

# California Arts & Architecture



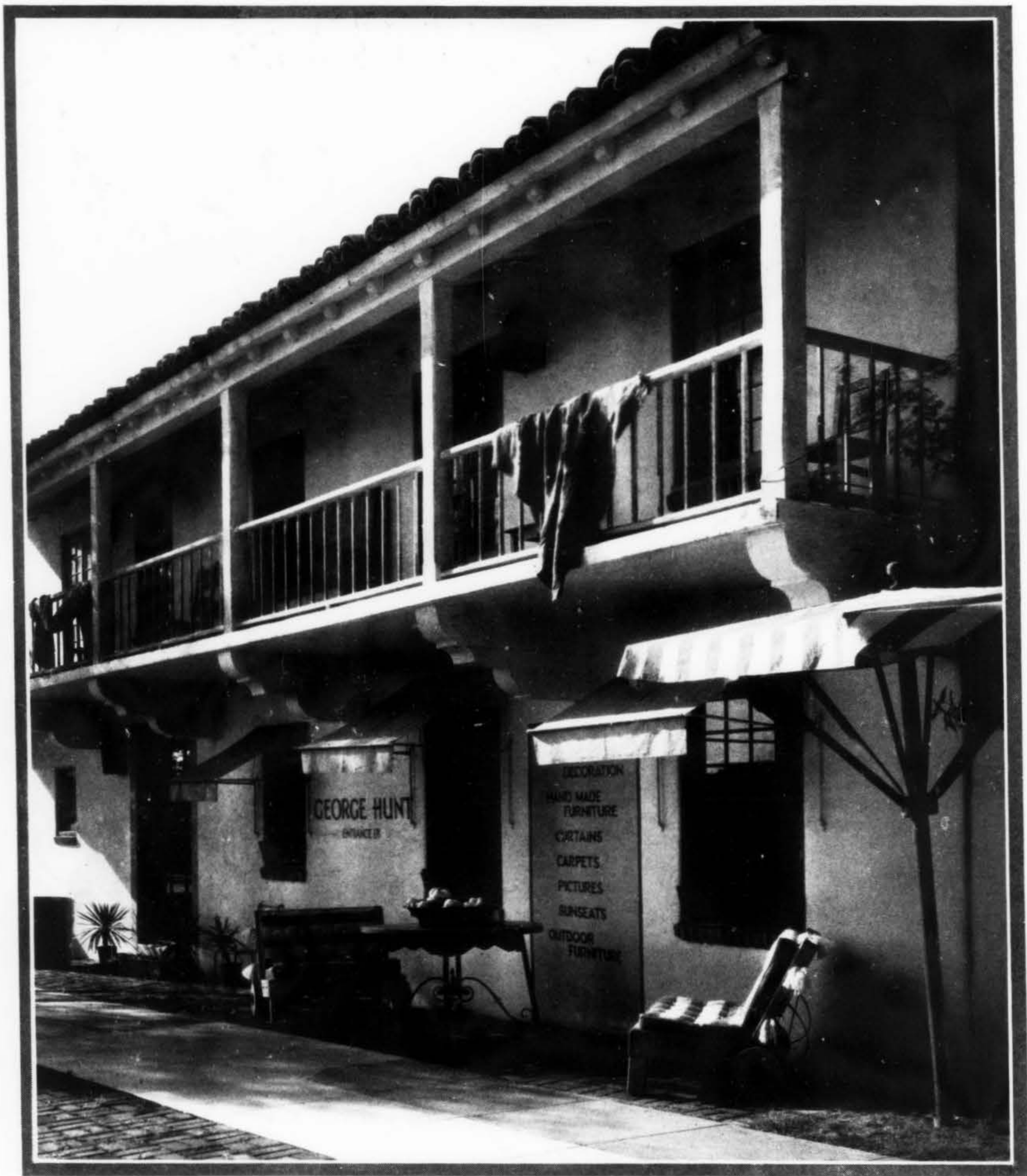
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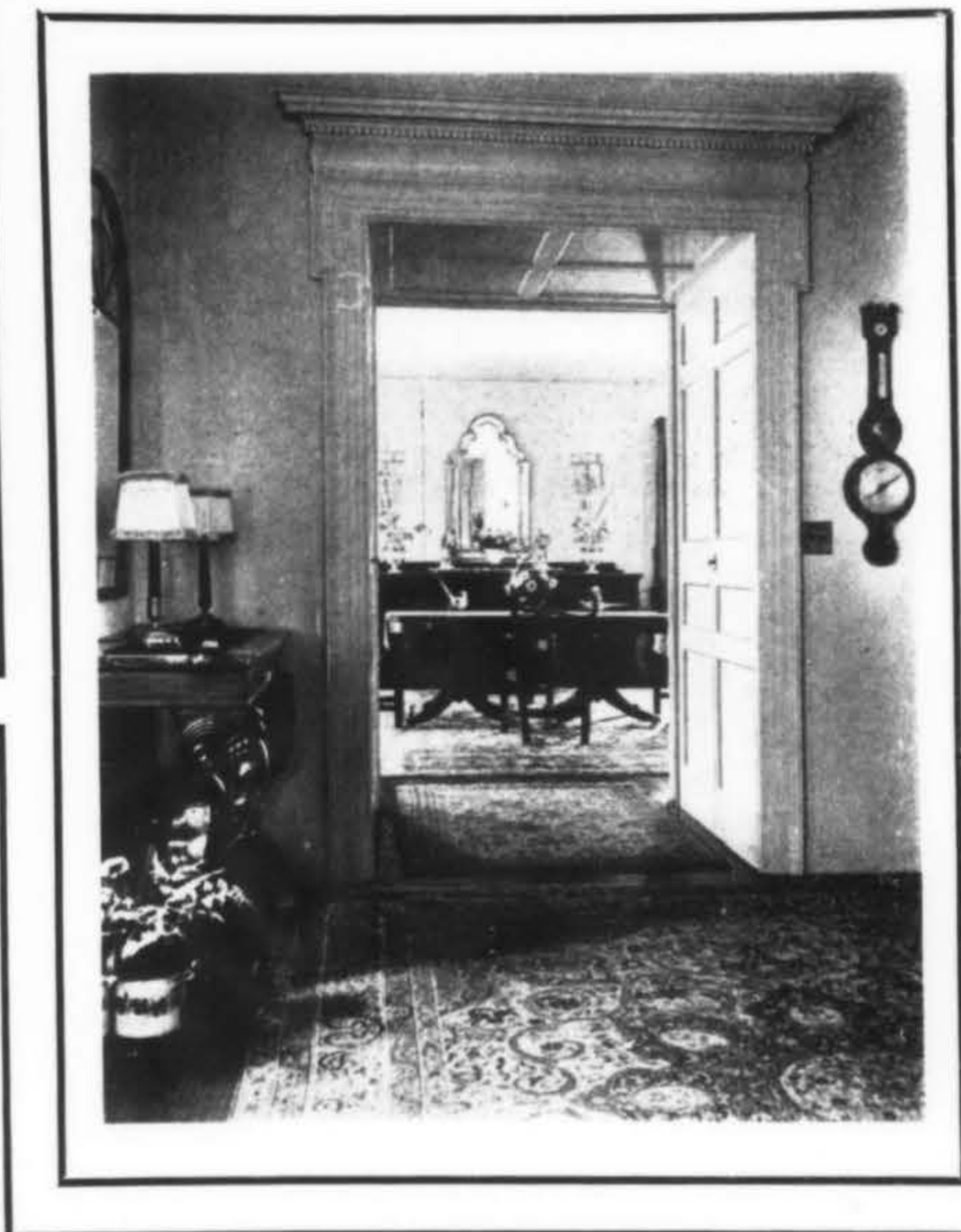
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# THE CALENDAR

## Music & Art & Clubs & Sports & Announcements

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

### ANNOUNCEMENTS

**NATIONAL ARMY DAY** is celebrated April 6. Army posts throughout the country offer exhibitions and demonstrations of various kinds to give the public an idea of army functions in time of peace as well as when at war. Military band concerts are a feature.

**PALACE OF FINE ARTS**, San Francisco, is the setting for the exhibition arranged by General Motors, April 2-9.

**PARENT-TEACHERS ASSOCIATION** holds the State convention at Fresno, California, opening April 25. The annual banquet is held April 28. Mrs. Lillian Gilbert addresses the Congress on "The Home and New Psychology." Other speakers on the convention program are Dr. Raymond Brooks of Pomona College; Lyman Bryson, Secretary of the California Association for Adult Education; Vierling Kersey, State Superintendent of Public Instruction, whose subject is "Holding Our Educational Frontiers"; and Dr. Elizabeth Woods of the Los Angeles Public Schools.

**THE FORUM CLUB** holds the annual breakfast, May 4, at the Fairmont Hotel, San Francisco, California. An interesting program has been arranged. At Piedmont, California, The Forum has arranged a garden tour and tea for April 13. The gardens visited include Mr. and Mrs. Wallace M. Alexander, Mr. and Mrs. R. Stanley Dollar, Mr. and Mrs. R. C. Force, Mr. and Mrs. James K. Mott, Mr. and Mrs. Walton Norwood Moore, and Mr. and Mrs. William G. Volkman. The tea is held at the home of Mr. and Mrs. E. J. Sweetland on Glen Alpine Road, following the tour.

**THE INA COOLBRITH CIRCLE** celebrated Ina Coolbrith Day, in observance of the birth month of the late Poet Laureate, at the luncheon meeting, March 27, at the St. Francis Hotel, San Francisco, California. "Memories of Ina Coolbrith" were given by her friend, Nellie Van de Grift Sanchez; and a cycle of songs, the poems of Ina Coolbrith set to music, were given by Irene Smith, soprano.

**THE ASTRONOMICAL SOCIETY OF THE PACIFIC** concludes the course of illustrated popular lectures, sponsored by it and the Mount Wilson Observatory, April 15, at the Junior College Auditorium, Los Angeles, California. The speaker is Dr. M. Baumgardt and his subject is "Mars".

**EDITH LENNARD** talks entertainingly about "That Modern Mystery-Temple; the Sky Scraper" in her series of Art Lectures; in Los Angeles at the Biltmore, April 21; at the Ambassador, April 16; and in Pasadena at the Vista del Arroyo, April 27.

**THE DRAWING ROOM SERIES** presents Peter Shaw, who, on April 6, will guide his guests on a dinner table trip through Africa, showing some of his experiences in the jungles of Borneo, New Guinea and Malaya. These series of functions are given at the Vista del Arroyo Hotel, Pasadena, California. Shirland Quinn is an honor guest.

**CALIFORNIA FEDERATION OF WOMEN'S CLUBS** will hold the annual convention at Los Angeles, California, May 4-5-6. The Ambassador Hotel is announced as headquarters. The District Meetings are announced for April as follows:

Alameda District convenes at Oakland, April 7-8.

Los Angeles District holds the annual convention at San Luis Obispo, April 5-6-7.

The Northern District meets at Red Bluff, April 15-16-17.

San Francisco District holds the annual convention at Eureka, April 26-27-28.

San Joaquin Valley District meets at Bakersfield, April 19-20-21.

**WISTERIA FETE**, held annually under the auspices of the Women's Club at Sierra Madre, California, continues to April 17.

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**THE RAMONA PAGEANT** is giving its tenth annual presentation on three weekends, Saturday and Sunday afternoons, April 23-24, April 30-May 1, and May 7-8, in the Ramona Bowl, between Hemet and San Jacinto, California. This pageant-play is an adaptation of the novel by Helen Hunt Jackson, which was dramatized by Virginia Calhoun, who kindly gave the material to Garnet Holme for use as an outdoor play. The story of the love of Ramona and Alessandro is beautifully told, while the whole is embellished with Spanish and Mexican songs and dances, including the fiesta song "Cielito Lindo", with "La Golondrina" as the theme song. An Indian chief sings the "Zuni Sunrise Call".

**A PROGRAM OF SPORTS** prevails at Del Monte, California, throughout the year. Two major events mark the present month.

April 3, Steeplechase Race Meet, under the auspices of Pacific Coast Steeplechase and Racing Association. Eastern entrants compete in program of races against Coast jumpers.

April 21-24, Eleventh Annual Sport Powwow of California Indians. Sportsmen from all portions of the state participate in trap-shooting and golf tournaments.

**PACIFIC COAST STEEPLECHASE AND RACING CIRCUIT** after the meet at Del Monte proceeds as follows:

April 10, Menlo Park Steeplechase and Racing Association, Palo Alto.

April 17, Pasatiempo Country Club, Santa Cruz.

**POLO SEASON** on the peninsula, that is at the San Mateo-Burlingame Polo Club at Beresford, California, closes April 3. Luncheons, teas and dinners were given in honor of the members of the visiting teams and their wives.

**VALLEY HUNT CLUB**, Pasadena, California, holds the last of the Formal Dinner Dances of the season, April 2. The usual bridge luncheon is held, April 4; the bridge dinner, April 15, and the bridge tea, April 18. The Roumanian Tzigane Orchestra, Constantin Ocki-Albi, director, with W. Sabbot, dancer, presents the program, following the Sunday night supper, April 10. A Junior dinner dance is announced for April 23. April marks the end of the club functions.

**THE GODDESS FLORA** reigns supreme in April and is honored as follows:

La Fiesta Floral at Riverside, California, April 14-15-16, consists of the Flower Show in the Memorial Auditorium, Garden Tours, and the Garden Contest. This show is sponsored by the Riverside Woman's Club and the motif is colonial in honor of George Washington. The guests attend the first night in colonial costumes. The second day is known as "service club" day, and the third is "schools" day.

The Laguna Beach Garden Club announces the fourth annual flower show to be held at Hotel Laguna, April 8 and 9, afternoons and evenings.

The Spring Garden Show is held in the new Exposition Building, Oakland, California, April 21-24. A display of rare blue Himalaya poppies is featured by the Women's Athletic Club. They come from the gardens of Mrs. James K. Moffitt.

Marin County Flower Show, the eighth annual, is held in the gymnasium of the Tamalpais High School at Mill Valley, April 20.

The Redlands Spring Flower Show is held April 14-15.

The Annual Spring Flower Show is held at San Diego, April 9-10-11.

Santa Barbara County Spring Flower Show is held at the Court House, Santa Barbara, April 1-2-3.

**A GARDEN FAIR** is announced by the Southern California Garden Club, May 5-6-7, at the Larkspur Gardens, 15943 Valley Vista Boulevard, Van Nuys, California. These are the gardens of the club president, Mrs. Harry C. Quest, and here the Market Lane will be established. In the gay little booths will be garden pottery, garden accessories, arrays of potted plants, the newest and best of garden books, and all as a background for the flower show. The theme of the Fair will be early California, the booths, costumes of the members, Spanish music and settings planned along this line. All garden lovers are invited to attend this Fair. The Larkspur gardens are about two blocks south of Ventura Boulevard and road signs will mark the way.





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**MUSIC**

**SAN FRANCISCO SYMPHONY ORCHESTRA** closed the twenty-first season last month. The first half of the season the orchestra was conducted by Issay Dobrowen, the permanent director, and during the latter portion by Basil Cameron, the English guest director. Through the results of the Symphony Fund Campaign the coming season is pretty well guaranteed but the Musical Association is now laying the foundation for the continuance of the orchestra as a stable institution. The fortnightly programs were given at the Tivoli Theater, and the municipal concerts at the Civic Auditorium, San Francisco, California. A series of summer concerts will probably be arranged and announced later.

**LOS ANGELES PHILHARMONIC ORCHESTRA** is conducted by Artur Rodzinski and presents fourteen pairs of concerts during the season, as well as Sunday afternoon programs. The pairs are given on Thursday evenings and Friday afternoons, and these, as well as the Sunday afternoon concerts, are presented at the Philharmonic Auditorium, Los Angeles, California. The dates for the month are April 7 and 8, and April 21 and 22 for the pairs; and April 3, 17 and 24 for the Sunday afternoon concerts. The orchestra presents a special concert, April 6, and a school concert, April 16, at 10:30 a. m.

**PADEREWSKI**, most famous of present day pianists, gives a recital, April 6, at the Shrine Auditorium, Los Angeles; and presents a concert, April 10, at Dreamland Auditorium, Oakland, California.

**MUSIC BRANCH**, Community Arts Association, Santa Barbara, California, presents Paul Kochanski, violinist, April 4, at the Lobero Theater. This concludes the events of the Artist Series.

**JOHN CHARLES THOMAS**, American baritone, is heard in recital, April 1, at the Scottish Rite Hall, San Francisco, California.

**THE WOMEN'S CHORAL CLUB**, directed by John Smallman, closes the twenty-fifth season with a spring concert, April 5, at the Junior College Auditorium, Pasadena, California. The soloists are Frances Conrad, Louise Mitchell and Elsie Green Fredin. "The Street Cries of Old London" form an interesting part of the program.

**PACIFIC OPERA ASSOCIATION** announces a series of productions under the direction of Arturo Casiglia, opening April 18, at the Tivoli Theater, San Francisco, California.

**THE COLEMAN CHAMBER CONCERTS**, founded and directed by Alice Coleman Batchelder, continue to provide programs of beauty and of value to all lovers of music. This, the twenty-sixth, season closes April 10 with the presentation of The De Busscher Woodwind Ensemble. These concerts are given on Sunday afternoons at the Community Playhouse, Pasadena, California. The artists of the Ensemble are Henri de Busscher, oboe; Pierre Perrier, clarinet; Frederick Moritz, bassoon; Jay Plowe, flute; Alfred Brain, French horn.

**THE VICTORIA MUSICAL FESTIVAL** is held April 26 to 30, at Victoria, B. C.

**ZOELLNER QUARTET**, with assisting artists, present two chamber music concerts this month, April 8 and 29, at the Auditorium of the Zoellner Conservatory, Los Angeles, California.

**THE SAN FRANCISCO CANTORIA** give concerts of Gregorian and other church vocal music on the evenings of April 28 and May 11 at the Tivoli Theater, San Francisco, California. These concerts are under the patronage of Archbishop Edward J. Hanna, and are conducted by Roberto Sangiorgi of the faculty of St. Mary's College.

**MUSICAL CALENDAR** of Seattle, Washington, offers a number of interesting programs:

- April 6, John Charles Thomas, baritone.
- April 10, Goethe Concert by Arion Society, Olympic Hotel.
- April 12, The Seattle Music and Art Foundation sponsors a Grand Opera concert at the Masonic Auditorium.
- April 12, Harald Kreutzberg and his dancers appear at Meany Hall.
- April 15, Junior Amphion Society concert.
- April 19, Phi Mu Alpha-Mu Phi Epsilon, Chamber Music Series.
- April 25, Philomel Singers Concert. Graf Harp Trio assisting.

**THE WOMEN'S COMMITTEE** of the Philharmonic Orchestra Association sponsors the orchestra's concert for children, April 16, at 10:30, at the Philharmonic Auditorium, Los Angeles, California.

**THE LOS ANGELES ORATORIO SOCIETY**, John Smallman, director, presents Honegger's "King David", Saturday evening, April 16, at the Philharmonic Auditorium, Los Angeles, California, with members of the Philharmonic Orchestra and leading local soloists. Rabbi Edgar Magnin assumes the role of Narrator. The Society is also presenting Bach's "Magnificat".

**THE CONSERVATORY OF MUSIC**, San Francisco, California, presents a concert of ancient choral and orchestral music, under the direction of Giulio Silva and Gastone Usigli, at the California Palace of the Legion of Honor, Sunday, April 24 at 2:30.

**MYRA SOKOLSKAYA**, international Balladiste and Interpreter of Character Songs, is presented by Frank Heim at the Biltmore Hotel Music Room, Tuesday, April 26.

**A JOINT RECITAL** by Alice Gentle, mezzo-soprano, and Henri Deering, pianist, is given, April 22, at the Tivoli Theater, San Francisco, California, under the management of Selby Oppenheimer.

**PRO MUSICA SOCIETY** presents Lawrence Strauss, tenor, in a recital, April 4, at the St. Francis Hotel, San Francisco, California.

**CAROLYN CONE-BALDWIN** gives a recital April 6, under the management of Alice Seckels, at Scottish Rite Hall, San Francisco, California.

**CALIFORNIA CONCERT ORCHESTRA** is a newly organized orchestral body, of symphonic quality, and numbers about sixty members. The first concert was presented at Hollywood, California, last month.

**YEHUDI MENUHIN**, boy violinist, appears in recital, Tuesday evening, April 12, at the Philharmonic Auditorium, Los Angeles, California, under the management of L. E. Behymer, with Artur Balsam at the piano. This artist is also heard, April 21, at Dreamland Auditorium, San Francisco, California.

**ANNUAL SPRING ORATORIO** will be presented May 1 at the College of the Pacific, Stockton, California. The oratorio selected is "Hora Novissima" by Horatio Parker. Marsden Argall will sing the baritone solos. The tenor soloist will be Arthur Johnson, and Eva Gruninger Atkinson sings contralto.

**THE DON PHILIPPINI ENSEMBLE**, comprising twenty-two musicians, appears in a morning musicale, arranged by Genevieve Gray, April 4, at the Town House, Los Angeles, California. Ray Mare, tenor, is the assisting artist.

**THE ART OF FUGUE** in an arrangement of Bach's score, for two pianos, is played by Richard Buhlig and Wesley Kuhnle, Monday afternoon, April 4, at the Buhlig Studio, Los Angeles, California.

**THE WESTERN ARTISTS' LEAGUE** sponsors a series of concerts, the last Monday of each month, during the season at the Music Room of the Biltmore Hotel, Los Angeles, California.

**MARY CARR MOORE** received the prize award from the League of American Penwomen, Music Section, for her Suite for Voice and Small Orchestra. The work is given in Washington, April 25.

**LOS ANGELES SYMPHONY CLUB**, founded and directed by Ilya Bronson, appears in concert, April 23, Los Angeles, California. The soloists are Lester Spencer and Sylvain Jarvis, soprano.

**SUMMER SYMPHONIES** at the Hollywood Bowl, Hollywood, California, open the eleventh season, July 5. The concerts will run continuously for eight weeks and will close on August 26.

**A MUSICALE** of great interest, sponsored by the Kleitsch Memorial Fund Committee, is given April 27, at Laguna Beach, California.

**MOZART SOCIETY ENSEMBLE** gave the final program in the first series of chamber music concerts, March 31, at Recreation Center, Santa Barbara, California.

**EL PASO SYMPHONY ORCHESTRA**, El Paso, Texas, closes the current season early in May under the direction of H. Arthur Brown.



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## DRAMA NOTES

**THE COMMUNITY PLAYHOUSE**, Pasadena, California, continues the Spring program throughout the month and announces continuous productions for the summer. Following the adopted schedule the new plays open on Thursday evenings and run for eleven performances; each evening and Saturday matinees. There is no Sunday performance. Gilmor Brown is, and has been, the director since the organization was formed. On each production there are assistant directors. The announcements are:

To April 9, "What Might Happen", a comedy by H. F. Maltby.

April 14 to 23, "Episode", by Gilbert Emery.

April 28 to May 7, "I Love An Actress", by Laslo Fodor.

**COMMUNITY PLAYERS**, Santa Ana, California, present "Just Suppose", by Augustus Thomas, at the Ebell Clubhouse, April 1 and 2. This is the third and last play of this season. Harriet Enderle directs.

**CLAREMONT COMMUNITY PLAYERS** offer their productions at the Little Theater in Padua Hills, near Claremont, California. The theater embodies various advantages, is perfectly equipped and is supplied with an attractive lounge and a terrace where groups of friends meet, as well as a tea room adjoining the lounge. The play for the month is "Green Fire", by Glenn Hughes, a mystery melodrama of the future, and is presented April 12, 13, 14, 15 and 16, with a matinee April 16.

**THE LITTLE THEATER OF THE VERDUGOS** is the title adopted by a group of drama-minded people in the neighboring communities of Glendale, California, and the Breakfast Club building in the Verdugo Woodlands is now their theater home. A "fiesta" is announced for April 8, for enrolled members and their invited guests. A one-act play and a group of dance numbers complete the program.

**COMMUNITY PLAYERS**, Riverside, California, in a theater bought through their own efforts, and under the direction of Janet Scott, give one major production a month during the winter season. The plays are scheduled for five performances, four evenings and a matinee, in the first half of the month. The current play, "She Stoops to Conquer", by Oliver Goldsmith, opened in March and runs through April 2. "The Donovan Affair" by Owen Davis, a mystery play, is given April 26 to 29.

**THE ENGLISH CLUB** of the University of California, Berkeley, announces the presentation of a Greek drama at the end of the semester. The play selected is "The Bacchae", by Euripides, translated by Gilbert Murray, and will be presented at the Greek theater in May. C. D. Von Neumayer, instructor in dramatic art, directs.

**DRAMA BRANCH** of the Community Arts Association, Santa Barbara, California, presents "This Thing Called Love" a comedy by Edwin Burke, April 28-29-30, at the Lobero theater. This is the second play of the Spring series, with three to follow, all under the direction of Paul Whitney.

**THE DRAMATIC CLUB**, recently organized at Oakland, California, is under the direction of R. E. Hubbard, who qualifies through an experience of nine years on the professional stage.



George O'Brien is better known as a star of Westerns than as a poloist, but he qualifies in either role. He shows the same interest in the details of the equipment of his horse as in his own sartorial achievement.



The Ramona Pageant is given at Ramona Bowl, near Hemet, California, April 23-24, April 30 and May 1, and May 7-8. The pageant-play tells the story of the romantic love of Ramona and Alessandro.

**LITTLE THEATER GUILD OF ORANGE COUNTY**, California, has perfected its organization and presents "The Speeders", a three-act play, as the first production. Otis LeRoss of Fullerton is the director, and Miss Marjorie Travis, Santa Ana, is the assistant director.

**COMMUNITY PLAYERS** of Sierra Madre, California, announce the initial production of the season is "The Family Upstairs", staged April 16. Mrs. J. Milton Steinberger is president of the organization. This group has entered both the Southern California and the Los Angeles County play tournaments.

**TEATRO CARRILLO** in historic Olvera street, Los Angeles, California, is so named for Leo Carrillo, stage and screen favorite, whose family was among the earliest settlers of the pueblo. This interesting, small theater is operated by a group, known as the Olvera Street Theater Association, comprising Catherine Turney, Shane Ryan, Mears Pitcher and Cyril Ambrister. The organization announces the appearance of Mr. Carrillo in a revival of his favorite play, "The Bad Man", April 15, for one night only.

**PANDORA PLAYERS**, Redondo Beach, California, present "Nothing But The Truth", April 1 and 2.

**SPOTLIGHT LITTLE THEATER**, 1011 Cole Avenue, Hollywood, California, presented a smart "Revue" Intime" under the direction of Paul Gerard Smith last month. It proved eminently successful.

**EDUCATOR CLUB**, under the direction of Eva Smith Hackett, presents "Best People", April 14 to 16 inclusive, at the Community Theater, San Francisco, California.

**THE NINE O'CLOCK PLAYERS** of the Assistance League, Hollywood, California, present a charming play for children, "Pinkie and the Fairies", at the Saturday and Sunday matinees, April 9 and 10, at the Wilshire Ebell Theater, Los Angeles. The play is directed by Mrs. John Byers. Mr. Sanford Wilson has written original songs and music for the production.

"**THEATER MECHANIQUE**" was shown by Ellsworth Martin, creator and originator, at the Travers Theater, San Francisco, California, last month. This small theater may be operated to advantage in a drawing room or in the lounge of a hotel.

**BALLET RUSSE MODERNE** is the new title of the San Francisco Ballet Association. Ivan Markoff, ballet director, announces the presentation of Delibes' "Coppelia", April 20 and 30, at the Tivoli Theater, San Francisco, California. Leda Anchutina and Robert Bell head the cast.

**LOS ANGELES COUNTY DRAMA ASSOCIATION** Tournament of One-act Plays will be held May 26, 27 and 28 at the Junior College, Los Angeles, California.

**SOUTHERN CALIFORNIA** annual Tournament of One-act Plays is held, April 28, 29 and 30, at Santa Ana, California.

**THE DRAMA LEAGUE** of Pasadena, California, announces two play readings, April 4 and 18, with Miss Gertrude Pettigrew and Frederick Warde as the reviewers respectively on those dates.

**AL JOLSON** presents "The Wonder Bar" at the Curran Theater, San Francisco, California, opening April 3. The scene is a cabaret, where, naturally, Jolson is master of ceremonies. He sings a number of songs in half a dozen languages, English, German, French, Russian and Yiddish. Claire Windsor, of the screen, has a leading role.

"**THE MERCHANT OF VENICE**" is presented for one week by Maude Adams and Otis Skinner, beginning April 12, at the Columbia Theater, San Francisco, California.

"**GRAND HOTEL**", by Vicki Baum, continues through April 9 at the Geary Theater, San Francisco, California.

"**A CHURCH MOUSE**" starring Colleen Moore, is presented by Henry Duffy at the Alcazar Theater, San Francisco, California, this month. This engagement is followed by Charlotte Greenwood in "The Alarm Clock".

**PACIFIC LITTLE THEATER**, College of the Pacific, Stockton, California, presents "Alice in Wonderland", April 21, 22, and 23, as the last of its series of International plays this season. The dramatization is a combination of Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass" arranged by Alice Gerstenberg.

**DRAMA DEPARTMENT**, San Diego Army and Navy Military Academy, San Diego, California, was awarded first prize in the annual Southern California one-act play contest, held under the auspices of the Pasadena Community Playhouse, for secondary schools. Twenty-seven high schools and seven junior colleges entered the competition.

**THE BILTMORE THEATER**, Los Angeles, California, serves as the locale for "The Merchant of Venice" as interpreted by Maude Adams and Otis Skinner, opening April 7. The company plays evening and matinee performances, Friday and Saturday.

**GRACE GEORGE** is seen in "The First Mrs. Fraser", by St. John Ervine, at the Belasco Theater, Los Angeles, California. The play is thoroughly modern in theme, delightful in dialogue, and excellently presented.

**RUTH CHATTERTON**, recently turned producer, directs "Let Us Divorce", opening at the Lobero Theater, Santa Barbara, April 8-9, and at San Francisco, April 11. Following the latter engagement the play is shown at the Belasco Theater, Los Angeles. Ralph Forbes and Rose Hobart have the leading roles.

**CARTHAY CIRCLE THEATER**, Los Angeles, California, announces the production of a mystery thriller, "Murdered Alive", in the first part of the month. Arthur Collins is the producer and director. Bela Lugosi, remembered as "Dracula", heads the cast.

**SPRING COMES** to the West in many a guise but Edward Everett Horton will show Los Angeles "Springtime for Henry" at the Hollywood Playhouse.

**THEATRE FRANCAIS DE LOS ANGELES** is attempting to foster a greater love of the French theater in California and to this end is presenting two French plays, comedies, in the assembly hall at the Civic Auditorium, Pasadena, California, April 6.

## CINEMA

**THE SCREEN** in "Arsene Lupin" offers remarkably good theater. The two Barrymores, John and Lionel, provide the thrills of both the pursued and the pursuer. John essays the role of the arch criminal and Lionel proves that Guerchard of the police invariably "gets his man". As merely a talking film the medium would amount to very little, but as a vehicle for the two, and for their art, it proves provocatively exciting. Karen Morley acts with distinction.

"**THE WET PARADE**" deals with a large subject, prohibition, and does it fairly well. It is not propaganda in a wide sense, no attempt is made to establish a rule, but the picture recites the evils of drink both before and since the law was passed prohibiting the sale of liquor. The film is an adaptation of an Upton Sinclair book, undoubtedly revised and cleansed from radicalism. The liquor question is traced from early days, through the war period, the beginning of war-time prohibition, and down to the present time. There is no partisanship, no side is taken, but the impression left is that each individual must choose, and that eventually the problem will work itself out. The cast is large and the acting notably good. Robert Young is the hero.

**THE VARIETY STAGE** is now bidding for the featured players of the screen. Vaudeville had lapsed terribly in public favor, but now with film names to attract, it bids fair to regain some of the lost popularity. Jackie Cooper, said to receive the largest salary in vaudeville, leaves on tour April 9. Anna May Wong, who staged her own act, opening in San Francisco, is now in New York. Other Hollywood players frequently seen on the variety stage are Barbara Stanwyck and Frank Fay; Edmund Lowe, Tilyan Tashman, Fifi D'Orsay, Dorothy Mackaill, Ben Lyon, Polly Moran, William Haines and Mitzi Green. Mitzi gave a pre-view of her act in Pasadena, where it was warmly welcomed. This small star has many sincere admirers.

**FAR PLACES** continue to attract directors. Metro-Goldwyn-Mayer announces the production of Peter Freuchen's story "Eskimo", which is to be filmed in the Arctic regions. Universal intends to film "Iceberg", from a story by Arnold Franck, this to be made in Greenland. Douglas Fairbanks is on location in Tahiti and plans to include islands of the Hebrides, maybe the Solomon group, in a search for cannibals with which to embellish his new travelogue.

**REFILMING**, particularly of war stories and thrillers, seems to be the present trend. It is announced that Fox will produce "What Price Glory" as a talker, and that "The Big Parade" is to be remade by Metro-Goldwyn-Mayer, with Clark Gable and Wallace Beery in the main parts.

**NATURALLY** the filming of "Strange Interlude", if it follows closely the Eugene O'Neill play, will give a more complex angle to the pictures, but alas and alack the camera proponents have many ideas, many notions as to the substance of stories, a large capacity for change, and this interlude may emerge much stranger than any dream. The next few months will also see the release of R. U. R. which will offer the producer an opportunity to make another thriller, if he chooses, instead of emphasizing the possibilities of a future over-run with robots.



Joan Bennet, a Fox star and a recent bride, proves with what grace pajamas may be worn. Her latest picture states "She Wanted a Millionaire" but she married an author, Gene Markey.



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We sincerely hope that the many friends and patrons we have made during the past six years at our old address will come in and pay us an early visit at 2322 W. 7th St. has been kind to us, but we feel that our new location will prove of greater benefit...so, half regretfully we say "Good-bye Seventh Street...Hello Wilshire Boulevard"

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## ART CALENDAR

**OUR FRONT COVER DESIGN** this month reproduces a carved color-cement panel done by Mr. and Mrs. Pedro J. Lemos for the court of the Allied Arts Guild at Menlo Park, California. This form of mural is a simplified process developed over a period of ten years by Mr. and Mrs. Lemos, who feel that colored cement is a most harmonious and durable medium for the decoration of American buildings as these tend more and more to be cement-surfaced, both inside and out. Mr. and Mrs. Lemos promise soon to exhibit interesting possibilities for the use of color-cement in homes, and particularly for California homes where more color is possible in outdoor as well as indoor spaces. The Cervantes panel in the court of the Allied Arts Guild is enriched by the use of gold-leaf mosaic in the background, giving to the flat, low-relief carving something of a Byzantine atmosphere.

## BERKELEY

**BERKELEY ART MUSEUM**, 2270 Shattuck Avenue: Throughout April, American Institute of Architects Exhibit of Small Homes.

**CASA DE MANANA**, 2816 Telegraph Ave.: April 1 to 15, photographs by Dulce Duncan. April 16 to 30, etchings and lithographs by Lawrence N. Scammon.

## GARDENA

**GARDENA HIGH SCHOOL**: Through April 17, Fifth Annual Purchase Prize Exhibit. The exhibit, including 125 paintings by well known artists, is open every afternoon including Saturdays and Sundays from 1 to 5 p. m.; also on Monday, Tuesday and Wednesday evenings from 7 to 9. Following their annual custom, students of the graduating class will select two prize pictures for presentation to the school's permanent collection, which, with this year's selections, will number twenty-six canvases. Funds for the two purchase prizes of \$400 and \$300 are raised by the students themselves.

## GLENDALE

**TUESDAY AFTERNOON CLUB**, 400 North Central Avenue: American and European paintings from the Kanst Galleries.

## HOLLYWOOD

**ASSISTANCE LEAGUE**, 5604 De Longpre avenue: To April 9, paintings by Lillian Dayton. April 11 to 23, pencil sketches by Philip Moore. From April 25, water colors and craft work in gold and leather by Virginia Littlefield. April 4 to 7, exhibition of weaving by Countess Ephy Lovatelli.

**HOLLYWOOD PUBLIC LIBRARY**, 6357 Hollywood Boulevard: Paintings by Robert Gilbert; drawings, water colors and pastels by Arthur Ames.

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

## LAGUNA BEACH

**FERN BURFORD GALLERIES**, Hotel Laguna: April 1 to 30, California landscapes.

**LAGUNA BEACH ART GALLERY**: Paintings by Laguna Beach Art Association.

## LOS ANGELES

**AINSLIE GALLERIES**, Barker Brothers: American and European artists.

**ART CENTER SCHOOL**, 2544 West Seventh Street: To April 11, decorative drawings and designs by Kem Weber.

**BARK N' RAGS**, 729 North Western Ave.: Etchings by Dayton Brown.

**BARTLETT GALLERY**, 3358 West First Street: April 1 to 16, paintings by Helen Boehme.

**BILTMORE SALON**, Biltmore Hotel: California missions, marines and landscapes by George K. Brandriff.

**CALIFORNIA ART CLUB**, 1645 N. Vermont Avenue, at its annual meeting on March 18 elected the following officers for the ensuing year: President, Merrell Gage; first vice-president, Barse Miller; second vice-president, Nelson H. Partridge, Jr.; secretary, Jeannette Johns; treasurer, Earl Rowland. These officers will be installed at the dinner meeting of the club on April 15, at which Miss Leila Mechlin, secretary of the American Federation of Arts, Washington, D. C., is the invited guest of honor.

**CHOUINARD GALLERY**, 741 South Grandview Street: Paintings by Morgan Russell, Hans Hofmann and Frank McIntosh.



CARMA LITA

Poised for an instant, with castanets softly clicking before whirling into the next movement of a wild Spanish dance,—thus does the artist Helen de Zuna present to us here the celebrated Carma Lita of Montevideo, former premiere danseuse of the Metropolitan and Paris grand opera and of the Mordkin ballet. Dance lovers in southern California await with eagerness the three appearances of Carma Lita this month in Los Angeles at the Plaza Art Center on picturesque Olvera Street, April 13, 20 and 27, in a series of Spanish and modern compositions of her own choreography. She will be accompanied by Gilberto Ysais, prominent Spanish pianist.

HELEN de ZUNA

**EBELL SALON OF ART**, 4400 Wilshire Boulevard: Etchings by Arthur Millier. Carved wood panels and water colors by Karoly Fulop. Illustrations by Willy Pogany.

**ELFERS STUDIOS**, 3275 Wilshire Boulevard: Paintings by Ralph Helm Johonot. Linens and embroideries from the Emma Waldvogel Studios.

**FRIDAY MORNING CLUB**, 940 South Figueroa Street: Women Painters of the West. Sculpture by Melba Wilson, Helen Howell and Velma Adams. Miniatures by Mrs. Frank Carew.

**DALZELL HATFIELD GALLERIES**, 2509 West Seventh Street: Paintings by Millard Sheets.

**LOS ANGELES MUSEUM**, Exposition Park: April 7-8-9, Pacific Arts Association exhibition of art work in public schools of Pacific Coast states. Illustrated lecture, "Rubens and Rembrandt," by Lorser Feitelson, Saturday, April 9, 2 p. m. Free.

**LOS ANGELES PUBLIC LIBRARY**, 530 South Hope Street: Throughout April, exhibition of thrift posters by students of Los Angeles City Schools. Illustrated lectures, 8 p. m.: April 7, Dr. Ernest L. Tross, "The Italian Renaissance"; April 14, Frederick J. Schwankowsky, "The Use and Power of Color"; April 28, Mr. Schwankowsky, "The Hidden Side of Form"; May 12, Mr. Schwankowsky, "Art in Our Own Time".

**NEW STENDAHL GALLERIES**, 3006 Wilshire Boulevard: Paintings by Nicolai Fechin. Lithographs by Louis Lozowick. Paintings by French Moderns. Sculptures and drawings by Boris Lovet-Lorski.

**SALON CONTEMPO**, 7579 Melrose Avenue: Paintings and miniatures by Martha M. Jones, former president of the California Society of Miniature Painters. Etchings by contemporary Californians.

**SOUTHWEST MUSEUM**, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout.

## MONROVIA

**LITTLE STUDIO-GALLERY**, Gold Hill: Throughout April, California block prints in black-and-white by Lucile L. Billings.

## PALOS VERDES

**PALOS VERDES ART GALLERY**, Public Library, Palos Verdes Estates: To May 15, paintings by Mabel Alvarez, Leland Curtis, Phil Dike, Clarence K. Hinkle, Barse Miller, Paul Starrett Sample, Millard Sheets.

## PASADENA

**HAYROLD RUSS GLICK STUDIOS**, 1681 N. Foothill Boulevard: Exhibition of full-size detail perspective drawings of wall lights in the Spanish and Italian manner. Also an interesting exhibition of design in three dimensions, showing how designs for wrought iron may be arrived at from clay.

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

**MARYLAND HOTEL LECTURES**: Beginning April 6, a series of twelve Wednesday morning lectures on design will be given at the Maryland Hotel by Mr. Joseph Purcell. Lectures scheduled for this month are as follows: April 6, "Art, Design, Beauty"; April 13, "Theory of Design and Application"; April 20, "History of Tribal Designs"; April 27, "Color in Design". A definite portion of each lecture hour and-a-half will be given to individual problems in the application of the lecture to specific crafts or to problems of schemes for re-decorating the home, the arrangement of flowers in the home and so on. Admission to each lecture will be one dollar, and the hour is 11 a. m.

Other lectures in the course are: "Symbolism in Design", "Esthetics in Modern Art", "Design for Ceramics", "Principles of Interior Decoration", "Textile Design", "Origins of Furniture Design", "Design in Painting and Sculpture", "Marketing Your Product". Special arrangements for the full course can be made at the Winfield Pottery, 1432 North Foothill Boulevard, at Washington Street, Pasadena.

**GEORGE M. MILLARD STUDIOS**, 645 Prospect Crescent: Rare books and prints, tap-

estries, paintings, antique furniture, old silver and other objects of art.

**GRACE NICHOLSON GALLERIES**, 46 North Los Robles Avenue: Paintings by Hovsep Pushman. Lucille Douglas etchings and paintings of scenes in China, Siam and Cambodia, including this artist's celebrated series of etchings of the Angkor ruins. Exhibition of rare Persian art.

**PASADENA ART INSTITUTE**, Carmelita Gardens: Throughout April, paintings by William A. Griffith and Leland Curtis; camera pictures by C. J. Marvin; lithographs by Eugene Fitsch.

**PLAZA DE LOS ARTES**, North Foothill Boulevard at Washington Street: Exhibition of wood-carvings by Figg-Hoblyn workshop, north cloister. Portraits by Caroline Meisinger, corridor of El Padre Inn. Exhibition of petit point and hooked rugs, at the Pilgrim Shop. Pottery, ceramics, the new "sombbrero bowl" at the Winfield Pottery in the east cloister. Lectures in the pottery every Tuesday at 10 a. m.: "Making the Bowl", by Miss Mears; "Glazes and Firing", by Mr. Leslie Sample; "Design in Pottery", by Mr. Joseph Purcell. Ceramists are invited to use the kiln, rated by Cecil Jones as the finest in the West.

**PRINT MAKERS SOCIETY OF CALIFORNIA** will hold its regular spring meeting on Sunday, April 10, at 3 p. m., at the Gearhart Studio, 611 South Fair Oaks Avenue.

**ROSE TREE TEA HOUSE**, 167 North Orange Grove Avenue: Italian importations, English antiques, jewelry, textiles, rugs.

**SOWERS GALLERY**, 351 East Green Street: Fine and rare books and prints.

## SAN DIEGO

**DOWNTOWN GALLERY**, 1133 Seventh St.: Works by "The Contemporary Artists of San Diego"—Leon Bonnet, Maurice Braun, Charles A. Fries, Donald Hord, Everett Gee Jackson, Leslie W. Lee, Alfred R. Mitchell, James Tank Porter, Charles Reiffel, Otto H. Schneider and Elliott Torrey.

**FINE ARTS GALLERY OF SAN DIEGO**, Balboa Park, inaugurates this month a lending gallery of oils, water colors, pastel and crayon pictures and small sculptures. Members of Fine Arts Society of San Diego are eligible to borrowing privileges for \$3 a year. Non-members will pay a fee of \$6 a year. The artist's selling price is attached to each object, and when an object is sold the artist receives the full amount without any commission being charged. Objects may be paid for in installments, if desired.

## SAN FRANCISCO

**ART CENTER**, 730 Montgomery Street: To April 4, paintings, water colors and drawings by Anne Bailhache. April 4 to 16, watercolors by George Post.

**M. H. de YOUNG MEMORIAL MUSEUM**, Golden Gate Park: April 1 to 30, prints by contemporary Americans; prints by Childe Hassam. April 2 to May 1, Chinese ceramics. April 3 to May 2, photographs by Moholy-Nagy. April 4 to April 30, modern Japanese prints. April 5 to May 4, British woodcuts. April 9 to May 8, prints by Audubon. April 15 to May 15, maritime exhibition. April 20 to May 18, book jacket exhibition. Lecture, "Audubon the Naturalist in Kentucky," by Dr. Barton Warren Evermann, director of the California Academy of Sciences and of the Steinhart Aquarium, Friday, April 29, 3 p. m.; free.

**GUMP GALLERIES**, 246 Post Street: To April 2, paintings by William Ritschel.

**PALACE OF THE LEGION OF HONOR**, Lincoln Park: Through April 2, artists' self-portraits. Through April 9, memorial exhibition of the work of Mary Curtis Richardson. Through April 11, paintings by Belmore Browne, Edward Bruce, Paul Dougherty, De Witt Parshall and Douglass Parshall. Through April 19, paintings and drawings by Rowena Meeks Abdy. April 4 to 30, paintings by contemporary Austrian artists. April 24 to May 29, Fifty-fourth Annual Exhibition of the San Francisco Art Association. April 15 to May 15, miniatures by Mme. Yoreska.

## SANTA BARBARA

**FAULKNER MEMORIAL GALLERY**, Public Library: Throughout April, exhibition of work of art classes from the schools of Santa Barbara County.

## SANTA MONICA

**SANTA MONICA PUBLIC LIBRARY**: Throughout April: Annual exhibition of the Santa Monica Art Association.



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THE largest international exhibition of art yet to be shown at any Olympic Games will be held at Los Angeles, according to Miss Leila Mechlin of Washington, D. C., general director of art for the Xth Olympiad, who is in southern California April 5 to 10 to confer with Olympic officials and with Dr. William Alansor Bryan, director of the Los Angeles Museum.

Germany, France, England, Italy, Japan, Mexico and the South American republics—even the little principality of Monaco—are among countries which will send art exhibits. More than 133 California artists have asked for entry blanks.

An entire gallery will be devoted to bronzes by Tait McKenzie, loaned by the Pennsylvania Museum.

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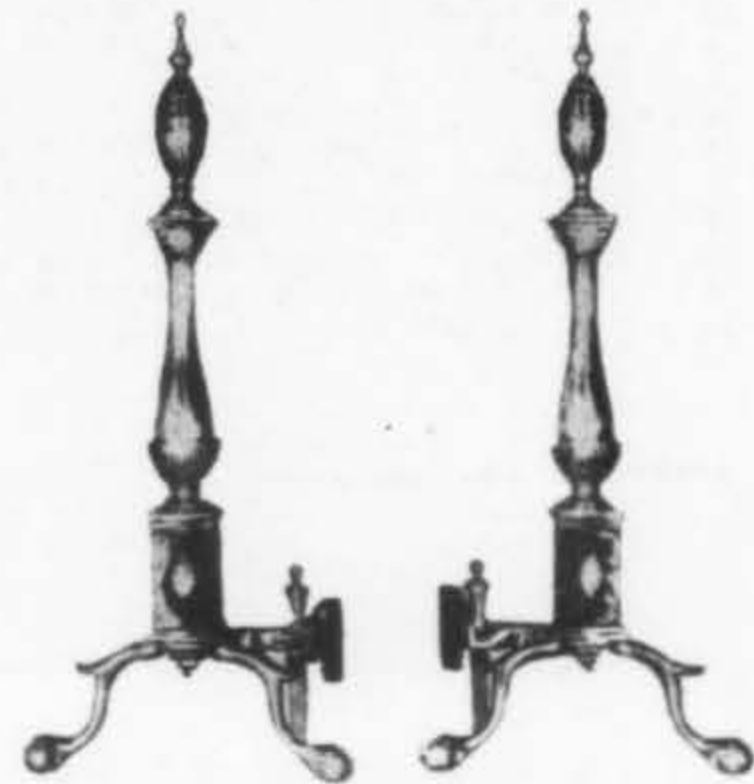
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IT IS not too early to begin planning for the house at the beach or the ranch house tucked away in the foothills. That quotation "The early bird—" and so on was never more apropos than at the present time. In order to coax out those hidden dollars, many enticing furnishings are displayed for our selection for these homes when the long summer days shall come. And who does not enjoy furnishing such a home in all its informality of comfort and cheery outdoor colors! Better prices are obtainable now than when the season is in full swing, so again we say, "The early bird—".



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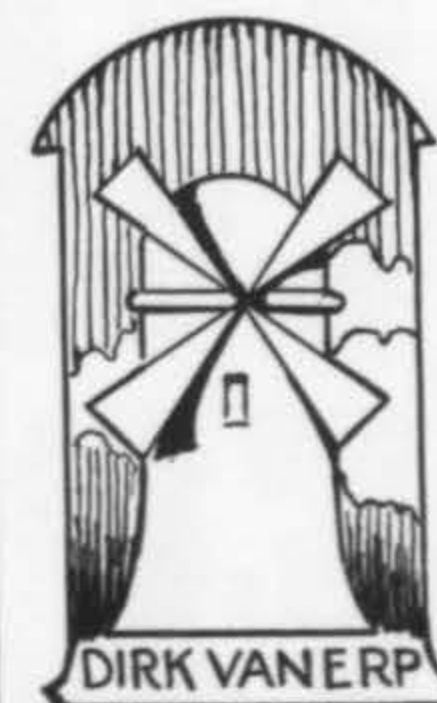
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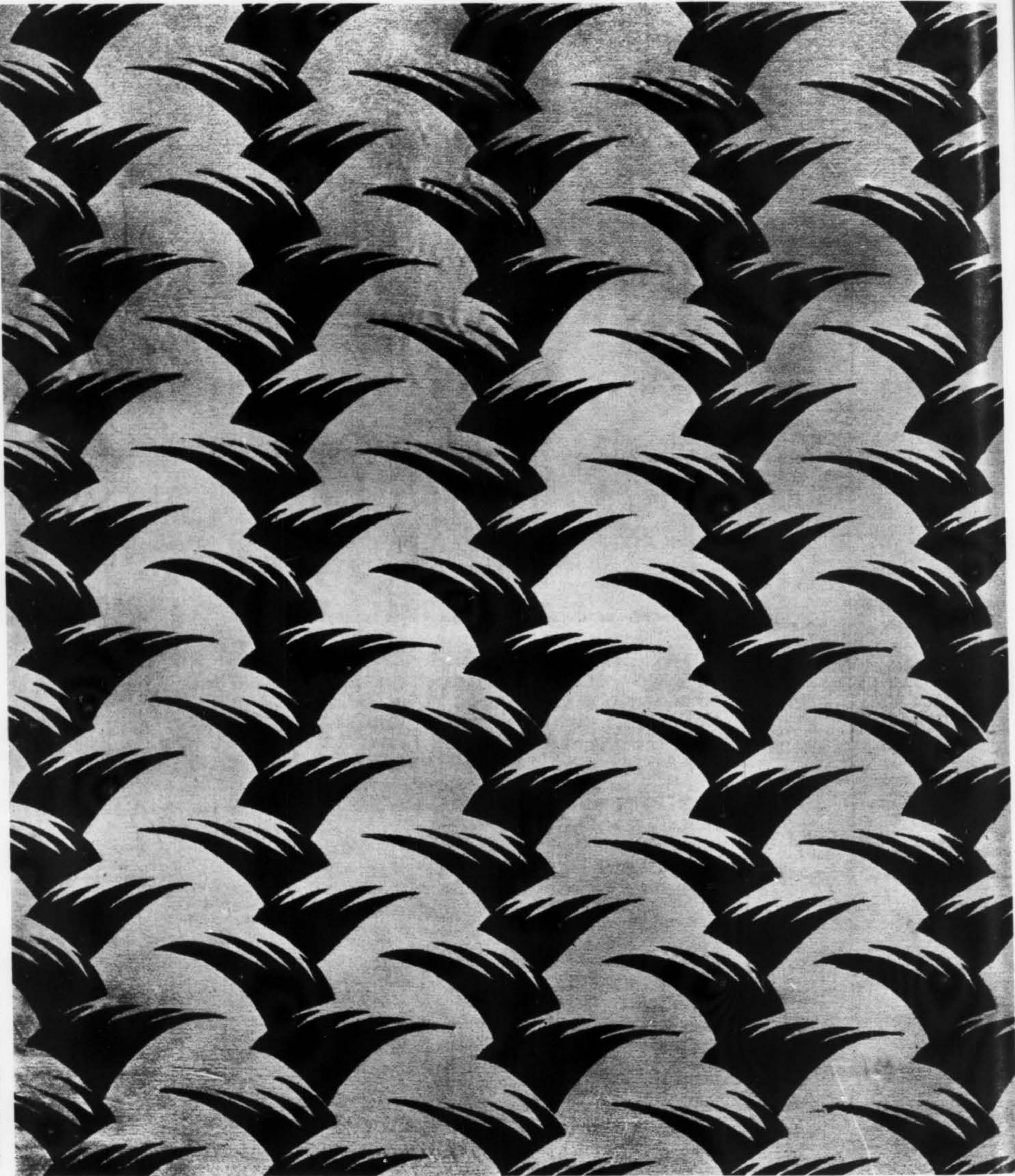
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## PUBLISHER'S COMMENTS

**B**ICENTENNIAL observances in honor of George Washington are in full swing throughout the nation. Not only is our own country honoring the anniversary year of this great American, but many foreign countries are holding celebrations in his honor. Because of the universal interest in Washington, attention is centered more than usually upon the Eighteenth Century, that period in history when so much that was fine was given us by master craftsmen. It is therefore inevitable that in commemorating the birth of Washington, there should be displayed in many exhibitions furniture and furnishings of his time. All of these are of inestimable value to us in a cultural sense and every one should make it his or her duty to visit as many of these exhibitions as possible in order to benefit by them. In many homes fine pieces of that period are carefully treasured, and those who know are ever on the alert to acquire other genuine pieces. Because of the publicity given that time in history, many furnishings are brought out from private places and this is the time to obtain them. Whoever buys now will have choice pieces that will grow in substantial value as the years pass. And what a satisfaction is found in the possession of them!

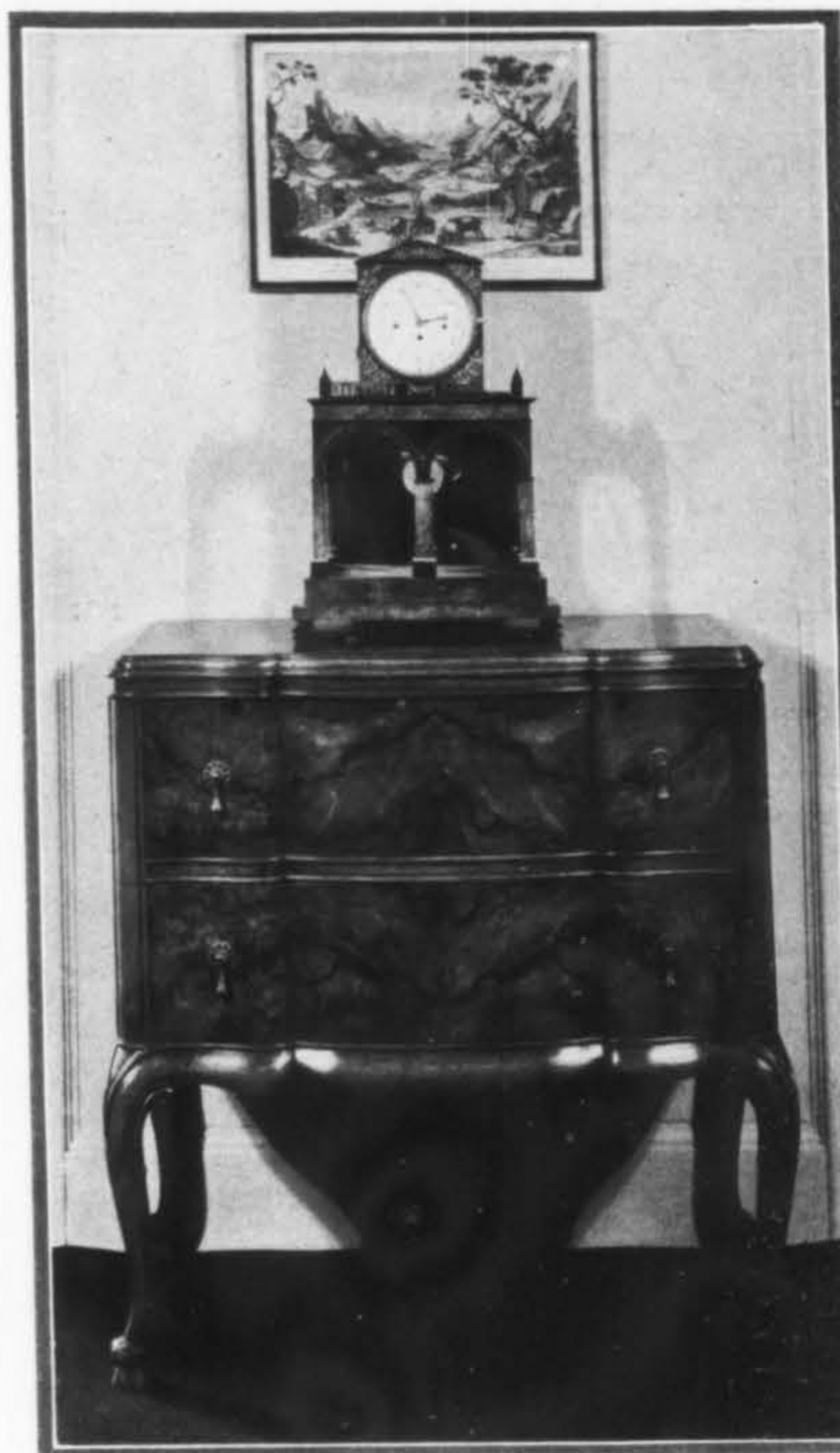
**S**INCE the town crier with his loud bell and sonorous voice was superseded by the daily newspaper and the weekly and monthly magazines, civilization has, with increasing insistence, demanded its news, its announcements and especially its information as to what and where to buy, through those quiet and unobtrusive media which enter the strong fortress of the home by invitation only.

Advertising, done through established publications in which space is purchased by the merchant or manufacturer, has been for a long time accepted by communities of the highest class as not only legitimate, but dignified and ethical. Time was when subscribers to literary or professional magazines were prone to resent advertisements in their favorite journals as much as we now resent them in our personal mail, especially when they come disguised as Christmas greetings.

In the ordinary business office the head of the firm protects himself by means of office organization; but in the ordinary home the busy mother has no secretary to segregate her heavy mail, no telephone girl to answer when the inconsiderate call to talk about some new product which they wish to sell. Better living conditions have brought the telephone, the radio, the rural free delivery to the masses in America, but these have also made possible a bombardment of the home that the average income is not prepared to circumvent. The intrusion of one's sales force, whether peddler, paper or personal call (or on the nation's recreational highways) is now known by the best advertising experts to be bad business.

To take advantage of one's friends by tacitly expecting them to advertise one's personal affairs is unworthy of American ingenuity, and such practice is sure to alienate, or at least to bore, the staunchest friend eventually. To fake the social atmosphere in order to accomplish propaganda is, in the United States, considered inexcusable. Not only does it irritate the recipient—though she may be too polite to show it; but it scores the instigator as ill-bred and presumptuous, one who assumes that his private business is the concern of everybody.

The American magazine of quality and color now carrying advertisements has forged ahead most gloriously during the last half century. Intensive study of its matter, management and mission will prove that it answers every problem, not answered by the dailies, in modern, consistent salesmanship through advertising anything and everything a body has to sell.



**A** grouping harmonious in color and spirit, assembled from the large stock of authentic pieces carried by this firm—importers of antiques, designers and makers of fine furnishings. . . . An English commode of the early 18th Century, in walnut burl, carries a quaint Late Empire Biedermeier clock, of walnut and ormolu; the original colored steel cut, of the same period, is "The Prodigal Son."



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EDITOR'S NOTE BOOK

WHATEVER else art critics and lecturers accomplish, they certainly furnish editors with material for comment. Mr. Thomas Craven has been delivering up and down California a series of—not lectures, for they are too conversational and personal to come under that head—let us just say “talks.” He tells us his convictions about art, in no uncertain terms. In short, he has the courage of his convictions.

And he does not hesitate to criticize, even to condemn, much that comes under that head—including sculpture and architecture, but more especially painting and its allied handicrafts.

His remarks are called destructive by some, and indeed he himself does not deny this allegation. But to the writer the constructive value of his “message”, both by direct statement and by inference, was much more impressive.

We do not need to be told, repeatedly and often, that there is no short cut to artistic success (which, of course, applies quite as well to all other lines of human endeavor). We must study, and absorb into our inner consciousness, the elementary laws, the fundamental principles, the history and tradition of art; and not only of art as a technique, as a handicraft, but of art as a living relationship, translating human thought and effort into an individual interpretation, and relating this with the world we inhabit.

This must consist partly of technical training, partly of trained observation. Mr. Craven recounts a remark of Whistler in his later years—wishing he had learned to *draw* in his Parisian hey-days, instead of wasting his time in Bohemian pursuits and poses. And he lays down as an axiom that no man who does not love his country and his race more than he loves processes and patterns, can be a true artist.

A great work of art, painting, sculpture, architecture—does not come out of a void, or full-fledged like Minerva, springing from the head of Jupiter. No genius that ever lived produced a great work or a great idea without a real and thorough preparation, training, foundation. As someone has said, success is the meeting of opportunity with preparedness.

By all means let us welcome creative thought, the application of logic and imagination to new and changing conditions; let us not be satisfied with repetition and plagiarism and monotony. But let us not be so foolish as to believe that out of a babe's mouth shall come (conscious) wisdom.

A final epigram of Mr. Craven's is well worth publishing, and emphasizing: “Art is a new evaluation of old things.” Art, like all worthwhile things in life, is the result of knowledge and observation, not of guessing or gambling.

And this must hold throughout the whole gamut of art production—in the home, in the garden, in the factory, in the theater, in the laboratory, in the drafting room, in the studio. Art has no limits; there is no activity from which art can be rightfully excluded.

H. A.

IS THE present state of the business world a depression or is it really a return to normal conditions after hysteria? The sooner we accept the latter case as final, the sooner shall we see our own business prosper and its edifice begin to rise on firm foundations above the debris of the past hilarious years. For, whether today is more normal than tomorrow may be, the fact will make itself known without our spending the time to figure it all out: and we have already wasted in theories more time than our business can profitably spare.

Art may solve many of these social and commercial problems. Hard, interesting work is the only real solution: not “working” the other fellow, but making the most of our own individual skill.

Centers of art such as the one at San Mateo—described in this issue—are springing up all along the California Coast. Their great function is to make a connection between the artist's product and the public interested in purchasing our local art and handicraft.

M. U. S.

An unusual Chippendale chest of drawers

Circa 1750

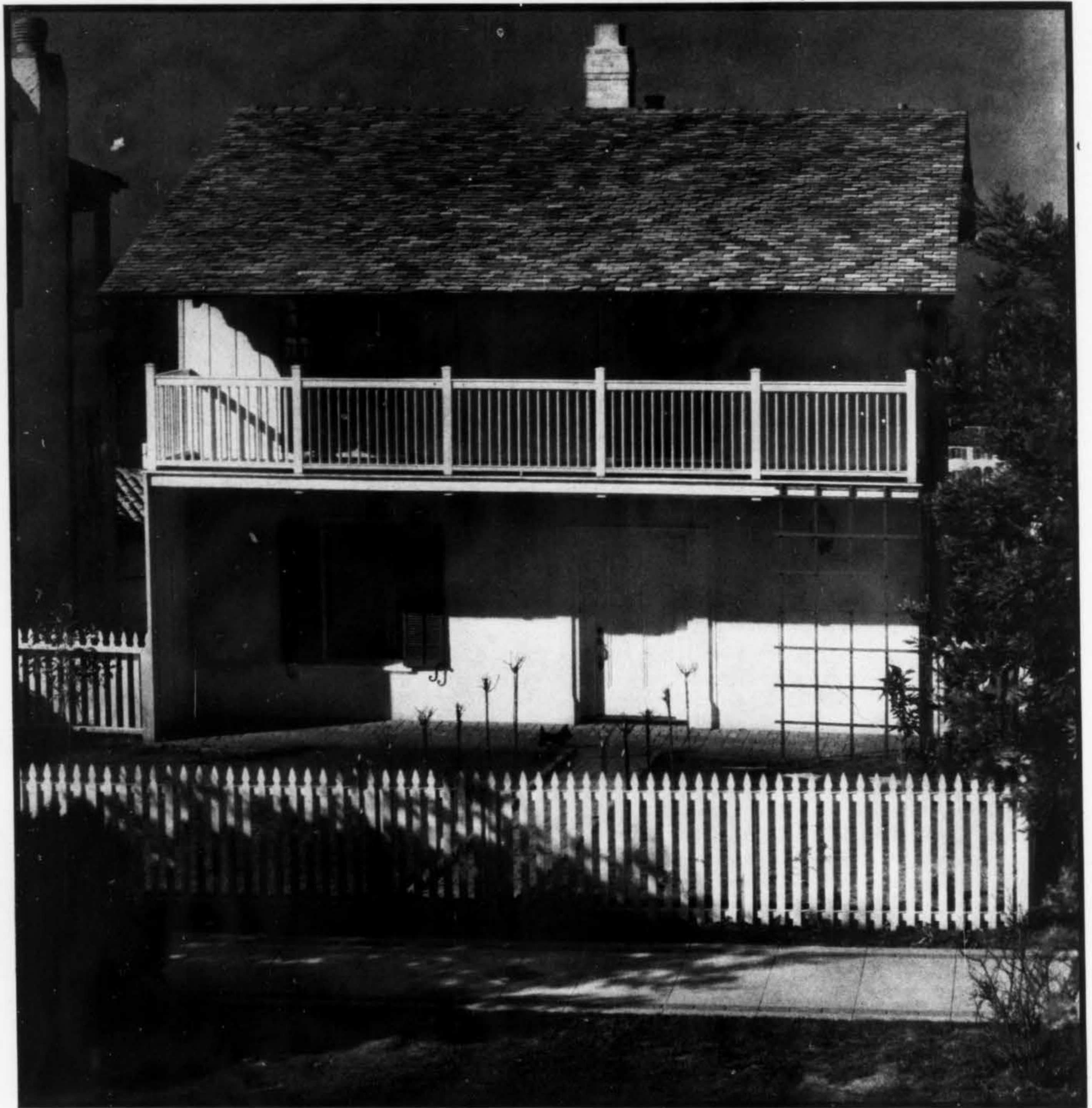


Evidently used for a makeup chest by an actor with fastidious taste. The top drawer has containers for wigs, grease paint, et cetera, and a folding mirror.

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ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

APRIL, 1932

## COVER

Hand carved colored cement mural in the court of Allied Arts Guild, Menlo Park. Designed and executed by Mr. and Mrs. Pedro J. Lemos.

## FRONTISPIECE

A Lovely Spot in Guanajuato, Old Mexico. A photograph by David C. Allison, A.I.A. . . . . . 16

## ART

Calendar of Events . . . . . 6  
Decorations and Fine Arts . . . . . 7-9

## ARCHITECTURE

The Lasting Qualities . . . . . By Roland E. Coate, A.I.A. 22-24  
Residence of Mr. and Mrs. Wallace Neff, Pasadena, California. *NEFF* . . . 25-27  
Residence of Mrs. Gaylord Martin, Pasadena, California . . . *McCAY* . . . 28-29  
Allied Arts Guild, Ltd., Menlo Park, California . . . . . *DAILEY* . . . 32-37  
Lincoln Shrine, Redlands, California . . . . . *GREY* . . . . . 38

## INTERIOR DECORATION

The Value of the Decorator to the Client . . . . . By William R. Moore 17-19  
Wood Paneled Walls Never Lose Their Charm . . . . . 20-21  
Some Notes on Furnishing the Small House . . . . . By Alice R. Rollins 28-29  
Residence of Mr. and Mrs. Ralph B. Lloyd, Beverly Hills, California . . . . . 30-31  
Several Unusual Screens . . . . . 39  
Interior Decorators Afloat! . . . . . 40

## GARDENS

Garden Calendar . . . . . By A. D. Houghton 46-47

## OTHER FEATURES

The Calendar—Announcements—Music—Drama . . . . . By Ellen Leech 2-3-4  
Publisher's Comments . . . . . 11  
Editor's Note Book . . . . . 13  
A Plan to Bring Beauty Into Our Daily Life . . . . . By Delight Ward Merner 33-35  
Hotel and Travel . . . . . 42  
Index to Advertisements . . . . . 48



**BRIDGE AND SHADOWS**  
From a lithograph by Louis Lozowick, whose works are shown this month at the New Stendahl Galleries, Los Angeles.

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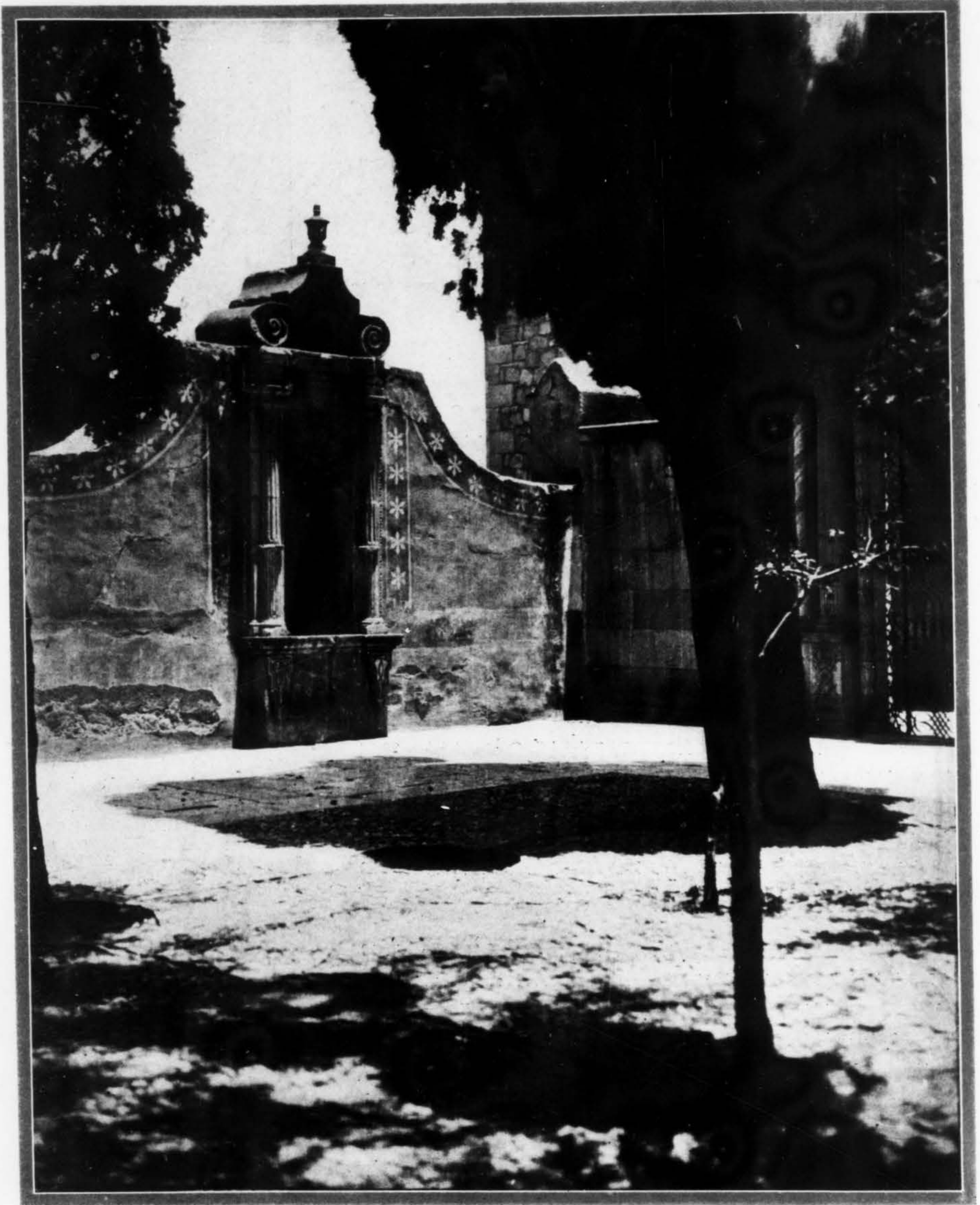
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A LOVELY SPOT NEAR GUANAJUATO, OLD MEXICO

Photograph by David C. Allison, A.I.A.





## THE VALUE OF DECORATOR TO CLIENT

By WILLIAM R. MOORE

*President, American Institute of Interior Decorators*

**G**OOD decorating is a real art—as is anything creative—and the true artist-decorator is distinguished by dignity and seriousness of purpose. The legitimate decorator, through his innate good taste, years of training and practical experience, familiarity with the fundamentals of good architecture and allied crafts, is of untold benefit to the client. The amateur, "would-be" decorator spells disaster for the client—both financial and artistic.

The business of interior decorating has been invaded by an army of self-called "decorators"—upholsterers, painters, inexperienced assistants, society women with neither training nor experience. Their existence is a menace to the public, the individual client and to legitimate decorators. It takes more than a little taste and a printed card to be a decorator. Furthermore, the printed card has become a professional and business evil. It is now an open sesame, through these unprincipled "decorators," to wholesale trade, for clients who employ them. There are even instances of women of wealth resorting to the dishonest expedient of calling themselves decorators and having cards printed with no intention of going into business, but mere-



Fine and correct proportions, a suitable background, have been provided in the Georgian rooms shown on this page, the living room by William D. McCann, the dining room by Cheesewright Studios.

ly to obtain merchandise for their own homes at wholesale prices.

The self-called "decorator" is willing to work on a small percentage, having no investment or responsibilities of an established business—and little to offer the client.

The trained and experienced decorator, on the other hand, has a serious responsibility to his client. He does not merely assemble a "pretty room." He creates a suitable background for that particular client, based on his technical knowledge of proportion, scale and refinement, his creative ability in selecting furniture and securing harmony in color treatments, and his practical, authoritative supervision of all trades and crafts employed.

Mere reading of books or copying from pictures does not suffice to accomplish this.

No thinking person would go to an architect, a lawyer, a dentist or a doctor before first ascertaining that he was competent. Thus confidence is established between that professional person and the client seeking help and advice. Why should decorating be different? The client should investigate the qualifications of the decorator and, when satisfied, give

*(Continued on Page 19)*





Order, cohesion, attain beauty in these arrangements which are examples of intelligent modern decoration. At the left, by Lee Eleanor Graham; below, by William R. Moore.



Trained discrimination is needed to combine old and new art as in this effective arrangement by A. F. Marten. The statuette is of a Siamese house god; the silver candlestick is original late Empire.





the decorator full confidence and co-operation from the beginning.

A fallacy in the minds of many laymen is that the service of a good decorator is an expensive luxury. It will behoove the man who has only a limited amount to expend on a home to assure himself that he is to get true value for his outlay. A conscientious decorator will assure him this, because of his professional standards, and frequently will secure more appropriate and better-quality furnishings at less cost than the client will by "shopping around" (and in the long run failing to achieve that order and cohesion in the decoration of his home which is its basic need, whether the client is conscious of it or not).

A salesman in any store will sell a piece of furniture at any price, suited neither to the purchaser's individual home nor to his personal needs, just because it is in stock and he is expected by his employer to sell it. An experienced decorator makes a thorough study of a client's needs, and by his knowledge of purchasing and the standards of good craftsmanship and design, will sat-

isfy those needs, practically and esthetically.

The servant is worthy of his hire, and if a decorator's knowledge and taste are worth anything to the client, they are worth paying for. This point is not always as clear as it should be in the minds of potential clients.

The word "ethics" has lost much of its value in business, but we are facing a new era in dealing with one another. In regaining these ethical relations, the client must learn to play a fair game. It should be realized that it is not only unethical, but dishonest, to glean all one can of a decorator's knowledge and creative designs and schemes, which frequently entail actual expenses, only to go elsewhere to find where these ideas can be copied at a lower cost. Such clients would be horrified if their own or their husbands' stocks in trade were approached and attached in the same way. In fact, were all business conducted in this way, it would mean a complete shattering of our financial structure, as no business can continue to function without fair profit.

The decorator frequently, in the course



A subtle understanding of color harmony was used in the dressing room by Marjorie Campbell Bryant; a green carpet leads to white walls paneled, draped, with cracked peach-color taffeta. Blue velvet, peach satin, gold brocade, are on chair and stool.



of fulfilling a contract, performs many more services than those for which he is actually paid—such as the supervision of incidental work, and the remedying of mistakes and faults that often have been incurred before he is consulted, even to the extent of structural alterations. These problems the self-called "decorator" is incapable of considering, let alone solving.

It is for these reasons that the most representative interior decorators of this country have combined, with absolute unity of purpose, to place themselves in a position of dignity in their community; to assure to the client a guarantee of a proper standardization of work and of fair dealing. This is the message which the American Institute of Interior Decorators would carry to the public.

It would be advisable for any person who may be contemplating employing the services of an interior decorator to first enquire whether that decorator is a member of the American Institute of Interior Decorators, because its qualifications for membership and its code of practice do not permit the inclusion of the psuedo, self-called "Decorator."

The refinement, elegance of the French Directoire period distinguishes this remodeled room, by John B. Holtzclaw Company. One jarring note would have been fatal. With a general tone of old ivory, a color scheme of jade green, rose, gold, is deftly handled. A Boucher panel is inset in the mirror; the marble mantel is from France.



Sand-etched hemlock, carved cedar, have given this hall in Portland, Oregon, character and vitality.



Above, the study of Dr. James Edwards, in San Francisco, shows the creative genius of the late Willis Polk, architect, applied to wood forms. Below, a Portland living room with wide, random-width boards of Douglas Fir, used for floor, wall, ceiling. Beams are sand-etched.



WOOD-PANELED WALLS NEVER LOSE THEIR CHARM





Square wooden paneling has been used extensively throughout Mr. Leland Rosener's residence in San Francisco, preserving the definitely English character given the house by Albert Farr and J. Francis Ward, architects.

In the pine-walled library of Mr. James Oneal in Pasadena, old maps have been used for decorative notes, with furnishings largely in reds and blues. Garret Van Pelt, Jr., architect. Cheeswright Studios, interior decorators.



A richly carved pattern of mouldings and medallions makes the oak walls in Mr. Braun's dining room, in Los Angeles, a fine background for handsome furniture. Morgan, Walls and Clements, architects.







THE present period of inactivity in building affords a valuable opportunity for both the Architect and the layman to consider our Californian architecture of the past ten years and to wonder what the houses of the future will look like. Thinking in the terms of the man who hopes to build and who now has the architecture of the past few years to look back upon, it would not be unnatural that he should ask the question, "Which of the qualities of the design of a house are lasting and which are not?"

Briefly then let us examine three or four phases of domestic architecture which are not so often considered by the layman as, let us say, the style or period (that is, whether it is Spanish, Italian, or Monterey).

*Form in Architecture:*

The shape or form of a building is usually the thing which impresses one first. It is high or low, square or round, big or little. Then more subtle impressions register themselves upon the mind; one building appears to be stolid or forbidding, another to be light and graceful, another gracious and hospitable.

These are largely matters of proportion, that elusive something which results from the relationship of certain forms to other forms. Proportion is an essential quality to architecture, because no matter how efficient, how tall, how splendid or costly a building may be, it can never classify as good architecture unless its proportions are good.

The same principles which apply to all buildings apply with double force to houses, because with such limitations of size and space the proportions of forms must be carefully studied. There will be rooms of various sizes and shapes, doorways, windows, fireplaces and a dozen and one other things that should be carefully related, one with respect to the other.

Preconceived notions of proportion are apt to stand in our way. The mind is so

## THE LASTING QUALITIES

*Fundamental Features in the Creation  
of a Satisfactory Dwelling*

By ROLAND E. COATE, A.I.A.

Simplicity in architecture never goes out of style and never grows tiresome; but even an arch in a plain wall can be beautiful if well proportioned, as in the farmhouse of Mr. Ben Meyer at Hope Ranch, designed by Gordon B. Kaufmann, A.I.A.

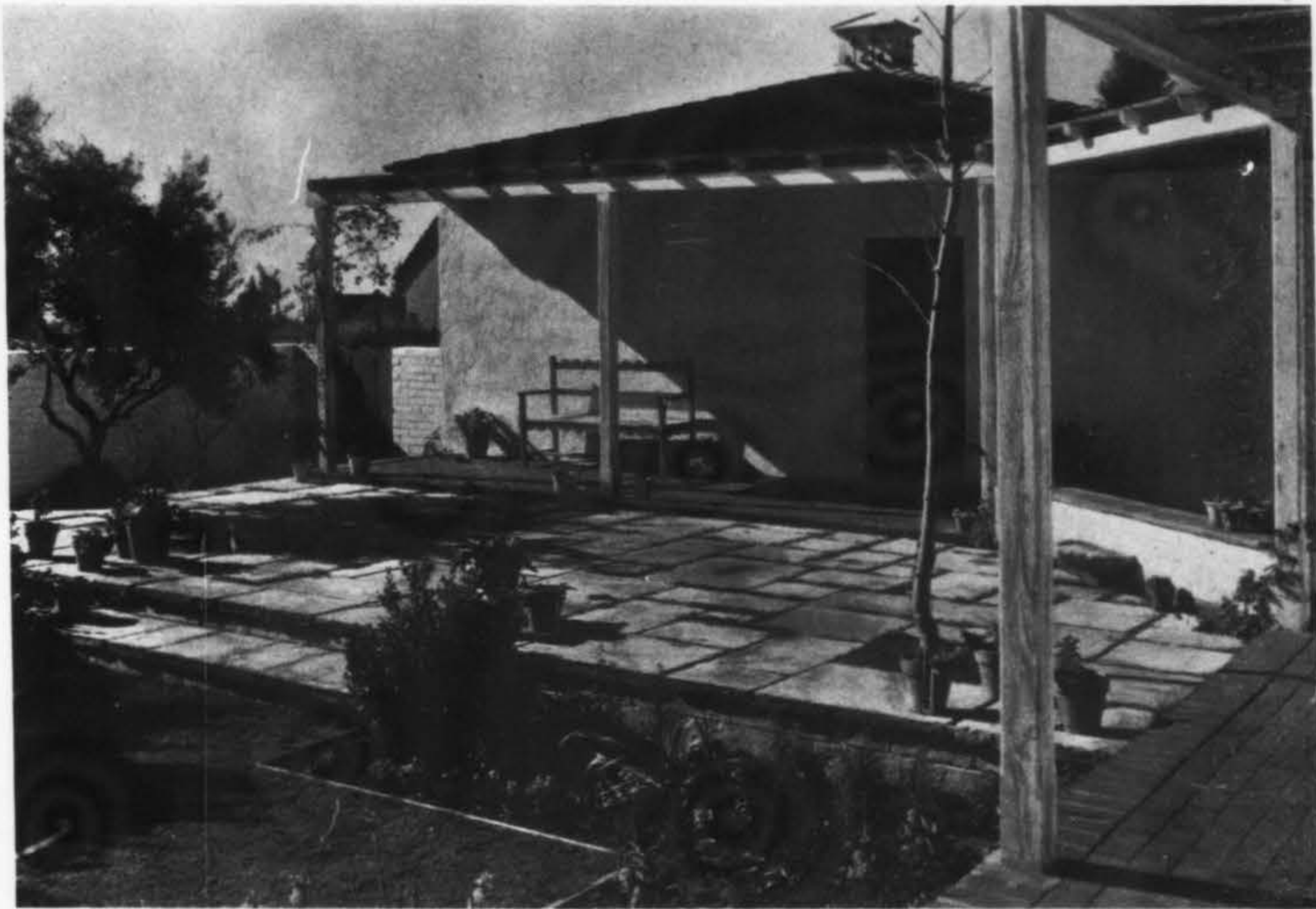
Extremely effective is the pale green, cast-iron lacework against the simple background of whitewashed brick in the entrance to Mr. Geoffrey Mayo's residence in San Marino, designed by Roland E. Coate, A.I.A.; the effortless elegance of fine form.





That well-proportioned form, in both plan and structure, produces a satisfying impression is proved by the courtyard view of the H. H. Gaines residence in Los Angeles, H. Roy Kelley, A.I.A., architect. Here the planting is so new that it does not conceal or add to the effect of the building and terrace, which count for themselves.

Material, form and detail are freshly and charmingly treated in the house of Mr. Edward Heath in San Marino, Roland E. Coate, A.I.A., architect. Even from a colorless photograph, one senses the color values in this scheme — white brick and wood, straw-yellow trim, greenish blue flower pots, a moss green base line, and (unseen) a pure blue roof. A less simple treatment would spoil the charm of this bright color scheme.



habit-forming that the new and the original in house design is rarely approved by the public until it has had time to get used to it. It is with great difficulty that associations can be so submerged as to allow the abstract qualities of proportion to govern a design, but unless that is done the achievement of good architecture is usually a matter of good luck or plagiarism. Charm, atmosphere, and all the other qualities are important, but good proportion is basic.

*Color in Architecture.*

Within the limits of architecture, at least, most people are color blind. Not literally of course, but blind in the sense that they are unaware of color. It cannot be said that this is altogether their fault, because even the sensitive eye will in time become so accustomed to the sight of repeated conventionalized colors that these colors almost cease to exist. Now this result of conventionalized colors which is prevalent today may be the summing up of wisdom, the result of the total experience of many, many years, or again it may be due to the simple little fact that architects have forgotten about color or are afraid to use it.

Starting with the first architecture of the original colonies, it has been the more or less consistent habit of builders to look abroad for inspiration. Drawings were made of old examples in foreign countries, photographs were taken and books were published, with the result that the forms have been retained and the colors have been lost. To urge the use of more color is dangerous, because probably the absence of color is better than bad color, yet how are we to regain the use of color without ex-





The entrance gable to Mr. Curtis Cate's home in Carpinteria has the charm that endures, because of simplicity and good proportions. Reginald D. Johnson, F. A. I. A., was the architect.

architectural detail; yet how many buildings, houses especially (and they are what we are primarily interested in here), are sadly lacking in their intimate appeal because of the small things which fail to satisfy the eye. Certainly the skill of the designer, and often the taste of the owner, can be measured by the manner in which these small things are designed and executed.

Once the architect has decided upon his general scheme and his design has advanced to the point where he can devote his attention to detail, he has a tremendous vocabulary to draw from. From this vocabulary the words must be selected with great care; there are the historical periods to be recognized, and used only with the skill of trained hands, there is the so-called "modern" style, which offers such an abundance of inspiration to the sympathetic artist.

In this connection, let us frankly say that architectural detail is not essential to architecture. Simplicity can be carried to the extreme where only form remains. The Washington Monument is devoid of architectural detail, yet it is a striking piece of architectural design. Color may often supplant ornament, and color is perhaps our most direct appeal to the emotions, yet it lacks the personal, intimate, subtle appeal that perfectly formed, beautifully executed architectural detail possesses.

Let me digress a moment for the purpose of making an interesting observation. These days, women are more interested in houses than men, and our houses are a reflection of this fact. Women sense the importance of beauty of detail more than do men. They have more time to consider these things, and by instinct and training they have a more subtle understanding of the importance of atmosphere and charm. This is strange, too, because it is certainly true that men have built up our architectural past. I do not know how significant it is, but the fact remains that women realize the importance of proper background, of proper setting, and women are more and more responsible for our present domestic architecture.

#### *Simplicity:*

Finally, I would make a plea for simplicity. Witness what a few years have done to some of our fussy architecture in California, and what a hundred or so years have done to some of our old houses. They have grown in dignity and charm, not because of their age alone but because of their basic simplicity and the simplicity of their setting.

perimenting? Some of the more courageous will have to lead the way, and surely there is a fertile field in which the seed will grow.

Let us narrow our discussion to interiors, where we are surrounded by floors and walls, with furniture and accessories about us which have personalities. We are in a room which in itself has a personality. It may be complex or simple, it may be gay or dull, old or young. Color plays an important part, or should, in the character of these rooms. The emotional quality of colors is well known. The effect of related colors, the tone quality, the vibrant quality are but little known in architecture. Color can be as expressive as music and knows as many moods. Surely here is a powerful medium for the architect; form and line alone cannot suffice when color is at our beck and call.

#### *Architectural Detail.*

It may be true that color and form, not to mention function and suitability, are more fundamental than the perfection of

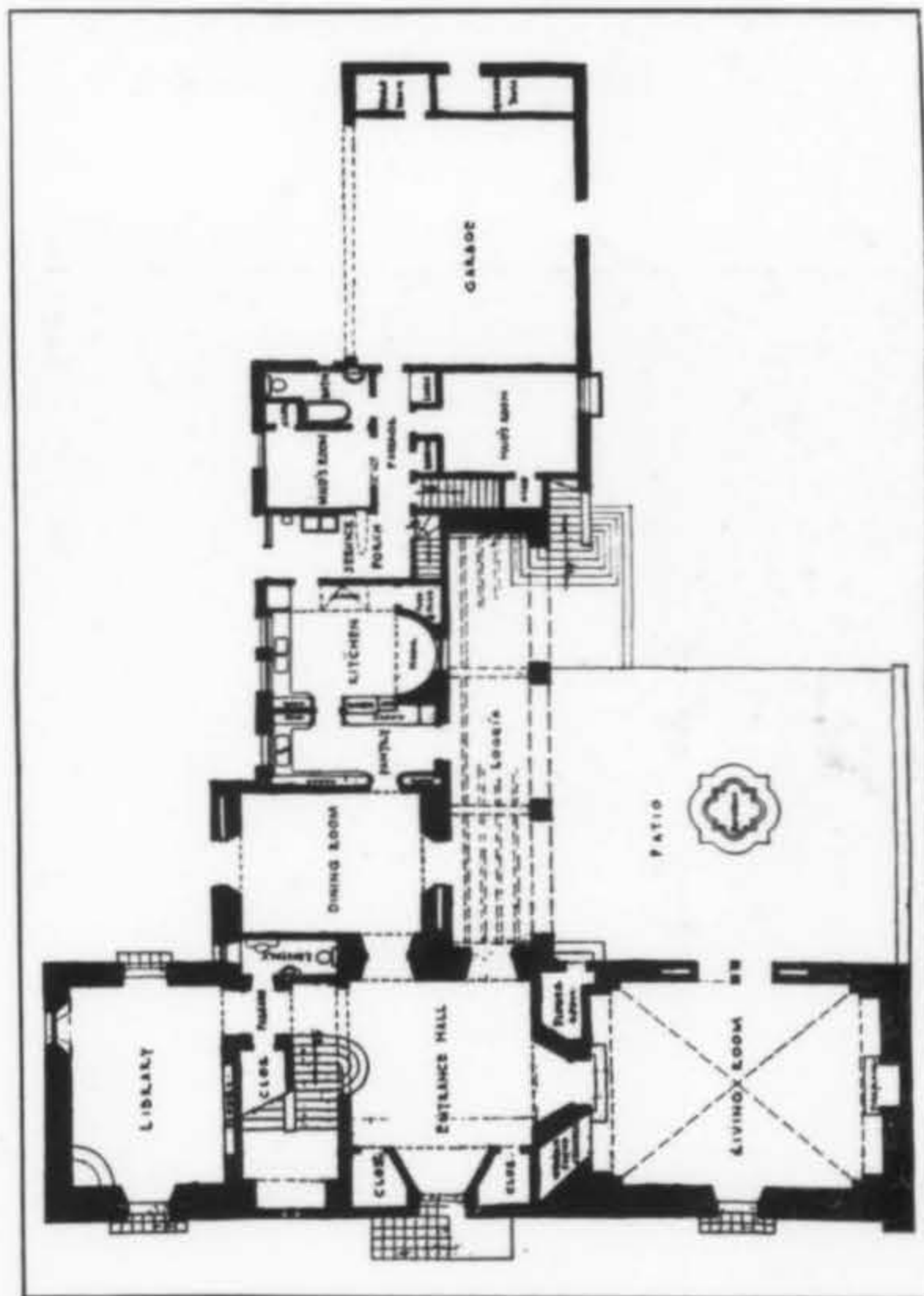
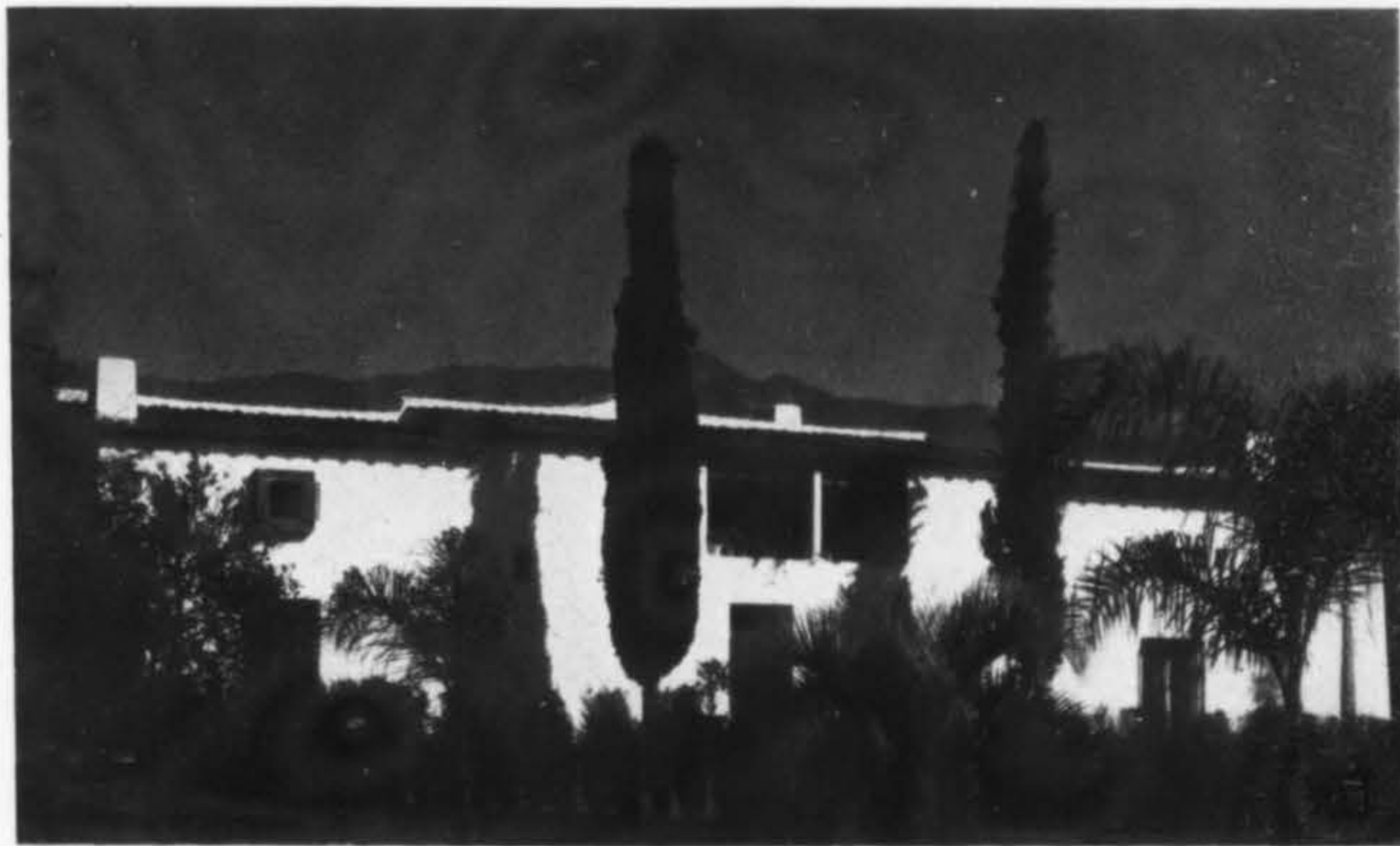


That the value of form, and the relationship of forms, are not the result of ornament or elaboration, is well shown by a glimpse of the Roscoe Thomas home in Pasadena. Palmer Sabin, A. I. A., architect.



Photographs by Padilla

Not many architects are able to build their own home as they dreamed it. Into this one, Mr. Neff has put all the romantic, vision-like quality with which old Spain has endowed the world and inspired artists and poets. White walls, rose-red roof, turquoise-blue wood—an alluring picture framed by green gardens, blue mountains.



THE RESIDENCE OF  
MR. AND MRS. WALLACE NEFF  
PASADENA, CALIFORNIA  
Wallace Neff, A.I.A., architect.  
A. E. Hanson, landscape architect.

A "CASTLE IN SPAIN"—A DREAM THAT CAME TRUE



Away from the entrance front, Mr. Neff has planned living room, dining room, loggia, main bedrooms, to embrace a lovely garden with wide, paved terraces, a great lawn bordered by flowers and trees. A grilled balcony from Morocco, a fountain from Seville, catch the eye.



To the forecourt an expanse of solid wall presents itself, broken by but a few openings, relieved by crisp shadows and the gay color spots of potted plants, accented by two lofty, guardian cypresses flanking the main entrance.





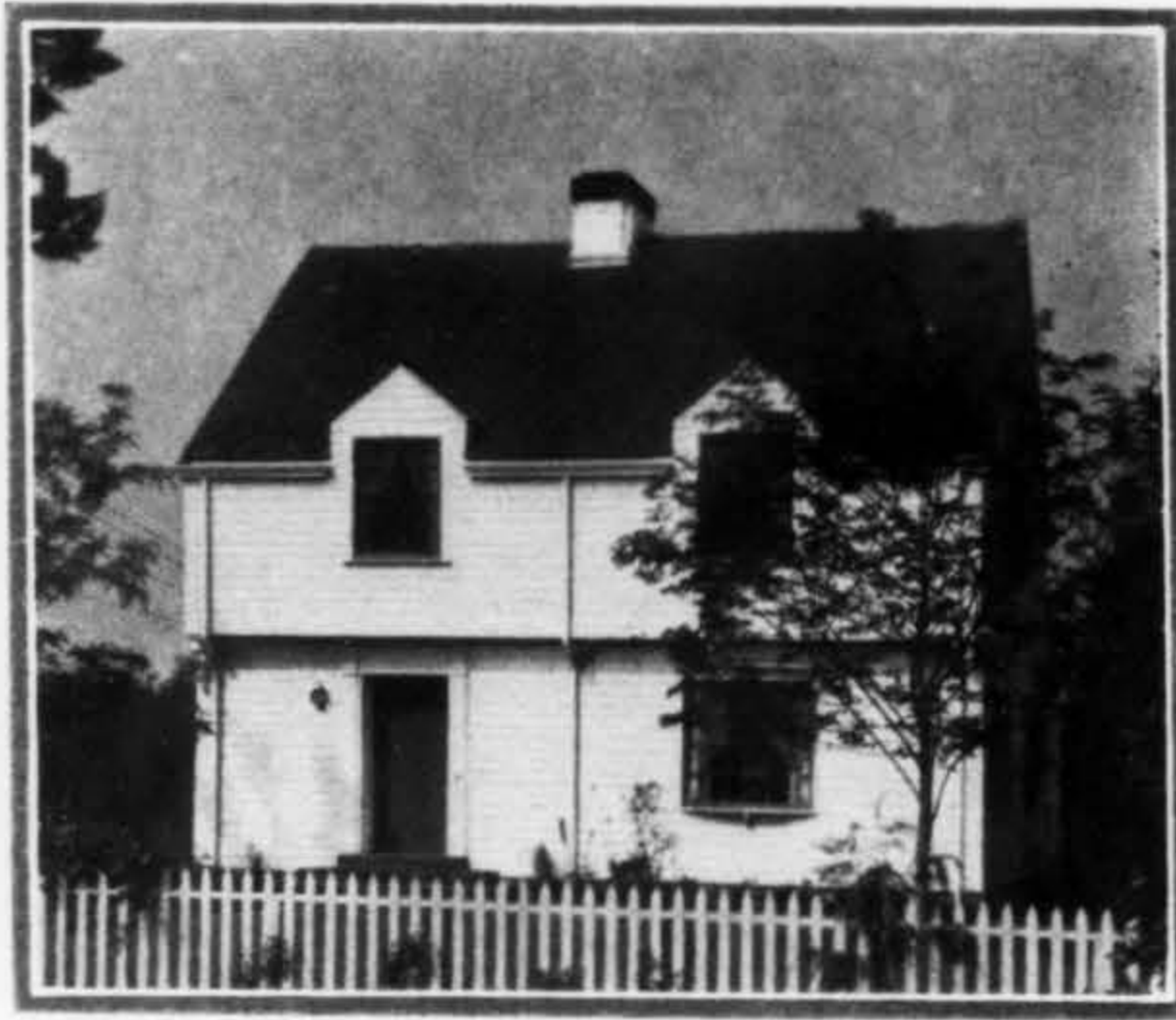
A deep embrasure brings entrance to the main hall in Mr. Neff's home; the solid character thus implied is continued by the dull glow of the tiled floor, the dark, mellow luster of the heavily moulded, broad-paneled wood ceiling. Substantial furnishing pieces are in the same spirit.



A lofty groined vault carries the living room ceiling to the height of two full stories, so that the flowing lines of the arches are not cramped, but rise, graciously, to truly noble proportions. The furnishing has been kept simple, solid, well spaced. One splendid chandelier hangs from the vault's crown; sconce clusters are at the corners, where the arches spring.







## SOME NOTES ON FURNISHING THE SMALL HOUSE

By ALICE R. ROLLINS

The simple, charming home of Mr. Gaylord Martin, Pasadena. William McCay, architect.

**I**N furnishing the small house, one cannot go far wrong in choosing Early American style. The homelike qualities of a small house call for furnishings simple and comfortable, rather than ornate and costly. There is a livable quality about Early American that makes for informality and charm. And charm is as essential in a house as in a person. It is charm in a room that puts one at ease and creates a friendly manner between hostess and guest.

Our forefathers in their strenuous lives, fashioned furniture for utility rather than beauty; but it had an honesty of line and finish that gave it an enduring charm and not a little decorative beauty. Today, so great is the popularity of Early American furniture, that the supply of old things is far short of the demand, and an extensive new market has been created for reproductions. In the employment of the past with the present, in decorating a house, this gives a wide field in which to choose.

In these few remarks we do not intend to suggest complete schemes for furnishing a home; that is the province of a decorator. However, to the one who plans to furnish entirely in Early American, our shops offer many delightful pieces, or there are good reproductions to fill in until such time as enough of the old is acquired—if one ever does acquire enough. Much of the new furniture is attractive when properly and accurately copied from the old; and the same knowledge used in determining if a reputed old piece is genuine, may be applied when selecting the modern reproduction. If it is a copy, it must be a copy, and not partly the design of someone who has added something of his own to it. If one is interested in new creations, new woods and materials are being used in furniture, some of it partly based on old designs, which is filling a place of its own. Some of these designs will no doubt become the antiques of the future.

With the furniture contemporary pottery should be used. Many of the English fac-

ories are reproducing for us the old favorite patterns, in the same lovely colors, for use on our tables. In ornament it is well not to go in too deeply with the Staffordshire figures, as they represent the decadence of English ceramic art. This is seen in the ugliness and poor workmanship of much of it. For decorative value, use the rich and colorful lustre wares, the soft blue of the old Delft, or what is popularly known as the Pennsylvania pottery, in reds, browns.

There is still much of the early American glass in the shops. One may select some special pattern and soon acquire enough for serving. The old colored glass is not so plentiful, but by keeping in touch with the various shops, one can pick up a piece now and then.

Every one is familiar with the new-old pewter. It adds a delightful note to the dining room, for it comes in so many attractive shapes. One is fortunate to find any of the genuine Early American pewter, but our English cousins can supply us with some of theirs. Old pewter has a homey feeling about it that cannot be filled by the new. The same can be said of the old silver. Who

White painted wood work, in the Martin hall, makes an excellent ground for color and form in furniture and curtains. The fence-like stair railing is unusual, but in keeping.

does not take pride in the thin, old spoons, fashioned in such simple manner by the early silversmiths!

The floor coverings—to carry out the spirit of another day—are braided and hooked rugs, or woven rag carpet. This last no longer means the nondescript colors associated with rag carpet, but, made of woolen rags in selected colors, they are as attractive as the braided or hooked rugs.

It is natural to associate chintz with this style of furnishings, and in this it is quite likely you will have to depend upon the modern. Of course, the old patterns are used, and often the colors are soft and old in appearance. This brings to mind the old







Bedrooms in Mr. Martin's home are furnished in unmistakably early American style. The half-dormer windows are typical.



At one end of the living room a grand-father's clock, a Colonial secretary, are "in the picture," whether original or reproduced.

cross-stitch for chairs, stools, etc. Some can be found in the shops, and if not, modern materials with old patterns are available for the one who wishes to make a few pieces.

Do not forget to include the charming silhouettes and as many miniatures—old ones—as your purse can afford. With these add a few colorful pot-lids, with their

quaint scenes and dress of another day, framed in narrow black frames. The beautiful old color-prints are desirable in every way, and are becoming scarce.

Something of the past calls us in these furnishings of another day. It may be because they are the symbols of the lives of

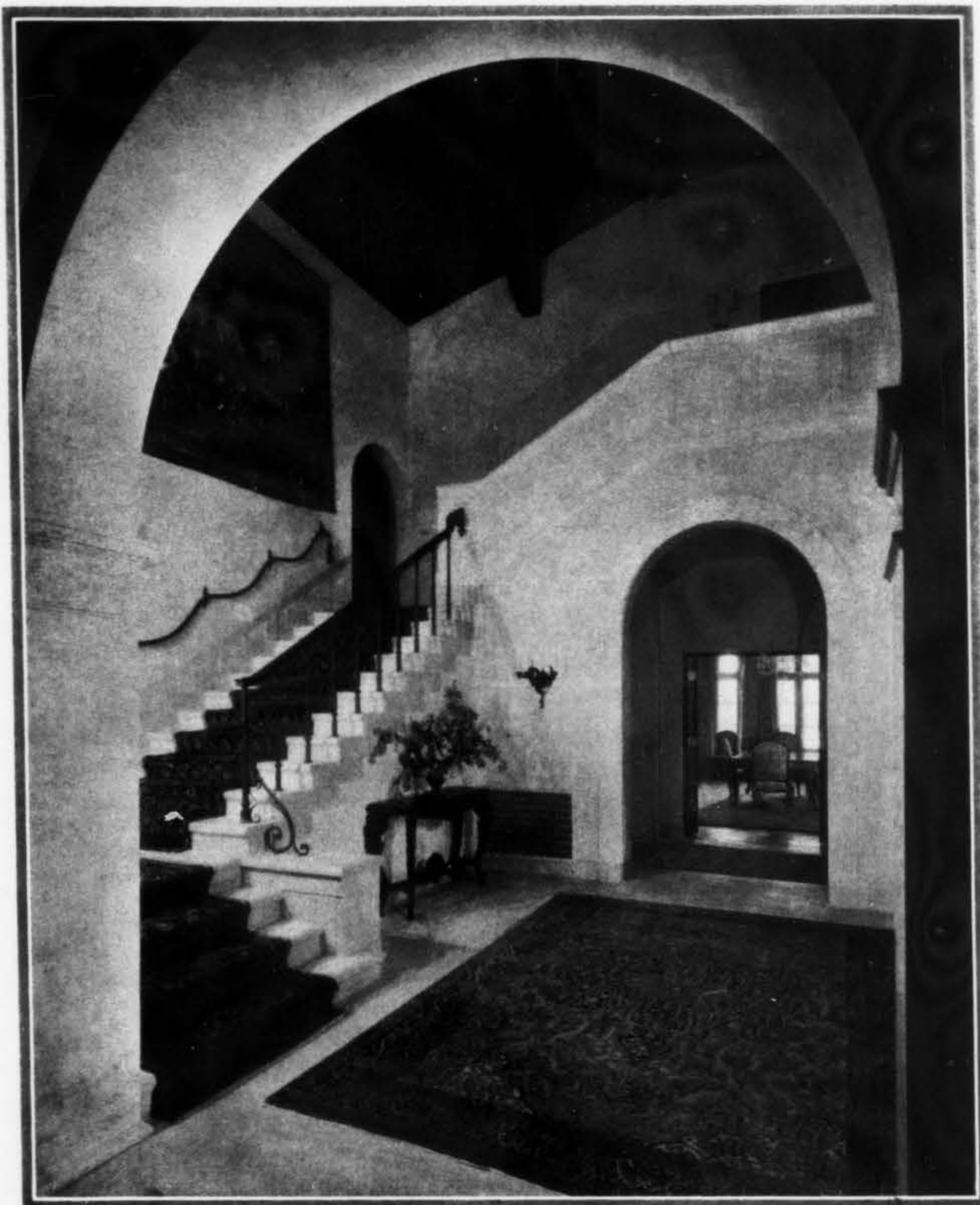
The living room in the Gaylord Martin house is eloquent of the best tradition of our country—plain living and high thinking, with a result of unstudied charm. William McCay, architect.

our forefathers. We sense their vision as they carried on, in the face of the many obstacles they had to overcome, in their conviction that peace and freedom of spirit would be held secure in the new home. And that home, built up on the edge of the wilderness, represents a symbol for us of America, which will ever hold beauty for us.





A lordly stair hall depends wisely upon its spacious proportions, its fine materials (travertine trim, rough tan plaster, antiqued wood ceiling, marble floor) and a splendid old Verdure tapestry for effect. In the dining room, the walls are painted in oil with Venetian scenes of the 18th Century, of a general pale gray-green tone with accents in color; the woodwork is in deeper gray. Furniture is of carved walnut, brocaded in green, yellow, rose; the carpet is in a deep raspberry color; the console mirror has a gold frame in Venetian style.

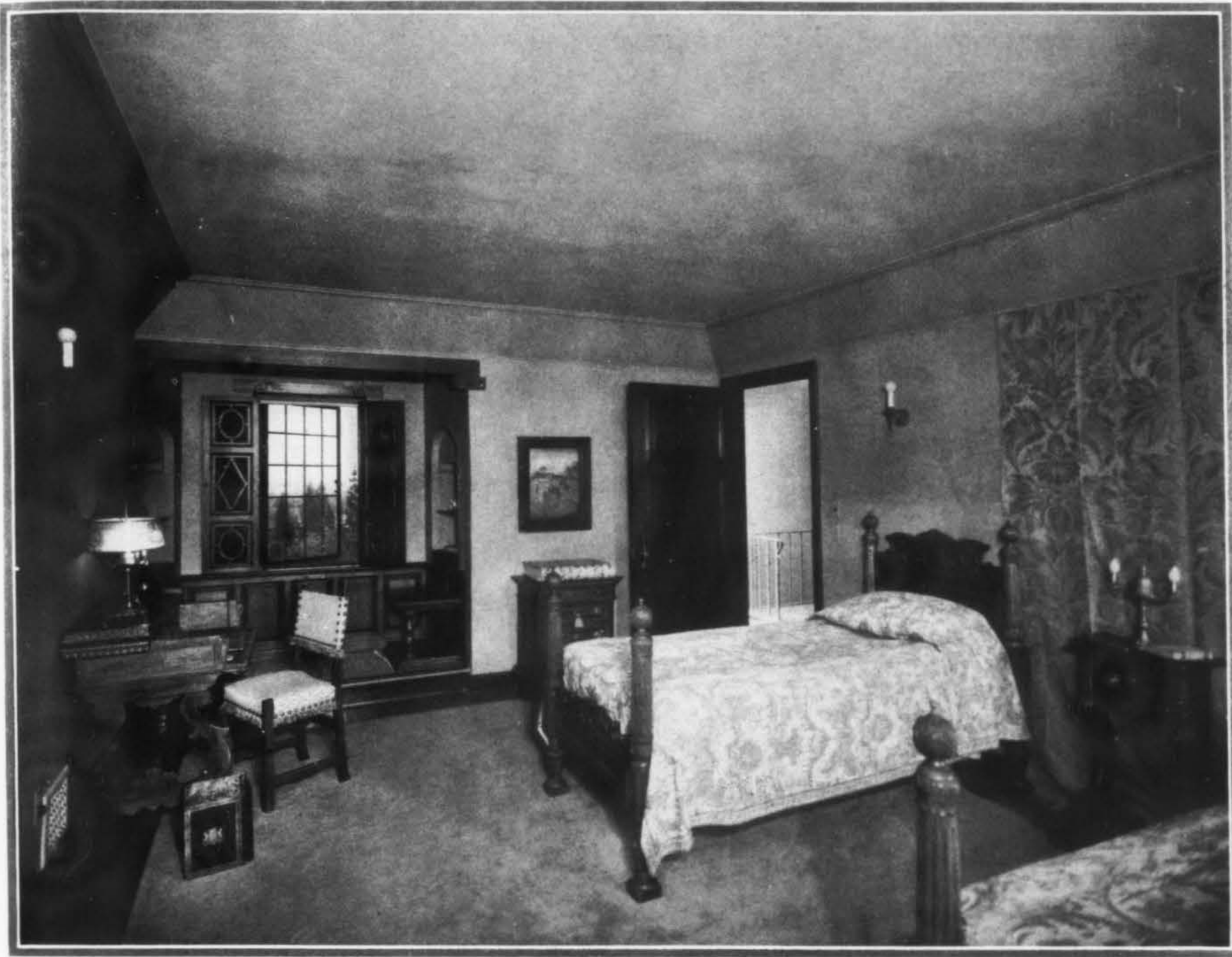


Photographs by Miles Berné



SOME DISTINCTIVE INTERIORS  
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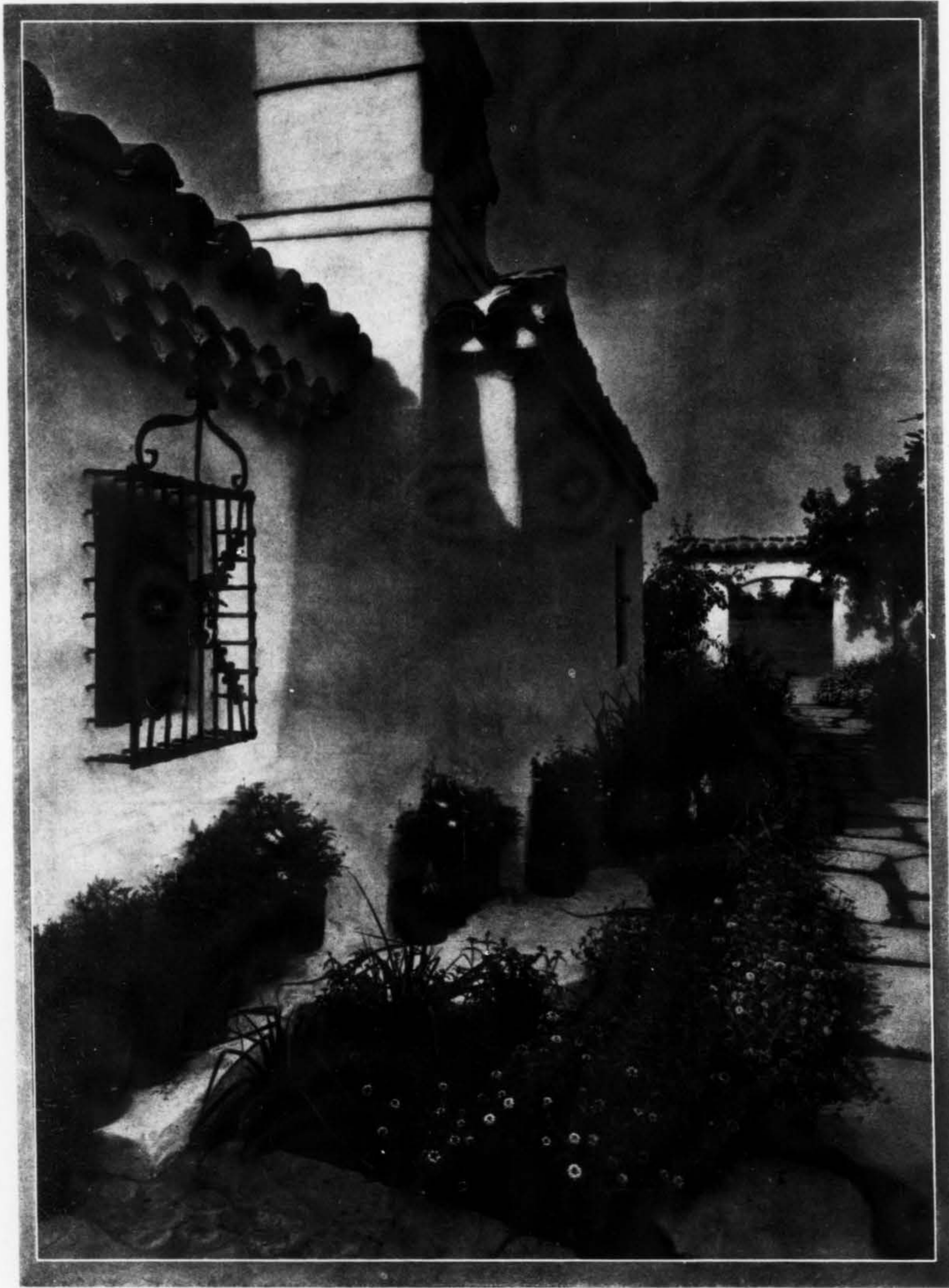


One of the Lloyd bedrooms is Spanish in nature, with antique carved walnut furniture, walnut trim, putty-green walls. Covers are of green and gray Fortuny prints; a piece of red damask hangs between the beds; the carpet is light brown. Another room is delicately French, with pale green-blue paneled walls, a marble mantel, antique ivory and gold furniture. Draperies are in rose chintz, rose taffeta, with a blue carpet deeper in tone than the walls.



AN INTELLIGENT, CORRECT TREATMENT OF INTERIORS





Photograph by Ansel Easton Adams

### FLAG-STONES AND FLOWERS

characterize the walk from the entrance arch of the Allied Arts Guild Studios at Menlo Park; where the craftsmen are surrounded by gardens, walled in from the dust and tumult of traffic. Gardner Dailey, A.I.A., architect.





Great jars, imported from Spain, bordering the entrance, suggest the character of the Guild.

## A Plan To Bring Beauty Into Our Daily Life

*The Story of the Allied Arts Guild of California, Ltd.*

By DELIGHT WARD MERNER

OF THE four individuals responsible for the establishment of the Allied Arts Guild each has received inspiring thoughts—one, here; another, there. While motoring through Italy, *one* was greatly impressed by the countless numbers of women busily occupied with their embroideries, their weaving, lace making, etc., as they visited their neighbors or sat in their own courtyards, and she realized how pathetic it is that after reaching America, foreign-born women no longer carried on with their lovely handiwork, and how they must miss this creative expression. Soon after returning home, she met an Italian who was Professor of Architecture in one of our universities and who had been decorated by the King of Italy for his intelligent and helpful work among the Italians in the United States. He told her how the Italian women longed to do their old type of handicrafts and thus *express* instead of *repress*, but they said they dared not do it, if they were to be real Americans, for Americans did not do that sort of thing. A Roumanian woman told her how often she thought back to the dreadful night before she landed, when, with the tears streaming from her eyes, she threw all her gay embroideries overboard into the sea because other foreign-born on shipboard, who had been in America before, had told her she could never become a real American and still have anything to do with those bright colored embroideries.

So this member of the group often thought how wonderful it would be to be able to show to the foreign-born women

within our gates, from all over the world, that America *does* appreciate the work they were capable of doing; and to be able to serve as a channel whereby these beautiful pieces of handiwork might reach the buying public. Again, in England, in the little town called Broadway, in a delightful old Inn where Cromwell used to find lodging, a Mr. and Mrs. Russell are now carrying on an activity which helped to inspire this one—and in Ronda, Spain, a Duchess, one time lady-in-waiting to the Queen of Spain, is (or at least was) doing a work of somewhat relative nature. After all, just when or where the idea first began to grow is not so important as that the idea was given expression, and that it was named and started out upon its voyage. Its trade mark is AAG, letters which form themselves into a monogram suggesting a boat set sail upon a sea of joyous anticipation; which shows the prevailing spirit of

Scattered around the courts are seats where one can rest or work inspired by the color and fragrance, the lights and shadows.

confidence in eventual public recognition and approval.

The name, Allied Arts Guild of California Ltd., was selected after much thought. We used the word art fully aware that it is charged with dynamite, for there are few words in the English

*(Continued on Page 35)*







One of the courts uniting the studios of the Allied Arts Guild, at Menlo Park, is a true patio, walled, paved, planted, colorful, quiet, altogether charming. Wide windows open to it from display rooms and entrance lobby; a tiled wall fountain screens one of the craft shops. This court is dedicated to Don Quixote, and the mural fresco (carved and colored in cement) reproduced on our front cover, may be seen faintly in the lower right corner. Walls are light green, flag stones a soft brown.



Photographs by  
Ansel Easton Adams



language with which one can more easily start an argument than with this word, Art. That same old question is always suggested, and never settled: "What is Art?" Enough definitions have been written, I suppose, to encircle the globe. Happily, each one responsible for this organization agreed that Art is, or at least should be, expressed in the everyday life of everyone. Art should not be confined alone to the art galleries, though we certainly believe in galleries. Art should not only be hung upon the walls to be viewed upon special occasions; but should not be reserved for use only in the front of the house. All and every part of our homes should be given the attention of good design and fine decoration. For instance, one often wonders, as one approaches a house, passes by the front, glances around the corner and sees the false side and back which so many houses present, especially in San Francisco—one often wonders at what point does the designer of such a house think the onlooker is to lose his eyesight or consciousness and appreciation of beauty. No material is so commonplace but it can be beautiful if beautifully used. You may think this somewhat off the subject, but it is not, for this is one of the principles for which the Allied Art Guild stands. It does not so much matter what medium you



At the left, the entrance to one of the large display rooms, with weathered gray woodwork and rough white plaster.



At one end of the group of studios, a large garden stretches almost to San Francisquito Creek, and the Stanford grounds just across. Surrounded by a quaint old fence of redwood palings, by pepper trees and cypress, it comes up to a wide, pergola-covered terrace where the art of the kilns, of the wood and iron workers, is displayed.



use; it is what you do with it that counts. Such homely things as the colorless, little gray pebbles in our creek, when properly used, become a beautiful floor in mosaic patterns. Again, that unappreciated metal called tin, one time looked upon with great favor when it was very expensive, now that it no longer suggests money is being neglected. It is almost forgotten that many of those lovely, old lanterns we so greatly admire in Spain, Italy, France, and other parts of Europe are made of tin, as are also many examples of the delightful old candle holders of our own Colonial days.

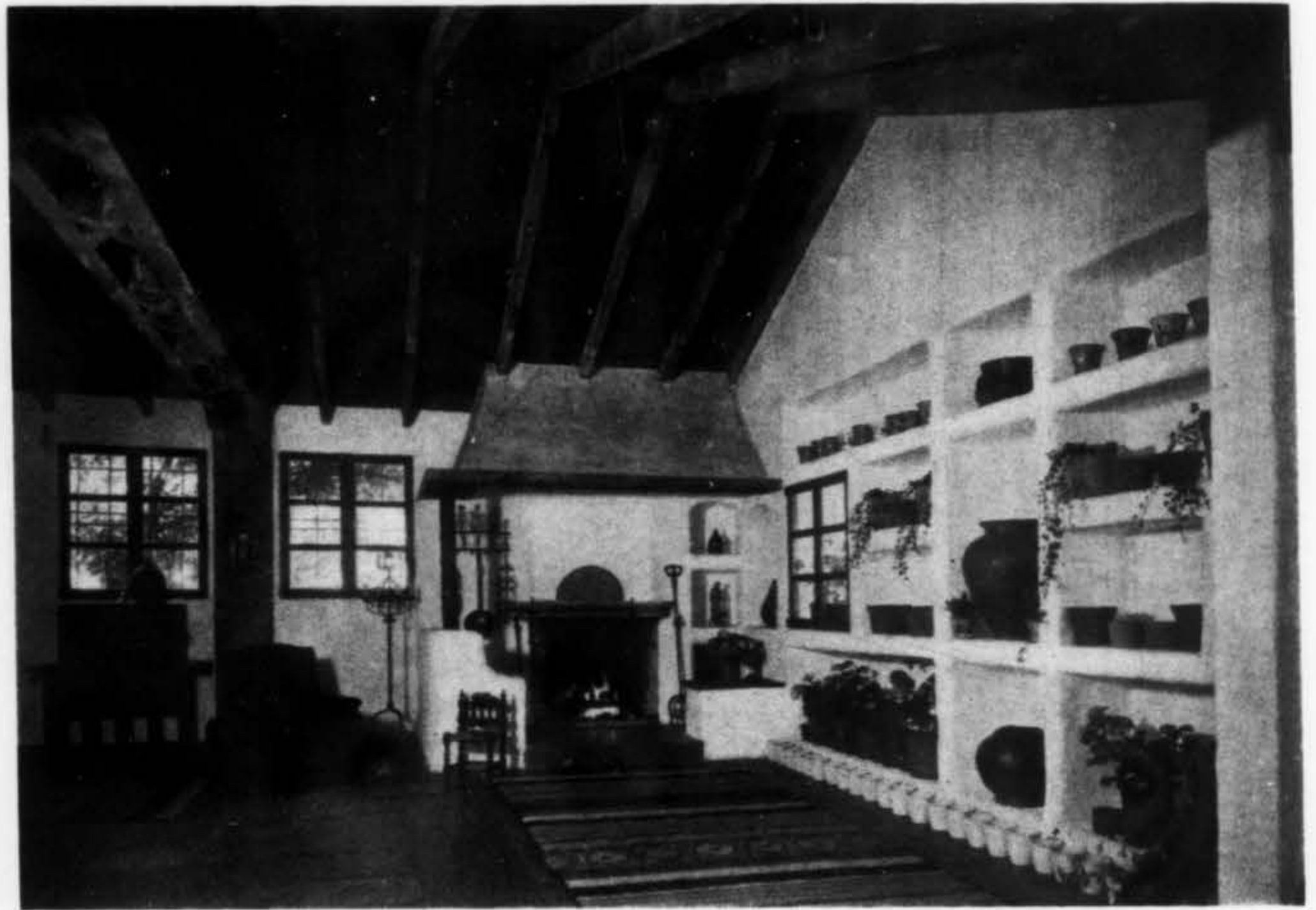
A few years ago, a small group of friends was talking in this vein, and the conversation led in many highways and byways of the joys of creating, of possessing, and of using, in the everyday activities of life, objects beautiful to look upon as well as useful. They talked of many articles made and used by the European peasants: such as the Sicilian carts; carved bone and wooden spoons of the Tyrol; the carved wood, the beautiful weavings, and exquisite embroideries made in every country from the commonplace materials nearest at hand. They then brought their conversation nearer home, to the early days in our own country, to the beautiful sturdy furniture of Colonial days, and to the work of the Padres in early California, who, using the most commonplace materials and primitive Indian labor, created works of art in build-

(Continued on Page 43)





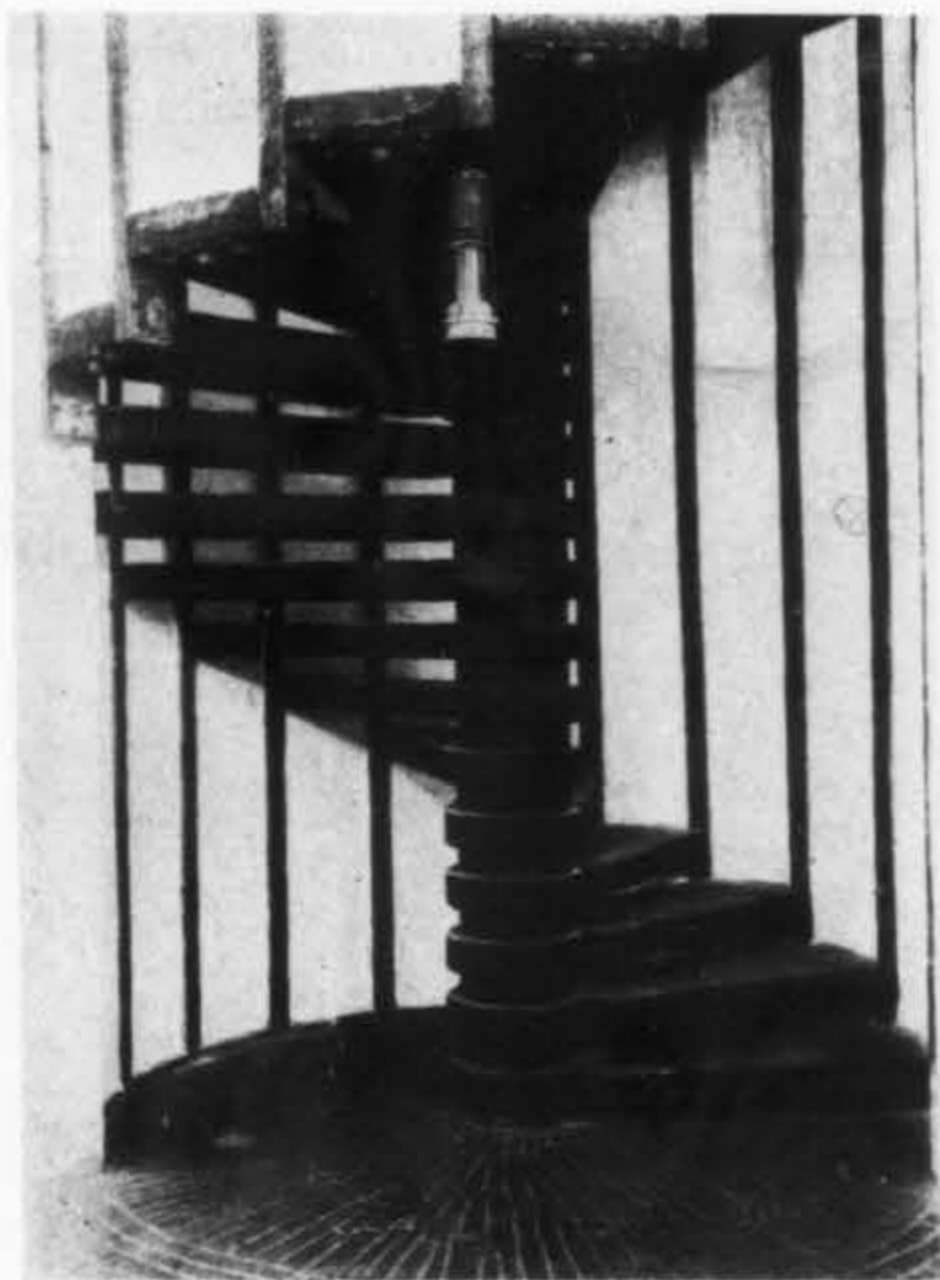
The entrance lobby has an interesting floor with panels of mosaic and of hand-carved cement. Here are benches, coffers, tables, chairs wrought by the Guild; in the large display rooms are shown samples of the kiln, the forge, the loom, the carver in wood, the decorator in pattern and color. Gardner Dailey, A.I.A., architect.



A SPANISH SETTING FOR CALIFORNIA ART CRAFT



With a riot of warm, rich colors, Maxine Albro has conventionalized the traditions of the craftsman's art in a number of wall frescoes, a few of which we show. Some of these are on the outer walls, some in the open courts, some on the winding wall of a stairway or brightening a hall. They provide effective accents against the foil of rough white plaster. Below, an interesting, unique spiral staircase of solid oak, inspired by one in old Acoma.



WALL FRESCOES, THE ALLIED ARTS GUILD STUDIOS





Photographs by Floyd H. Faxon



This magnificent bust of Lincoln, cut in Carrara marble by no less a sculptor than George Grey Barnard, occupies the central niche in the Lincoln Shrine at Redlands.



Dean Cornwell, internationally famous muralist, at work on the decorations for the walls of the Lincoln Shrine. The two fine lunettes portray the achievements of the Great Emancipator.

The words of Edwin Blashfield, eminent artist, are convincing: "In the public building the community celebrates itself and is preached to; it wants meaning, and meaning of the highest. . . . We have heroes; celebrate them."

The Lincoln Shrine of Redlands, California, stands in the midst of a public park interspersed with fine trees whose sturdy trunks and bright green foliage form a lovely foil for the warm gray tones of its limestone walls. It was presented to the city of Redlands by Mr. and Mrs. Robert Watchorn, to honor Lincoln and as a memorial to their son, Emory Ewart Watchorn. Elmer Grey, F. A. I. A., was the architect chosen by the donors.



## THE LINCOLN SHRINE AT REDLANDS, CALIFORNIA



Below, painted and mirrored glass, in the Directoire manner; with a black and gold frame. The medallions are black and white; other design in green, rose, mauve. At the right, a Gesso screen with green crushed velvet panels.



These fine examples of "screen art" were designed and made in the workshop of O'Hara, Livermore and Arthur Baken, in San Francisco. The one shown at the right is of fabric painted to represent a creamy plaster, with 17th Century Swedish peasant decoration in greens, reds and blues with accents of brown and yellow.



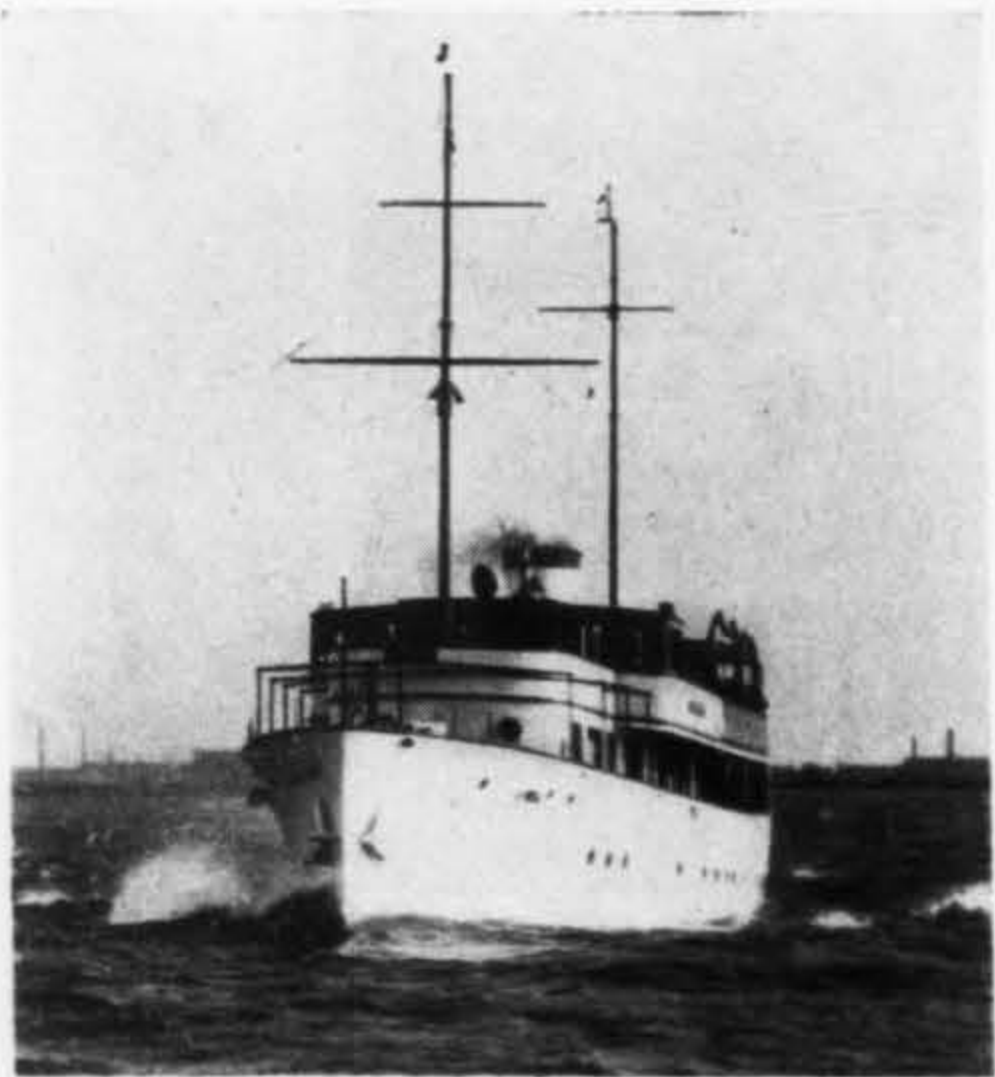
SCREENS THAT ARE UNUSUAL AND LOVELY





### INTERIOR DECORATORS AFLOAT!

Ocean greyhounds of the French line are decorated by men of such renown as Sue et Mare. Owners of private vessels are taking their cue from them. Here is the power cruiser "Janidore," owned by Isadore Zellerbach of San Francisco. The living room (above) and the dining room (below) were decorated by John Quinn, whose home port is likewise San Francisco, and who is a gentleman of considerable nautical fame as well as an able and resourceful interior decorator.







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The Beach at Miramar where guests of that Hotel enjoy the Sea. West of this great bath house are those of San Ysidro, Samarkand.

ALL the gifts which California offers with salubrious climate are found in Santa Barbara. The climate varies little from August to July.

High on the Riviera, overlooking all this sporting panorama of lovely country, handsome city, curving boulevards and sparkling bay, the leading Santa Barbara hotel to concentrate all these enchanting items into convenient use for tourists coming south in winter, as well as in the crowded summer season, carries the appropriate name of El Encanto. This fine hotel gives its guests the most charming, modern cottages to own and occupy, and golf at La Cumbra Country Club is its outdoor sport de luxe, while all the other sports are near at hand.

For a downtown hotel, the Barbara has perhaps the strongest lure for fishermen. The sportsman's shops are all about it on the Estado, and nearer to the wharf and harbor are the men who make the fishing boats. To lose oneself in town, away from other recreationists and find one's own little sailing boat at anchor in the public bay; to sail the sunny ocean out as far as Santa Cruz Island and have the day to think things out or just to rest from thinking, this is a thing to plan for before one goes to Santa Barbara and before one chooses his hotel.

Perfect in its appointments, modern in every way and frequented by the leaders of a town's society, the Santa Barbara Biltmore has combined the sports. With the tournament courts for tennis, the finest swimming pool along the Coast and a board walk where notables are photographed and members of the Beach Club have their cabañas, this New York hotel in California must bear the spotlight nobly as it heads the procession of California Hoteliers. Managed by the experienced hotel men who startled New York with the perfection of the first New York Biltmore and with its buildings designed by Reginald Johnson, A.I.A., this beach hotel is the first in the Southland to answer all requirements of the future of the Riviera of the Pacific Coast.

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**H. J. Doulton, Proprietor**  
 THE MIRAMAR  
 Santa Barbara California



## A PLAN TO BRING BEAUTY INTO OUR DAILY LIVES

(Continued from Page 35)

ings, chairs, candlesticks, and a hundred and one other things which still remain objects of charm and beauty. Then, the thought was expressed that California was offering very little to the tourists to take back home that is in any way expressive of the beauty, charm, or romance which fills the state from end to end. The average tourist, after looking in vain, at last goes to Chinatown and buys some pieces of Oriental merchandise which, if selected with patient discrimination, may be beautiful but not Californian.

On one such occasion, following trips through Europe, Mexico, and our own Southwest, the question came up, "Would it not be lovely if, somewhere, someone would create a little quiet, unaffected spot where one might feel a sense of that tranquility which one sometimes finds in little out-of-the-way places in Europe? Why could not such a thing be accomplished in the United States, especially in California?" They were sure it could, if only someone would try. And there, also, might be made some of the objects of Art suited to everyday life, of which they had often talked. These conversations continued until, one day, it was said, "Why could not *we* try to do some such thing?" So they tried, and are still trying, for such things cannot be brought about in a day.

Then the question was, "where?" In the first place it must be away from the maddening crowd, in order to keep to that tranquility so much desired. It must be where cultural, appreciative people with high ideals would be the guests. It must be where the historical background is sufficiently romantic to give it the necessary flavor of romance. These conditions were fulfilled in the site selected. According to the interesting legends which surround the famous Palo Alto (Big Tree or Trees as was then the case), it is said that there the first friendly meeting between the Spaniards and the Indians in the State of California was held.

Another question very often asked is, "How do artists work with you and you with them?" That depends entirely upon the individual case. In the first place, every object which goes from the Guild must measure up to a certain standard of fine design and craftsmanship. After we are convinced that the Artist under consideration is capable of producing objects which measure up to the high standard set, the next question is, "How, under the present circumstances, can we be of mutual benefit?" At the present time, it can be easily understood that it is impossible to take into our regular group a large number of artists, no matter how talented they might be. Therefore, when we have on our staff all the artists we feel we can employ, in order to be helpful to others we are willing to take on consignment any objects which meet with our standards of design and craftsmanship and sell such objects either wholesale or retail. Our policy is very elastic and our interests are not narrowed down to any one particular style or period. We are *most* interested in anything and everything pertaining to California and its early background. For that reason we are especially interested in the Rural, the Peasant, and the Folk Art. "Early Folk Art of the United States" is a term used recently in many of the Art Magazines. The sturdy Colonial types; the Spanish Colonial; and also the Eastern Colonial, if it is of the early, honest, straightforward type, are all consistent with the sturdy strength of California. Another type we are especially interested in, is the Primitive; because again we feel this ties up with the spirit of our California background; expressed most beautifully by the beautiful basketry, of our own Indians and in Lower California, Mexico, and the Southwest in general by their pottery, weavings, silver and copper work, as well as by their paintings and architecture.

The third group we are especially interested in, is the modern, for though of course we love and appreciate and admire the things of the past, at the same time we must recognize that we are living in 1932 and therefore must not neglect the modern. The word



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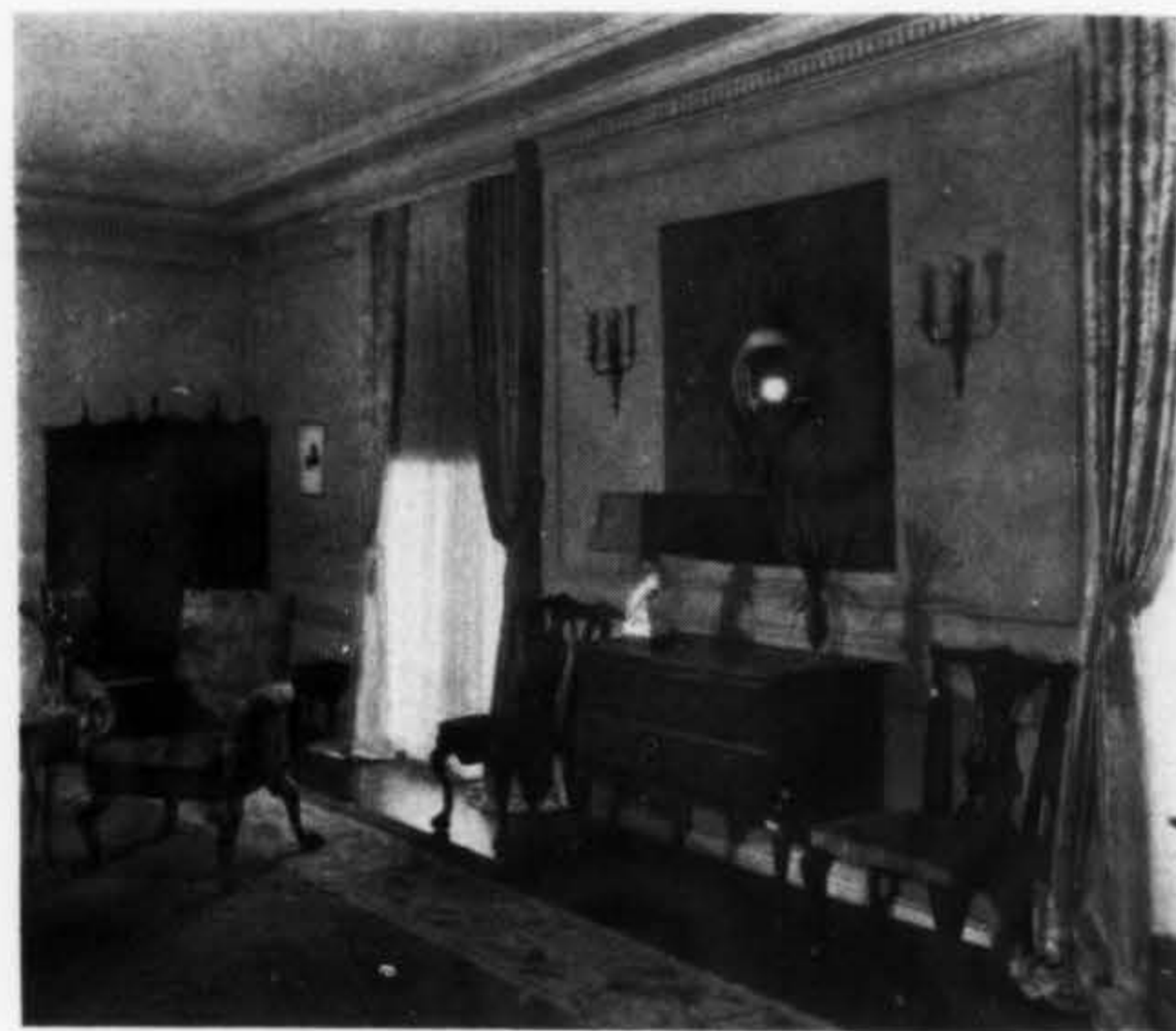


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"Modern" is again as delicate and difficult to touch upon as the word "Art", because everyone has a different conception of what is meant by the word modern. The type which interests *us* is that honest and sincere type which comes from within. Again we have to look to our own Western Indians to see the father and mother of our fine Modern movement. We have but to study the abstract design of the Indian Sand Paintings; their good rugs; the steep-back-architecture of the Indian Pueblos of the Southwest; to see beautiful examples of the modern spirit. With our ears closed to our beautiful Negro Spirituals and our eyes closed to the art of our Indians, we have indeed "had eyes but seen not" and "ears and heard not." We have only heard and seen what Paris, London, Berlin or Madrid said was the proper thing. Now Paris and Berlin says the Indian Art *is art*, and more recently New York has opened her eyes and hung an Indian exhibit with the stamp of approval of both the social circle and the art critics. Now New York says—"How little we realized what these savages were capable of!" Well, the Indian little realized what the New York savage is capable of, either, so they are even.

And so these three great groups—the *primitive*, the *rural*, (peasant or *folk art*, whatever you wish to call it) and the *modern*, though at first thought they seem far removed from each other, in spirit are related. Each one in its turn expresses the simplicity and directness, also the beauty, of the homely.

It is well nigh impossible for an artist to *create and produce*, and at the same time *market* his work. There are not enough hours in the day—even if one were capable of doing such a thing; and in most cases artists dislike selling anything, especially their own work. With the exception of an exhibit now and then, it is difficult to get an artist's work before the public. Here is provided a means where their work is presented to the public in what we hope is a pleasing surrounding. We endeavor to change articles often enough so that anyone interested will see that they would look well in many varied groupings and surroundings. The artist has the valuable advantage not only of our exhibition and sales rooms, but also of our representatives, who go out and endeavor to bring the attention of decorators and architects to the fact that artists and craftsmen are available for any specialized work they would like carried out. We, of course, wish works of art still to be hung upon the walls of our homes, and we still need art galleries, but in addition we hope to break down that thought which for so long has held sway, that art is for a selected few who have an accumulation of time and money with which to indulge themselves. Instead, we hope to show that no article is so commonplace but that it has a right to be beautiful. We have but to look into case after case in the National Museum of Naples



to see articles from the ruins of Pompeii, to see the exquisite design and workmanship that went into the pots, pans, spoons and various articles of everyday use of that age.

The Allied Arts Guild hopes to suggest the joy and inspiration which can be had in the having and using art in everyday living.

*From a talk given by the author to members of the Palo Alto Art Club.*

## THE PRODUCTS OF THE ALLIED ARTS GUILD

By HARRIS ALLEN

**T**HIS notable undertaking, which is no longer an experiment, was established and incorporated in 1929, by Mrs. Delight Ward Merner, Mr. Garfield D. Merner, Mrs. Reta A. Lemos and Mr. Pedro J. Lemos. There is a staff of designing and producing artists; no students (in the sense of an Art School); most of the work is done at the Guild Studios, but in some cases of small handicraft, at the artists' homes.

The following crafts are included in the activities of the Guild:

**Metalcraft:** hand wrought iron—grill work, balconies, fireplace accessories, builder's hardware, lighting fixtures, items of interior decoration in brass, copper, tin and pewter.

**Woodwork:** woodcarving and sculpture. Creation and reproduction of period furniture, specializing in all of the peasant periods; the Spanish, American, and California Colonial; and Provincial periods.

**Pottery:** glazed and unglazed garden pottery, vases and incidental pieces for interior decoration.

**Hand block textiles:** drapery and upholstery fabrics representing the leading periods of interior decoration; specializing in individual prints designed for specific individuals or interiors.

**Photo-engraving:** zinc and copper half-tone and line engravings, and color process plates in special combination or four-color.

**Hand tooled leather:** portfolios, book ends, picture frames.

Decorative objects such as hand painted screens and painting under glass.

**Hand woven fabrics:** fabrics for drapery and upholstery, suit and coat fabrics, luncheon and dinner sets, bags, scarfs, hats.

**Sculpture:** wood, stone and portrait.

**Tea room:** under the management of the Board of Directors of the Stanford Convalescent Home and operated for charitable purposes, the tea room is open to the public from three till five every afternoon; special luncheons and dinners by appointment.

The retail sales and exhibition room is open to the public every day.

It should be noted that the Guild's hand-block printed fabrics are sold at wholesale only, to accredited dealers and decorators. Retail shops and interior decorators act as agents, carrying samples or stocks of any of the Guild's products to be sold at retail. This distribution now extends over most sections of the United States, and the Hawaiian Islands.

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- The Sombrero Flower Bowl of the Winfield Pottery,  
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The Secretary of the Pasadena Juried Products may also be found at  
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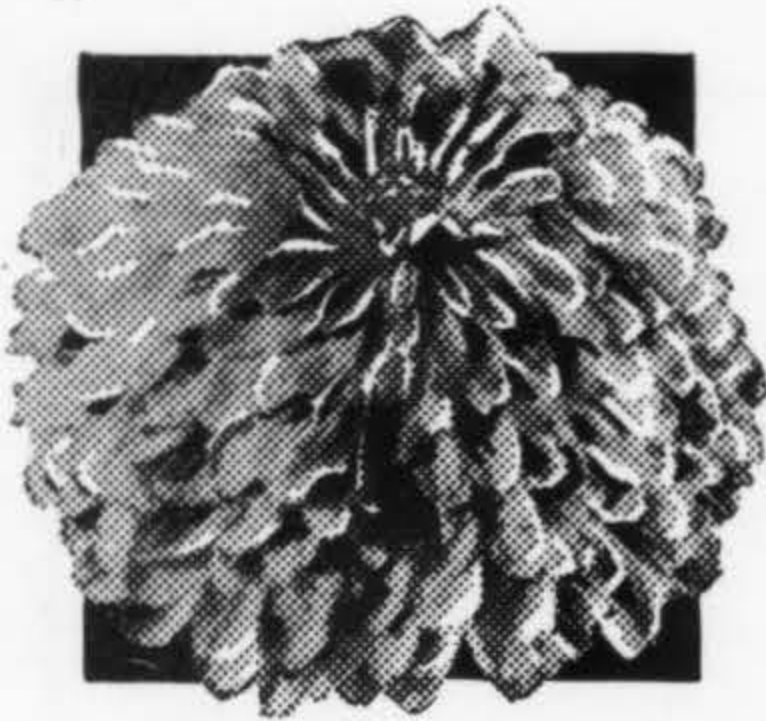
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# GARDEN CALENDAR

APRIL

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

## COME—APRIL

*In your robes of beauty drest,  
Come and wake your flowery children  
From their wintry beds of rest.  
Come and overblow them softly  
With the sweet breath of the south.*

PHOEBE CARY.

LAST month I spoke of the seed catalogues issued by Fraser and Sons of Pasadena; since then I have visited their seed packing rooms to see how it was all done. I had expected to see young girls handling the delicate seeds, but was entirely surprised to see this very delicate work being done by a Legionnaire, who handled the minute seeds with as much skill and grace, as a few years ago he handled Pineapples in Flanders Fields.

One of the great arts of seed handling lies in ensuring freshness. It takes courage, especially in these hard times, to throw away large quantities of unused seeds of expensive sorts, when the new crop comes in. But, seed stores are like banks and jewelry shops, in that their business depends to such an extent, upon their reputations.

A year old seed may or may not give a fair percentage of plants, but real seedsmen such as Fraser and Sons, cannot afford to experiment at the expense of their customers, so they ruthlessly destroy all but the new season's product.

If you are not acquainted with *Venidium fastuosum*, will you take my word for it and sow some seed, or plant some plants of it this month.

The same remark will apply to the newer African *Dimorphothecas*, and the new perennial *Arctotis ecklonis*. Above all when these plants are in flower watch for small minor differences, and save the seeds of those plants which show these differences. I have just segregated a sport or mutant, of *Arctotis ecklonis*, which is very promising. Normally the flower is like a very large daisy with silvery white petals and an intensely blue disc, while in the mutant, the central or disc ends of the petals, have become tinted, so that it appears as if an amethystine ring had been drawn around the disc.

At the National Midwinter Flower Show at Encinitas, recently, I saw many blooms of the three species last named, which showed evidence of breaking, or sporting, which means that any one who raises these plants from seed, may find themselves the possessors of new and improved horticultural varieties.

Unemployment and the depression can produce freakish effects even on plant lovers. One morning while emerging from an aristocratic apartment hotel, I was accosted by a big husky Armenian, with the plaint of "won't you buy some flowers?" He offered me long stemmed hot-house roses for fifty cents a dozen. I thought of the plight of the flower shop man, who is confronted with an overhead of five to fifteen hundred dollars a month for rent and salaries; and also of the grower with his large overhead, such as help, heat, water, and fertilizer, and wondered what had become of our University-trained economists.

One of the most beautiful in bloom this month is *Mesembryanthemum speciosum*. This beautiful plant is not widely dis-

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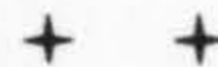


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persed in our gardens, because of the great difficulty, hitherto, of its propagation.

The year before last I put in several thousand cuttings and treated them to the utmost care and attention. After seven months in the greenhouse with bottom heat, they had not moved, and in fact, I obtained but a few plants from the whole bunch. Today, I learned from a friend how he just inserted his cuttings in the plain earth, in full sun, and obtained nearly one hundred per cent result. This plant is the only one which has been given the honor of reproduction in colors in the Cactus and Succulent Journal.

One of the most beautiful sights in my garden at San Fernando, is the improved purple flowered one, which is planted across the front of my garden. It stops the traffic. When the sun shines full upon it, it gives out such an intense radiation that everything you look at afterwards looks green.

Have you ever seen the Orchid tree in bloom? Orchid tree is the common name applied to the beautiful Bauhinia purpurea of which a splendid specimen is to be seen in the little park in Orange County. This tree is easy of culture and not at all expensive and should be more generally used.

We are in the midst of the Spring Flower Show Season, as a glance at our Flower Show Announcement Calendar will indicate.

Perhaps the formative and most unusual show will be the exhibition staged by the Cactus and Succulent Society of America, May 20-21-22 at the corner of Green Street and Garfield Avenue, opposite the Civic Auditorium in Pasadena. This promises to be the most marvelous aggregate of unusual plants ever brought together in this or any other country. The President of the Society, Mr. Boyd L. Sloan in collaboration with Mr. Alain G. White, are expected to exhibit the practically complete group of Stapelioids upon which they have so lately published; while President Emeritus, Dr. A. D. Houghton, will probably show the latest collections from all parts of South America. Other promised entries will embrace the whole field of native and exotic plants adapted in most curious manners to arid and semi-arid regions.

San Diego is to have a World's Fair in 1934 under the direction of the same brilliant organizer, Mr. Collier, who directed the previous San Diego Fair. Every one knows that the last San Diego Fair resulted in Balboa Park and John Morley, two monuments to Horticulture. The next show, 1934, will be held upon the Beach, which will make it possible for the introduction of many features hitherto impossible of presentation.

In April plant out Tuberoses, Bigonias, Dahlias, Chrysanthemums, Asters, Gladiolus. Sow seeds of Amaranthus, Aquilegia, Balsam, Celosia, Cobaea, Centaurea, Cosmos, Cypress, Fuchsia, Helianthus, Heliotrope, Hunnemannia, Ipomoea, Mandevillea, African and French Marigolds, Maurandia, Polyanthus, Salpiglossis, Scabiosa, Shasta Daisy, Statice, Verbena, Wallflower-Linnia.

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## ◆◆ INDEX TO ADVERTISEMENTS ◆◆

<b>ANTIQUES</b>		Breakers Hotel..... 42	McCann, William D..... 1
Condit, John W..... 9		Casa de Manana.....[*]	Peters-McCook..... 9
Oliver's Period Furniture..... 5		Hershey Arms..... 44	Oliver's Period Furniture..... 5
Scotch Village Antique Shop..... 9		Hotel Barbara.....[*]	Penn Furniture Shops, Inc.....[*]
<b>ART GALLERIES</b>		Hotel Del Monte..... 41	Sagar, George C..... 8
Bark n' Rags.....[*]		La Valencia Hotel..... 42	Saylor, W. J..... 5
Beskow Galleries..... 7		Mark Hopkins Hotel..... 43	Scotch Village Antique Shop..... 9
Biltmore Salon..... 7		Miramar Hotel..... 42	Soper, Elsie..... 5
Stendahl Art Gallery..... 7		San Ysidro Ranch..... 47	Williams, Paul R..... 7
<b>BUILDING MATERIAL &amp; EQUIPMENT</b>		Savoy Hotel..... 42	
<i>Bathroom Fixtures and Plumbing</i>		<i>Silverware</i>	
Haws Sanitary Drinking Faucet Co.....[*]		Blanchard, Porter..... 3	
<i>Contractors</i>		A. Zacho..... 8	
Dowsett-Ruhl.....[*]		<i>Wall Coverings</i>	
<i>Lighting Fixtures and Accessories</i>		Lohlker, William A.....[*]	
Glick, Haryold Russ.....[*]		Stockwell Company, C. W..... 5	
Kerns, Correa.....[*]		<b>METAL CRAFTS</b>	
<i>Materials and Equipment</i>		Allied Arts Guild, Ltd..... 10	
Cambridge-Wheatley Co..... 46		Dixon, Harry..... 9	
Clark & Son, N..... 14		Glick, Haryold Russ.....[*]	
Gladding, McBean & Company..... 12		Jauchen's Olde Copper Shop.....[*]	
Michel & Pfeffer.....[*]		Van Erp, Dirk..... 9	
Pacific States Fence Co.....[*]		<b>MISCELLANEOUS</b>	
Paraffine Companies, Inc.....[*]		American Society of Landscape Architects.....[*]	
<i>Paint</i>		Pacific Coast Gas Association.....3rd Cover	
Fuller & Company, W. P.....[*]		Pacific Coast Electrical Bureau.....[*]	
<b>CLOTHING</b>		Rose Tree Tea Room.....[*]	
Bullocks.....[*]		State Association of California Architects.....[*]	
Standard Mercantile Co..... 42		<b>PHOTOGRAPHERS</b>	
<b>EXHIBITS</b>		Craig, Margaret.....[*]	
Bldg. Material and Machinery Exhibit.....[*]		Hiller's Studio.....[*]	
<b>GARDENING</b>		<b>REAL ESTATE</b>	
<i>Garden Furniture, Fences and Supplies</i>		Chase, H. G..... 47	
Pacific States Fence Co.....[*]		Lang Realty Co.....[*]	
<i>Nursery Stock, Seed and Bulbs</i>		<b>SCHOOLS</b>	
California Nursery.....[*]		Chouinard School of Art..... 2	
El Mirador Gardens..... 46		Donaldson, Douglas..... 2	
Fraser & Son, Ltd..... 46		Flintridge School for Girls..... 2	
McCabe Cactus Gardens..... 46		Golden State Military Academy..... 2	
<b>HOTELS</b>		Otis Art Institute.....[*]	
Ambassador Hotel.....[*]		Pasadena Academy of Fine Arts..... 2	
Arcady Hotel..... 44		Santa Barbara School of the Arts..... 2	
		<b>TRAVEL AND TRANSPORTATION</b>	
		Bluebird Taxi..... 47	
		Santa Fe R. R. Company..... 43	
		[*] Will appear in next issue.	

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