 729 North Western Ave: Throughout February, etchings by William Lee Woollett.

BARTLETT GALLERY, 3358 West First Street: February 1 to 15, paintings by Oliver Milburn. February 16 to 29, paintings by C. A. Fries.

BILTMORE SALON, Biltmore Hotel: To February 6, paintings by Jack Wilkinson Smith. Opening February 8 is the Biltmore Salon's annual exhibition of paintings from the Yose Galleries of Boston.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard: General exhibition of prints and paintings. Objects of art.

CHOUINARD GALLERY, 741 South Grandview Street: Throughout February, paintings by Paul Sample.

EBELL CLUB, 4400 Wilshire Boulevard: Oils by Elmer Wachtel and water colors by Marion Kavanagh Wachtel (courtesy Kanst Galleries); water colors by Dan Sayre Groesbeck (courtesy Stendahl Galleries).

ELFERS STUDIOS, 3275 Wilshire Boulevard: Sixteenth Century stained glass and other Gothic Renaissance art objects from the Victor Merlo collection. Paintings by Jessie Arms Botke; etchings and color wood-block prints by Cornelis Botke.



JOSEPH VON STERNBERG

Portrait head of a celebrated motion picture director, who is also distinguished as a discriminating collector of art. This vigorous portrait is one of the finest recent works by David Edstrom, an exhibition of whose sculptures is being held this month in the French Room of the Hollywood Plaza Hotel, for many years the residence of this able artist. The above reproduction of the plaster cast is from a photograph by Mr. Von Sternberg. A casting in brass of the same subject is on display at the New Stendahl Galleries on Wilshire Boulevard, Los Angeles.

DAVID EDSTROM

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Water colors of the South Seas, Hawaiian Islands and Mexico by H. Nevill-Smith.

KANST GALLERIES, 3349 Wilshire Boulevard: February 1 to 15, first showing of oil paintings by Marion Kavanagh Wachtel. February 16 to 29, master paintings from the Schneider Galleries, New York.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: February 2 to 29, exhibition of 125 wood-block prints in black and white, by contemporary artists, from the private collection of John H. Culley. Mr. Culley will give two free lectures, illustrated with lantern slides, at 8 o'clock on the evenings of February 11 and 19, the first on "The History and Modern Tendencies of Wood-Block Prints," and the second on "Contemporary Woodcuts and Their Makers."

LOS ANGELES MUSEUM, Exposition Park: Paintings by S. MacDonald Wright and Morgan Russell; Theodore Modra memorial water color exhibit; sculptures by George Stanley; European water colors by A. and K. Abelmann. Museum open Sundays 2 to 5; week days 10 to 4. Lectures: February 3, Victor Merlo, 2:30. February 4, S. MacDonald Wright, 2:30. February 6, Ken Nakazawa, 2:00. February 18, Morgan Russell, 2:30. February 20, Dr. H. N. von Koerber, 2:00.

NEW STENDAHL ART GALLERIES, 3006 Wilshire Boulevard: To February 13, paintings and polychrome porcelain figurines by F. Luis Mora, N.A.

TEMPLE B'NAI B'RITH, 636 South Hobart Boulevard: Throughout February, paintings, silver work and ivory carvings by Borris Schatz and Bezalel Schatz.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Throughout February, paintings by Alexander Warshawsky.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: February 1 to 21, paintings from the Art Institute of Chicago by George and Martin Baer. Paintings by Antonia Tamara Aisenstein. March 1 to 31, Oakland Annual Exhibition; artists' work must be received, all charges prepaid, not later than February 21.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates: To February 7, sculptures by Atanas Katchamakoff.

PASADENA

MARTA af EKENSTAM, 765 East Del Mar Street: Hand-wrought repousse silver, gold, copper and brass. Sculpture in ivory, ebony and turtle shell.

HAYROLD RUSSELL Glick Studios, 1681 N. Foothill Boulevard: Exhibition of full-size detail and perspective drawings of fire screens, fire tools and wood holders.

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

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

FRANK MOORE GALLERY, Huntington Hotel: February 5 to 20, paintings, monotypes, etchings and lithographs by artists of the Southwest.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Flowers and still life by J. Henry Sharp; pueblo country by Fremont Ellis; landscapes of New Mexico by Sheldon Parsons; California scenes by Aaron Kilpatrick; Temple of Na-Sus-Sa by Gerald Cassidy; Pomo Indians by Grace Hudson; Aubudon and Decaris prints; sculpture by Margaret Einstein Marianoff.

PASADENA ART INSTITUTE, Carmelita Gardens: Eighth Annual Exhibition of the Pasadena Society of Artists.

SOWERS GALLERY, 351 East Green Street: Fifteenth Century wood cuts by Albrecht Durer, Leonhard Beck, Hans Baldung, Jost Ammon and others.

STICKNEY HALL, 303 North Fair Oaks Avenue: Loan exhibition of etchings, engravings and drawings by old masters.

SAN DIEGO

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: Paintings by living Spanish artists; March 5, 8 p.m., lecture, "Men of Art," by Thomas Craven.

SAN FRANCISCO

ART CENTER, 730 Montgomery Street: To February 6, recent oil paintings and sculpture by members of the Art Center. February 8 to 20, oils and water colors by Edward Terada. Galleries open noon to 5 daily.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: February 1 to 28, reproductions of mediaeval stained glass; illustrations for "Moby Dick" by Rockwell Kent; drawings by Ivan Mestrovic. February 1 to March 12, etchings by Armin Hansen. February 2 to April 3, modern fabrics from F. Schumacher and Company. February 3 to March 2, cotton textile designs and textiles by Stanley Coventry. February 5 to March 4, photographs by Ansel Easton Adams. February 6 to March 5, drawings by Rolf Pielke. Through March 30, Persian pottery, miniatures and textiles.

GALERIE BEAUX ARTS, 166 Geary Street: To February 12, paintings by Everett Gee Jackson; lithographs by Conrad Buff.

The Galerie Beaux Arts has arranged a series of musicales on five successive Thursdays at five o'clock, as follows: February 4, Kenneth Spencer, basso; February 11, Paul McCoolle, pianist; February 18, Edith Benjamin Soule, lyric soprano; February 25, Laura Lodema, mezzo soprano; March 3, Noel Sullivan, basso.

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

GUMP GALLERIES, 246 Post Street: To February 15, satirical etchings by Will Dyson.

PALACE OF THE LEGION OF HONOR, Lincoln Park: February 5 to 28, water colors in the modern idiom. February 7 to 14, handwrought jewelry and enamel by Frank Gardner Hale. February 10 to March 9, paintings and drawings by John Emmett Gerrity. February 15 to March 14, paintings by Ramon de Zubiaurre. February 20 to March 7, paintings by Savelly Sorine. February 20 to March 19, paintings and drawings by Marjorie Eaton. Lecture, February 28, 4 p.m., Thomas Craven, "Men of Art."

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Throughout February, exhibition of works by Santa Barbara artists; etchings by Eugene Higgins and George Elbert Burr.

LOBERO THEATER, February 11 to 13, paintings by the portrait class of the Santa Barbara School of the Arts.

SANTA CRUZ

FIFTH ANNUAL STATE-WIDE EXHIBIT, sponsored by the Santa Cruz Art League, continues through February 14 in the Bay View Auditorium. Jurymen William A. Griffith of Laguna Beach, Thomas C. Howe, Jr. of San Francisco, and George J. Seidenbeck of Carmel awarded prizes as follows: Oils—First (\$200) to Millard Sheets of Los Angeles for "Spring Street"; second (\$100) to Margaret King Racle of Chula Vista for "Peasants Thrashing." Water colors—First (\$100) to Phil Dike of Los Angeles for "5 Rue Rollin, Paris"; second (\$50) to Emil J. Kosa, Jr., Hermosa Beach, for "Hour of Leisure." Pastels—First (\$35) to Genevieve Rixford Sargeant of San Francisco for "Character Head"; second (\$15) to Matteo Sandona of San Francisco for "In Japan."

STANFORD UNIVERSITY

ALLIED ARTS GUILD, Arbor Road: Fine craft work in wood, metal, pottery, textiles and other mediums.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Throughout February, paintings by Picasso, Matisse, Davies, Courbet, Chirico, Derain, Friesz, Laurencin, Sterne, Utrillo and Vlaminck. Open daily except Mondays from 1:30 to 5; Sundays, 10 to 5.

NEW YORK

MUSEUM OF MODERN ART, 730 Fifth Avenue: February 10 to March 23, exhibition of modern architecture. The exhibition will show by means of American and European models, and by enlarged photographs of executed works, the latest developments in modern architecture.

The American architects represented by models are Frank Lloyd Wright, Raymond Hood, Howe & Lescaze, Bowman Brothers, Richard Neutra; the European architects, Mies van der Rohe, Walter Gropius, J. J. P. Oud, Le Corbusier and Otto Haesler.

The exhibition is under the direction of Philip Johnson of Cleveland. After its closing in New York it will make a three years' tour of the United States. The only Pacific Coast city thus far definitely included in its itinerary is Los Angeles.

WALDORF-ASTORIA ART GALLERY, Park Avenue: Opens February 22 an exhibition of woodcuts in color by Frank Morley Fletcher, of Santa Barbara.

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THE PAINTINGS OF THE WACHTELS

IT MAY truthfully be said that thousands of the people now settled in southern California have had their ideas of beauty in the landscape of our Southwest crystallized through the paintings of "the Wachtels." They have interpreted the clear-cut profiles of our mountains, the picturesque groups of eucalyptus, the people of the desert, and the little arroyos full of sycamore trees. Marion Kavanagh Wachtel and her husband, the late Elmer Wachtel, have sketched this section of California until its scenes automatically compose themselves into Wachtel pictures.

Just as the French painters have, for generations, gone to desert regions of north Africa for color and fresh inspiration, so painters of the Los Angeles district have ventured to the Colorado and Mojave deserts to find the most unique and fascinating of their themes. Mrs. Wachtel, in her superbly handled aquarelles, gives us charming pictures of desert life, delightful compositions of pueblo villages. A glimpse of one of the latter is seen in the accompanying reproduction.

If regret was occasioned by Mrs. Wachtel's recent announcement that she would paint no more water colors, it will be forgotten in the presence of her first exhibition of oils being held this month in Los Angeles at the Kanst Galleries on Wilshire Boulevard. A showing of her water colors, together with oils by Elmer Wachtel, is also being held this month, at the Los Angeles Ebell Club, arranged through the courtesy of the Kanst Galleries.



FISHING PORT, FINISTERE

HAROLD ENGLISH

A spirited canvas by an American artist long resident in Paris, who is at the present time visiting his former home in California. Two paintings by Mr. English were hung in the 1931 Salon d'Automne, and an exhibition of his works is now being held at the Galerie Renaissance, Paris.



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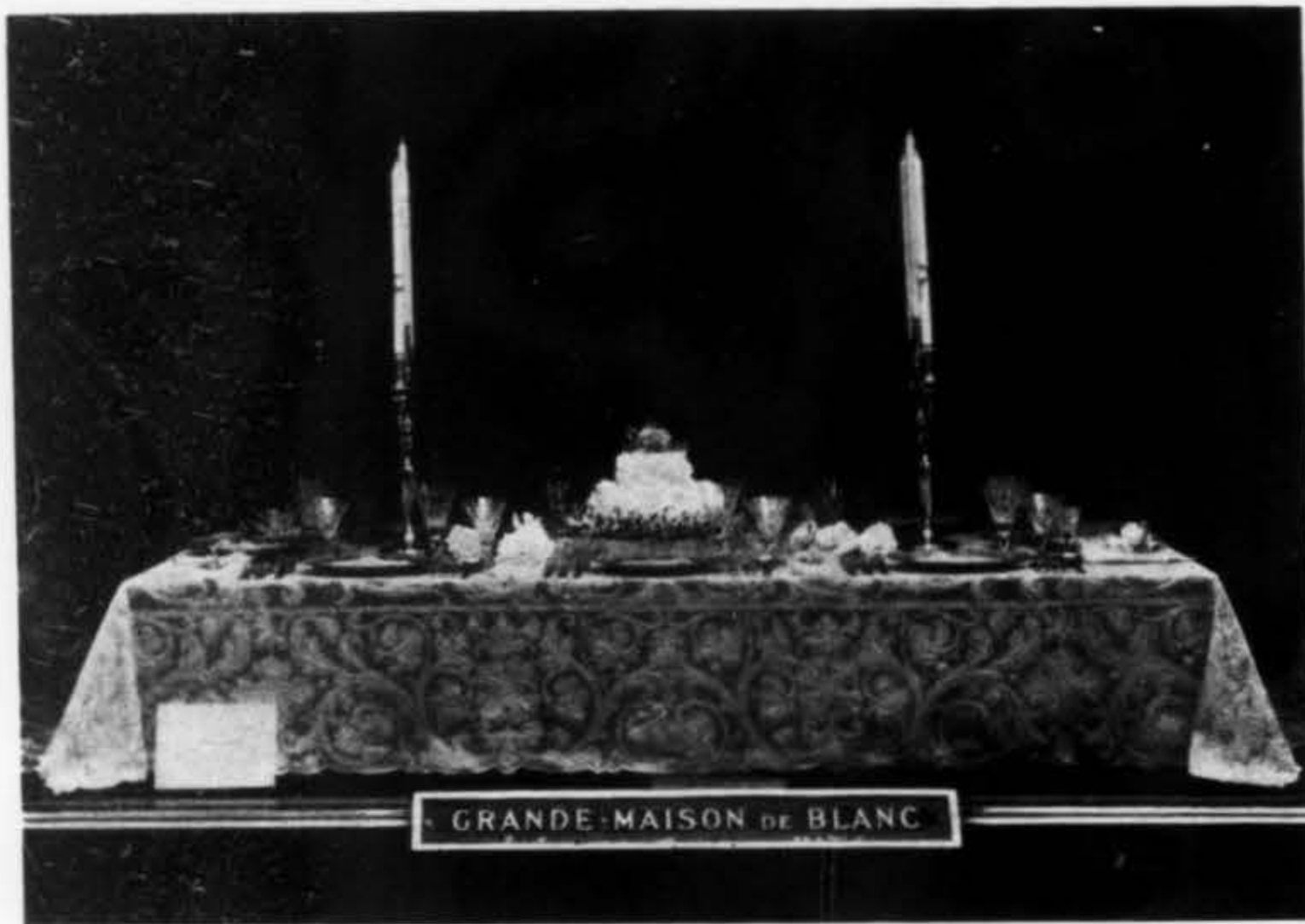


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A PAINTING BY ALSON CLARK

MEXICO has for many years been the sketching ground and inspiration of painters settled in California. Color is here as vivid as in the desert air of North Africa and the people are as picturesque as are the natives of Algeria and Tunisia.

Alson Clark, looking for more worlds to conquer, has recently been to Mexico on another painting trip and has brought back material which will dominate coming exhibitions in which they are to be shown. In choice of subject and in brilliancy of color and of contrasts these latest canvases show the artist as abreast of the times in modernity as well as in technique. His inimitable flair for unique composition makes this painter's work undeniably a leader in the field of modern art.—M.U.S.

ONE fact stands out clearly in this depression we are passing through, and that is, the worth while old things for the home have held their own. It is not only the glamour of the past that surrounds them but lasting as they have for generations they have proved their practical value for the same uses today as of old. And in spite of all the modern forms that have been foisted upon the public there is the same satisfaction in a Chippendale piece today as then. The enduring satisfaction of these old forms is not to be taken lightly.

Here and there values have changed, so that the market frequently offers a surprise which the alert shopper is quick to take advantage of. Again, not in years have so many rare and fine things appeared in the shops. It is a good time to shop and to buy. Take advantage of the times and visit the shops, it may be a long time (we hope never) before another such opportunity occurs.

In one shop we saw recently a fine old maple corner cupboard filled with early, pink, Staffordshire china. The old, pink Staffordshire is not common and of course becoming less so all the time. In the same shop was a lovely, duck-foot, maple table with oblong top. The surface was as lovely as a piece of old damask. In another shop we saw some old glassware. At least half a dozen of the old patterns were there—Rose-in-Snow, thumb-nail, snake-skin, tulip, and other designs. It is quite the thing in the east to set the table with this old glass. One pattern is chosen and there is great fun in hunting here and there for pieces to match.

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PUBLISHER'S COMMENTS

UNOBSERVED by many business men, a change has come over the spirit of the buying public on the south coast of California. No longer are the best customers of quality shops mainly transients or tourists; the settled home-makers of the rapidly grown up cities and towns have become the dominant buyers. It will be a long time before the precautionary credit methods of careful merchants can be safely abandoned, but discriminating study of each permanent customer has become necessary and even a change of residence must be treated gently if a good business is to be built up.

The climate, too, should be studied from the standpoint of what the home maker will need in California rather than what he used to need in winter or summer "back East." The younger generation, born in California, knows instinctively what Californians like; and the demands of the younger set are not to be ignored.

Advertising has received a tremendous jolt because of what is still called "the depression." The old established methods are useless when there is little or no money available or customers refuse to be induced to buy something they do not want. A new attitude toward the buyer has become necessary. The great mass of buyers has become educated in the tricks of the trade by the wholesale training of salesmen, the publishing of training books and the public lectures on the subject of how to persuade the public to buy. Naturally the public, which is salesman as well as customer, has learned how to resist these forcing methods. Shrewdness and knowledge of goods has slipped to the other side of the counter. The customer is beginning to know what is what. All cards might as well be laid on the table. The chief duty of the merchant and his staff of salesmen is to find out what the permanent residents of southern California want and when.

RURAL free delivery has done more to educate the population of the United States in modern, scientific living than any other agency now at work. Through this extension of their circulation the great magazines featuring home life as lived by educated Americans have been enabled to enlarge their departments, reduce their subscription prices and at the same time make expenses in their editorial rooms and printing plants.

Many new magazines, catering to the increasing popular demand for information on health and science, housekeeping and cooking, farming and gardening have been launched in recent years and have made good in better times. There is little left to do in these lines. America has taught her mass of foreign born citizens and especially their children, to read and write English; and in regard to physical daily life they may grow to be as highly educated as they wish to be by reading the current magazines. Many are indeed entirely magazine-educated today.

But the United States is so wide that even the air mail does not bring the Atlantic Coast and the Pacific Coast near together in character or in ideals of life. In the Far West youth of America has a chance to have its fling, to throw tradition to the winds and make its own traditions, to live its own life and make its own environment.

It is in the latter field, the making of a proper, scientific environment for young, American life that this magazine is enthusiastically functioning.

Art in the building of homes and in their furnishings is still to be studied; and California is still dependent upon the Atlantic for textiles and for much of its handicraft.

But fine furniture has become a notable product of the West as may be seen each month in our advertising pages.

No adequate idea of what is wanted in the West can be obtained by reading the casual article which may find its way into an Eastern magazine. It is the unique and unusual which sells there; the demands and customs of the masses on the Pacific Coast are only known to those who live there, write there and publish there.



Marjorie Campbell Bryant *Interiors*

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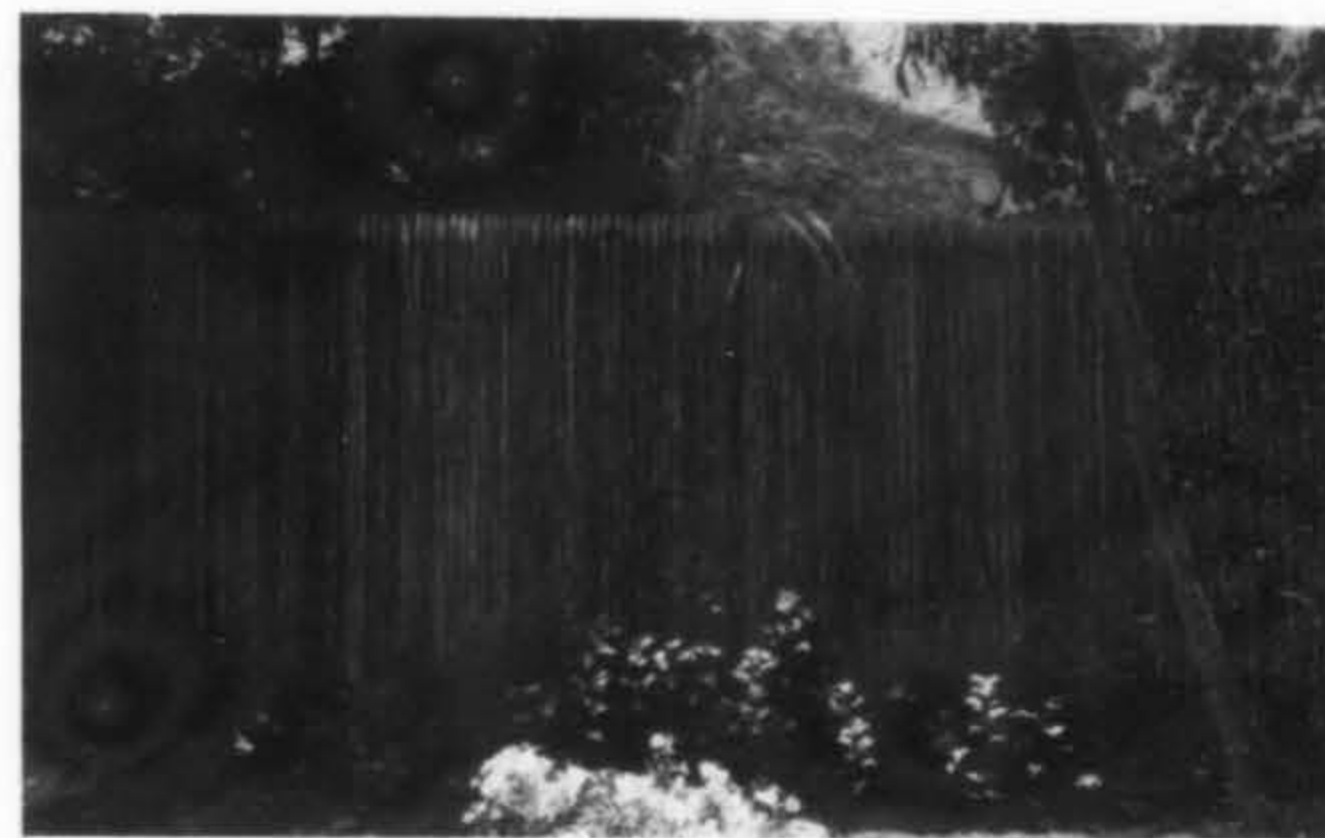
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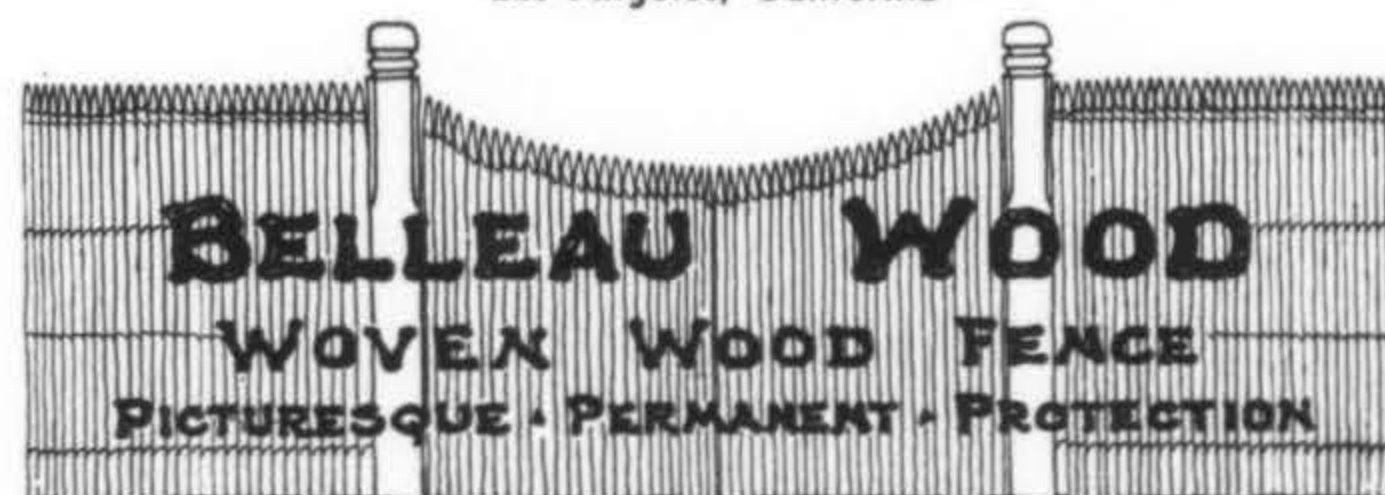
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EDITOR'S NOTE BOOK

THE most promising field for new construction is that for which California has already become famous—domestic housing. Even though normal growth has been halted or greatly decreased, there is evidence of shortage; few vacancies are to be found among private houses, it is difficult to find anything for sale except the obsolete or undesirable, the occasional white elephant.

Since this is a "buyer's market", people are looking for bargains; but the bargains are, for the most part, dear at any price.

It is not strange, therefore, that signs are increasing of an early activity in home building. Private owners are finding that financing is easier, and will probably become more generally available soon; and that not only can an amazing value in materials be secured now, but a high efficiency in labor is assured. It is long since the builder has received so much for his outlay.

In building small houses for sale, there is an equally favorable prospect—provided the lesson has been learned that houses poorly designed and built will never be a good investment. With such sad failures are the realty and finance companies now struggling, "junk" which is hopeless of disposal, whose resale value is negligible.

But small houses, produced in quantity from carefully prepared plans based on an adequate survey and analysis of the situation, offer a field that is inviting—and comparatively new.

Will this lesson be learned? Or will there be repeated the same old straggle of speculative building, at the first definite signs of business improvement? Upon the agencies which finance such movements will rest the prime responsibility.

VARIOUS efforts have been made in California to supply the public with good designs for the thousands of small houses made year after year by commercial firms, for sale or for rent.

Demand has been too rapid, not for those who built, but for those who can make good designs. Conditions in California being almost diametrically opposed to conditions in the East and the Middle-East, the small houses built in California by Easterners have become obsolescent as soon as the children, born in California, native to the climate, cognizant of local materials and conditions, have begun to build their own little homes.

Obsolescence is the chief foe of anything built or manufactured according to fashion or style. Honest workmanship by an honest contractor deserves to be embodied in a house of good design.

Educated men and women do not build their homes in any particular "style," nor do they allow a passing fashion to dictate the design. Intelligent direction on the part of the investor indicates what material is desired, what general plan is wanted and the family uses to which the house is to be adapted. The architect, having no profit to make off the material, workmanship or the obsolescence of the house itself, is interested only in seeing to it that the owner or investor, who pays for the work and the material, gets the quality for which he pays.

City Planning as a great profession has taken the designing for mass production of small houses out of the hands of the contractor and building companies and placed it—in educated, American communities—in the hands of trained architects, city-planners and landscape-architects where it belongs.

Beautiful cities and picturesque villages which have grown through the ages one house at a time are beautiful now because built by the community as a whole according to traditions of that particular place. Our ugly American building is the result of ignorance turned loose on this fair countryside to work its own will. This blessed "depression" is proving to be a suppression of money grabbers, fraudulent builders and exploiters of the land and is giving the trained designers, the city-planners and county planning commissions a chance to catch up and, we hope, win out in the race with the ignorance and avarice which have well-nigh ruined business in the building trades.



Corner of Bedroom excellent in color (white, blue, grape, faded rose) pleasing in its simplicity and with a touch of the New Trend.

The Venetian Shades have quite a feeling of the Moderne.



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FEBRUARY, 1932

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A GRACEFUL SENTINEL OVERLOOKING
SANTA BARBARA

Photograph by J. Walter Collinge

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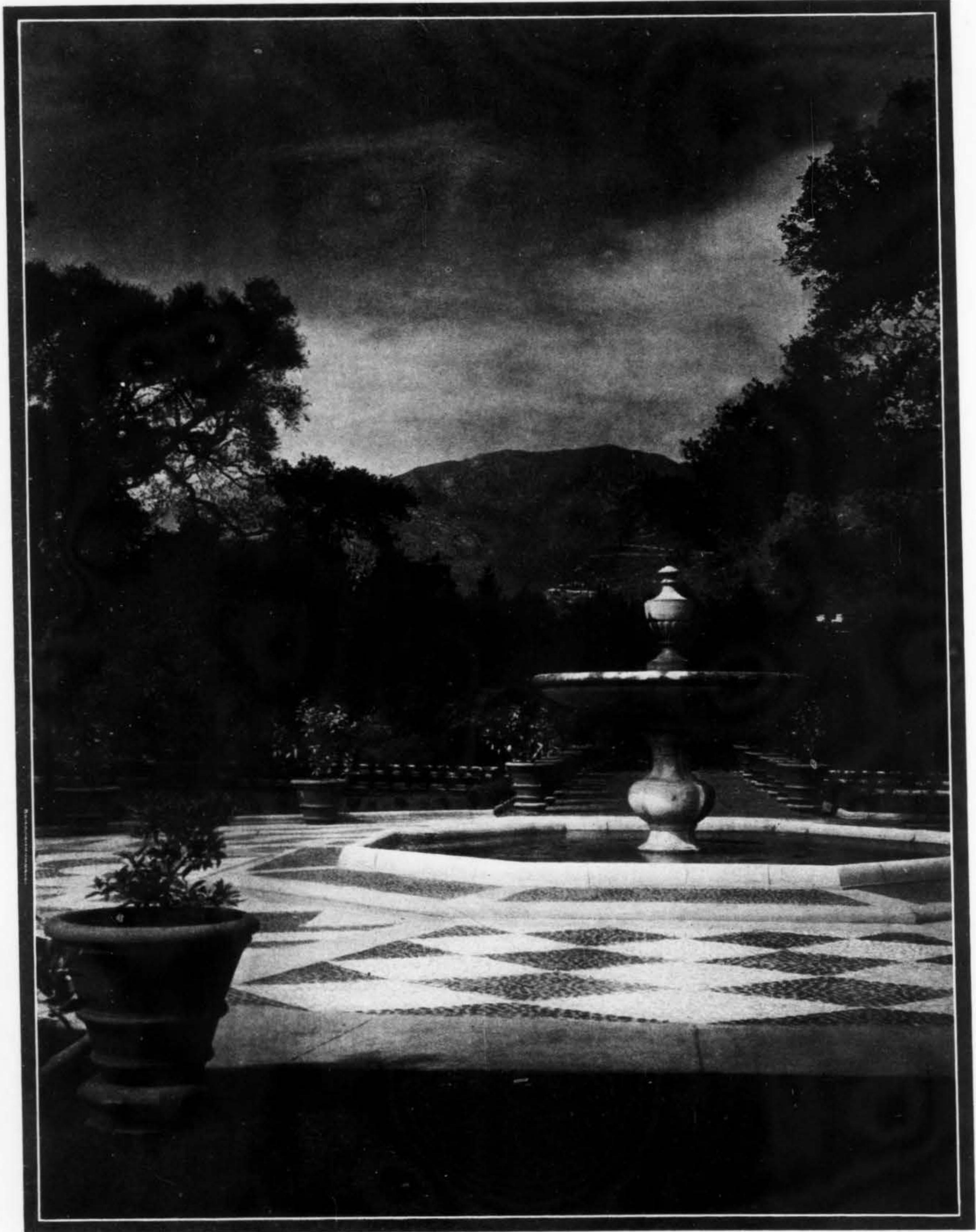
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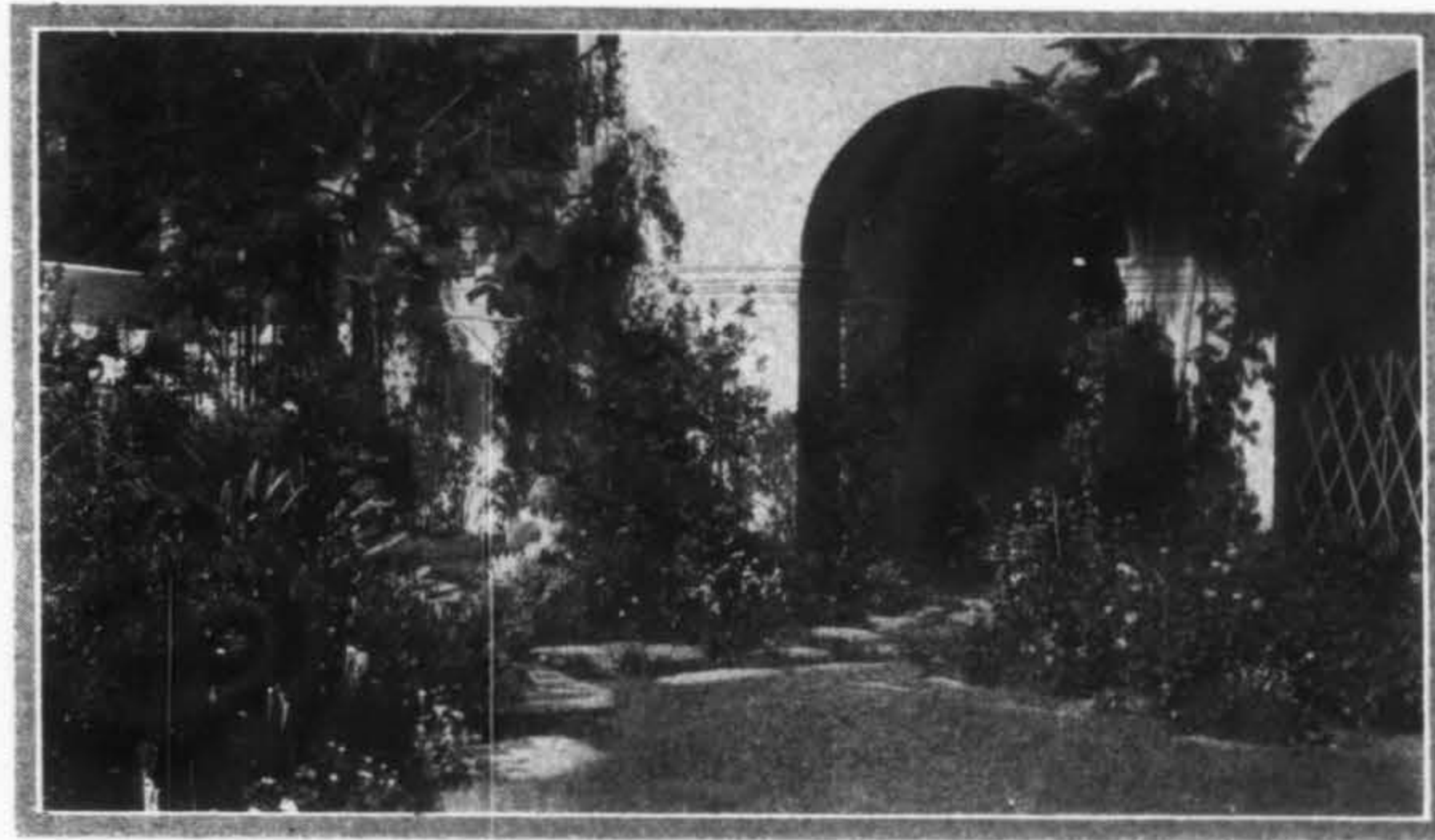


Photograph by Fred R. Dapprich

TYPICAL OF THE LOVELINESS
OF SANTA BARBARA

The Garden of Mr. and Mrs. Kirk Johnson.

A. E. Hanson, landscape architect.



A rock and rose garden, developed by Mr. and Mrs. C. Rees at their Berkeley home.

PLANTING THE PATIO GARDEN

Various Arrangements Possible for California Courts

By ALLISON M. WOODMAN, Landscape Architect

I LIKE the Patio Garden, for in it I can grow shrubs and plants which frequently do not seem to fit into adjacent gardens. It is so intimate in character, too. Being so near the living room, I feel that the plants are almost a part of the house furnishings. Some of them, it is quite true, may be susceptible to frost injury, but a sheltered location and careful nursing will bring them through the most rigorous seasons. Here in California along the Pacific Coast and in some parts of the interior it is not a difficult matter to grow the most

luxuriant kinds of tropical and sub-tropical plants. However, many of these same plants may be grown successfully in the East in tubs and pots, and transferred to greenhouses in the winter.

If I had my way I would have a patio or some sort of interior court as part of any kind of residence. The patio is suited naturally to the Spanish or Mediterranean type of architecture, but that factor does not preclude at least an enclosed terrace or court about the English dwelling now so popular in California. About my Spanish house I would seek for brilliance of color and fragrance of bloom, and would include a few palms and other exotics to give a distinctly tropical feeling to the patio. And why not bring back some of the old-time roses, shrubs, and flowers so much in favor a generation ago? The vivid, flame-colored Beauty-of-Glazenwood Rose is a wonderful sight in full bloom. The prolific Castilian Rose with a delicate blush to the cream-white petals might be considered an heirloom in California gardens. The old-time Musk and Damask Roses are reminiscent of by-gone days.

Lemon-verbena with sweet-scented foliage; Rose Geranium with somewhat pungent leaves; gay Balsam and the multi-colored Portulaca; the common, white-flowered and fragrant Jasmine, or, if you prefer, the larger-flowered, intensely fragrant *Jasminum grandiflorum*; gray-leaved

Rosemary and the similar *Teucrium fruticosum* with tubular, purplish white flowers; the Ornamental Grape (*Vitis californica*) for its fresco of foliage, so brilliantly colored in autumn; cream-white Myrtle with pendant, blackish fruits; scarlet, white, salmon, pink, and red Single Geraniums for color—these are but a few of the possibilities, which, by the way, should be included in almost any garden.

By all means I would include one or several Spanish Brooms (*Spartium junceum*) for the intense fragrance of the



Left, the luxuriant lower level of the Rees garden—roses, hollyhocks, a feathery Jacaranda tree, a Cocos palm. Right, another terraced court garden, designed by Prof. J. W. Gregg for Mr. G. A. Mattern, Berkeley.





golden yellow, pea-shaped blooms, and the Night-blooming Jasmine (*Cestrum nocturnum*), for the spicy fragrance of its yellow bloom, exhaled only from early evening to sunrise. Two other *Cestrum*s, *C. aurantiacum* with orange-yellow, and *C. elegans* with bright red flowers, are used for their brilliantly colored blooms, as they do not have any fragrance. Several of the yellow-flowered Jasmynes—*J. humile*, the Italian Jasmine, and *J. floridum* possess fragrance.

The silhouette is a feature peculiar to the Spanish Garden, and especially to the patio. The Chinese Rice Paper Plant (*Aralia papyrifera*), usually quite difficult to group with other plants, is right at home

in a corner of the patio next to the house. Its enormous, grayish, tomentous leaves give an air of oriental opulence when silhouetted against white walls. The peculiar *Dracaena Palm* with rough, hairy trunk, strap-shaped leaves forming a tuft at the top, and brownish flowers, gives a most striking silhouette. The *Cocos Palm*, *C. plumosus* or *C. australis*, a very graceful palm, with bare trunk surmounted by drooping fronds, is very advantageously placed near corners. Some of the *Eucalypti*, especially the charming *Manna Gum* (*E. viminalis*), with gray, slim trunk, and

Left, the Italian garden of Mr. F. G. Adamson, Gordon B. Kaufmann, A.I.A., architect; below, the architecture and planting of Mr. A. I. Root's patio (C. M. Winslow, A.I.A., architect) express the Moorish spirit of Spain, Algeria.



narrow, sickle-shaped leaves, give a friendly touch to an overhanging balcony. Our native Live Oak (*Quercus agrifolia*) is often used in California to relieve too austere lines, and for the play of light and shade.

I like an abundance of flowers in a garden, and, although these do not form a prominent part of the garden scene in a real Spanish garden, still, I do not see why they cannot be used in profusion in the American modified type. A Spanish garden would not be complete without the orange-flame *Tritoma* or Red-hot Poker, or the scarlet *Aloe*. Neither should we leave out bright-colored Snapdragons, purple Stocks, red Valerian, deep blue Delphiniums, bright-colored *Nemesia*, purple, white, and deep pink Canterbury Bells, double and single Hollyhocks for the background, French and African Marigolds, purple and red Asters, orange *Gaillardia*, golden yellow *Coreopsis*, *Zinnias* and *Salpiglossis* in warm colors, *Tuberose*, *Carnations*, *Narcissis*, *Hyacinths*.

At the beginning I stated that fragrance
(Continued on Page 43)



The use of vines and potted plants brightens the small inner patio of Mr. William F. Staunton, A.I.A.

THE MONTECITO GARDEN
of Mr. and Mrs. Kirk Johnson
A. E. Hanson, Landscape Architect

Secluded on the street side from passers-by, this lovely garden seems to include the very mountains in its extensive compass. Great stretches of farming land and other gardens lie between it and the mountains and yet the view is unobstructed, the quiet and restful pleasures are secure.



Photographs by Fred R. Dapprich



A LOVELY GARDEN OPEN ONLY TO THE SKY

In the collection of Frank McCoy, Antiquarian. Old wood carving, 1840, by an Austrian wood carver.



A TRIP TO CALIFORNIA'S FLOWER KINGDOM

*The Seed Farms of Santa Barbara County, Near Lompoc,
Supply the Nurseries of the World*

By FREDERIC JAMES DENNIS

WITH the freshness of early summer coming in at open doors and windows, thoughts of the open road filled my mind. What would be an ideal California motor tour? Here it is. I know, because I have just taken it.

Our destination was that part of Santa Barbara county, near Santa Maria and Lompoc, that might be spoken of in terms of flowers—and history. Turning off the regular coast route at Goleta, north of Santa Barbara, we followed the route of General Fremont. He it was who, at the head of the United States forces, proceeded southward to the capture of Santa Barbara. While the Californians lay in wait for him

at the Gaviota Pass, Fremont executed a superb piece of strategy, marching his troops over the steep and difficult San Marcos Pass from the Santa Ynez Valley. I thought of him as the car sped up the grade and dropped down into a fertile valley of fine farming land. Houses and other indications of town settlement are lacking on the enormous tracts of land still held as ranches. Many ancient liveoaks give

A collection of oratory pieces, originally sent to the California Missions, acquired by the antiquarian from those into whose hands they fell after secularization.

grateful shade to the road and to the many cattle glimpsed through the trees.

All too soon this ride comes to an end, as the well-paved and curving road brings us suddenly upon the Mission of Santa Ynez, whose well-preserved remains date from 1804. Nearby, is the quaint Scandinavian-settled town of Solvang. Neat farms and expressive names on mail-boxes bespeak the fine, industrious, national traits of the pioneers.

A short drive from Santa Ynez and Solvang brought us again to the main road at Buellton. Should you have an excuse for a snack, be sure to seek out the "Buellmore Cafe", where now presides the erst-



Pewter heirlooms over 100 years old. From the McCoy Collection at Santa Maria, California.

while *maitre d'hotel* of the New York and Los Angeles Biltmore Hotels. His fresh cooked vegetables and pea soup are famous. This genial person told me that he uses every year three tons of dried peas, and that last year he served fifty thousand bowls of the soup which has made him so well known.

Near Santa Maria, our destination, we passed a quaint "mixed train" of the narrow-gauge railway that serves the farmers of this vegetable garden of the West. The engine of ancient lineage chugged manfully across the grain fields towards the town, but I knew we would arrive there first.

Those who like to include history with bed and board, find at the Santa Maria Inn veritable Californiana on every hand. Many of the bedrooms are furnished in delightful old English and American pieces,—spool beds, antique mahogany-framed mirrors, Colonial chests of drawers, and on the floors unconventional hook rugs. For our host, Frank J. McCoy, has had a hobby for thirty years, since he first settled in Santa Maria. His collection includes many articles of interest to the antiquarian, all gathered from family sources or from the neighboring countryside.

You find this apparent in the dining room where, on a plate rack extending the length of the four sides, there are exhibited rare copper, pewter and brass vessels. For lack of space I mention only a few of the choicest specimens. Here are some copper cooking utensils which found their way, many many years ago, from the Old Missions into private hands. There you see what looks like a copper teapot, but in reality it is a kettle in which tallow used to be melted for candle-making. It was brought from New England to California, around the Horn, about 1830. One of the most interesting pieces is a curious copper water bottle from the Island of Majorca in the Mediterranean. As a foil to the gleaming brass and copper in the dining room there of hundreds of flowers from a three-acre cutting garden. The arrangement of these, on the tables and in the windows, leaves nothing to be desired.

In one of the rooms used to



store the overflowing collection I saw a fine group of oratory figures. At the time of the secularization of the Missions, many of these sacred ornaments were cared for by loyal Catholics. Later, they found their way into the hands of their present owners, who prize them greatly. These figures, whose carving and coloring are exquisite, came originally from Spain. Madonnas and Saints—extra ones not needed in the Spanish churches—were sent overseas to supply the new Missions. Of very different origin was an interesting wood-carving of Moses in the Bullrushes, an old Austrian piece. Mr. McCoy explained that

objects from many countries were brought in many years ago by the settlers, who carried with them all their worldly possessions. From his own family, our host inherited many rare and beautiful pewter treasures. Not to be overlooked in the lobby of the Inn, there is a collection of antique chests, some of them brought from Spain in the early days.

Having had our first introduction to the flower kingdom at Santa Maria, a delightful base for short tours, we started homeward by way of Lompoc. This quaint town, once settled by temperance-inclined Indianans in about 1868, has become a source of flowers throughout the world; that is, seeds are raised here for world markets.

As we drove from Lompoc along West Ocean Avenue towards the nurseries, we were little prepared for the sight that met our eyes. Reaching for miles on either side of the road were millions of fantastically beautiful flowers. Stripes of red, blue, yellow and mixed colors ran from the road into the grey distance. It was as if someone had captured a rainbow from a misty sky and gently laid it out upon the ground. My companion had seen the famous narcissus fields of Les Avants in Switzerland, and I had gazed on riots of color on California hillsides and deserts, but nothing could compare with the
(Continued on Page 42)



Frank J. McCoy, innkeeper and collector, tells the history of certain treasures on exhibition at Santa Maria's delightful Inn.



The situation of the Griffith house, on a knoll top overlooking the channel, is characteristic of the sites selected when Hope Ranch Park was laid out. Careful surveys and sympathetic study of the contours have kept the roadways and the necessary poles unobtrusive in this choice homeland adjacent to Santa Barbara, California.

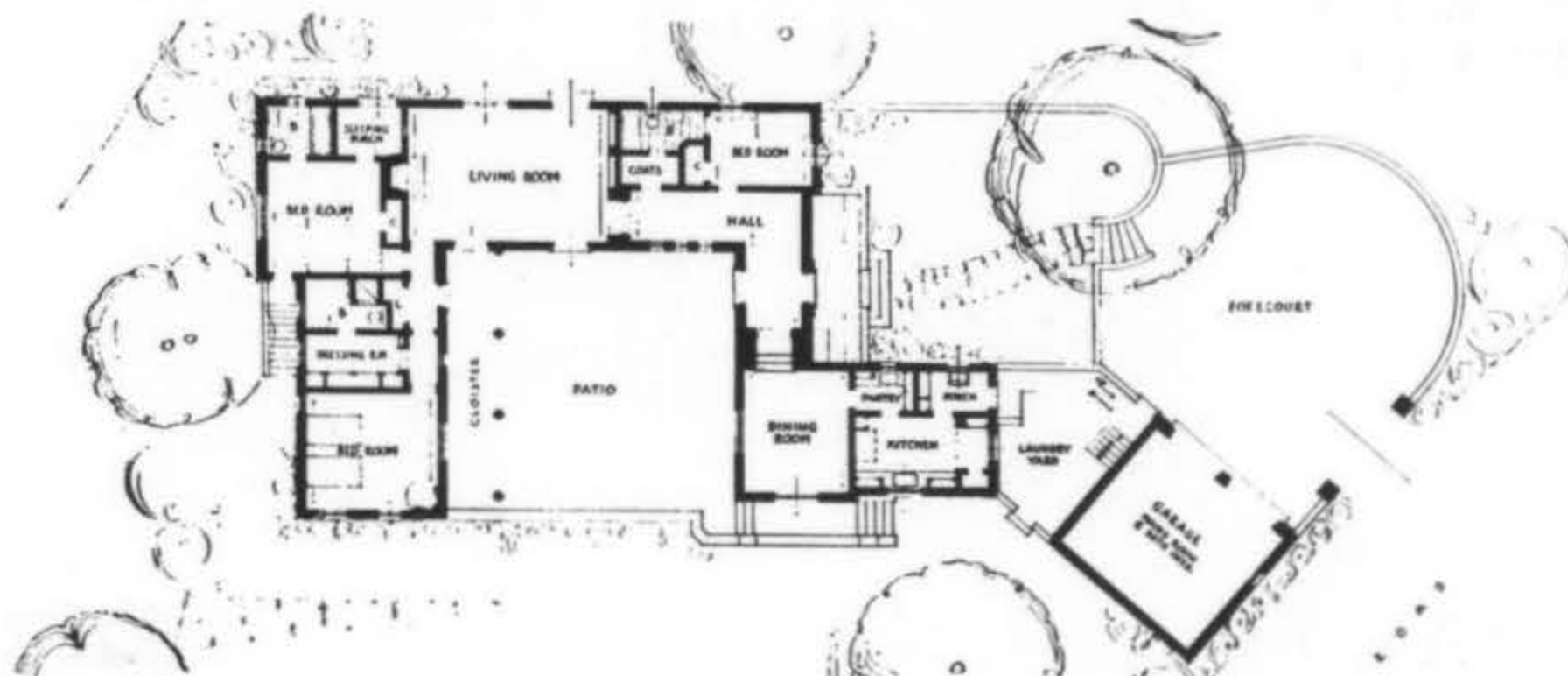
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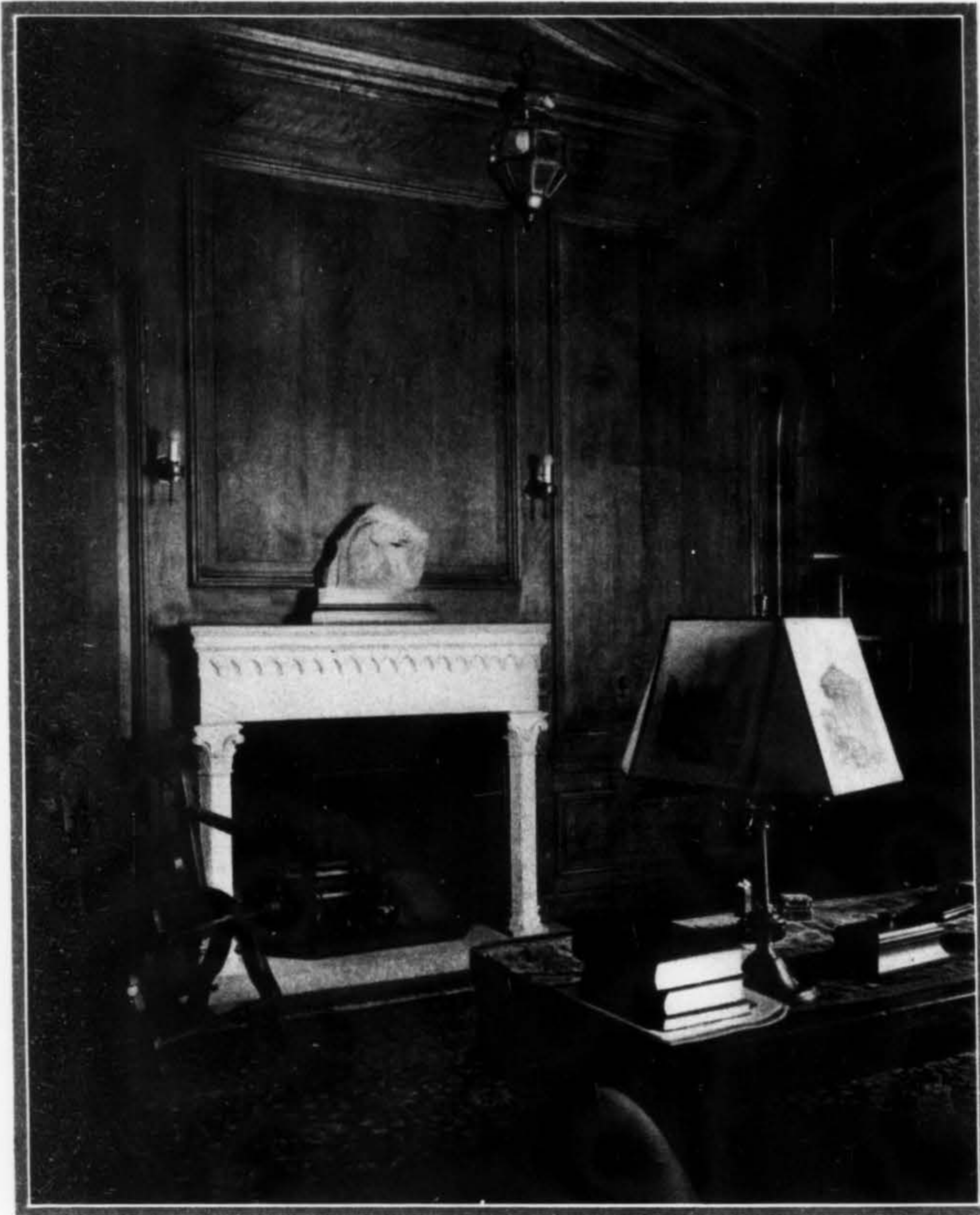
OVER RED ROOFS, GREEN FIELDS, TO THE SEA



Residence of
Major and Mrs.
Carleton C. Griffith
Santa Barbara, California
Winsor Soule, A.I.A. and
John Frederic Murphy, A.I.A.,
architects

Capturing the charm of the Spanish hillside farmhouse with its tangle of roofs and walls, loggias and courts, the Griffiths' establishment is well planned to fit its environment. While the main rooms give to the large patio which is the living center, they also look out over the surrounding woods and fields.



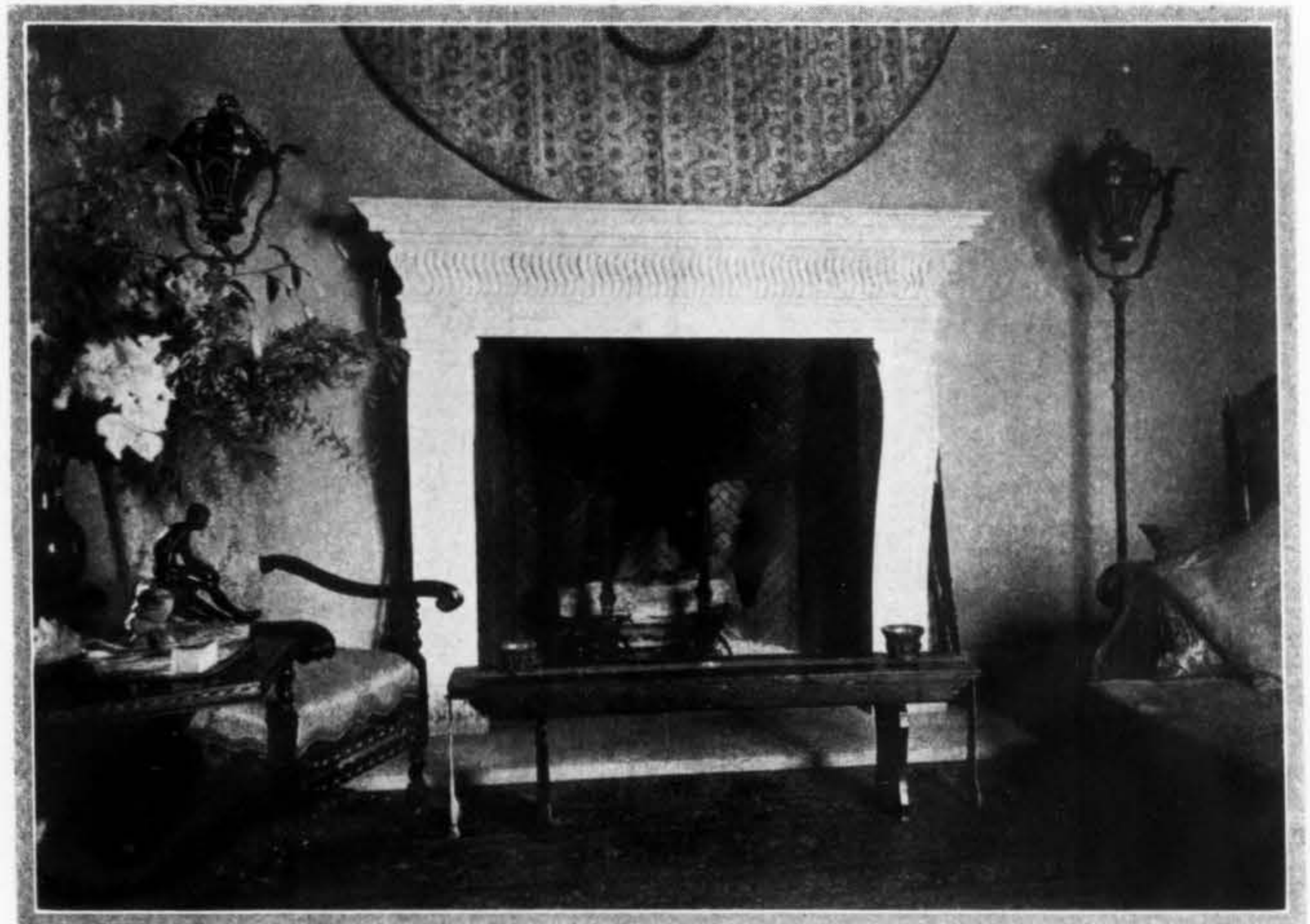


In the library; a heavy marble moulding frames the fireplace without shelf—appropriate to the wood-paneled walls popular in the English Renaissance.



Photographs by Fred R. Dapprich

The residence of Mr. Kirk Johnson at Montecito, Santa Barbara, an architect's triumph by the late George Washington Smith, is notable for its well designed and detailed mantels of traditional style, each excellent in its environment. Above is an early Italian stone example, in Mr. Johnson's bedroom; at the right, the living room mantel, exquisitely proportioned, in the best classic Renaissance manner of Italy.



“PERIOD” MANTELS IN A SANTA BARBARA HOME



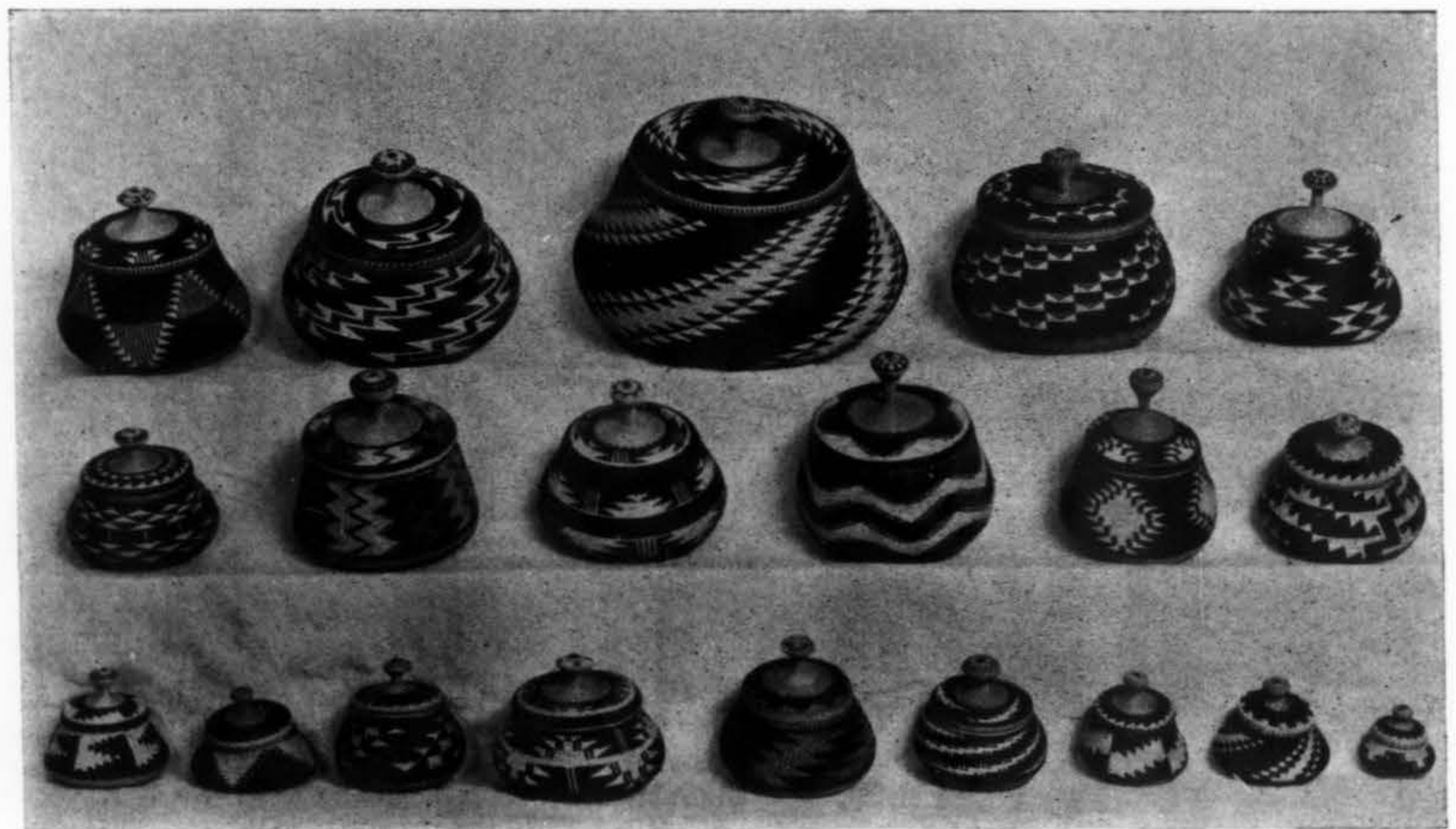
Mr. Kirk Johnson's dining room is a stately apartment of early Italian Renaissance character, with a hooded stone mantel which shows a still prevailing Gothic influence. At the left, the delicate refinement of Mrs. Johnson's French boudoir calls for a chaste marble mantel of equally impeccable distinction.



A collection of American Indian basketry from the Johnson Humrickhouse Museum.

In assembling the Exposition of Indian tribal Arts, a special effort has been made to find objects of intrinsic beauty.

Karok Indian baskets made by one woman in the Klamath River region. Designs are worked in porcupine quill on a black background of maidenhair fern; the finest workmanship in northern California.

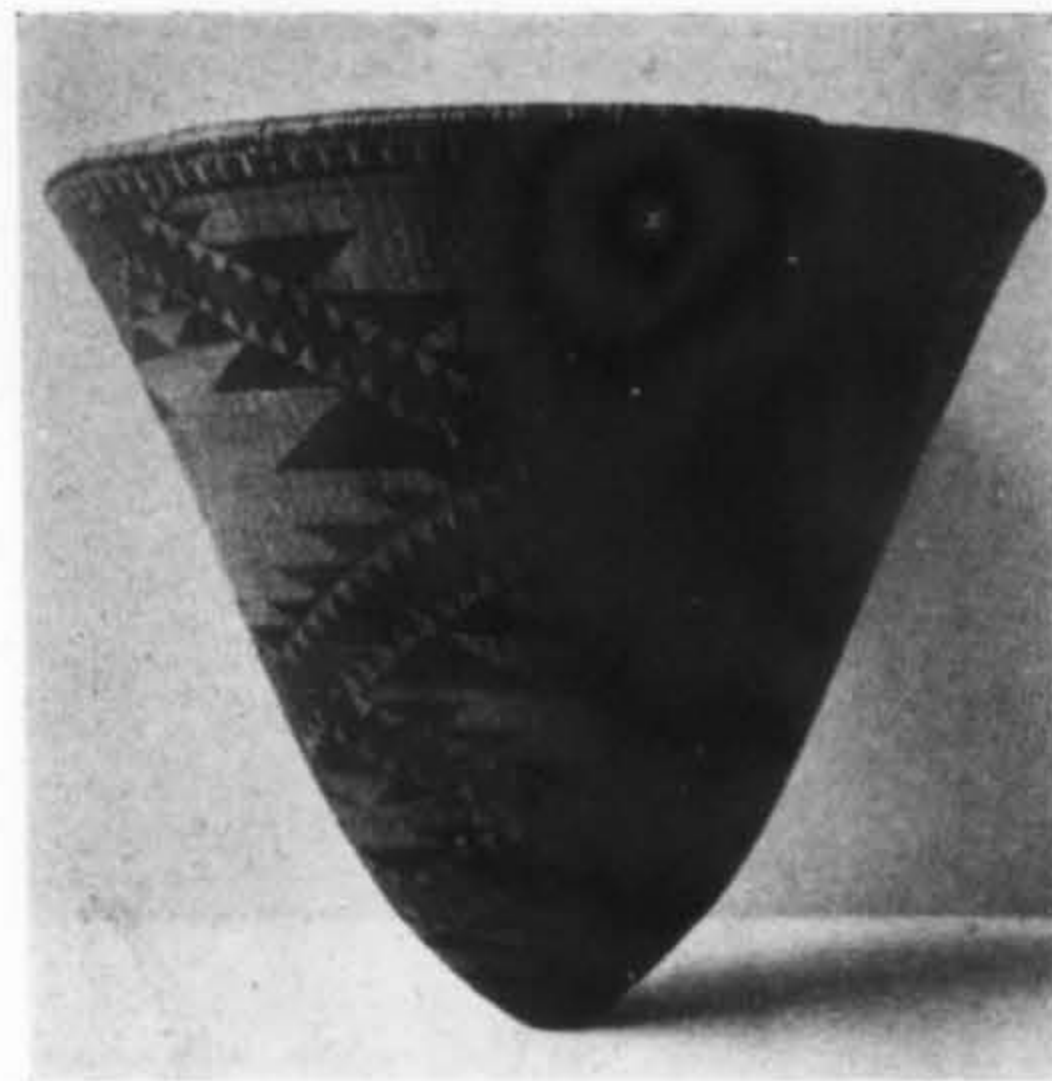


AMERICA'S SHOWING IN THE ART OF BASKETRY

THE EXPOSITION OF INDIAN TRIBAL ARTS

*A Movement Intended to Stimulate
the Native Arts of California*

By MARGARET LARKIN



ONE of the rewards of living in the West is the occasional opportunity to peer into the Stone Age in the midst of our busy, Twentieth Century age of machines. In spite of the enormous pressure of our alien civilization, our Indian neighbors still keep to some of their traditional ways. The potter and the basket-weaver work in a technique incredibly ancient, a curious anomaly in our cultural life.

Indifferent to the beauty and importance of Indian baskets, pottery, textiles and other things, most Americans have remained unaware that any living arts exist among the Indians at all. Archaeologists and anthropologists have collected prehistoric examples of Indian arts and crafts; but too few people realize that the Indian of today is an artist as well, and that he is still working in his ancient tradition.

To correct this common misconception, a significant project for exhibiting Indian art, *as art*, is being launched by a group of scientists, artists and connoisseurs of the Indian arts. The Exposition of Indian Tribal Arts now presents for the first time, a comprehensive and representative showing of all the arts and crafts of the Indians in the United States. It will demonstrate in an impressive way that Indian arts still exist and are still developing. Modern paintings, pottery, baskets, jewelry, beadwork, weaving, quillwork, carvings, are here exhibited together with ancient examples, so as to show the unbroken aesthetic traditions which still influence Indian arts.

The Exposition began, in New York last December a two years' tour of the United States. It will be seen in San Diego, Los Angeles, San Francisco, Portland and Seattle in 1933. It is hailed as one of the most important art events of recent years. It is being circulated by the College Art Association.

Basketry is one of the most important of the Indian arts—indeed it is a universal art, known to primitive as well as to civilized people, the world over. Dr. E. W. Gifford, curator of the University of

California Museum of Anthropology, and a member of the advisory committee of the exposition, is authority for the statement:

"The great center of the art of weaving fine baskets is the Pacific coast of North America, from Alaska and the Aleutians to California. The incredibly fine grass walloets of the Aleuts vie with the brilliant gems of the Pomo. Throughout this long stretch of continent fringing the Pacific, the potter's art is unknown. Among the pottery-making tribes of the Southwest there is a distinct falling off in the basket maker's art. High developments in these two arts seem to be mutually exclusive.

Perhaps no region of equal area exhibits such an exuberant development of the basketry art as California, and perhaps no tribe surpasses in this art the Pomo of the Coast Range north of San Francisco. Pomo women produce wares in twining, coiling, and wicker techniques and in several varieties of the first two. They are the mistresses rather than the slaves of their art, as manifested by the way in which they have played with and developed a truly impressive art.

Basketry art is perhaps the most painstaking, time-consuming, and demanding of all the arts. One cannot apply a woven basketry design with the sweep of the painter's brush as on pottery or canvas. It can be placed on the basket only with the exercise of much care and painful counting of stitches.

Woman was the creator of basketry art, the first of the fine arts. While man was still engrossed in strictly utilitarian pursuits, the brain of woman conjured up the beautiful shapes and designs which she materialized in her baskets."

As with most primitive arts, the baskets and pottery of the California Indians were the product of necessity. Baskets were created for the special purposes of carrying seeds, of winnowing seeds and meal, of draining and leaching, cooking, storage, and a hundred other practical uses. The materials and form of each were adapted to

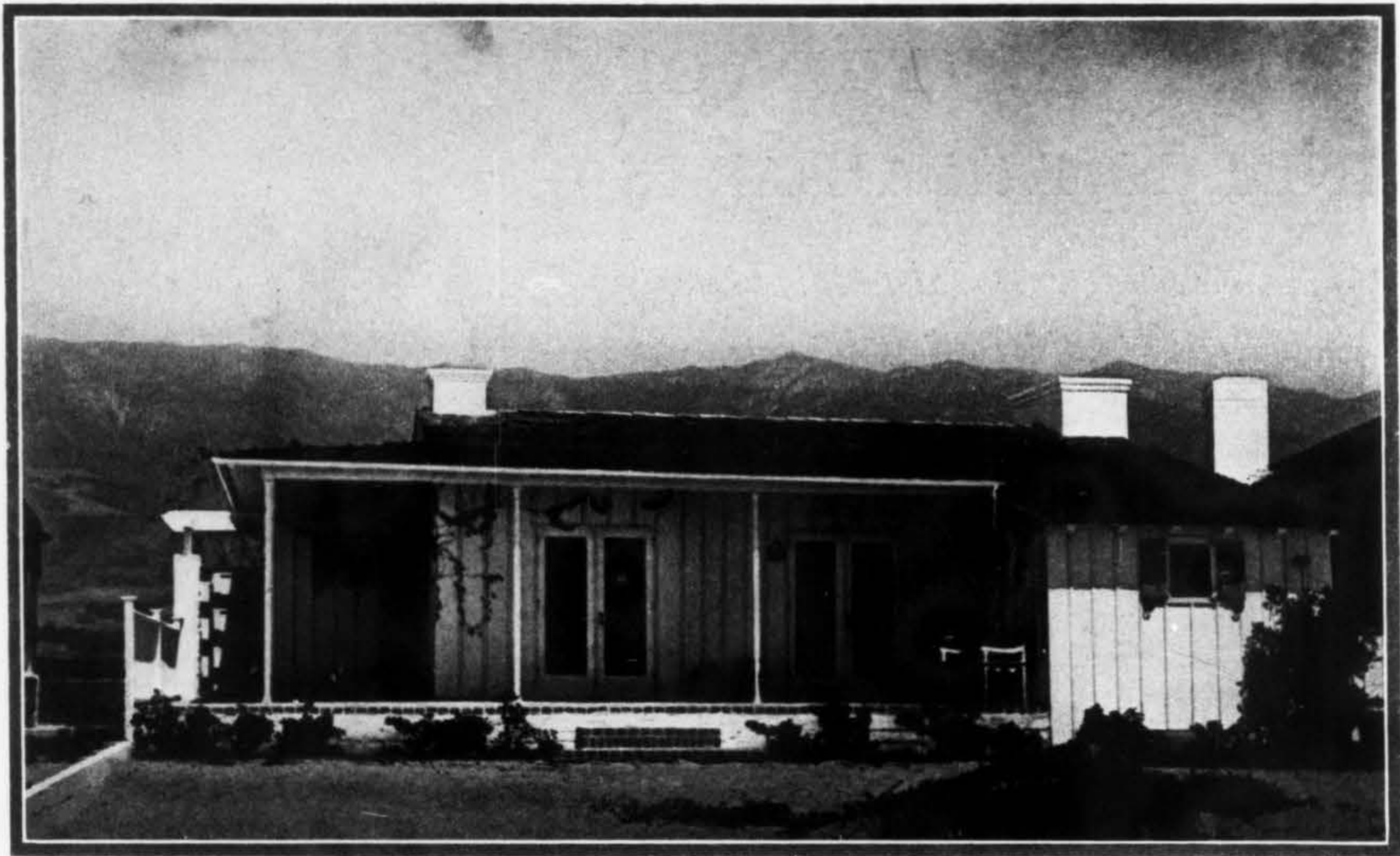
its special use. While civilized man usually dispenses with design on utilitarian baskets, the primitive basket-maker usually employs it. The designs are geometric, because of the technique of interweaving, but in some very fine baskets the angularity is overcome. The designs may be either woven into the body of the basket, or overlaid on the outside.

From the Pomo region come the striking "feather mosaic" baskets, sometimes called "sun baskets", which are decorated with brilliant little feathers sewn into the coiling. They are of ancient origin, for they were being made in the Sixteenth Century when Sir Francis Drake visited California. Their great beauty has caused them to be perpetuated.

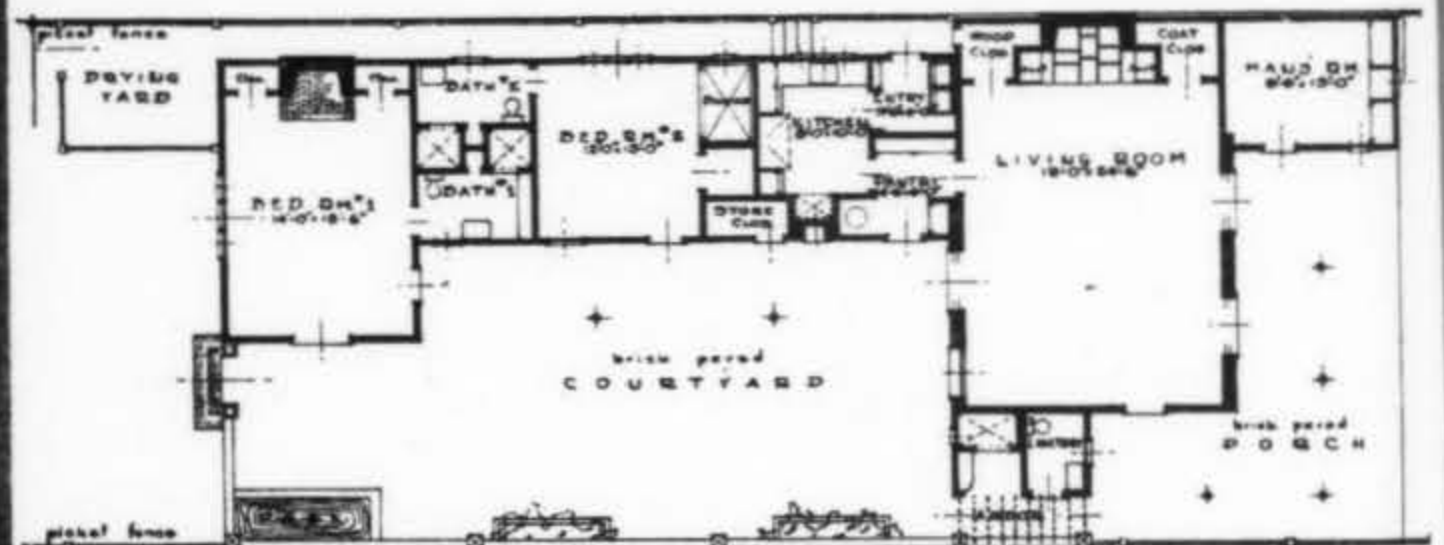
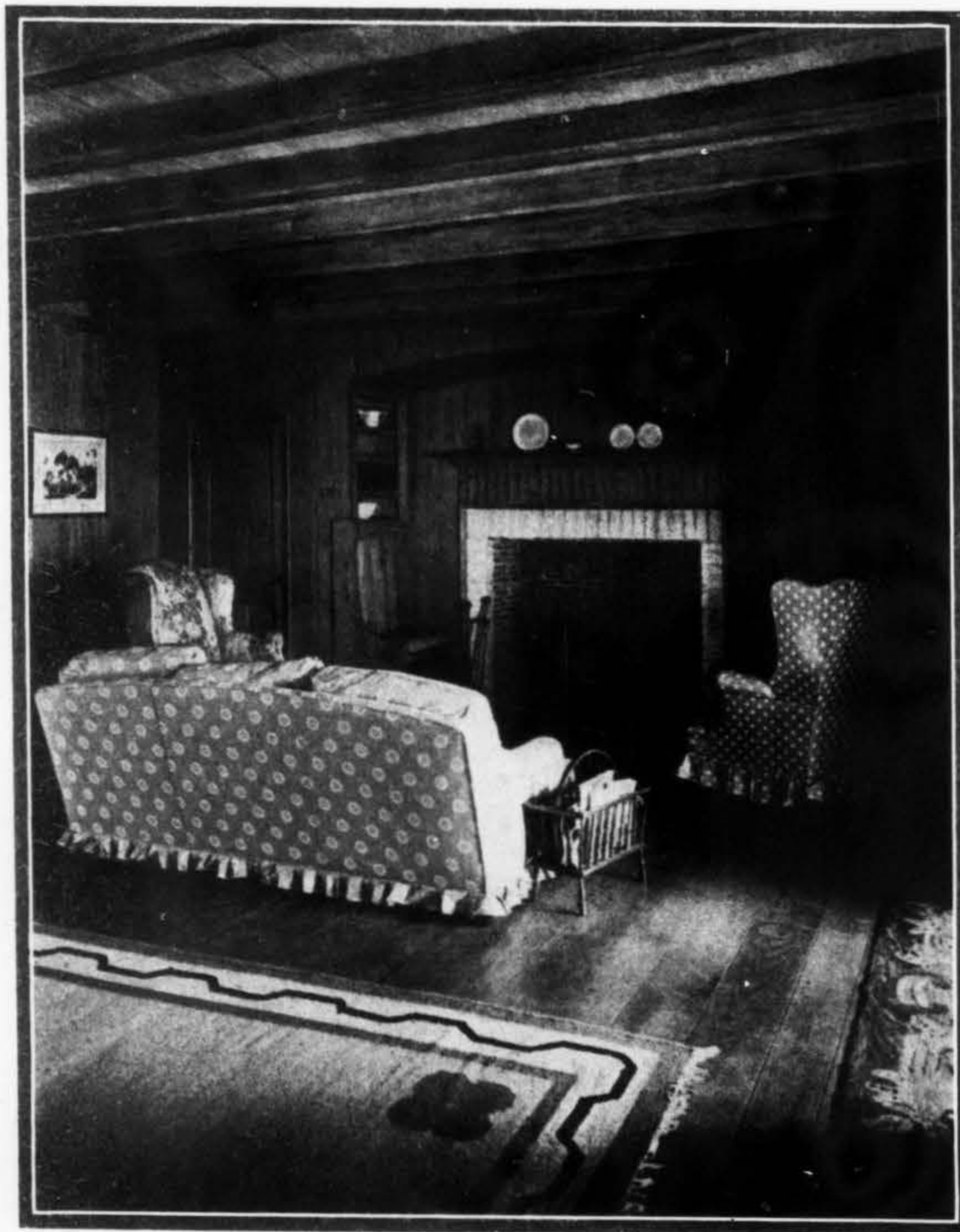
When they abandoned their nomadic life, the California Indians forsook many of their arts as well. Exquisitely modelled cooking and storage ollas, such as have been found in caves, are no longer made by the Indians of southern California, since their utilitarian purpose has been outlived. But, especially among the old people, the knowledge of the ancient crafts still exists. Whether or not those arts can be revived is an open question. Some students of the Indian believes that, with the new stimulus of a greater market for Indian things, the rare art of the basket makers may be developed again, as was the art of the potters in the Rio Grande pueblos—all but extinct fifteen years ago. The fostering of an increased sale for the fine Indian things is one of the purposes of the exposition.

In the Exposition of Indian Tribal Arts will be exhibited baskets of the California tribes, the Yurok and Karok Indians, from the collections of Mrs. Laura Adams Armer, Dr. Lila M. O'Neale, Mrs. H. C. Roberts, Mr. R. B. Bernard, Mr. Dee Morton Hays and other Californians. These baskets were selected by Dr. A. L. Kroeber of the University of California.

Other types of baskets will include those of the Alaskan tribes, Hopis and Apaches.



Photographs by William M. Clarke

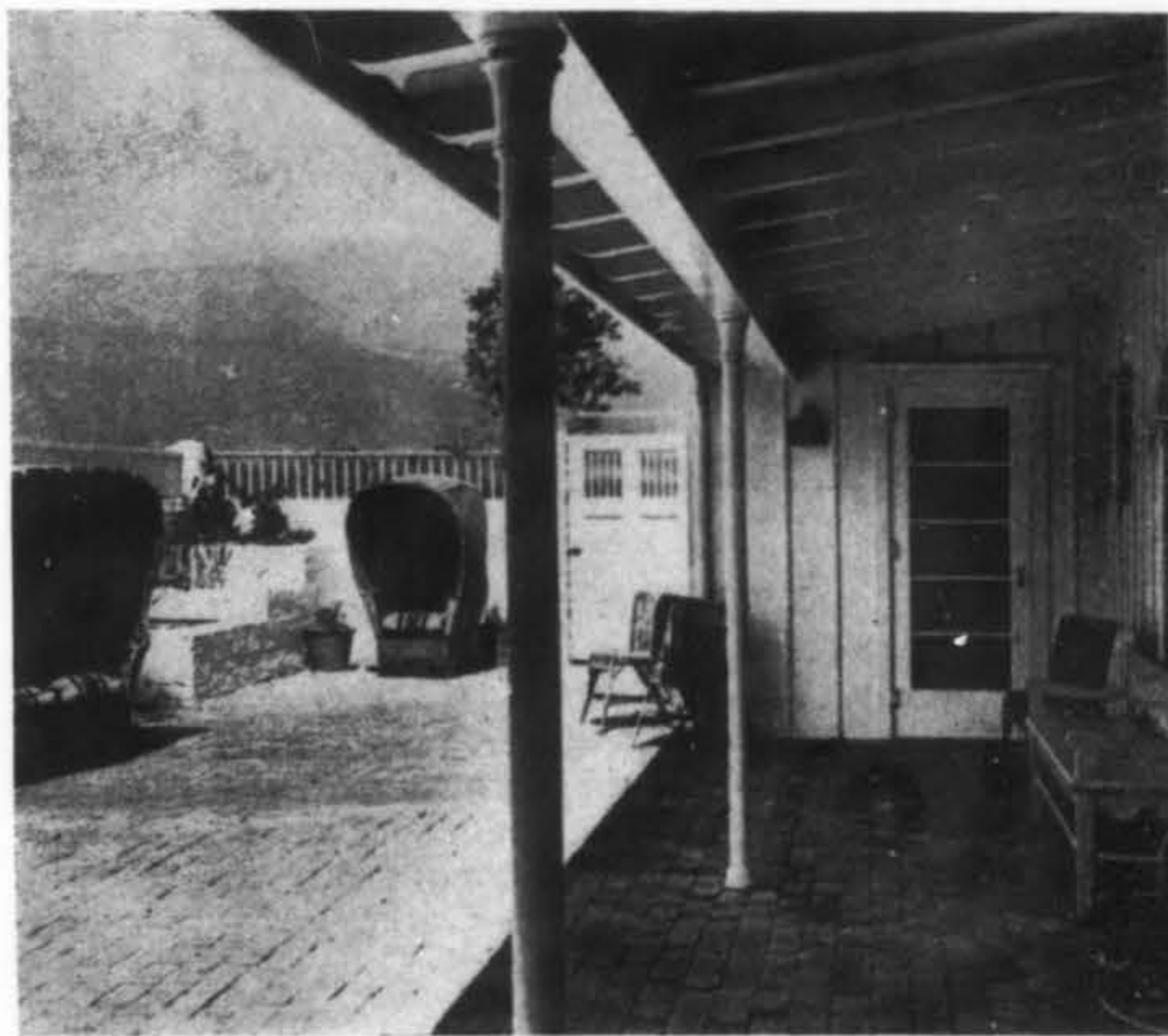
FLOOR PLAN
30'-0" x 40'-0"

For Dr. and Mrs. Seeley G. Mudd of Santa Barbara, a very simple but unusually charming beach cottage has been designed by Ralph Flewelling, A.I.A. A long, narrow slice of sand runs down to the ocean on to which the living room and its wide, paved porch open. A knotty pine interior, enticing summery furniture, show that the evenings are made attractive as well as the out-door time.

THE FASCINATION OF THE BEACH COTTAGE



White wood walls, a high white fence, protect the brick-paved court from ocean breezes, in the Mudd's seaside home. Here is opportunity for the popular sun bath as well as shade when desired; a small corner pool provides the green of water plants.

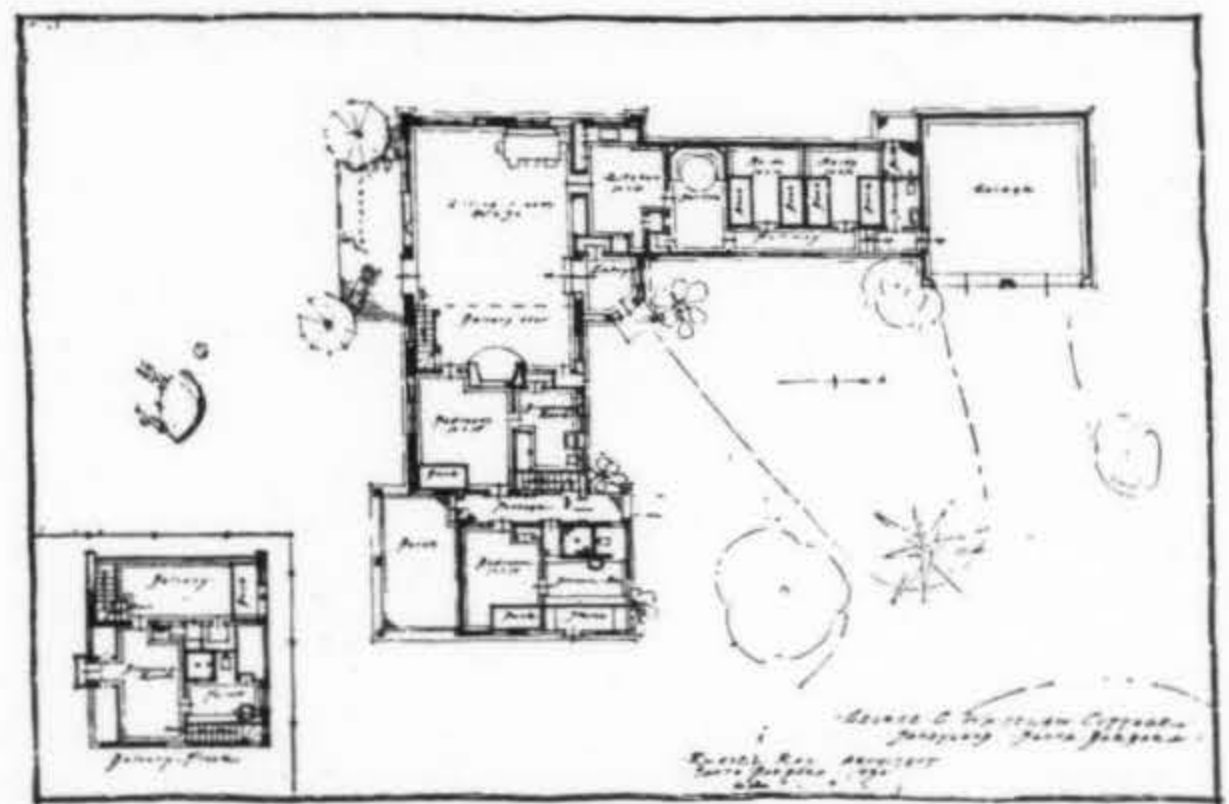




Photographs by Mott Studios



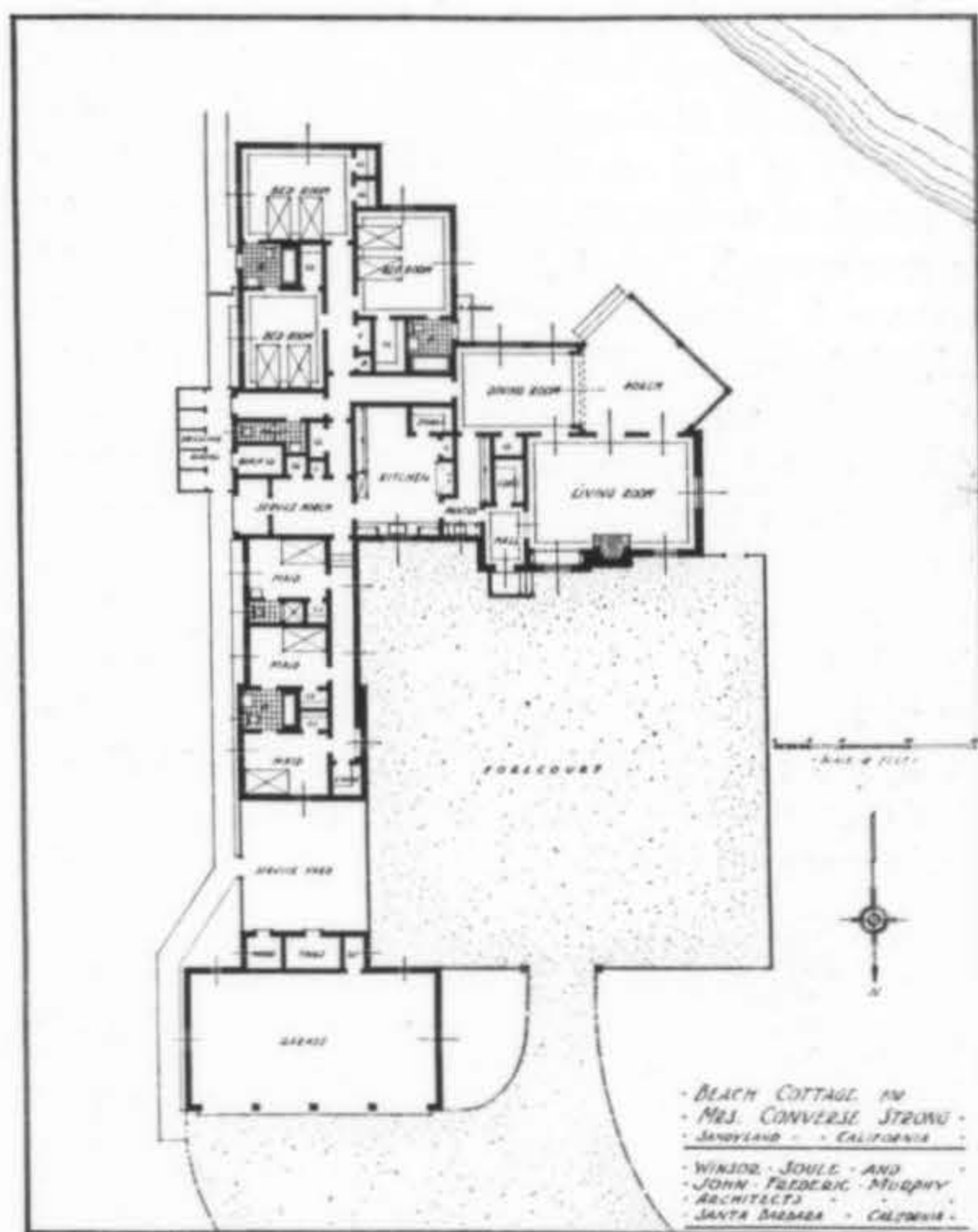
The Beach Cottage of Mr. and Mrs. George C. Whitelaw, at Sandyland, Santa Barbara, was designed by Russel Ray, A.I.A., around a Basque bunk. In other words, the solid, simple setting of the Basque peasant life was adopted and adapted for this comfortable and charming week-end cottage by the California sea.



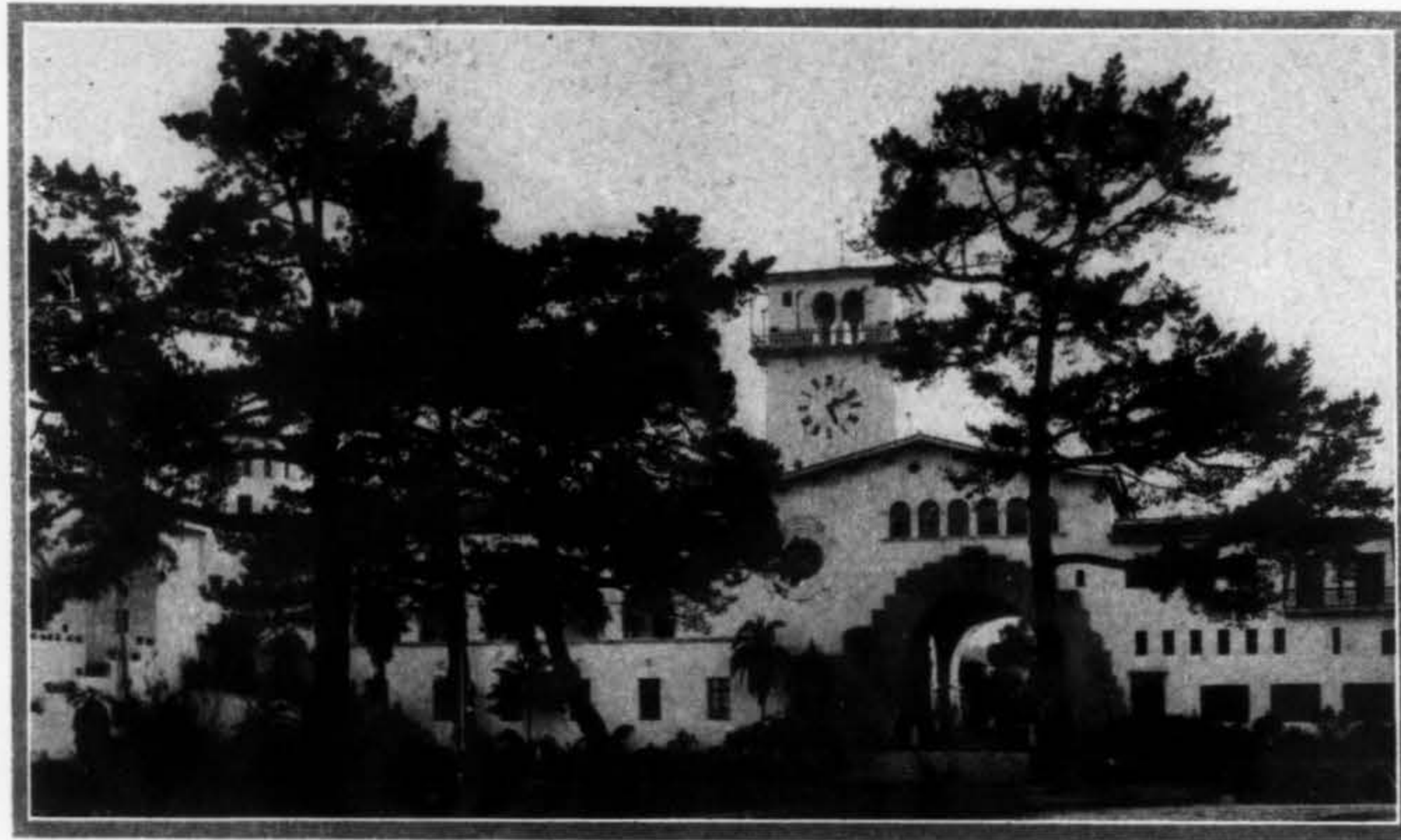


The Beach Cottage of Mrs. Converse Strong at "Sandyland" near Santa Barbara.

Winsor Soule, A.I.A., and John Frederic Murphy, A.I.A., architects



From the unusually complete arrangement and equipment shown by the plan, the Strong cottage is meant for more than just a week-end resort; family and friends could comfortably spend a whole summer enjoying days and nights on the sand and in the sea. The woven wood fence is in good accord with walls of painted wood, roof of rough, weathered shingles.



In the great open courtyard of the Santa Barbara Courthouse, some fine Monterey Pines find a picturesque setting. The courthouse, by Wm. Mooser Company, was built around them. Photographs by De Marino.

THE VANISHING MONTEREY PINES

Preserved from Early Days by Expert Means

By GEORGE K. FREEMAN

IT IS much to be regretted that the older generation of Monterey Pines, which have for years been a landmark and an integral part of the scenery of California, are now fast vanishing. They are, without question, one of the most beautiful of our native trees, and no picture of our shores is complete unless at least one of these fine specimens is included.

Unfortunate it is that these Pines are short-lived, their average life being from forty-five to fifty years as perfect specimens. After that age they commence to deteriorate rapidly and require the services of expert tree consultants to keep them in as fit a condition as possible, and to prolong their life by every means known to the science of tree care.

These trees, like many others, had they received the care and attention which was their due when young, would have a much

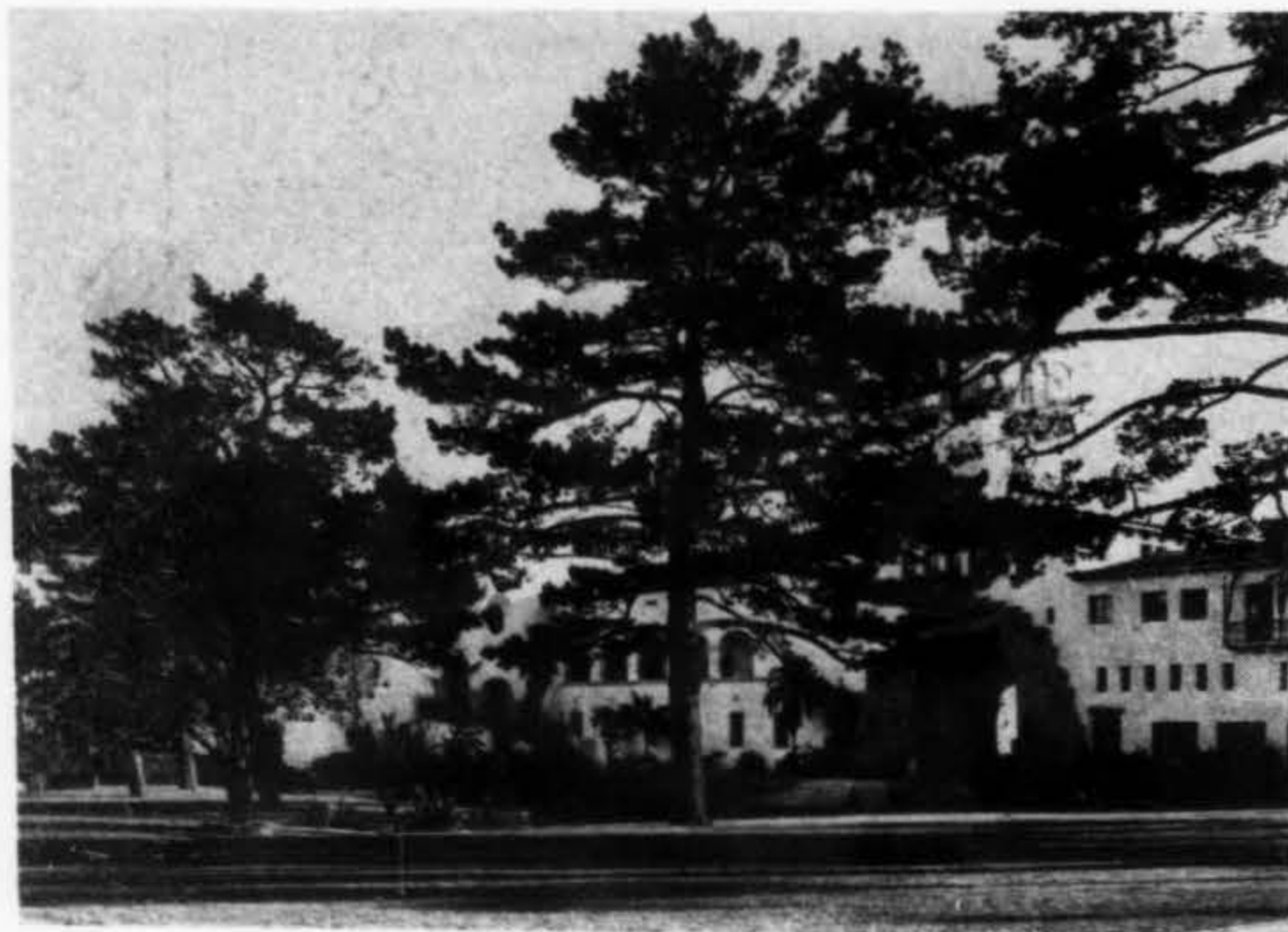
longer span of life. Merely planting a tree and then giving it occasional attention in the form of watering or, perhaps, pruning, is not really giving the tree a fair chance to survive in its battle for life. Trees, like children, require intelligent care and watching. They, too, are growing and are subject to many diseases and insect enemies. Most frequently trees are slowly, but painfully, starved to death. The soil can only give so much to a tree's nourishment, and trees draw heavily on the supply of chemicals in the soil. Some of these chemicals become exhausted readily and must be replaced if the trees are to be adequately nourished. Half the battle in keeping trees healthy, fit and resistant is to follow out a correct feeding program.

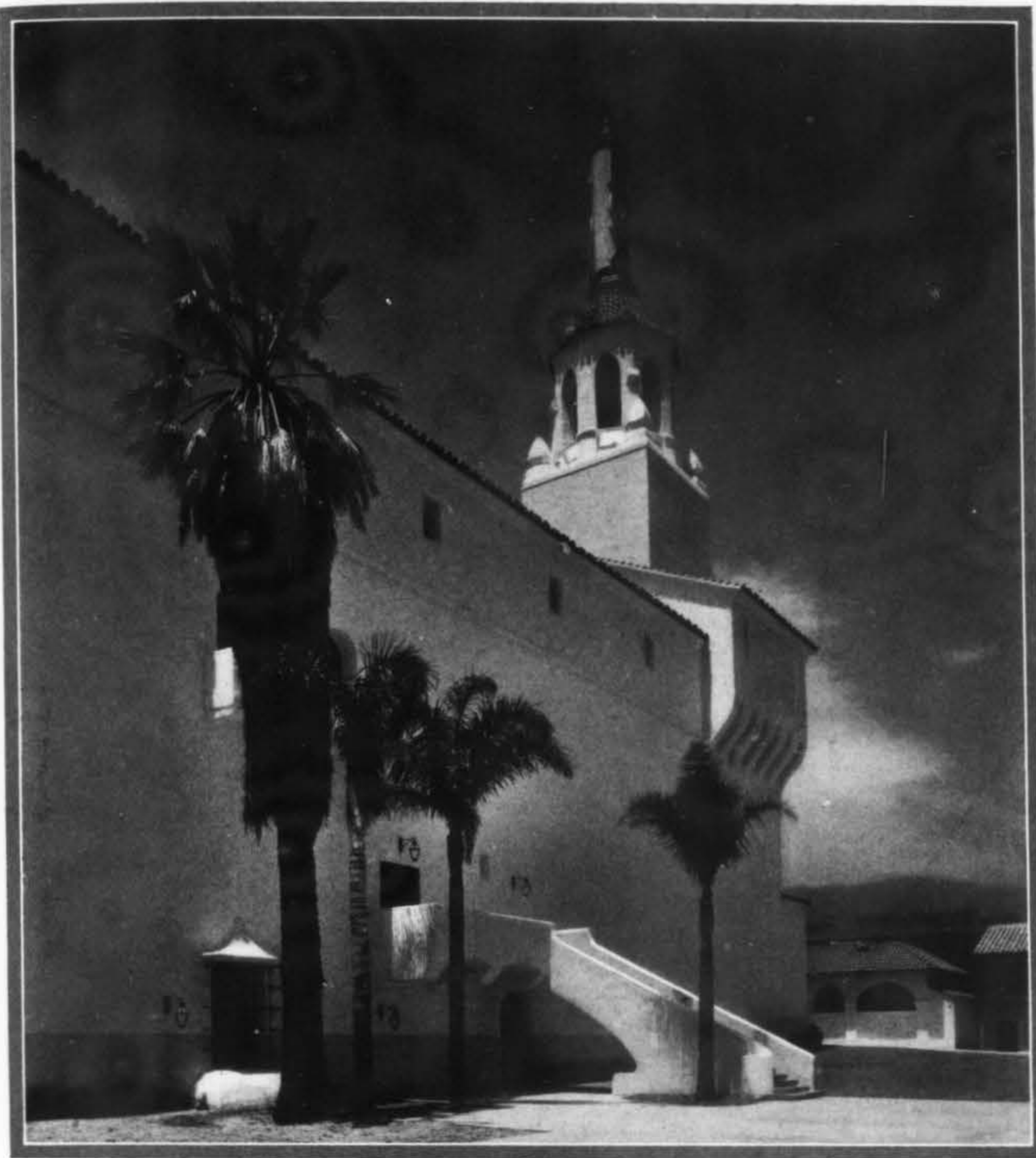
The Court House in Santa Barbara was built on a site surrounded by Monterey Pines. Their artistic value was fully realized as a great adjunct to the building which, in itself, is one of the most beautiful court houses in the world. During the past two years, though, these trees have required the services of tree consultants to keep them in good condition. Many of the limbs have had to be pruned due to the attacks of insects, and the trees have required feeding from year to year, in order to compensate for the demand

which they have made on the natural nourishment in the soil. This natural soil fertility is quite readily exhausted and needs to be replaced with a synthetic, complete, tree food. This form of starvation is responsible for much of the sparse, poorly-colored foliage to be seen on our shade and ornamental trees, as well as for the poor volume of foliage and general sickly, debilitated condition.

When a tree suffers from lack of nourishment it is far more susceptible to the attacks of fungus diseases and to the feeding of boring insects. Some of the latter work just under the bark, playing havoc with the tender cambium layer in which all the principle life-processes of the tree are conducted. Other species of boring insects penetrate with their tunnels into the sapwood, and their burrows form places for the ready entrance of fungus and bacterial enemies. Methods of control for the different boring insects vary, but for some there is no control, except extirpation of the affected limbs, which invariably spolis the perfect tree symmetry.

The Santa Barbara County officials realized the necessity for the care of the trees on the Court House property. Having a keen appreciation of the beauty and dignity which the Monterey Pines lent to the building, and with foresight seldom shown by public officials, they retained expert tree consultants, who are guarding these important specimens and endeavoring to prolong their natural life and beauty for the enjoyment of the residents and the Eastern and European visitors, many of whom come to this charming town to see the courthouse.





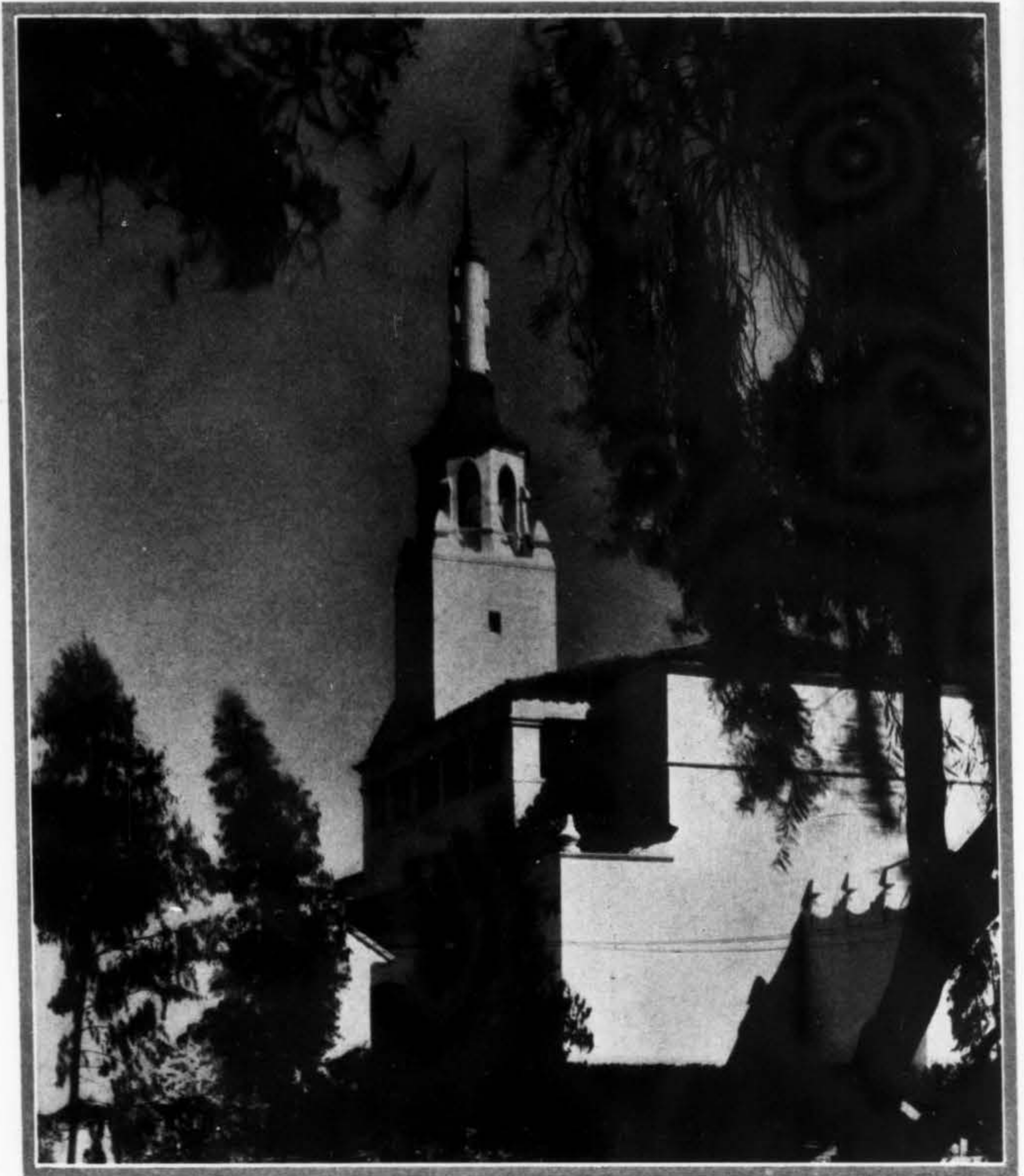
The new Fox Arlington Theater at Santa Barbara is a towering mass of concrete rising in the middle of a block, behind a shallow row of shops; wide walks connect it to the side streets, a covered series of foyers to the front. Very effective are the almost unbroken white surfaces, with the occasional balcony, flying stairs, iron-grilled window, and the exotic, silhouetted palms. It was designed by William Edwards, architect, J. J. Plunkett, artist.

Photographs by Folger

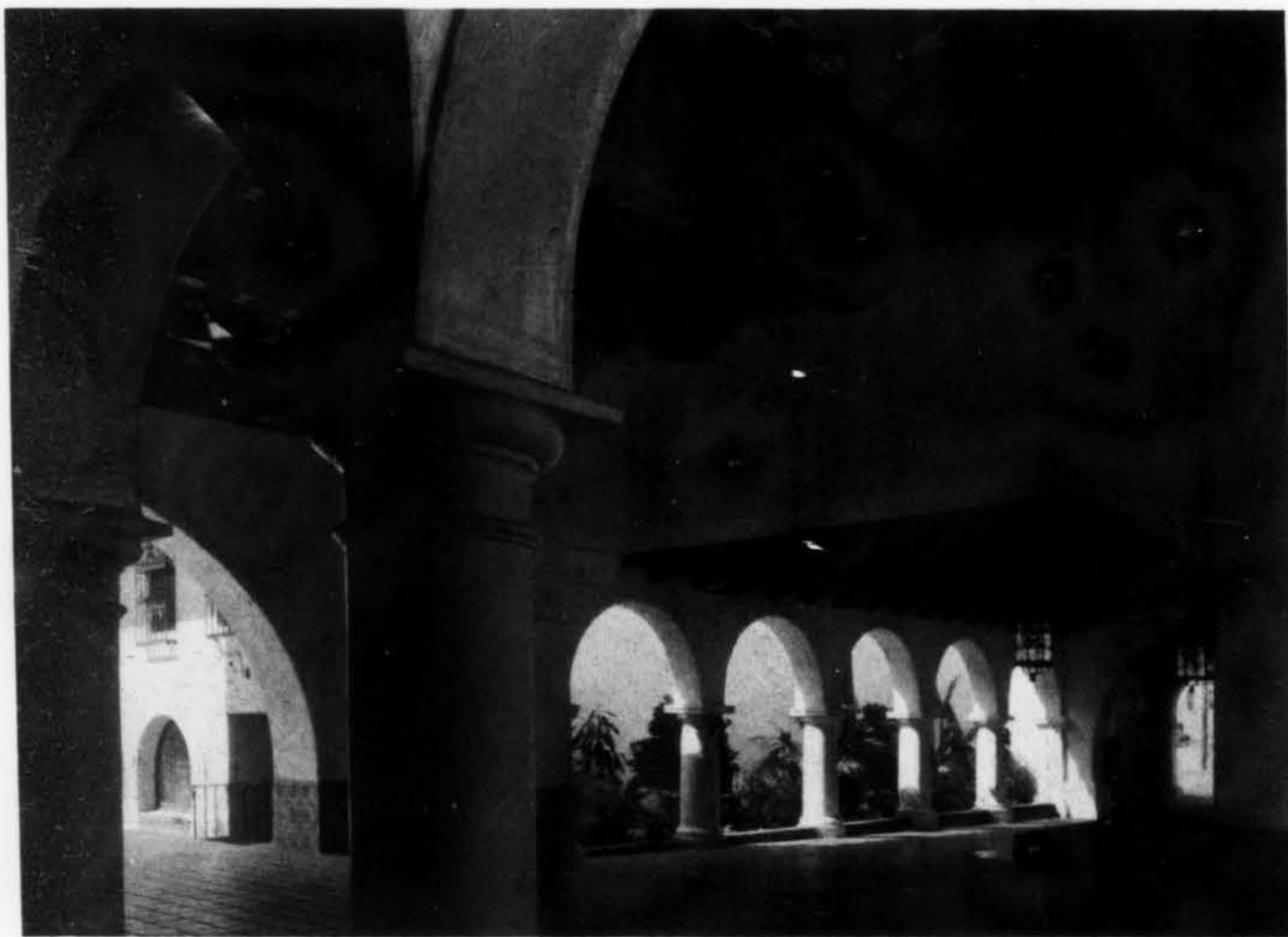


AN UNUSUAL THEATER WITH UNIQUE APPROACH

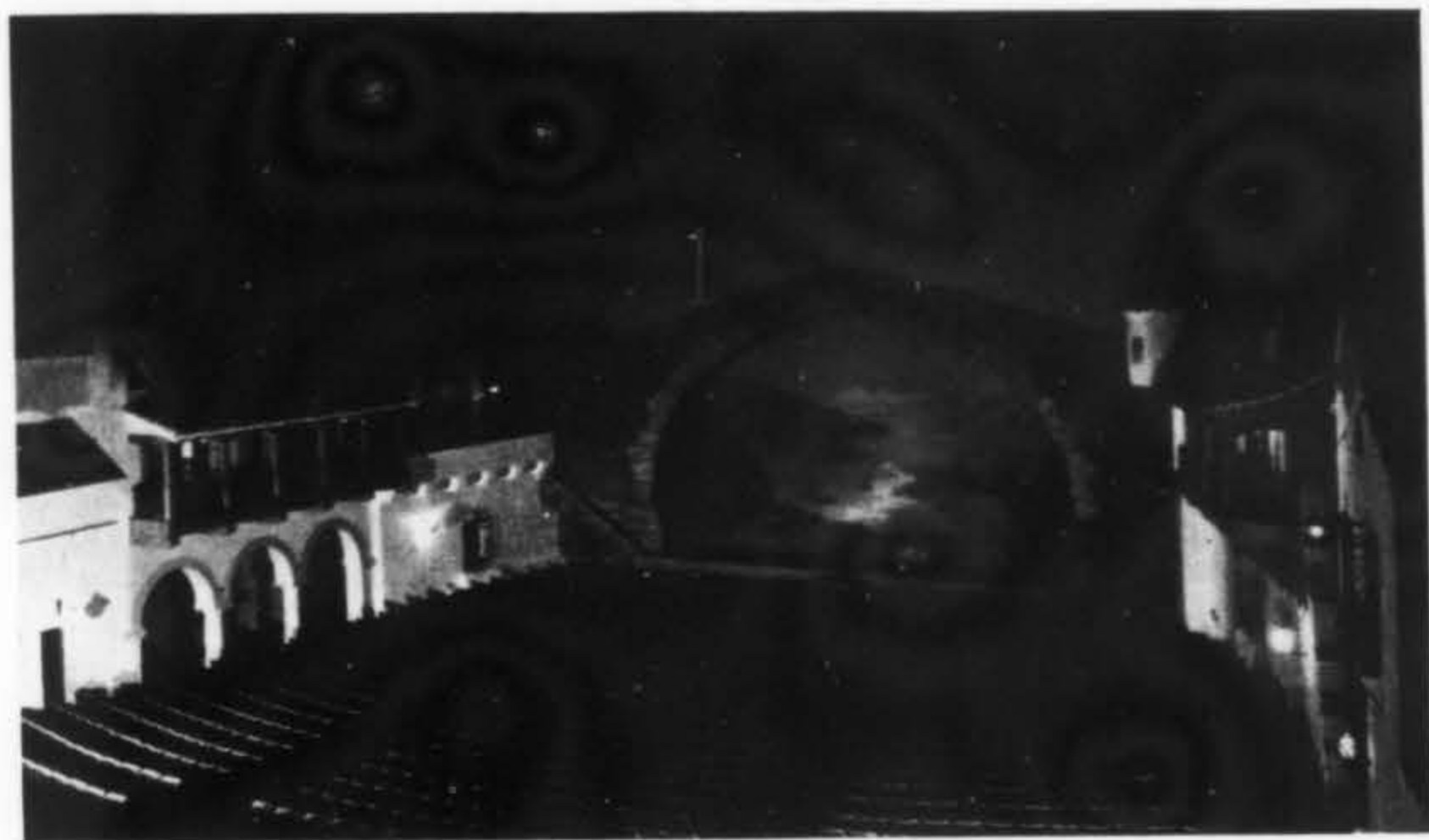
Framed by some of the trees still remaining from the old Arlington Hotel grounds, the upper loggia and the spire-like tower of the Fox Arlington Theater make an effective composition, happily theatrical. This is frankly an advertisement, and its essential feature—the electric sign—has been incorporated into the architectural scheme without concealing or destroying it. Of few theaters can this be said.



Photographs by De Marino and Bordeaux



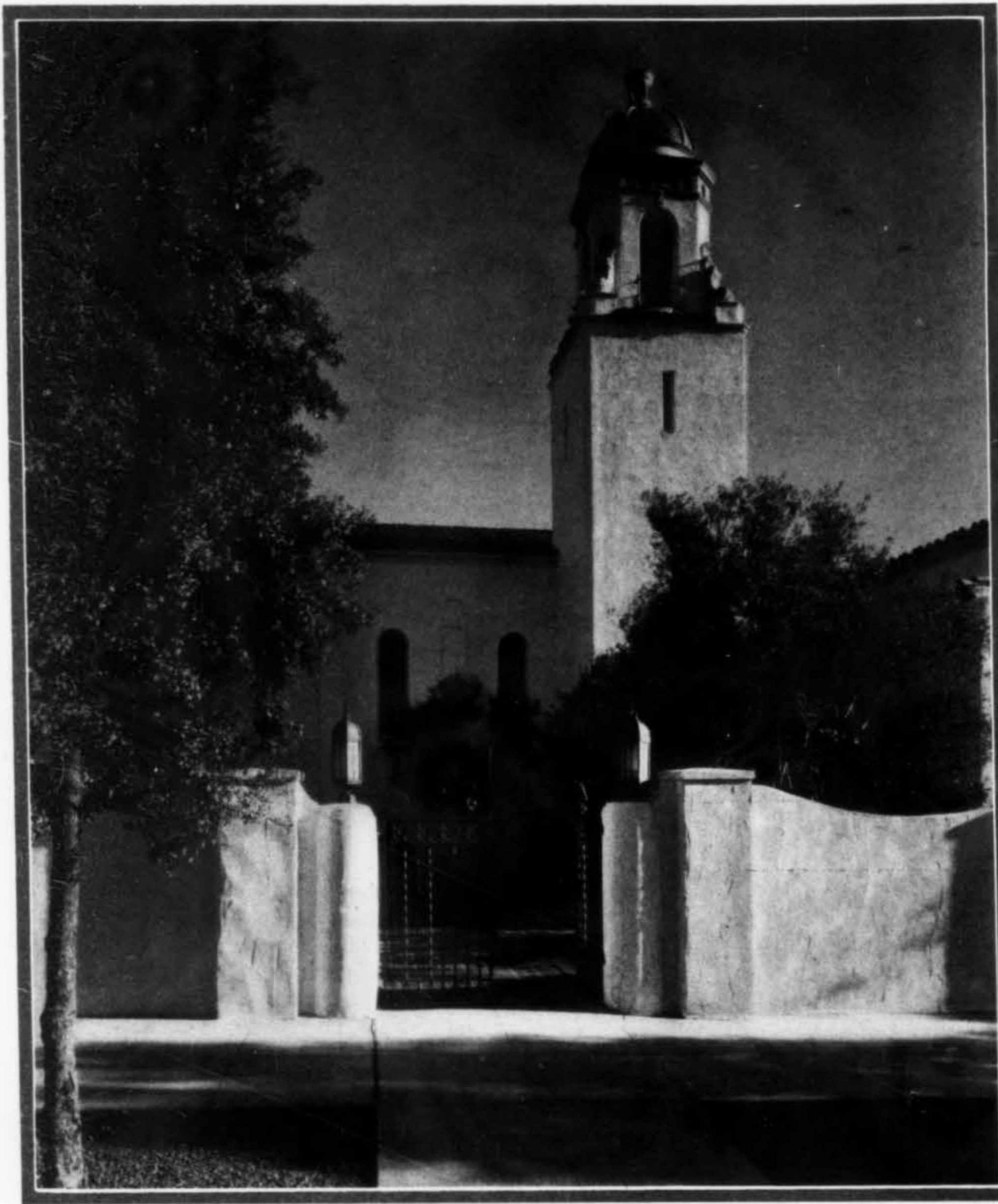
From entrance lobby, a wide passage extends between arcades and narrow, flood-lighted gardens; past a central fountain, to an arcaded foyer which leads into the main theater lobby; an open, cheerful promenade which relieves the usual crowding and pressure at street entrance.



The architectural treatment of the auditorium adapts the scenic effects of the stage far more effectively than has probably ever been done before; a street of well-designed Spanish houses follows around the walls, connected over the proscenium arch by a simple stone bridge. Overhead, a deep blue sky with twinkling stars. At fiesta times, Dons and Senoritas inhabit these balconies, listen from jalousied casements to soulful serenades. The stage curtain was designed and painted by the dean of Santa Barbara artists, John Gamble.

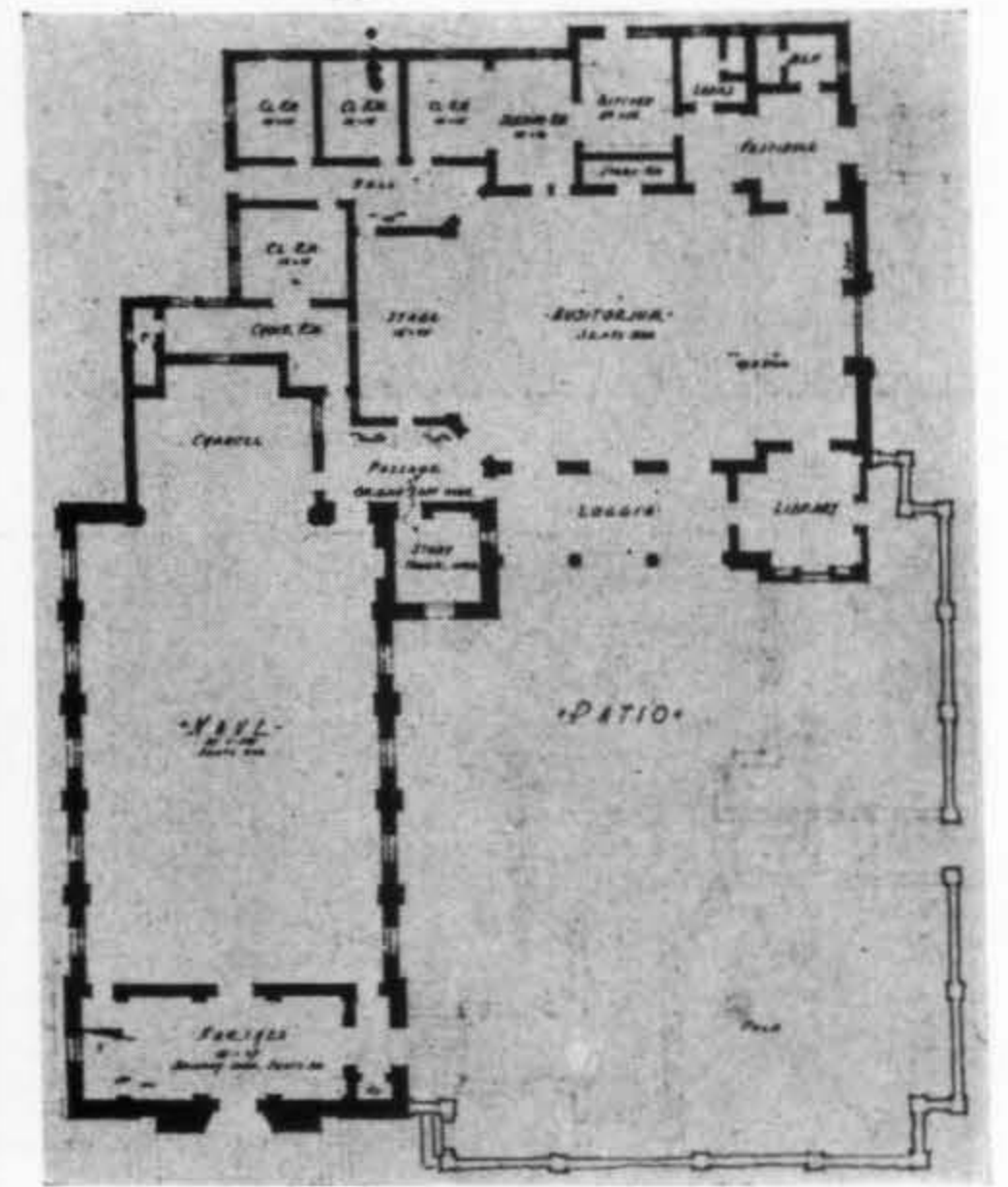
Over the inner arcade leading to the theater doors and the stair foyer, a gay frieze has been painted by Samuel Armstrong, brilliant in color, virile in form and feeling—admirably conceived and executed.





The Unitarian Church in Santa Barbara was designed by E. Keith Lockard, A.I.A., to harmonize externally with the prevailing Spanish tradition, planned to meet modern religious requirements. The Chancel mural by Malcolm Thurburn uses conventionalized angel forms, musical instruments, a great Flower, in decorative symbolism; colors grade from browns and pinks to violet, mauve, a silvery lavender.

Photographs by J. Walter Collinge



ROBED IN THE LOVELY VESTMENTS OF TRADITION

TRANSFER PRINTED PICTURES ON CHINA AND POTTERY

By ALICE R. ROLLINS

State House and Common at Boston. From the Museum of History, Science and Art, Los Angeles.



COLLECTING china decorated with printed pictures is one of the many interesting by-paths which the collector may follow with interest, pleasure and profit.

After the discovery of the process of printing on china, by transferring printed impressions from engraved copper plates to a china body, a new field was opened for the pictorial artist. The new method made possible a form of decoration that was pleasing in artistic form, and could be produced at nominal cost, for the same design could be used over and over.

The prolific work of the color-printer of the mid-Victorian age holds much charm for those who are historically inclined. It includes events in public life, portraits of famous personages, noted places, and reproductions of pictures by such celebrated artists as Gainsborough and Landseer. A rare item is the "Blue Boy" on a potlid, or you may find a tea service decorated with views of rural England, country seats, or scenes reminiscent of Morland. These, and many others, have been preserved for us on bits of frail china, today eagerly sought by collectors.

The discovery of transfer printing is claimed for John Sadler, of the firm of Sadler & Green. It is told that his attention was once attracted to some children who were attaching old prints to broken bits of china, and from that the idea was developed. The method was soon adopted

by the leading potters at Leeds, Bristol and the various Staffordshire centers.

While the invention was claimed by Sadler, who took out patent papers in 1756, Worcester also claimed to be the first to use the process. Again, some historians state that both the Liverpool and Worcester firms first obtained ideas from Battersea, which is so justly famed for its enamels. It is enough that the discovery was immediately recognized as contributing an important new feature in decorative art for ceramics.

Chinaware decorated in this manner has a charm of its own. The quaint pictures and scenes of a past day, many of them long since obliterated by time and change, form but another link with the life of our forefathers which is ours to cherish. What a wealth of history is given us in the pictures used in decorating what is familiarly known as "old blue" Staffordshire! We have the "Landing of the Pilgrims", "Battle of Bunker Hill", "Boston State House", the first steamboat, the Capitol at Washington, the Erie Canal, views along the Hud-

son and in the Catskills. These and many more are preserved for us by this method of decorating china. Incidentally, a collector's rare item, "The Hudson River Portfolio", by J. Hill, which furnished many views for decorating Staffordshire china, recently sold in a London auction room for \$1000. He was a lucky collector who found that portfolio! So that it is well to consider the great charm of these quaint and interesting old historical pictures; they have their investment value as well. The supply is limited, and the demand constantly growing.

Some time later than the discovery of transfer printing, George Baxter invented, and patented in 1835, a process of color printing in oil colors which imitated in a marked manner oil painting. His method was, first, to print a complete engraving of the picture to be produced, and then add the necessary colors by separate blocks until the entire picture was completed. He had the gift, in a high degree, of analyzing and dissecting color form, and he used it to build up his pictures through the various colors. His pictures combined a brilliancy of tone and delicacy of shading that brought his art near to perfection. He was an outstanding figure in the color printing world at that time, and we mention his work here because it undoubtedly influenced the men who later contributed so much to

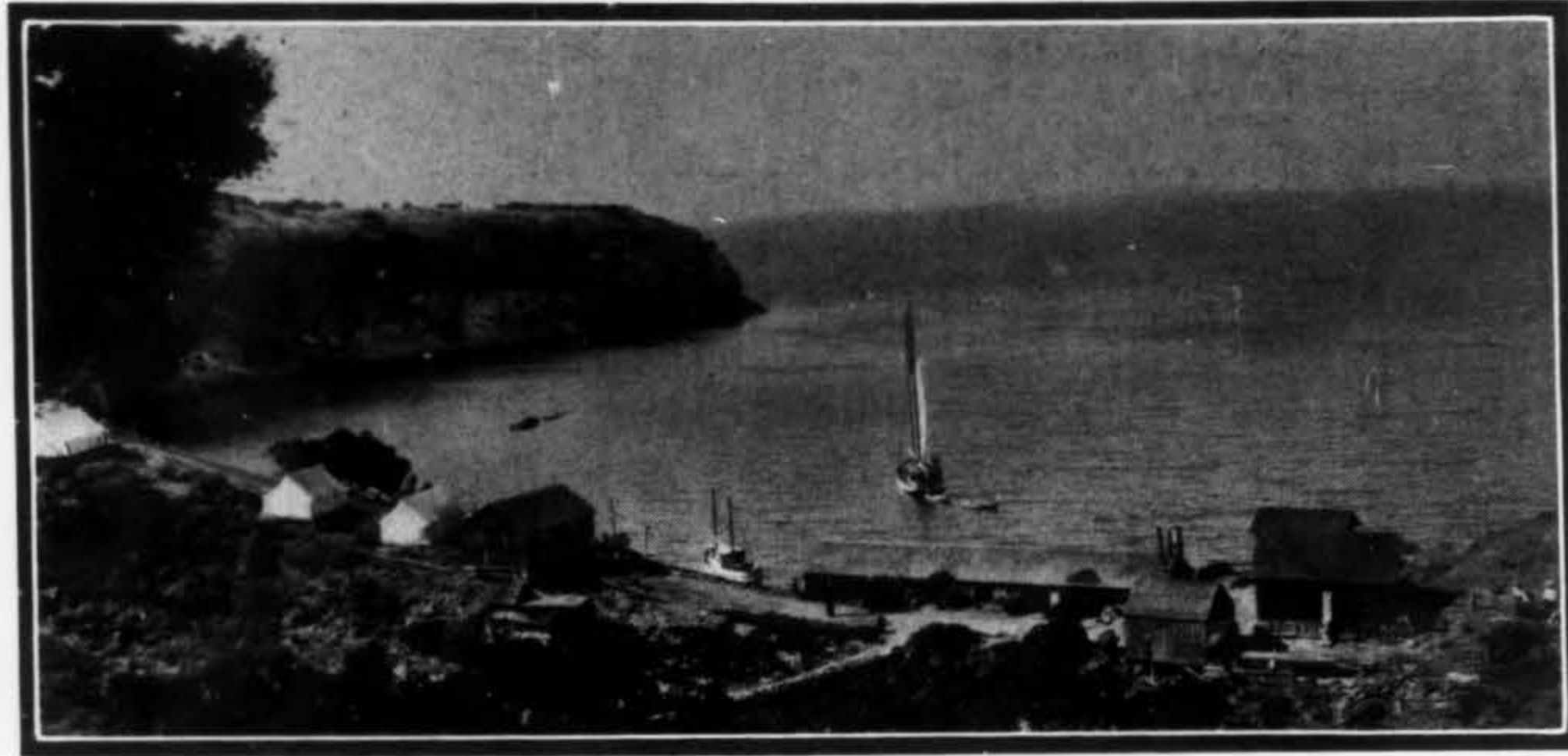
(Continued on Page 44)



Above is from the original drawing by Jesse Austin, presented to the author by the Cauldon Pottery, Stone-on-Trent, England.

A pair of old transfer plates, probably French, about 1825. Courtesy of Bullock's Wilshire.





A fishing party from Santa Barbara at Pelican Bay, Santa Cruz Island, California. Courtesy of A. K. Bennett.

SANTA BARBARA SPORTS AND RESORTS

Climate and Sanction Agree on this Watering Place

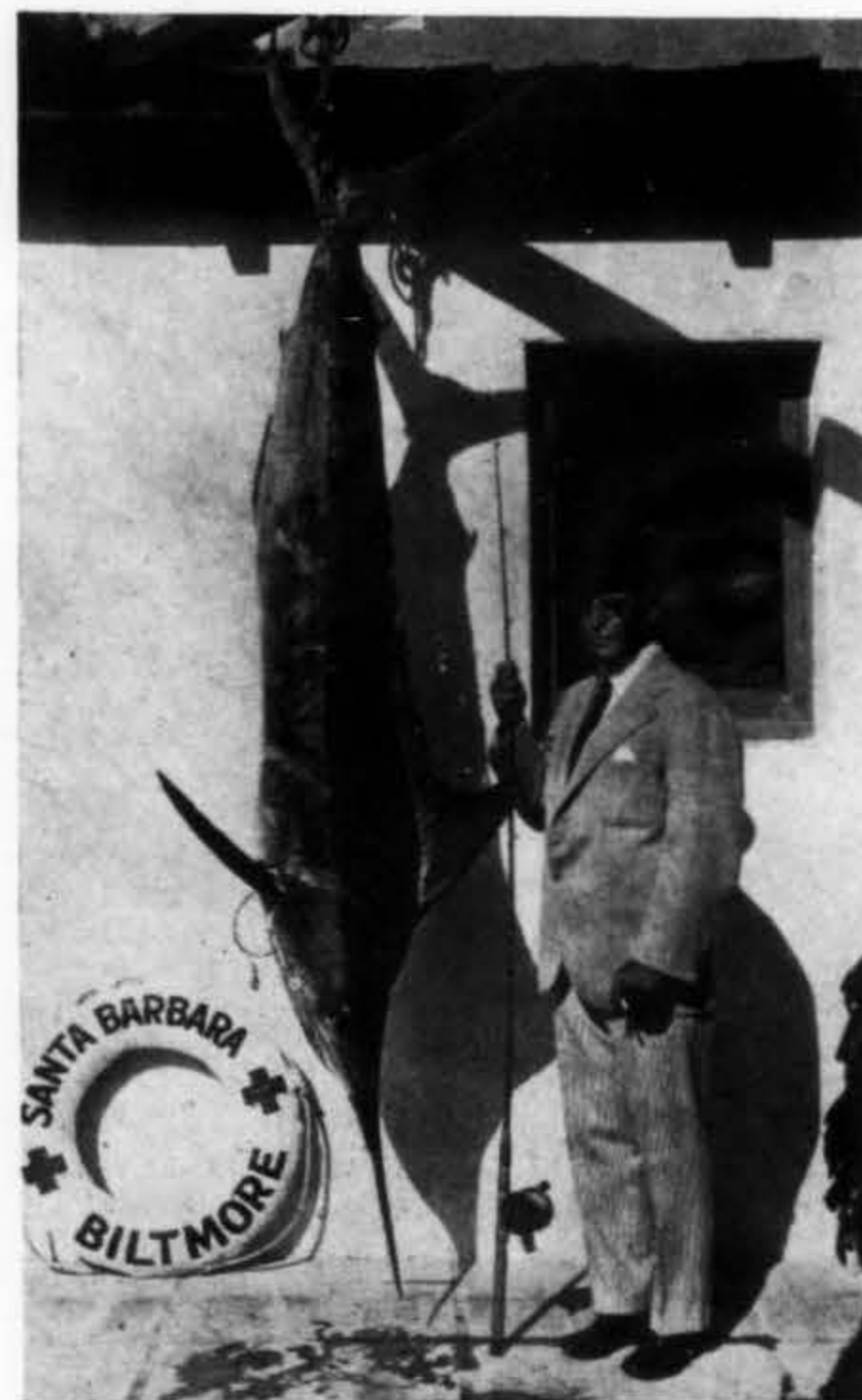
OVER half a century ago when life was simpler and "sleeping and riding horseback" were the chief pursuits of Santa Barbara, the little Spanish town—left over from the old-world occupation of Pacific slopes—had become the favorite watering place of San Franciscans who spent their summers in the South.

Extensive olive orchards swept with their gray-green foliage like a soft mist up the gentle, sloping hillsides; and in among the native live oaks and the sycamores along the little creeks, farm houses guarded their broad acres from Carpinteria Valley up the foothills of San Ysidro and down the beach at Miramar, way out the San Francisco road to Elwood Cooper's olive orchards and the mountain pass at Gaviota where the condor still is found. What a countryside is there, my fellow citizens who come to California to loaf and satisfy the soul! Like ancient poet's "Isles of Greece, where burning Sappho loved and sang", these channel islands, craggy mountains, opalescent seas, and "many dimpled smiles of ocean" have been the subjects of poetry, song and prose since every Californian began to sing. So strong the influence of this superb environment that even the reserved and taciturn New Englander, coming to California in the late years of the past century, settled in Santa Barbara, went semi-tropical and claimed the country as his own. With him came the merchant, butcher, baker, candlestick-maker, superimposing upon the old, horse-trodden "Estado", the "Main Street" of the Atlantic Coast.

Historic houses of the Spanish occupation were neglected, the old plaza, so vital a part of the modern California town, was set aside; and the false front of every store crowding its neighbor up the hill was reminiscent of the temporary towns of California's mining episode. But the moun-



Keith Gledhill on the Biltmore tennis court at Montecito, California



A great swordfish caught in the Santa Barbara Channel, California, by Major Lamberth.

tains and the sea looked on and smiled. For a quarter of a century they worked their enchanted web about the people, and when the spell was done someone began to restore the old adobes and Nature shook herself with laughter and knocked most of the false fronts down.

Nothing has changed the mountains or the ocean: still in the little creek-beds grow the mottled sycamores and on the slopes of Montecito, Mission Ridge, Goleta and the coastwise mesa, the live oaks cast their shade on wild grass growing there. Still the people ride their horses: along the mountain trails, on "thirty miles of bridle paths" close to the city, and on the hard sand of many beaches when the tide is out. Still the same atmosphere of charm and *dolce far niente* surrounds the place, enslaving the newcomer, causing him to pour his treasures at the feet of Santa Barbara and stay to enjoy the universal gaiety, the sports, the even climate and lovely views—even as do the humblest natives who live there.

Dreams of the socialist or communist, even if ever realized, could not exceed or equal the life of everyone who knows how to enjoy it in Santa Barbara. For everybody works or has worked and earned his leisure: everyone who works may eat, for on his farm or in his garden or beneath his fruit trees "on the ranch" there is enough food for a large family. And everybody plays:—those who work for others stop working when time comes for playing, and those who work for themselves play at their work all day. Many a lonely writer, artist, dreamer, finds a small cottage on the hills and feels at home. The whole world of winter and summer tourists lies before him in the hotels, the city, county and community activities; and the Pacific, with its potent problems for the future, stretches out beyond America.



The Biltmore Swimming Pool at Santa Barbara is a source of pleasure to all Montecito and a center of social affairs in summer and winter as well.

SMART SETS FROM EVERY CITY MEET ON THIS BEACH

Polo, although Santa Barbara's chief sport this season, is not the only game played at this Riviera resort on the Pacific Coast. Many visitors to California bring their strings of ponies, but many more come to rest at the most excellent hotels, to lie on the sand before a blue and green cabaña designed by the Herter Studios, and to watch the gay world go by.

On the Right are Miss Betty West, Mrs. Harold M. Kaufman, Allen West, Allen West, Jr. of St. Louis, yearly visitors at the Santa Barbara Biltmore, which is pictured below.



BOOK REVIEWS

CALIFORNIA GARDENS. By Winifred Starr Dobyns. (Macmillan Company, New York). Price \$5.00 postpaid.

A collection of pictures of the great gardens of California. The most beautiful of our gardens are included and the book should have a good sale on account of the increasing interest in the subject. Mr. Charles Gibbs Adams (some of whose landscape work has been credited to others in this book) is even now called to Cleveland to speak on California gardens.

Sheer beauty is the keynote of this collection, but one would have liked to see some good letter press telling what are the particular architectural points involved, and, perhaps some degree of order of presentation. It is nevertheless a splendid collection of photographs, most of which have appeared in this magazine. The most important criticism of the book must be directed to the publishers for if they had used a coated smooth paper the pictures would have lost less of their pristine loveliness.

ARTHUR D. HOUGHTON.

CALIFORNIA HILLS AND OTHER WOOD ENGRAVINGS BY PAUL LANDACRE. (Printed from the original blocks by Bruce McCallister, Los Angeles.) Price \$6.00.

Each year the American Institute of Graphic Arts selects, from all the splendid examples of books printed in the United States, fifty which it considers the most distinguished. To be included in the 1931 Fifty Books of the Year the Institute's jury has selected "California Hills and Other Wood Engravings by Paul Landacre." This is a well deserved honor for artist and publisher alike, and also for the city of Los Angeles where they both reside.

"California Hills and Other Wood Engravings by Paul Landacre" presents a group of fourteen of Landacre's best and most characteristic prints, including his well known "Physics Building, U.C.L.A.," "Point Sur," "Downpour" and "Edge of the Desert," together with an appreciative and critical foreword by Arthur Millier, etcher and art critic. The edition is limited to five hundred autographed copies, printed on all-rag paper and bound in boards covered with figured paper designed by the artist. The page size is 9½ by 12½ inches.

N.H.P.

THE PICTORIALIST FOR 1932. Edited by James N. Doolittle, Will Connell and Fred R. Dapp- rich. (Published for the Camera Pictorialists of Los Angeles by Adcraft, 3440 South Hope Street, Los Angeles). Price \$3.50 net.

One hundred halftone reproductions from prints by photo-pictorialists from all parts of the world, gathered together in a de luxe volume which is Number Two of this title. The originals of these photographs were included in the Fifteenth Annual International Salon of Photography held last month at the Los Angeles Museum. This, by the way, is the oldest photographic salon in the United States.

The book is a distinct credit to the Camera Pictorialists of Los Angeles, and to its editors in particular, as well as to Adcraft which published it. The cover design in silver and black is a triumph of simplicity and good taste. A preface by James N. Doolittle contains a trenchant line "... the amazingly futile discussions concerning the status of photography as an art ..." We shall not attempt here to provide more fuel for such discussions. Look at the pictures, and let them speak for themselves. They will speak to you of lovely human forms, of the great outdoors in various moods, of creations by mankind in architecture and engineering, all in terms of light and shade and skillful composition. If photography is not an art, some of the men behind lens and shutter are certainly entitled to regard themselves as artists. N. H. P.



A camera study by Karl Struss of William Cameron Menzies, motion picture art director, included among the one hundred prints reproduced in "The Pictorialist for 1932." The brass figure in the foreground, modeled by a Los Angeles sculptor, George Stanley, was presented to Mr. Menzies as an award by the Motion Picture Academy of Arts and Sciences. At its recent annual elections, Mr. Struss was made a director of the Academy.

CHINESE GARDEN ARCHITECTURE. By Edwin L. Howard (The Macmillan Company). Price \$6.00.

The real artist never copies but is very susceptible to inspiration. You may not wish to own an oriental garden but the collection of photographs in this book will furnish many suggestions of architectural detail of particular interest to the Occident. This book is beautifully bound and altogether a valuable addition to the library of garden lovers, architects and landscape architects.

G.H.O.

FURNITURE. (Published by the Century Furniture Company of Grand Rapids.) Price \$1.00.

A small book having as its aim that of interesting the public in good furniture. If you know little or nothing of furniture styles it is a splendid introduction and should create in the humblest soul the desire to know more of this interesting field. With photographs of the individual styles, sketches of the distinguishing marks, clear, concise descriptions with historical background and, best of all, a tabulated chronology and a glossary at the back it is worthy of study and reference and should be of great help to the beginner.

G.H.O.

THE CHILDHOOD OF ART. By Herbert Green Spearing, M. A.

With heavy misgivings I started the voluminous work of Mr. Spearing. I put it back on my shelves with regret tempered by the certainty that soon I should read it again. Perhaps Mr. Spearing subtly intended to add one more Tinker Bell to the long procession of beckoning Will-o'-the-Wisps that turn our minds to childhood, for one cannot read his most lucid and flowing accounts of the truly great works of early times without a burning desire to turn his back on the slop jars of Modern Art and go back to that childhood of art so well painted and so profusely illustrated in this book.

The secondary title "Or the Ascent of Man" seems, upon perusal of the book, to be a bit paradoxical. When one considers the distance travelled from the exquisite statue of the Votary shown in

Figure 352 of this work to the buzz-saw motifs entwined with attenuated intestines of the art of today, one is forced to conclude that man's progress was more properly "descent."

Mr. Spearing clarifies a number of points that invariably confuse the mind of the superficial students of the history of art and ornament. Possibly without intending to do so, he gives us a good explanation of our present day condition in the realms of art when he says: "Each age fosters the production of the art most adapted to satisfy its own special craving. . . . In modern times the blatant and aggressive individualism which mostly desires the commemoration and glorification of itself, has led to that development of portraiture so characteristic of the present day art." He might have put the situation more baldly without having hurt the feelings of serious, thinking lovers of art. In speaking of a statue found in Greece, he says: "This statue from the Acropolis bears evidence of the restraining influence of an increased desire for truth in place of artificiality."

He holds many a brief, conscious or otherwise, for the flowing lines and sincere representation of art through the Paleolithic Ages to the time of Christ. His chapter on "Schematism and Stylisation" is particularly elucidating, although many so-called commercial artists may find their aesthetic glue pots boiling over at the statement that good representation, mingled with schematic drawing, "does not invalidate the argument that Schematism is a stage of degeneration from naturalism." In describing the degeneration of early art based on realism, as represented in these incomparable reliefs depicting wild asses in flight by the masters of Assyrian Art, to the stages of stylisation, he paints what is probably a perfect picture of the conditions of today. "The artists were not working for love of art, but for gain. The more pictures they could turn out in a given time, the greater would be their sordid recompense."

"The Childhood of Art" is to handbooks and histories of ornament what the Century Dictionary is to the glossary of a first reader. To a lover of art, it is intensely interesting and most pleasant reading. Surrounded, flooded, and engulfed as we are by clashing colors, gamboling hippopotami and dancing garden slugs, an evening spent with Spearing's clear precise English and innumerable illustrations of the uplifting sculpture and decoration of early times, gives one somewhat the pleasant reaction experienced when smelling a nice ripe apple upon emerging from a livery stable.

MARK DANIELS.

THE ORDERS OF ARCHITECTURE. By Arthur Stratton (J. B. Lippincott, Philadelphia). Price \$8.00.

Believing that the study of the orders of architecture might be as interesting as the subject really is, the author, a prominent British lecturer, has endeavored to add life to his presentation of the subject. Supplementing the necessary but often dull measured drawings, he has included perspectives of most of the material that he uses. The result is increased interest, for without perspective there can be no real appreciation of dimensional character.

G.H.O.

MOTHER AND CHILD. By Hedda Walther (Henry Holt and Company, New York City). Price \$1.25 postpaid.

This is not a text or a treatise on raising of children as the title may lead you to believe. It is a group of forty-eight photographic studies by Hedda Walther which are not alone splendid examples of photographic art but effective impressions of relationship of Mother and Child. G.H.O.

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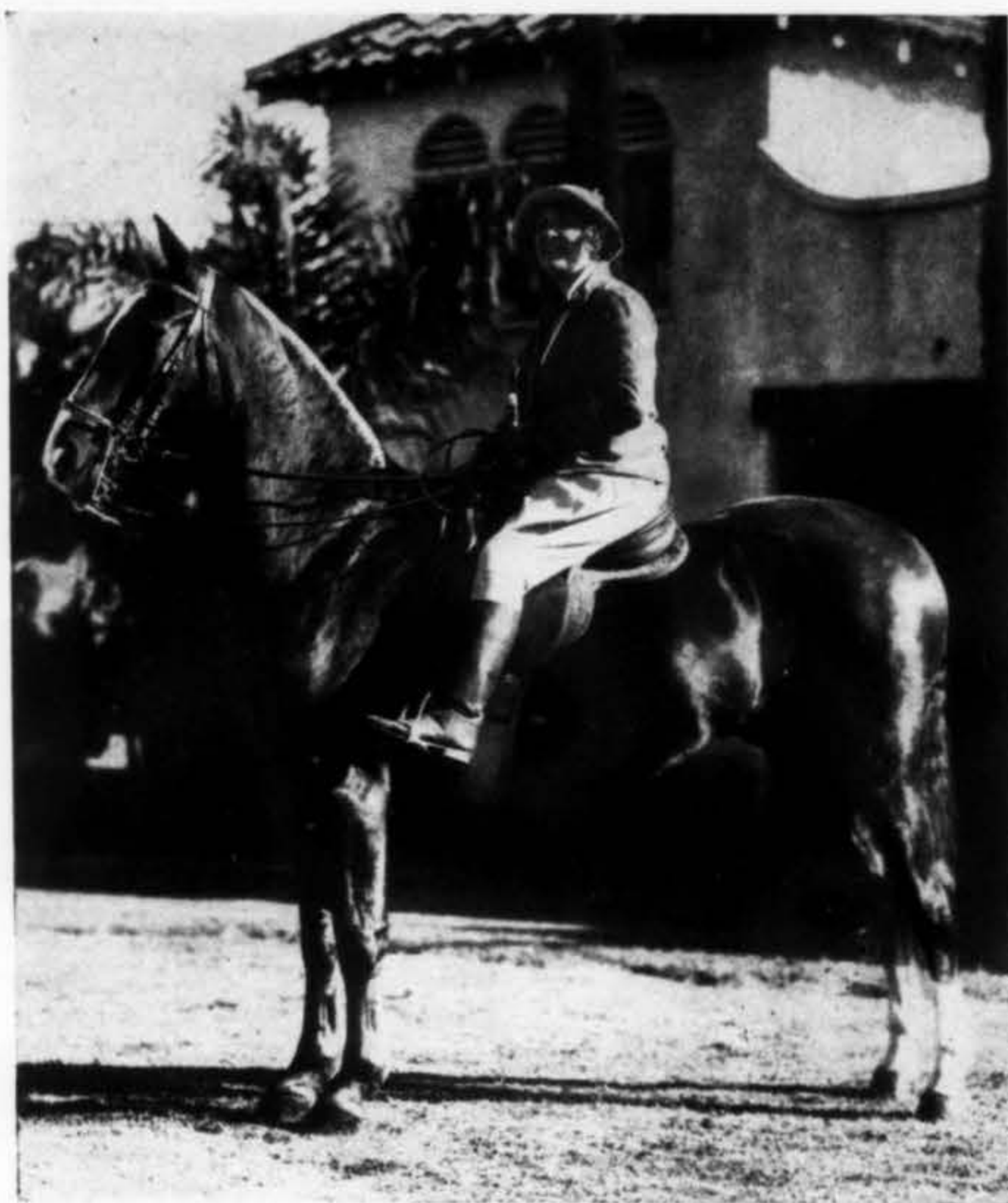
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Mrs. Le Roy Linnard enjoys her horseback riding on the trails near Samarkand, Santa Barbara.

A TRIP TO CALIFORNIA'S FLOWER KINGDOM

(Continued from Page 21)

miracle that now took place before our enchanted eyes. Here was a band, half an acre wide, of salmon sweet-peas, then a bar of delphiniums of all colors, followed by a gorgeous streak of California poppies. More miles of carnations and pansies—twelve hundred acres in all. The scents that pervaded the air would fill with envy the greatest perfume shops in the world.

Near Lompoc are the ruins of the Mission La Purisima Concepcion, built in 1787. A few white columns in a grain field are all that remain to suggest a graceful colonnade. This Mission, will soon be restored as faithfully as San Juan Capistrano.

This district, so full of historical interest, is important today for its industries. Busy tractors are at work. Last year twelve thousand carloads of vegetables were shipped to the markets of the United States. There are many stock and dairy farms; sugar beets and string beans are raised in great quantities. But the greatest product of all throws its yellow streamers across the meadows, for ninety per cent of the American mustard crop is grown in flowery fields of Santa Barbara County, California.



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PLANTING THE PATIO GARDEN

(Continued from Page 18)

should be sought for in the patio, and there were no plants better for the purpose than some of the vines. Besides the Jasmines there is the so-called Chilean Jasmine (*Mandevilla suaveolens*) with heavily scented flowers. The Honeysuckles are represented by the highly colored Chinese Honeysuckle, Hall's Honeysuckle, and *Lonicera tatarica*. The hybrid forms of Heliotrope run from light purple to deep lilac, and these can be used either as shrubs or as vines. The Star Jasmine (*Rhynchospermum jasminoides*) is an evergreen climber, with dark, glossy green foliage and star-shaped, fragrant white flowers.

Some vines with the most brilliantly colored flowers are without fragrance, but these add considerably to the glory of the patio when draped over walls, pergolas, and iron grill-work. *Sollya heterophylla*, the Australian Blue Bell Creeper, with glistening, dark green leaves and small, deep blue bell-like flowers is a rather remarkable shrub-vine. Grown as a shrub it assumes a perfectly round shape, but grown as a vine it will climb to quite a height. Likewise the Yellow Heliotrope (*Streptosolen Jamesonii*), with glistening leaves and dense clusters of orange-flame flowers, combining well with lilac Heliotrope, can also be used both as a straggly shrub and as a tall-growing vine. Although tending to become bulky, the Lantanas with pungent foliage and pink, white, orange-scarlet, yellow, or lavender flowers, may be used as vines if kept within bounds by judicious pruning. One species, *Lantana sellowiana*, with lavender-lilac flowers, is trailing in habit.

The magenta *Bougainvillea spectabilis*, formerly very popular, has been supplanted somewhat in favor by the pinkish purple *B. braziliensis* and the crimson *B. Crimson Lake*. The Bignonias or Trumpet Vines, fast-growing vines, usually with dark green foliage, are very effective against white buildings and walls. There are many species, but among the best are *B. chere* with orange-scarlet flowers, the delicate lilac-flowered *B. violacea*, the canary yellow *B. tweediana*, *B. australis* with creamy white, spotted violet flowers, and the purple *B. atrosanguinea*. They are used to outline windows and entrances, forming long festoons of brilliantly colored flowers. *Tecoma capensis* with light orange-yellow blooms is another Trumpet Vine doing well under half-shade conditions. The semi-double, clear yellow *Jasminum primulinum* is vigorous in growth and a continual bloomer. The Creeping Fig (*Ficus repens*) with large, bronze-colored leaves clings closely to walls, while *Ficus pumila* with small, dark green leaves does well in shade. Clematis is represented by small and large-flowered white, purple, lavender, pink, and rose-colored varieties. The Passion Vine, rank in growth, has pink, lavender, and red-flowered species.

In our modified type of Spanish Garden care should be exercised in the plantings, selecting shrubs and flowers which blend together both in texture of leaves and in color. Usually, shrubs with rather broad leaves make the best effect against the walls of the patio and about the foundations of the residence, but frequently those with finely textured leaves are used, taking care not to combine shrubs with finely textured leaves with shrubs having large, coarse leaves. The entrances to the patio from the residence and from other parts of the garden, and pivotal points in the garden, are marked by symmetrically shaped shrubs like the Italian Cypress, English Laurel, Irish Yew, Grecian Bay Laurel, *Thuya Beverleyensis*, Orange trees, Lemon trees and other Citrus fruits.

In the corners of the court may be placed trees and shrubs of good habit, but not necessarily symmetrical in shape: the Abyssinian Banana Palm; the showy *Camellia* with wax-like white, red, or pink flowers; the broad-leaved, velvety *Melanthus major*; the semi-formal *Eugenia myrtifolia*, with ruddy leaves and cream-white, fragrant flowers; the rush-like *Papyrus antiquorum*; *Jacaranda mimosaeifolia*, with fern-like leaves and lovely wisteria-like lavender flowers; *Pleroma splendens*, with velvety, ruddy-tinted leaves and royal purple flowers; the India Rubber Tree (*Ficus elastica*), with deep green, glossy leaves.



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The plantings in between need not follow any set rule, but generally have a tropical or sub-tropical aspect. Lavender, Rosemary and *Teucrium fruticans* are frequently grouped together because of similarity of foliage and flowers. Shrubs and plants creating just the right atmosphere include: New Zealand Flax (*Phormium tenax*), with strap-shaped leaves and long stalks of brownish colored flowers; the gorgeous Bird-of-Paradise Flower (*Strelitzia regina*), also with strap-shaped leaves and brilliant orange, pink and blue flowers; the scarlet Coral Plant (*Erythrina Crista-galli*); the curious Ginger Root Plant with brilliant orange-yellow flowers; Oleanders with paper-like, strikingly colored flowers; the Scarlet-flowered Eucalyptus (*E. ficifolia*); both tall and dwarf forms of the Pomegranate, with rudy leaves and orange-red flowers and fruits; the curious Spanish Bayonet (*Yucca whippleyi*), with dagger-like leaves and globular, fragrant flowers on long, erect flower stalks; some of the Bamboos especially the Golden Bamboo (*Phyllostachys aurea*); the Sacred Bamboo of Japan (*Nondina domestica*), with fan-shaped leaves often colored a blood red, white flowers, and red berries; colorful Fuchsias in both single and double varieties for shady positions; the fragrant, white-flowered Gardenia; many other shrubs and plants which could be named, but space does not permit.

Some of my friends having most interesting patio gardens grow squash and gourd vines, training them over the walls, leaving the ripe fruits to remain on top of the walls after the vines have dried up. A bowl of gourds set on a table in the patio is full of suggestion. Geraniums and other plants in pots do not grow as well as when set in the ground, but are interesting and give a dash of color placed in iron containers and set against the foundations of the residence, or on the top of a wall.



Two fine plates of printed transfer china, done in soft natural colors by an English artist named Pratt. Courtesy of the Scotch Village Antique Shop.

TRANSFER PRINTED PICTURES ON CHINA AND POTTERY

(Continued from Page 37)

transfer printing in colors on china.

To two men, in particular, is credit due for much of this fine work on pottery. They are Felix Edward Pratt, who was a member of the firm of F. & R. Pratt, Fenton, Staffordshire, and his co-worker, Jesse Austin. The latter was associated for a short time with the firm of Brown-Westhead, Moore & Co., Cauldon Potteries, at Stoke-on-Trent. These two men deserve all honor for their originality in producing pictures on the various forms of pottery, for the wide range of the subjects used, and for their exceedingly fine craftsmanship. Their method was just the opposite of Baxter's in that the picture was built up, each block a separate color, until the picture was completed; then the engraving was printed last. Jesse Austin, who was a contemporary of Baxter, also had the necessary qualifications to create his own pictures. There is in existence today a scrap-book containing many of his



An unusually complete and rare tea set of transfer printed china, showing views of English countryside. Courtesy of Oliver's Period Furniture.

pictures. Of these it is said, "They are exquisite pieces of work, the drawing being very delicately executed and the water colors put on with a sure brush, and a true knowledge of balance, contrast and harmony of colors."

The earliest color pictures were used on dessert ware and other table services. As these were largely exported to the United States after the Great Exhibition in 1851, much of this color-printed pottery must be in America today. It remains for the collector to find it. What few examples we have seen on the Pacific Coast show a beauty of coloring, and a quality of workmanship that make them choice pieces to own. There are a few pieces of the Felix Pratt ware in the Los Angeles Museum at Exposition Park, and no doubt some are to be found in other Coast museums.

The earlier form of the pictorial color printing is in one color, transferred to the surface of the glaze. Later it was applied under the glaze, a point to be noted when examining specimens. The colors most familiar are black, brown, puce and lavender. A fine example of the last is the "Sportive Innocence" or Mother and Child Series.

When it became the fashion to use pomades on the hair, a container was required, and there soon appeared small jars to hold these pomades. The lids made ideal pieces for transfer printing, and so we find that quantities of them were turned out by the potters and decorated with these pictures. Today their beauty of coloring and interesting pictures make fascinating boxes for holding trinkets and various other things. There are many subjects found on these lids, and collectors have divided them into groups. There are military pictures, Shakespeare characters, fishing and sea scenes, sports and pastimes, and landscapes. Two rare lids are "Washington Crossing the Delaware" and "The Buffalo Hunt". These two were made for a firm in Philadelphia handling perfumes, and both of them command very high prices in the auction room. For decorative purposes, these small pictures show to best advantage in little round black frames.

*Sun Kissed
Ocean Washed
Mountain Girded
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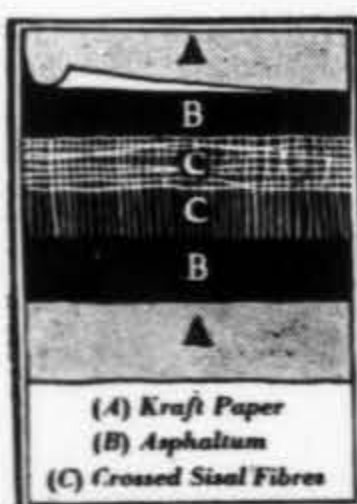
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GARDEN CALENDAR FEBRUARY

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

*A primrose by a river's brim,
A yellow primrose was to him,
And it was nothing more.*

WORDSWORTH.

COME on this way and see Mary Pickford's tree—ballyhoo; newspaper pictures of vacuous-faced girls holding plants—stories of numerous explorers in remote jungles sending tens of thousands of rare plants to Mandeville Canyon; plant physiologist putting all plants of one family together regardless of shade, greenhouse, or full sun requirement; total absence of trained horticulturalists; real estate and finance sticking out all over like stones in a rockery—this was the defunct Los Angeles Botanic Garden.

Did I say defunct? Recent happening before the Los Angeles County Board of Supervisors indicates that the Botanic Garden may revive and develop into the glorious institution that all true gardeners hoped it would become.

Mere money will not revive it. The history of every great Botanic Garden shows, that, in every instance, success depends upon an enthusiastic plant lover, who also knows about plants and their requirements. The New York Botanical Gardens at Bronx Park, though financed by the New York State Legislature, was a success because of the devotion and knowledge of Nathaniel L. Britton, Ph.D., LL.D., etc.

The Missouri Botanical Gardens at St. Louis had its inception and reached its success through the life long devotion of Henry Shaw.

The Arnold Arboretum connected with Harvard University is indissolubly linked to the name of Professor Sargent; while the Boyce Thompson Institute speaks for itself; and whoever would think of the Carnegie Desert Laboratory without the name of McDougal; or think of Golden Gate Park, San Francisco, without McLaren, and Balboa Park, San Diego without John Morley.

Of course one needs money too, but the American people will give liberally where they are interested, as has been shown thousands of times. But while money will build vast University buildings, only men can make a University, and suitable men are much scarcer than money.

If the Botanical Garden was merely intended as a lounging place amid beautiful surroundings, or a quiet place for nursemaids to push perambulators, the effort would hardly be worth the candle. Even the educational part would hardly justify the garden alone from a financial point of view—but the research department pays in hard, cold cash.

Long after the war-like details of Napoleon's story have faded from memory, his country will be enjoying the fruits of his horticultural adventure; i.e., his financing the experimental production of beet sugar. This rendered France independent of all other countries in the production of beet sugar. Beet sugar now constitutes fifty percent of the world's consumption of sugar. Cane sugar, which is a tropical product, constitutes the other half.

The Royal Botanical Gardens at Kew, England, by selecting and planting the most productive kinds of Quinine-bearing trees, in immense quantities in various parts of the British Empire, made this once rare and expensive drug available to all at a reasonable price, made the tropics safe for white men and facilitated the building of the Panama Canal.

Another achievement among the hundreds at Kew Gardens has made the automobile possible, at least for poor folks, by improving the quality, and advocating the planting of vast acreages of rubber-bearing trees.

The vegetable kingdom is so rich in undeveloped and even un-

discovered possibilities for the world's welfare, that if there were a Botanic Garden established for research in every large town in the country each would immediately develop industries, and at the end of five hundred years the problems would seem as numerous as ever, though billions in dollars could not express the values of the discoveries.

No matter how much care you exert in selecting plants, or how carefully you place them, they will not flourish unless their feeding requirements are attended to. February is a good month to feed plants.

A sickly yellowish appearance of the foliage, usually means lack of nitrogen; while a reddish, blotchy appearance means lack of phosphorus. Foliage turning white or very pale, means lack of iron. Any of the standard so called complete fertilizers will benefit your plants. A good dose of dried blood will produce foliage of that vivid, lush green, that is so desirable.

Go after the insects this month. An injurious insect killed this month, may prevent thousands from being bred later.

The Armstrong Nursery at Ontario and the California Nursery at Niles, are places where one can get the rarer and more beautiful Magnolias. I do not understand why more of these beautiful flowering plants, such as, *M. soulangeana*, are not used in landscaping. They are so distinct and exotic appearing, so easy to culture, and have such gorgeous flowers.

The southern Magnolia which grows to an immense and shapely tree, is not planted sufficiently. There is on foot in Los Angeles a project, called the Whitnall Boulevard. The proposed boulevard is many miles in length and three hundred feet in width. It is along the right of way of the high voltage electric power lines. What an opportunity for a Brobdingnagian avenue of Magnolias.

A correspondent writes a grateful letter telling how the hints in this column as to the newest varieties in Gladiolus, Roses, Iris, helped her garden. She thought that those already in her garden were about the best obtainable, until her new purchases unfolded their superior beauties.

In Iris, El Capitan is still my favorite, with Santa Barbara and William G. Mohr running close. A neighbor of mine, W. J. Knecht, has succeeded in crossing the well known *Oncocyclus Iris susiana* with many of the better bearded Irises. The results are really wonderful; some of them have been exhibited, but none, as yet, made available to the public.

In Gladiolus Winged Victory (Briggs), Golden Dream, Souvenir Emile Aubrun, Mrs. W. E. Phipps, Mrs. M. E. Woods (Diener), Richard Diener, Forest Fire, Phaenomena, Gertrude Errey, Helen Wills (Salbach) make a group hard to beat.

Roses thy name is legion. New Roses every year in profusion, most of them to be forgotten the next year. Almost any Rose is beautiful, and now-a-days the ultra beautiful in Roses is, I am afraid, only to be discerned by Rose experts. I am still of the opinion that Los Angeles is the most outstanding production since its appearance. The Pernetts are very beautiful but one does not often see good growth and foliage on them, as one does, for instance, on "Los Angeles", or the wonderful long-budded white, if somewhat ancient and inclined to be leggy "Frau Karl Druschki".

For the celebration of the Xth Olympiad, a committee has been formed to foster the beautification of our streets and city lots. It is to be sincerely hoped that practical work will be done by gardeners, amateur and professional, and that it will not be merely a social gesture.

(Continued on Page 48)



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[*] will appear in next issue.	

Pink and white Cherokee Roses planted at random and pegged down, make a wonderfully inexpensive ground-cover, while several of the newer Mesembryanthemums, selected for their period of blooming, could be raised by the million, at a comparatively trifling cost, need but little water and repay a million fold in beauty.

Wild flower planting, especially the California Poppy and its varieties such as Vesuvius, do well along street railway tracks, and other similar locations; but when planted for mass effect, in mixed seeds, usually achieve the appearance of a weed patch.

A splendid illustration of Mesembryanthemum bank planting is to be seen at Doheny Park, a little south of San Juan Capistrano.

Gladiolus No. 3 size bulbs can be bought quite cheaply, and have the advantage of accurate timing, so they can be brought into flower with a high degree of certainty at the time they are needed.

An American Flag of about an acre in extent might be made by

using Gladiolus Virginia for the red, Salbach's White for the white and Marie von Koynenberg for the blue.

Don't forget, on February 22, Washington's Birthday, not only to remember the Father of our Country, but remember to make cuttings of the Bougainvilleas.

Plant ornamental trees and shrubs, Anemones, Acrocliniums, Alyssum, Begonia, Calendula, Caladium, Calliopsis, Cosmos, Eschscholtzia, Gaillardia, Larkspur, Linum, Lupin, Mignonette, Nemophila, Poppies, Sweet Peas, Gloxinia, Scabiosa, Petunia, Ranunculus, German Iris, Gladiolus, Agapanthus, Amaryllis, Tuberose.

Do not forget to attend the Pacific Slope Horticultural Conference and National Mid-Winter Flower Show at Encinitas, February 17-22 inclusive. Garden folks from all over the West will be there, including our fellow gardener and enthusiast, the Governor of California, James Rolph, Jr.

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