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THE MISSION PLAY, SAN GABRIEL, CALIFORNIA  
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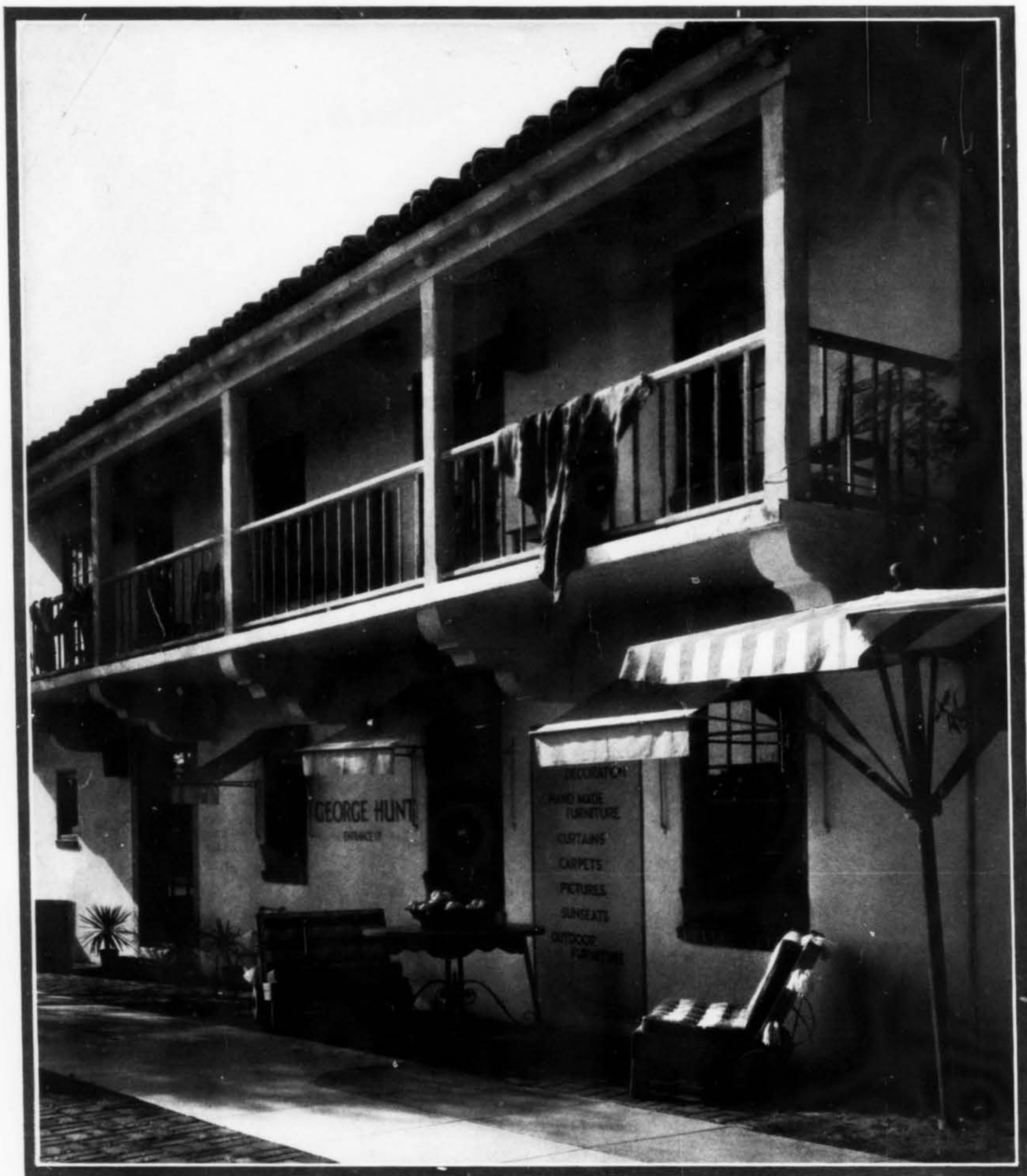
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# THE CALENDAR

## 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

**FESTIVAL OF THE ARTS** will feature the summer season in Laguna Beach, California, August 15, the day following the last event on the Tenth Olympiad program, has been selected for the opening of the Festival. The features will include a pageant, an invitational exhibition at the art gallery, open house at the studios of the artists, a day devoted to a special arts and crafts exhibition, an architectural exhibition, featuring plans for small houses, a tour of the gardens of Laguna Beach, a typical carnival night, and a costume ball.

**OLD SPANISH DAYS**, the fiesta that is provided for her guests each summer by Santa Barbara, California, will be given this year, August 18, 19 and 20. The historic parade tells the story of early days through ingenious floats, horsemen and marchers. An outdoor pageant, entitled "Romantic California," is given at Peabody Stadium and tells a fascinating story of early Santa Barbara, filled with romance and charm. The sunken gardens of the Court House provide a stage for a program of dance and song.

**THE SUMMER SEASON** at Del Monte, California, is well under way. The program includes the following events:

June 4-5, Racing and Steeplechasing Meet.

June 9-12, California State Trapshooting Championships.

June 10-12, San Francisco Real Estate Board Golf Tournament and Outing.

June 10-12, Annual Tennis Championships.

June 10-30, Golf Tournament for visiting Rotarians.

June 17-19, Olympic Club Golf Tournament and Outing.

June 19, Dog Show (Sanctioned by American Kennel Club).

July 1, opening cruise of glass bottom boats to view marine gardens at Pebble Beach.

July 2-4, Independence Day golf tournament.

July 17-30, golf tournament for visiting Shriners.

July 10, Water Carnival in Roman Plunge.

July 22-24, Mid-summer golf tournament.

July 24-27, Pacific International Trapshooting Championships.

**TWO ASSOCIATIONS** holding their meetings at Del Monte, California, this month are the Pacific Coast Paper Box Manufacturing Association, June 20-22, and the American Title Association, June 26-30.

**RIVIERA COUNTRY CLUB**, near Santa Monica, California, announces the continuation of polo events in June. On Sundays, June 5-12-19, the Eleventh Cavalry of Monterey Presidio ride a three-game series. The army players bring down their own mounts for the tournament.

**THE ANNUAL CHESS TOURNAMENT** is held at Sierra Madre, California, Saturday, June 18. James Hawks, member of the Sierra Madre Chess Club, is in charge of the event.

**FLOWER SHOW**, Lompoc, California, is held Friday, Saturday and Sunday, June 17-18-19, under the auspices of the Garden Section of the Alpha Club. The show is held at the High School, using the gymnasium and shop. Mrs. James Smith is the general chairman in charge.

**ASSOCIATION OF GLADIOLA GROWERS** of California holds the annual show at the Biltmore Hotel, Los Angeles, June 23-24.

**THE MARINE EXHIBIT** at the M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, is a pleasing collection of recollections of the sea. There is a fleet of beautiful models, life buoys, Jacob's ladders, old navigation instruments, and a model of a typical Maine shipyard of the '70s. There is a model of a British battleship of the middle eighteenth century, loaned by Miss Marion Huntington.

**SCHOOL OF ADULT EDUCATION**, held successfully at Laguna Beach, California, last year, has been reorganized and undertakes a balanced program for this summer. Mrs. Vonna Owings Webb is president; Frank D. Hevener, vice-president, and Miss Elba Johnson, secretary.



### PROFESSIONAL TRAINING

**COURSES** presented by a distinguished professional faculty: FANNIE M. KERNS, Methods, Appreciation and History of Art; KEM WEBER, Interior Design, Design Principles; EDWARD A. ADAMS, Advertising Design, Commercial Art, Typography; ELIZABETH W. FRANKLIN, Advertising Design, Lettering; STANLEY Z. RECKLESS, Painting; JOSEPH MASON REEVES, JR., Life Drawing; ROSS DICKINSON, Life Drawing; BARSE MILLER, Outdoor Painting at Newport Harbor; POLAA LA GARDE, Costume Design; RUTH OLSEN, Fashion Illustration; KURT BAER, Puppets and Stage Craft; WILL CONNELL, Modern Photography. Full information, catalogs, etc., from the Registrar. Summer session begins June 27th, six weeks -----\$45.00

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**COLLEGE OF THE PACIFIC**, Stockton, California, issues the following commencement calendar, covering the seventy-fifth commencement:

June 10, Commencement Concert.

June 11, President's Reception.

June 12, Baccalaureate Sermon, President Tully C. Knoles.

June 13, Alumni Luncheon; Social and Honorary Society Reunions; special dinner for Commemoration Committees.

June 13, Commencement Exercises in Baxter Stadium, Robert A. Millikan, speaker. A Capella Choir augmented by Alumni.

Dates for the Summer Session are June 20 to July 23. The Fall opening is September 6.

**CLAIRBOURN**, a town and country school at Pasadena, California, announces a summer tutoring school, during July and August, at Clairbourn Hall. A corps of teachers for intermediate and high school subjects is provided, while the grounds with a spacious swimming pool, pergolas and sequestered nooks offer many advantages for the vacation periods. Mrs. William W. Butterfield is the director.

**BUSINESS AND PROFESSIONAL WOMEN'S Club** of Laguna Beach, California, has been reorganized and announces the installation of recently elected officers is held June 14.

A **SCHOLARSHIP** at Scripps College for Women at Claremont, California, has been sponsored by Mrs. H. H. Garstin of Redlands, to be given each year to some girl graduate of Redlands High School.

**UNIVERSITY OF CALIFORNIA** announces the Summer Session in Los Angeles is held June 27 to August 6, at the University of California at Los Angeles, 405 Hilgard Avenue.

**IN THE GIRLS HIGH SCHOOL**, San Francisco, California, seven and a half years ago, the first International Education Association was organized. This is a students organization and the object was and is to develop a proper attitude toward world affairs, based on a better knowledge of the peoples of the world and of the problems existing between nations. At present there are more than two hundred clubs in fifteen countries and the organization is recognized by educational and international authorities. The honorary president is Dr. Ray Lyman Wilbur.

**THE GENERAL FEDERATION OF WOMEN'S CLUBS** holds the twenty-first biennial convention, June 9 to 18, at Seattle, Washington. Mrs. John F. Sippel presides. The theme of the convention is "Carry Your Cargo and Make Your Port."

**LEAGUE OF WESTERN WRITERS** holds the annual convention, August 16-29, at San Francisco, California.

**CHERRY FESTIVAL** is held, June 1 to 7, at San Leandro, California.

**THE CALIFORNIA RODEO** is announced for July 20-24, at Salinas.

**ATHLETIC CLUB**, Pasadena, California, is holding open house festivities, Friday, June 3. The club affiliations are Chevy Chase Golf Club, Glendale; Athletic Club, San Diego; Athens Athletic Club, Oakland, and the Flintridge Golf Club and the Breeze Beach Club, Santa Monica, the latter through specified arrangements.

**THE JUNE MEETING** of the Floral Association is held in the Floral Building, Balboa Park, San Diego, California, June 21. This is the annual meeting, with election of directors. A program is included.

**PASADENA ARCHITECTS TO OPEN PUBLIC ARCHITECTURAL OFFICE**

**THE CERTIFIED ARCHITECTS** (of Pasadena) have formed an association offering to the building public their services on the design of small houses and other small buildings without charge for their time.

Bureau management is under the direction of an Executive Committee composed of Messrs. Robert H. Ainsworth, Cyril J. Bennett, Reginald D. Johnson, William McCay, and William F. Staunton, Jr. The public is invited to call at the Bureau at any time between the hours of 9:00 A.M. and 5:00 P.M. to view drawings on exhibition or to call The Pasadena Builders Exchange, Wakefield 1850 for an appointment to consult with a Bureau architect.



MUSIC

**SUMMER SYMPHONY ASSOCIATION** will present five weekly, Thursday evening concerts, from August 4 to September 1, at the Civic Auditorium, San Francisco, California. Guest conductors will maintain the high standards of past seasons. Among the conductors are Sir Hamilton Harty, Bernardino Molinari, and Frederick Stock.

**HOLLYWOOD BOWL ASSOCIATION** announces the orchestra concerts will open for the eleventh season at the Bowl, Hollywood, California, July 5. Thirty-two concerts will be presented and the concert nights will be Tuesday, Thursday, Friday and Saturday. On fifteen of these nights solo artists or ballet attractions will be presented. Three noted guest conductors will appear: Sir Hamilton Harty of the Halls Orchestra, Manchester, England, Frederick Stock of the Chicago Symphony Orchestra, and Bernardino Molinari of Rome.

**PHILHARMONIC SOCIETY** of San Mateo County sponsors a series of open-air concerts on Sunday afternoons at the Woodland Theater, Hillsborough, California. Four concerts will be presented, scheduled for alternate Sundays, beginning June 26, with the final concert on August 7.

**CARMEL MUSIC SOCIETY** sponsors four evening concerts for the summer, with the Neah-Kah-Nie String Quartet as guest artists.

July 30, Harold Bauer, Piano Quintet with Neah-Kah-Nie. Harold Bauer in group of piano solos. Trio for violin, viola and cello; Sorensen, Weiss, Penha.

August 9: Symphonic concert. Henry Eichheim, conductor. Bach concerto for two violins; Susie Pipes, Sorensen, Mozart concerto for violin and viola; Sorensen and Weiss. Boccherini cello concerto; Penha.

August 16: Quartet with voice. Quartet with harmonium.

August 23: Quartet written by Roy Harris for the Neah-Kah-Nies. Sonata for cello and piano; Michel Penha, Dene Denny. Quartet by Rieti.

**CHAMBER OPERA SINGERS**, Dr. Ian Alexander, general director, present "A Tale of Old Japan" by Coleridge Taylor, June 4, at the Little Theater of the California Palace of the Legion of Honor, San Francisco, California. This opera ballet is based on a poem by Alfred Noyes and is produced with a cast of twenty-six singers.

**CIVIC MUSIC ASSOCIATION** of Orange County, California, has been formed for the purpose of offering from three to five notable concerts during the summer, featuring the appearance of guest artists. The Association was organized at Santa Ana, with members from Anaheim and Laguna Beach.

**OPERA COMIQUE** presents the first offering of the season at the Tivoli Theater, San Francisco, California, Monday night, June 6. The production is Von Suppe's comic opera, "Boccaccio." The ensemble includes sixty-five voices, and the orchestra is made up of members of the San Francisco Symphony Orchestra, Frederick Schiller conducting.

**WOMEN'S CONCERT ORCHESTRA ASSOCIATION**, directed by William C. Ulrich, announces a series of concerts each Saturday and Sunday afternoon, opening June 5, at five o'clock at the Greek Theater, Griffith Park, Los Angeles, California.

**THE AMERICAN GUILD OF ORGANISTS** holds the eleventh general convention in Boston, June 21 to 24.

**CALIFORNIA FEDERATION OF MUSIC CLUBS** announces the re-election of former officers at the recent convention at Stockton. The list reads: Mrs. Horatio F. Stoll, president; Mrs. Warren Egbert, first vice-president; Mrs. Aaron Bergner, vice-president at large; and Mrs. E. G. Kerfott, treasurer.

**THE ORATORIO SOCIETY**, John Smallman conducting, presents Bach's Mass in B Minor, Saturday, June 11, in the Auditorium of the new First Congregational Church, Los Angeles, California. The entire work will be heard but without the long intermission as heretofore.

**ALFRED HERTZ**, internationally known music leader, conducts the Pasadena Civic Orchestra concert, June 28, at the Civic Auditorium, Pasadena, California. Mr. Hertz directed the San Francisco Symphony Orchestra for many years and is well known in southern California through his interest in the Hollywood Bowl. He directed the first symphonies at the Bowl in 1922, and was guest conductor practically every year thereafter. Mr. Hertz comes to Pasadena for this concert because of his great interest in the work that is being done by the civic orchestra.

**THE PEOPLES ORCHESTRA**, under the direction of Heinrich Hammer, presents a series of concerts, Tuesday and Friday nights throughout June, at the Greek Theater; and eight Sunday afternoon concerts at Bovard Auditorium, University of Southern California, Los Angeles, beginning June 5.



A scene from Blanding Sloan's puppet production of Eugene O'Neill's "The Emperor Jones" as originally produced in San Francisco and now playing on Thursday, Friday and Saturday nights at the Plaza Art Center on Olvera Street, Los Angeles.

**OPERA OF THE HILLS COMPANY**, under the direction of Aldo Francetti, announces the production of "Aida," July 13, at the Greek Theater, Griffith Park, Los Angeles, California.

**THE GREEK THEATER**, Berkeley, California, opens the Sunday afternoon concert events, June 26. Mme. Frieda Siemens, pianist, provides the first program, to be followed for fourteen weeks by notable resident artists.

**SEATTLE SYMPHONY ORCHESTRA**, Seattle, Washington, in a benefit performance for the orchestra, June 23, gives "Tannhauser" its first Seattle performance. Paul Engberg directs. This organization has been under the direction of Karl Krueger, who recently resigned, for the past six years. The directorship has been offered to Basil Cameron, English conductor, in case the concerts are resumed next season.

**NINO MARCELLI** presents the Senior High School Orchestra in concert, June 10, Russ Auditorium, San Diego, California. Beethoven's Symphony in D is programmed.

**LONG BEACH CIVIC CHORUS**, Rolla Alford, director, sings George Lieblich's Concert Mass, June 28, in the concert hall of the Municipal Auditorium, Long Beach, California.

**ROTH ECCLESIA CHOIR** gives a program, June 21, at the Municipal Auditorium, Long Beach, California. This a capella choir has made numerous appearances in Los Angeles and in adjoining cities this season.

**A SYMPHONY ORCHESTRA** has made an initial appearance at Huntington Park, California, under the direction of Vernon Steele. Mr. Steele demonstrated his ability previously as director of the Santa Monica Symphony Orchestra.

**AN INSTRUMENTAL TRIO**, consisting of Paloma Schram Baruch, piano; Philip Kahgen, viola, and Axel Simonsen, cellist, was recently organized in Los Angeles for the presentation of classic and other works, not heretofore programmed in southern California.

**THE PRO ARTE QUARTET**, with Harold Bauer, will be featured throughout the summer session at Mills College, California.

**THE HOLLYWOOD QUARTET**, recently organized, comprises Mearl Reginier, soprano; Clemence Gifford, contralto; Fred Scott, tenor, and Tudor Williams, bass-baritone.

**THE WOMAN'S CHORUS** meets each Tuesday at the Josephine Hills studio, Laguna Beach, California. Josephine Hills is directing an orchestra in Sunday afternoon programs at the Community Club.

**CALIFORNIA MUSIC TEACHERS ASSOCIATION** holds the annual state convention, June 27 to July 2, at Riverside, California, with headquarters at the Mission Inn.

**DANCE SPECTACLES** will mark the eleventh annual season of "Symphonies under the stars" at the Hollywood Bowl, presented by Theodore Kosloff and Ernest Belcher. Friday evening, July 15, Kosloff will offer "Chopin's Memories," described as a choreographic tribute to the pure beauty of classical music and dancing. Belcher will present an elaborate Grecian ballet on Friday, July 29, the night before the Olympic Games open. This will be emblematic of the styles and modes of Ancient Greece, and will have a strong Olympic Games motif.

DRAMA NOTES

**COMMUNITY PLAYHOUSE**, Pasadena, California, is able to announce an extremely interesting list of plays for the summer season. Each month offers two productions, the plays open on Thursday evening and run for eleven performances, each evening and Saturday matinee. There are no Sunday performances. Gilmore Brown is the director, with assisting directors on different productions. The current announcements are:

June 9 to 18, "Hullabaloo," a musical revue, with new songs and several Collette Ballets. Constantin Bakaleinikoff conducts the orchestra.

June 21 to July 5, "Green Grow the Lilacs," by Lynn Riggs, featuring Douglas Montgomery. This play inaugurates the summer season.

The annual meeting of the Playhouse Association is held June 16 in the main Auditorium in the afternoon at four.

**SCHOOL OF THE THEATER**, Community Playhouse, Pasadena, California, announces the calendar of graduation exercises:

June 23, Graduation play, senior class, "The Little Clay Cart," Main Auditorium, 2:30 P.M.

June 24, Graduation exercises, Main Auditorium, 4:00 P.M. Annual dinner and Spanish street dance at 6:00 P.M.

**CLAREMONT COMMUNITY PLAYERS** present a musical revival of "In the Shadow of the Rockies," June 7, 8, 9 and 11, with two matinees, June 10 and 11, at the Little Theater in Padua Hills, near Claremont, California. The production is based on the famous old comedy drama by Frank H. Bernard.

**COMMUNITY PLAYERS**, Riverside, California, announce the seventh annual meeting is held June 6 at the Community Playhouse. Reports from all departments are given and directors elected. A program of one-act plays is offered. Janet Scot founded and directs this group.

**DRAMA BRANCH**, Community Arts Association, Santa Barbara, California, has arranged for the presentation of a revival of "Fata Morgana," with Richard Spencer in the role of George. This special production is given in June.

**VEERING INTO PAGEANTRY** is "Gypsy Fires," given June 23 and 24 by the Community Players, at Centenela Park, Inglewood, California.

**LOS ANGELES COUNTY DRAMA ASSOCIATION** holds the annual meeting and dinner, June 8, at the Little Theater in Padua Hills, Claremont, California.

**TEATRO LEO CARRILLO**, 21 Olvera Street, Los Angeles, announces a program of one-act plays for June.

**THE PLAY TOURNAMENT**, conducted by the County Drama Association at Los Angeles last month, awarded first prize to players of the Little Theater of the Verdugos for their presentation of "The Lady in the Sack," a Chinese fantasy by Conrad Seiler. The second prize went to Beverly Hills Community Players for "The End of the Dance." The Touchstone Drama Shop deserved Honorable Mention for "The Last Mile," and the Quill 'N Buskin Group impressed with their "The Unknown Factor."

**A CHINESE THEATER GROUP** from Canton, China, is appearing at the Mandarin Theater, San Francisco, and the Chinese Theater, Los Angeles, during June. Ma Shih Tsiang, female impersonator, noted actor of South China, heads the cast of sixteen.

**COMMUNITY PLAYERS**, Burbank, California, give "Sun-up," June 10.

"**WE'VE GOT TO HAVE MONEY**" is the play selected by the Community Players of Glendale, California, for production June 15. So say we all.

**BLANDING SLOAN PUPPET PRODUCTIONS** present "The Emperor Jones," by Eugene O'Neill every Thursday, Friday and Saturday at 9:00 P.M.; "Rastus Plays Pirate," by Blanding Sloan, a comedy for children and grown children, every Saturday at 2:30 P.M. at the Plaza Center, 53 Olvera Street, Los Angeles. A musical burlesque is also announced for production, entitled "Limpy Ad," coincident with the X Olympiad.

**A PUPPET CLASS** is conducted by Perry Dilley at his studio-theater, 728 Montgomery Street, San Francisco, California, opening June 13 and continuing through July 15, five mornings a week.

**OLVERA PUPPETEERS** succeed the Yale Puppeteers at the Olvera Street Puppet Show, Los Angeles. Their opening program, a musical comedy entitled "Pup-up-a-dup," is given June 6.

**THE MONRO MARIONETTES** present "Bits of Hits" nightly, except Sunday, with Saturday matinees at 2:30 P.M. at the Hollywood Puppet Theater, 6363 Sunset Boulevard, Los Angeles.

**THE AMERICAN THEATER SOCIETY** is made up of three units, the New York Theater Guild, the Shubert Enterprises, and the Erlanger Company. The object is to send companies into one theater in each of the cities represented. The forces of the three organizations have merged their interests for the benefit of the road. Under the agreement signed by the three leaders at least a dozen cities are affected and many more will be included through the extension of the subscription plan. The Theater Guild began operating with subscription audiences in 1927 in New York and has extended the plan to include eleven other cities. The Schuberts followed that lead in 1929 and also have subscriber audiences in eastern, mid-western and southern cities. The plays sent to the subscription cities and theaters will be chosen by a play selection committee of seven members and given serious consideration.

**KATHARINE CORNELL** gave Los Angeles audiences the exquisite pleasure of seeing "The Barretts of Wimpole Street" during the first half of June, and opens an engagement, June 13, at the Curran Theater, San Francisco. With the close of this engagement Miss Cornell starts for Europe where she will spend the summer. Her opening play next season will be "Alien Corn" by Sidney Coe Howard.

"**GREEN PASTURES**," drawing crowds from all ranks, after closing a long run in San Francisco opens in Los Angeles at the Biltmore Theater, June 13. Marc Connelly probably builded better than he knew in this.

"**BLESSED EVENT**" is sponsored by Henry Duffy, presenting Reginald Denny (in person), at the El Capitan Theater, Hollywood Boulevard, Los Angeles.

"**WHISTLING IN THE DARK**," featuring Ernest Truex, opens June 12 at the Belasco Theater, Los Angeles. This comedy carries elements of melodrama, subtly mixed with mystery.

"**ROSE OF FLANDERS**," a production of the Theater and Music Guild, may be seen at the Mason Opera House, Los Angeles, California.





A caricature of the Mexican artist, David Alfaro Siqueiros, by "Wolo" of the Plaza Art Center, 53 Olvera Street, Los Angeles, where the paintings and lithographs of Siqueiros are being shown this month.

## ART CALENDAR

### BERKELEY

**BERKELEY ART MUSEUM**, 2270 Shattuck Avenue: Starting June 1, will remain closed for an indefinite period for want of funds.

### BEVERLY HILLS

**BEVERLY HILLS HOTEL ART GALLERY**: June 6 to 30, contemporary engravings, etchings, lithographs and block prints by California artists.

### DEL MONTE

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

### HOLLYWOOD

**ASSISTANCE LEAGUE**, to June 4, carved and painted wood panels, sculpture in wood, bronzes and water colors by Karoly Fulop. June 6 to 18, water colors by Loren Barton.

**BESKOW GALLERIES**, 4950 Franklin Ave.: Old Occidental and Oriental art.

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

**KANST GALLERY**, 6182 Mulholland Drive: American and European artists.

**POLK-BAYLY GALLERY**, 8903 Sunset Blvd.: Paintings by American and European artists. Objects of art. Antiques.

**SALON CONTEMPO**, 7579 Melrose Ave.: Throughout June, water colors by H. Nevill-Smith.

### LAGUNA BEACH

**FERN BURFORD GALLERIES**, Hotel Laguna: Small paintings and etchings.

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

**LAGUNA BEACH ART FESTIVAL**, first annual, is to be held during August. John H. Hinchman, painter, is chairman of the committee in charge. The program will include music, drama, gardening and other arts and crafts, in addition to painting and sculpture.

### LONG BEACH

**LONG BEACH PUBLIC LIBRARY**: Throughout June, etchings by students in Arthur Millier's classes.

### LOS ANGELES

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

**ART CENTER SCHOOL**, 2544 West Seventh Street: Exhibition of works by students of the school.

**BARK 'N RAGS**, 729 North Western Ave.: Will remain closed until early fall, when it will reopen in a new location to be announced.

**BARTLETT GALLERY**, 3358 West First Street: To June 18, oils and water colors of ships and horses by Arthur Beaumont.

**BILTMORE SALON**, Biltmore Hotel: Paintings, bronzes and etchings by American and European artists.

**CALIFORNIA ART CLUB**, Barnsdall Park, 1645 North Vermont Avenue: To June 15, crayon portraits by Fabien Fabiano; wood-block prints by contemporary artists of various nations, from the collection of John H. Cully. June 16 to 30, paintings by members of the California Art Club.

**CHOUINARD GALLERY**, 741 South Grand View Street: June 10 to 30, annual exhibition of works by students of the Chouinard School of Art.

**EBELL CLUB**, 4400 Wilshire Boulevard: In the club's Third Annual Exhibition of California Painters and Sculptors, prizes have been awarded as follows:

Oils—First prize of \$100, offered by Mrs. Walter Harrison Fisher, to Edward Bruce for "Dairy Ranch"; second prize of \$50, offered by Mrs. George Harris Cook, Chairman of Ebell Art Patrons, to Maynard Dixon for "Merging of Winter and Spring"; honorable mention to Irene B. Robinson for "Santa Monica Mountains"; popular vote award to Millard Sheets for "Holiday Cove."

Water colors—First prize of \$50, offered by Ebell Art Patrons, to Lee Blair for "Penny Arcade Wagon"; second prize of \$25, offered anonymously by an Ebell Art Patron, to Lola Lewis for "Still Life"; first Ebell Award to Bessie Ella Hazen for "Early Morning on the Desert"; second Ebell Award to Hardie Gramatky for "Midday."

Sculpture—First prize of \$50, offered by Ebell Art Patrons, to Claribel Gaffney for "Daughter of the Dawn"; second prize of \$25, offered by Mrs. William Clark Brown, to Eugenia Everett for "Lorelei."

**FRIDAY MORNING CLUB**, 940 South Figueroa Street: Paintings by J. Bond Francisco; sculpture by Henry Lion; miniatures by Ella Shepard Bush and Laura M. D. Mitchell.

**HEINSBERGEN STUDIOS**, 7415 Beverly Boulevard: Through June 16, travel and war paintings by Prof. Ernest Volbeh.

**ILSLEY GALLERIES, Inc.**, open June 14 at the Ambassador Hotel with an exhibition of paintings by contemporary American artists. Associated in the enterprise with Philip Ilesley are Edgar Alwin Payne and Gerard Desmond. The new galleries are in quarters formerly occupied by the Stendahl Galleries, now located at 3006 Wilshire Boulevard.

**LOS ANGELES MUSEUM**, Exposition Park: Eighth annual exhibition of the Arthur Wesley Dow Association. Sketches by Boardman Robinson for his murals in the Kaufmann Stores, Pittsburgh. Ceramics by Robert Trine. California mission photographs by H. P. Webb. Pencil sketches of the circus by Bernard Garbutt. Annual exhibition of work by students of the Otis Art Institute. Edward Bruce's painting, "Red House," recently presented to the museum, is now on exhibition there. Thirteenth Annual Painting and Sculpture Exhibit continues to June 14.

Miss Elizabeth Ray Lewis, of the staff of the American Federation of Arts, Washington, D. C., is now at the Los Angeles Museum engaged in the task of directing preparations for the Olympic Games international art exhibition to be held there in July and August.

**LOS ANGELES PUBLIC LIBRARY**, 530 South Hope Street: Exhibition of California landscapes, sponsored by the Santa Monica Mountains Protective Association.

**PLAZA ART CENTER**, 53 Olvera Street: June, paintings and lithographs by David Alfaro Siqueiros.



WINTER IN BEARSVILLE

This painting by Georgina Klitgaard of New York City was awarded the First Anne Bremer Memorial Prize of \$300 in the recent Fifty-Fourth Annual Exhibition of the San Francisco Art Association, held at the California Palace of the Legion of Honor, San Francisco.

GEORGINA KLITGAARD

**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 Abode, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

**STATE EXPOSITION BUILDING**, Exposition Park: Water colors and pen drawings of California Missions by Algot Nordstrom.

**STENDAHL GALLERIES**, 3006 Wilshire Boulevard: Throughout June, bronzes, portraits, illustration and magazine covers by McClelland Barclay; portraits by Fritz Werner.

### MILLS COLLEGE

**MILLS COLLEGE ART GALLERY**: Through June 13, annual exhibition of work by students in the art department of Mills College.

Three summer courses in art will be offered at Mills College beginning June 20. These are: Theories of Modern Painting, Sculpture and Architecture; Drawing and Painting from Life; Drawing and Painting from Still Life. Warren Cheney, lecturer in modern art at Mills College during the past year, will give the first course, and Glenn Wessels of the staff of the University of California will give the other two.

### PALOS VERDES

**PALOS VERDES ART GALLERY**, Public Library, Palos Verdes Estates: To July 3, etchings, lithographs and block prints by Mable Alvarez, Carl Oscar Borg, Gladys Brown, Conrad Buff, Dorothy Cook, Richard Day, Henri de Kruij, Franz Geritz, Armin Hansen, Paul Landacre, Arthur Miller, John Peacock, Verena Ruegg, Ione Robinson, Millard O. Sheets and Henrietta Shore.

### PASADENA

**ALL PASADENA** will become an exhibition this summer as craftsmen, painters and sculptors vie with one another to win the prizes offered for the best display of articles and materials sold in that city. Junior Chamber of Commerce leaders are commanding every vacant store window and inviting competition not only in the things displayed but primarily in the design and composition of the display itself. Mr. E. L. Robinson of the Boy's Shop, T. W. Mather Company, Colorado at Marengo, is in charge. Prizes are being awarded every week, and entries are being received continually.

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

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

**GRACE NICHOLSON GALLERIES**, 46 North Los Robles Avenue: Oriental art.

**PASADENA ART INSTITUTE**, Carmelita Gardens: Pasadena Society of Artists; paintings by Anthony Thieme; loans from the collection of Mrs. H. A. Everett.

**STICKNEY HALL**, 303 North Fair Oaks Avenue: Paintings by James Redmond. Sculpture by Albert Henry King.

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

### SAN DIEGO

**DOWNTOWN GALLERY**, 1133 Seventh Street: Contemporary artists of San Diego.

### SAN FRANCISCO

**ART BOOK GUILD**, 430 Sutter Street: To June 15, exhibit of books on art, architecture and the decorative arts.

**ART CENTER**, 730 Montgomery Street: To June 11, group show of oil paintings by artist members; recent water colors by Ben Cunningham. June 13 to 25, recent oil paintings by Yliane Labaudt; lithographs by Dorothy Wagner, William Hesthal and Philip Pinner.

**CALIFORNIA SOCIETY OF ETCHERS**, 550 Sutter Street, holds a dinner meeting of artist and associate members on June 9, to be followed by a talk on "The Foundation of Living Art" by William Gaskin. Discussion of plans for the society's annual exhibition to be held at the De Young Memorial Museum in November.

**M. H. de YOUNG MEMORIAL MUSEUM**, Golden Gate Park: Through June 5, lithographs by T'eng Twei. Through June 12, annual exhibition of the Northern California Chapter of the American Institute of Architects. Through June 13, photographs by Willard Van Dyke. Through June 15, foreign commercial photographs. Through June 18, maritime exhibition. Through June 19, Thirteenth Annual International Print Makers Exhibition. June 1 to July 31, photographs of hands. June 7 to July 28, prints by German little masters. June 14 to September 15, one hundred views of Yedo by Hiroshige, from the G. P. Wynkoop collection. June 15 to July 28, lithographs by Stanley Wood. June 15 to August 19, Fourth Book Fair, under auspices of the San Francisco Branch of the American League of Pen Women. June 17 to July 17, pen drawings, pastels and water colors by Francis J. Dunham.

**PAUL ELDER GALLERY**, 239 Post Street: To June 6, Japanese prints from early 17th century to late 19th century. June 7 to 14, water colors by Mabel Hoffman.

**GALERIE BEAUX ARTS**, 166 Geary Street: To June 11, oils, water colors, drawings and prints by artist members of the Galerie Beaux Arts. Following this exhibition, the gallery will remain closed until fall.

**GELBER-LILIENTHAL**, 336 Sutter Street: To June 15, etchings by George Elbert Burr.

**GUMP GALLERIES**, 246 Post Street: To June 4 flower paintings by American and European artists. To June 25, paintings by French contemporaries; water colors by Edith Heron; etchings by Seymour Haden, James McBey, Sir Frank Short and others. June 27 to July 9, marine paintings; colored etchings by Kasimir, Van Neste and others; paintings by California artists. July 11 to 30, California landscapes by California artists; prints by Bertha Lum; etchings by California artists.

**PALACE OF THE LEGION OF HONOR**, Lincoln Park: Throughout June, English and French mezzotints from the Archer M. Huntington collection; water colors by Stanley Wood; paintings in water color and tempera by James M. Sheridan; retrospective exhibition of drawings by C. Percy Stone. June 1 to July 31, paintings of Argentine gaucho life by C. C. Bernaldo de Quiros.

### SAN MARINO

**HUNTINGTON ART GALLERY**: Eighteenth Century English portraits. Flemish and Italian primitives. Gallery open daily, 1:30 to 4:30, except Mondays and second and fourth Sundays. Secure cards of admission in advance by telephoning Wakefield 6141. C. H. Collins Baker, keeper of the English National Art Galleries, and surveyor of the King's pictures, next fall will become director of research in the history of art at the Huntington gallery, where he spent the summer of 1930 cataloguing the gallery's collection of English art.

### SANTA BARBARA

**FAULKNER MEMORIAL GALLERY**, Public Library: Through June 12, paintings by French modernists; Japanese color reproductions by modern masters. June 13 to 30, modern Hungarian paintings, assembled by the College Art Association. Throughout July and August, annual summer show of works by Santa Barbara artists.

### SANTA MONICA

**TUESDAY KNIGHTS GALLERY**, 1942 Fourteenth Street: Throughout June, plastique sketches by Tess Razalle; camera pictures of the dance by Fred William Carter.

### SIERRA MADRE

**SIERRA MADRE CITY HALL**: Throughout June, oils by George Barker; water colors by Olive Barker.

### STOCKTON

**HAGGIN MEMORIAL GALLERIES**, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.



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**T**HIS radiator cap ornament, cast in bronze, and presented recently to Pascual Ortiz Rubio, president of the Republic of Mexico, was designed and made in Los Angeles by Neal Tanquary, a specialist in the creation of unusual and authentic designs for motor mascots.

Here is represented the figure of Quetzalcoatl, the Mexican "fair god," which assumes the form of the feathered serpent so frequently appearing in the fragments of the sculptures and murals of the Toltec, Maya and Aztec civilizations. Books have been written on the symbolic interpretation of this figure, with its four-pronged tongue emblematic of the four winds. The quetzal feathers falling back upon the serpent's neck all carry a symbolic meaning for the elucidation of which space is lacking here. Suffice it to say that the god Quetzalcoatl was the protecting deity of motion and prosperity, and that his worship was universal throughout these ancient civilizations.



REGATTA

BARSE MILLER

A view of Newport Harbor, an hour and-a-half from Los Angeles, where Barse Miller will conduct outdoor classes in landscape and figure painting during the months of July and August. This canvas by Mr. Miller will be exhibited during July and August at the North Shore Arts Association, East Gloucester, Mass.

**T**HE summer classes of Mr. Miller, whose painting is reproduced above, are under the direction of the Art Center School, Los Angeles. In addition to the resident outdoor painting school at Newport Harbor, Stanley Z. Reckless, who is associated with the Delaware Valley artists, is conducting summer classes in portrait, figure and still life painting at the school's Los Angeles headquarters at 2544 West Seventh Street. An exhibition of the past eight months' work by students of the school is on display there during the current month.



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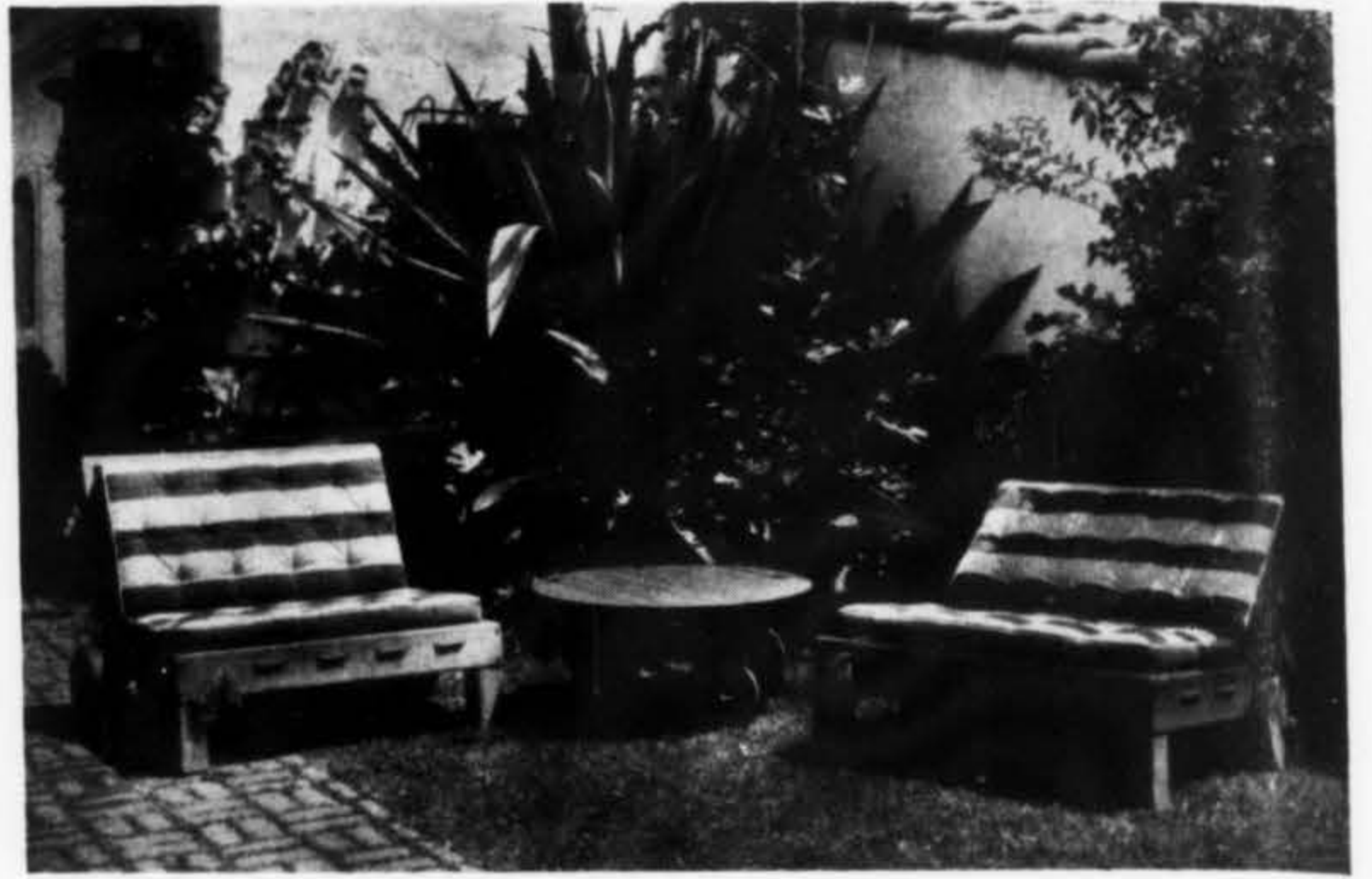
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SAMSON AND DELILAH

A mural painting by Andre' Durenceau in the lobby of the recently opened Leimert Theater at Vernon Avenue and Crenshaw Boulevard, Los Angeles. Morgan, Walls and Clements were the architects of the theater.



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## PUBLISHER'S COMMENTS

**I**N TIMES like these when everybody grips his purse a little tighter every day and even the most thoughtless spender must think at least twice before he spends his dollar, the value of quality advertising takes on new weight and added duties. Studying the market for quality goods and even quality service, we dig a little deeper into the subject and ask the question, what sort of people still need to build fine houses, buy fine furniture and patronize the skilled handicrafts.

We hear constantly that housing in the United States can stand improvement. Theoretically this is not true. Facilities for comfortable houses have been worked out by our manufacturers, material men and our architects far in advance of those of any other country in the world. But the population of this country, forty-five percent of which is foreign-born or born of foreign parents in tenements put up expressly for them in this country, do not know how to live beautifully in a perfect, American home. They came to America to improve their condition, and millions of them have done so and become rich. They have the great incomes of today and it is right that they should contribute largely to the support of those less fortunate than they in taking advantage of the tremendous opportunity America offered during the last seventy-five years of prosperity. But thousands of these well-to-do new citizens are now trying to find out what life in America has to give them and how the native Americans live. Slowly they are reaching the deep conviction that the wild life of the night club, so ably presented to them by their co-immigrants in the gaudy press of today, is not American but of their own making.

The merchants and manufacturers, the service and material men, the architects and builders of today must use their bought space in all the publications read by these new Americans to inform them on the subject of beautiful life, profitable leisure, and the perfect environment offered by the perfect American home.

**T**HE vogue in this country for frescoes by Mexican muralists continues unabated. Latest evidence is Dartmouth's commission to José Clemente Orozco to decorate three thousand square feet of wall for its Baker Library,—the largest fresco project yet in the United States. Meantime, our own capable American artists who have mastered the technique of fresco look on wistfully, and take another hitch in their belts. The case for the American artists is hopefully set forth in this issue of CALIFORNIA ARTS AND ARCHITECTURE by a young American painter, Ione Robinson, lately returned from a year in Mexico where, as a Guggenheim scholar, she studied the art of fresco with Rivera, Orozco, Siqueiros and others of the Mexican masters. Perhaps, as in Mexico, it will require a general revolution before our self-complacent land awakens to the fact that, in the arts as well as in commerce and industry, we have a native genius of our own that eagerly awaits opportunities to express the spirit of this nation. We venture the opinion that, given the opportunity, our artists will acquit themselves, in the eyes of the world and of posterity, at least as well as have our bankers and industrialists.



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It is probably the largest single purchase a family ever makes. But if you have a cash reserve, here is a safe way to use it; a property real and tangible, with physical value not to be wiped out by Wall Street manipulations. And the dollar goes very far now in buying land and building.

Many home owners have suffered severe losses as a result of haphazard planning and shoddy construction. Maintenance and repairs, in such cases, have mounted, and decrease in building costs has lowered the true value. The investments which have come through the storm are those **secured by buildings of good design** (and that includes good planning), **high quality materials and good construction.**

The present replacement cost of houses is often less than the balance remaining to be paid on old houses which were sold at inflated prices, poorly planned and as poorly built.

This bitter experience proves that it is essential not to proceed unadvised upon a building project. Low prices alone do not constitute a safe investment.

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EDITOR'S NOTE BOOK

**I**N A RECENT ISSUE of the new magazine "Shelter" some extremely interesting, divergent views were presented on the still controversial subject of modern architectural design.

The sarcastic comments of one critic (based on an exhibit of foreign work) are too amusing—and too apt—not to be repeated. "The formula must be observed at all hazards or excommunication follows. Itemized as (1) no basement, (2) flat roof positively, (3) gas-pipe railing for parapets, (4) a semi-circular wall somewhere or any place, (5) a portion of the second story must project beyond the first story wall supported on Lally column or columns (good business for Lally), (6) if possible introduce a cantilevered concrete slab somewhere or any place, (7) pent house or a screen wall on roof, (8) outside ramp similar to the hog-runs in the Chicago Stock Yards, if possible, (9) a continuous window across the front extending from floor to ceiling if enough money is available, (10) stairs must have winders covering a semi-circle in plan, (11) waste floor area is of no consequence, (12) no ornaments whatever, (13) interiors absolutely bare like an empty newly plastered store with show windows on two sides if possible, (14) and other items . . .

"To design: assemble these elements into parallelepipeds of any shape and size, being sure that one or more in the second tier project beyond one or more in the first tier, and always place somewhere a one-half cylindrical section; place strips of windows wherever they can be seen; and, above all, give no heed to proportions, mass, or coherence; shake well, let settle and carefully decant the surplus."

An editorial note argues that the success of a new idea must be judged by its rate of expansion among intelligent practitioners. Doubtless; but the famous Frank Lloyd Wright (in the same issue) distinguishes (passionately) between an *idea*, the free expression of a living imagination, and a *formula*, a communistic tenet which prescribes a pattern.

And, from the same journal, here is the expression of a "liberal-conservative" (which appears, to this editor, basically true): "In architecture, throughout history, new forms have always been developed slowly out of existing ones, *modified and transformed under the pressure of changing needs*. (The italics are our own.) All that side of the modernistic architecture which attracts attention only because it is new, may be left to languish, with no regrets. Only that which is based on a sincere desire to solve modern problems will survive—and that only if it possesses the enduring qualities of sound architecture. . . . No building can be sound architecture which does not express its purpose and meet its needs. But to mistake that cool and rational satisfaction, produced by a function clearly expressed, for the whole of true esthetic emotion stirred by a real work of art, is simple nonsense. For this, the same gifts are necessary that have always been necessary: long training, a mastery of material, creative imagination. Only as a result of all these qualities can come to birth that abiding beauty which is the true test of good architecture and which seems always to bring with it a sense of stability and above all of serenity above the passions of the day."

**E**XHIBITIONS of the work of the local craftsmen in any town open up vistas for social service. "Every man his own loom" may have been a slogan of the I. W. W., but today with the looms in a thousand factories silenced, any one who has his own loom and can make it bring in even a meagre living is fortunate.

Connoisseurs and lovers of handmade articles are planning these little crafts exhibitions and offering prizes to bring out the local talent, set a standard of design and make their artist-neighbors self supporting, free. Pasadena has her products passed by a jury of architects, labelled and then exhibited.

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ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

JUNE, 1932

## COVER

The Mission Play, San Gabriel, California. From a color study for a mural decoration by Norman Kamps.

## FRONTISPIECE

A Mural Fresco in the home of Mrs. Sigmund Stern, Atherton, California, by Diego Rivera.

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FIESTA TIME IN SANTA BARBARA

Ed Borein, cowboy artist, famous for his etchings of the West, is here seen in sombrero and serape at the entrance to his El Paseo studio, while Loring Andrews, Santa Barbara writer and musician, serenades the lovely senorita in the balcony. All three will be participants in Santa Barbara's "Old Spanish Days" fiesta to be held this year, August 18, 19 and 20.

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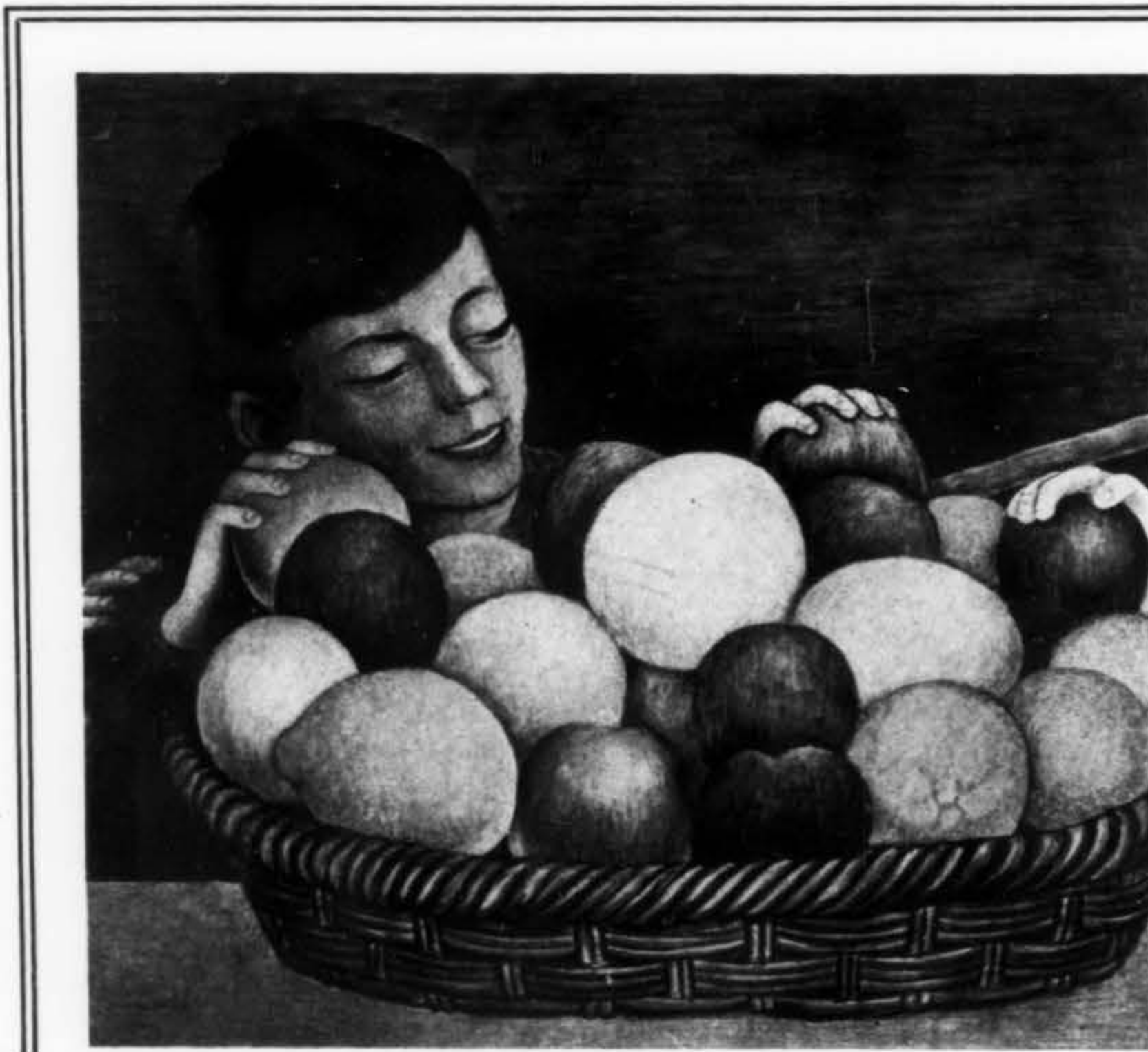
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#### SUMMER IN CALIFORNIA

might well have been the theme which inspired Diego Rivera for his charming mural fresco, in the country home of Mrs. Sigmund Stern at Atherton, California where the balmy sunshine, the mellow fruit, bring one close to the warm, glowing heart of the Golden State.





A fresco painting by Diego Rivera in the National Agricultural School, Chapingo, Mexico.

## FRESCO PAINTING IN MEXICO

By IONE ROBINSON

ONE of the best contributions of the Mexican Revolution is its development of a national art and the recognition of the plastic ability of the Indian.

Fortunately for Mexico, Obregon selected as his Minister of Education José Vasconcelos. Vasconcelos was not only a political leader, he was a person of culture and a philosopher, and he had a rare appreciation of the arts. During his term as minister, he completely rebuilt a new ministry of Education and began the construction of hundreds of rural schools for the Indians throughout the country.

It was Vasconcelos who turned the walls of the new Ministry of Education over to the "Revolutionary Syndicate of Technical Workers, Painters and Sculptors" to be decorated with frescoes. This syndicate was patterned from the old guild system of the Italian Renaissance. The artists worked as laborers, painting so many square feet a day on a regular eight-hour-a-day plan. The Syndicate was attached to the Mexican Federation of Labor. Its members received their wages from the government.

It was the custom during the Porfirio Diaz regime to send the most talented painters to Europe on scholarships to learn European technique and return to Mexico as teachers for the younger students. Not only was painting influenced by European tradition but the theater, music, architecture and literature were all based upon European ideals. The

native arts of the Indian were scorned as something crude and of no value. All Mexico turned its eyes towards Europe for culture. The buildings constructed during the Diaz regime were hopeless imitations of Paris. Diaz imported French opera, and even French text books were substituted for Spanish in the universities.

In 1907 Diego Rivera was sent to Europe on one of these scholarships for the purpose of "learning art." He went first to Spain. In Spain he painted Zuloaga por-

A fresco painting by Diego Rivera at the California School of Fine Arts, San Francisco, California.



traits. In Paris he painted Picassos, Gauguins and bad Matisse. After exhausting the French, he went to Italy.

When Rivera returned from Europe in 1921, he painted his first "wall decoration" in the amphitheater of the National Preparatory School. It was painted in encaustic. The iridescent, watery-eyed figures, crowned with golden halos, represent all that is bad in the Italian Renaissance school.

It was not until 1922, when Rivera started work on the walls of the Ministry of Education, that he began to open his eyes to the country and people around him. He used as subject matter the revolution, and painted in true fresco all its ideals and

aspirations. He turned back to the ancient traditions of the Aztec and the Mayan for his motifs. He used the Indians—their dances, their daily occupations of mining, growing corn, weaving. He painted the painful exploitation of the peon, and the triumph of the Indian in a new socialized Mexico.

There was great protest from the reactionary bourgeois. Their cry was, "Erase the walls!" The press was inundated with criticism, and many frescoes were mutilated. The attempt to destroy the walls was so violent that the Syndicate asked for armed protection in order to save the frescoes.

Perhaps the finest frescoes of Diego Rivera are those of the first patio in the Secretaria, and the walls of the National Agricultural School at Chapingo. Of all the painters in the Syndicate,



Rivera is the most widely known. He is a dynamic worker. He has painted more square feet of fresco than any other artist since Michelangelo. He is sure of himself; he has a fine decorative sense. This is the best quality of his work. He knows how to compose plastically on a great wall, or on the smallest ten-by-twelve inch canvas.

David Alfaro Siqueiros, whose idea it was to formulate the Syndicate, spent most of his time organizing miners and making fiery speeches to the workers. He has but one fresco and this is incomplete. It is in Mexico City, in the Preparatory School. Serge Eisenstein writes, "Siqueiros is the best proof that a really great painter is, first of all, a great social conception and an ideological conviction. The greater the conviction the greater the painter. Siqueiros is not the faithful calligraphic recorder of the popularized crowd-conception of a great idea. Nor is he the ecstatic yell of the individual just enflamed by the lava of mass enthusiasm. Siqueiros is the wonderful synthesis between mass conception and individually perceived representation of it: between the emotional outburst and the disciplined intellect leading the stroke of his brush with the implacability of a steamhammer in the line of the final goal he always has before him."

José Clemente Orozco has been called the "Goya of Mexico." Orozco is the one Mexican painter who has never studied in Europe. He began his career by drawing



"Song of the Islands," from a painting in tempera by Norman H. Kamps, one of whose pen-and-ink drawings of a market scene in Mexico is reproduced below.

caricatures for the Mexico City press. His black and whites are powerful, clear masses. He has a bitterness, a cruelty, in portraying character. Yet he has a dramatic beauty that cannot be equalled. One has but to see the Orozco frescoes in the preparatory school to realize the power of this great artist. If Orozco never paints another wall, these frescoes are enough to

place him as the Giotto of our time.

There were a score of other men in the Syndicate, of no mean ability. Revueltas, Carlos Merida, Jean Charlot are just a few of the men who have helped to create this Renaissance.

From all parts of the world, people come to Mexico City to see these frescoes. They stand as a new era in painting. It is the first time since the Italian Renaissance that fresco painting has been done on a great scale. Modern contemporary painting is a vital force in the life of Mexico today.

If one walks into the Ministry of Education in Mexico City, he will see a bees' nest of activity. Each department has its artist employed in some branch of educational work. One cannot help comparing this activity with the stereotyped drabness of an American department of education. Not merely a few outstanding painters are responsible for this movement in Mexico, taking part in it are hundreds of Indian children. The work is done in the Escuelas de Pintura al Aire Libre, or Open Air Schools founded by Alfredo Ramos-Martinez, and can easily stand alongside our sophisticated moderns.

What is happening in Mexico is not something new. It is more of a continuation of the native talent and the ability of the Indian to produce plastically which must be Mexico's best contribution to modern society.

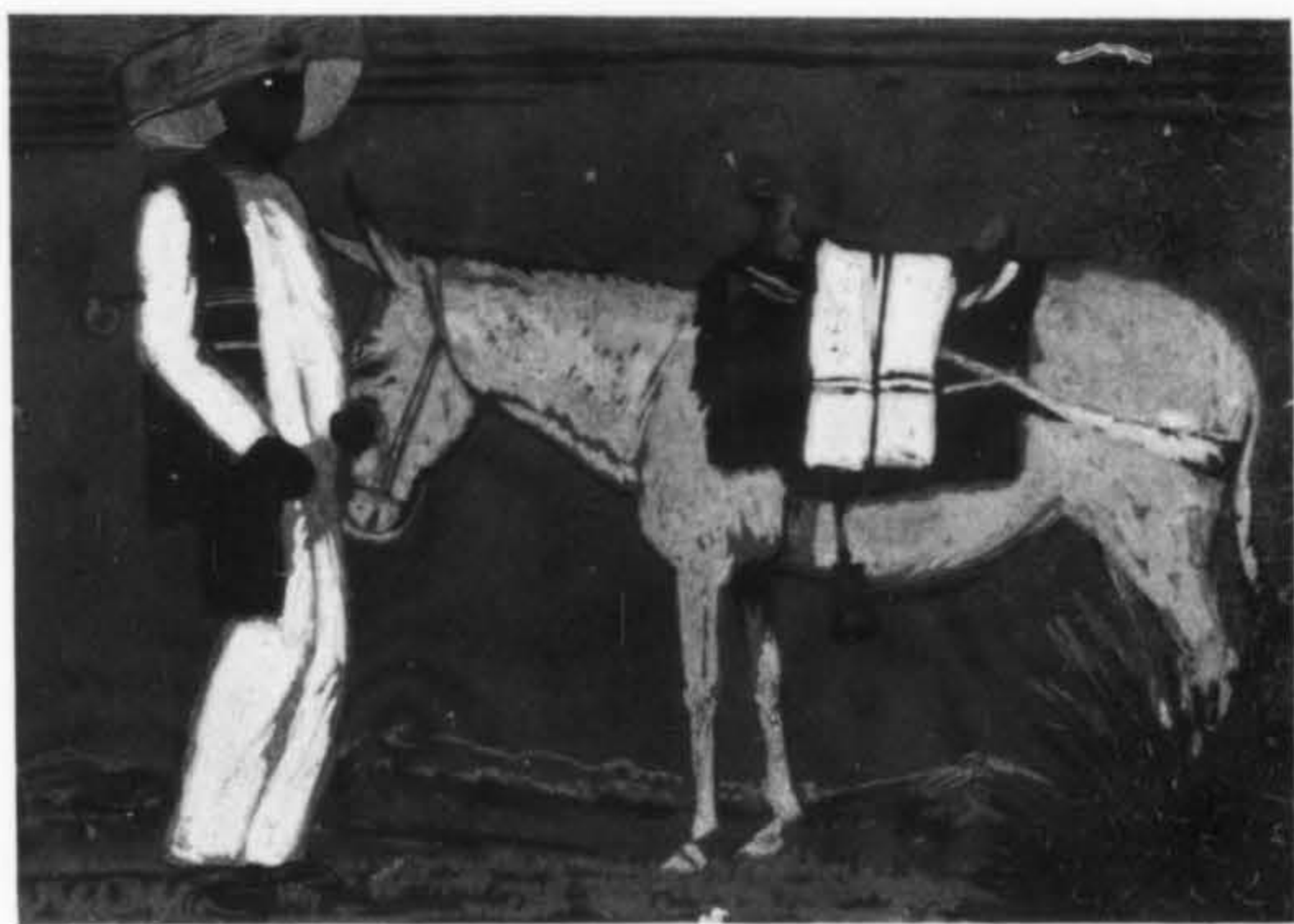
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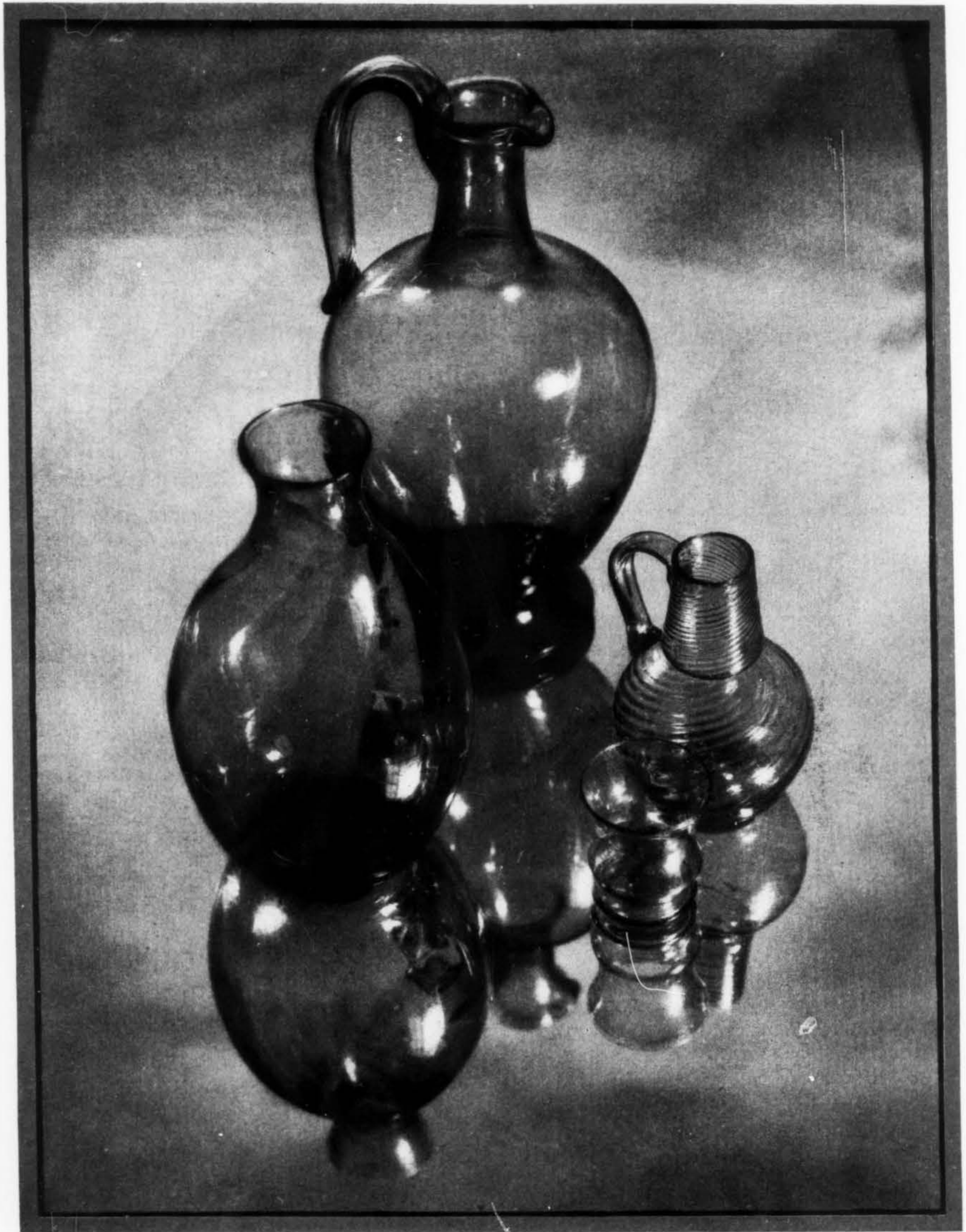


The above drawing represents a typical religious procession in the interior of Mexico. It is more than that; it is a symbol,—Mexico carrying her cross, Mexico slowly progressing through trials and tribulations to understanding. The two figures (left) with serapes and large sombreros are extremely typical of Mexico. The serape, a most useful article, may be used as an overcoat in cold weather, it sheds the rain, and serves also as a blanket at night. The "taxi" and driver (below) are a familiar sight in the interior, where automotive transportation is unavailable. The services of man and beast may be engaged for a very small sum indeed. These illustrations will appear in full color in Mr. Kamps' forthcoming book, "Mexico and the Early Californias."



MEXICO AS SEEN BY ARTIST NORMAN KAMPS





Photograph by Hiller Studio. Courtesy of Talavera Importing Co.

### THE VOGUE FOR GLASS

Finds justification in such exquisite effects as this group of Mexican glassware . . . in translucent tones of green or brown or blue . . . in subtle shapes, artful but not mechanical . . . the handicraft of a race of artists.



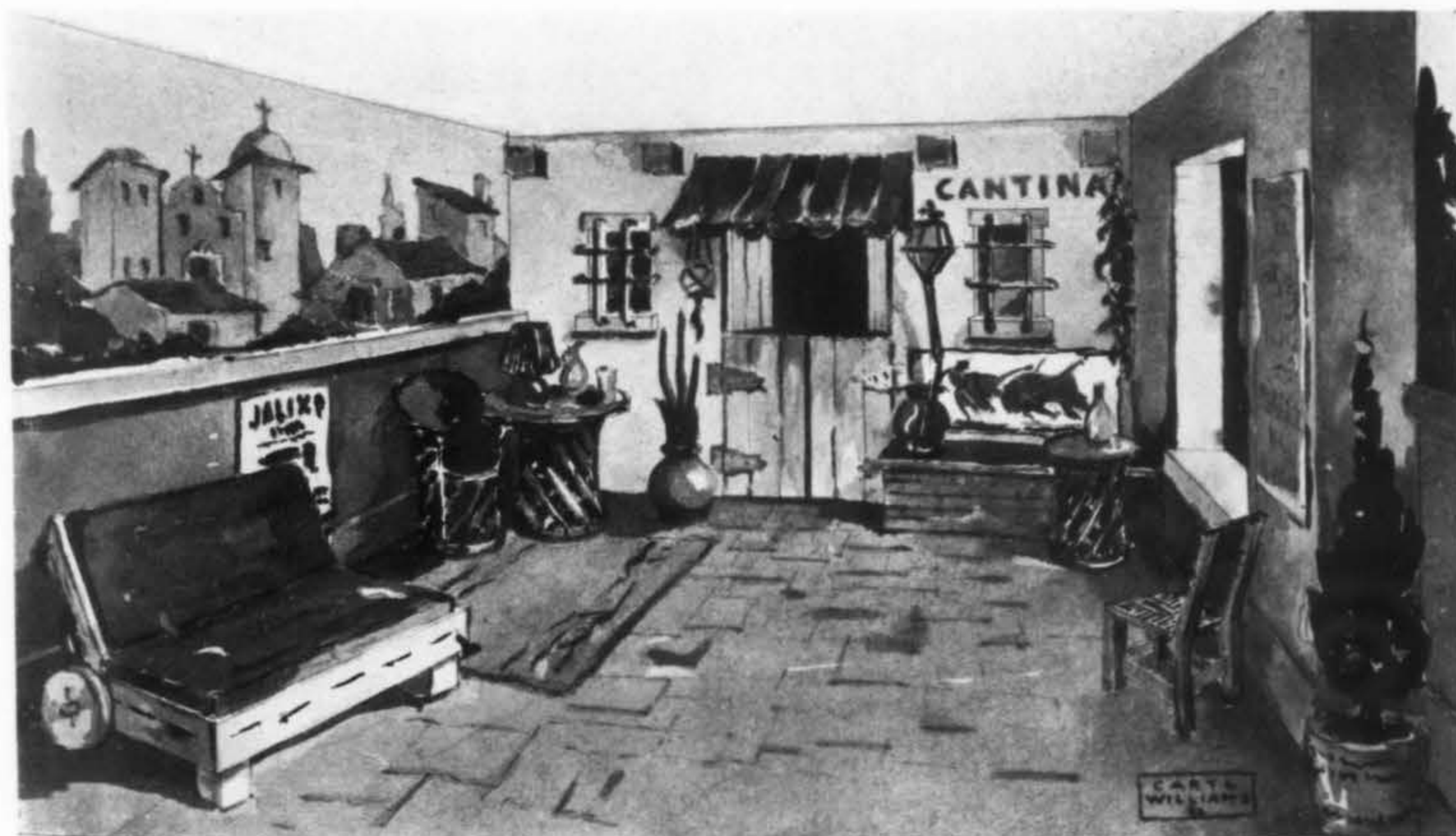


**A COLD CELLAR BECOMES A WARM PLAY ROOM  
IN THE PASADENA HOME OF MRS. J. A. McLEOD**

The walls and floor were of cement, cold in tone, ceiling of rough sawn beams. Enter the alchemist with his simple array of paint pots, richly hued but modest fabrics and an armful of plates, lamps and other products of the "artesano Mexicano," and the metamorphosis transpires. A wall of golden apricot heavily antiqued; beams of rich old walnut; a dado of dull coral; floors of watermelon green; rugs of coarse flax weave in alternating stripes of blue, green, saffron and burnt orange; stout and comfortable furniture in old yellow, blue, green and persimmon, and coverings of every glowing hue imaginable but always of simple serviceable texture. The focal point of the room is the original panel in tempera of a Mexican cathedral town, screened by a mass of tropical jungle foliage, the work of Norman Kamps, flanked by a pair of Oaxaca lamps with raffia shades. The fireplace breast bears a conventionalized decoration taken from a Mexican embroidered shawl. A street door carries a panel of conventionalized Mexican floral ornament. Here is a seemingly sunlit, vibrant room where only chill prevailed before. Cheesewright Studios, Inc., interior decorators.

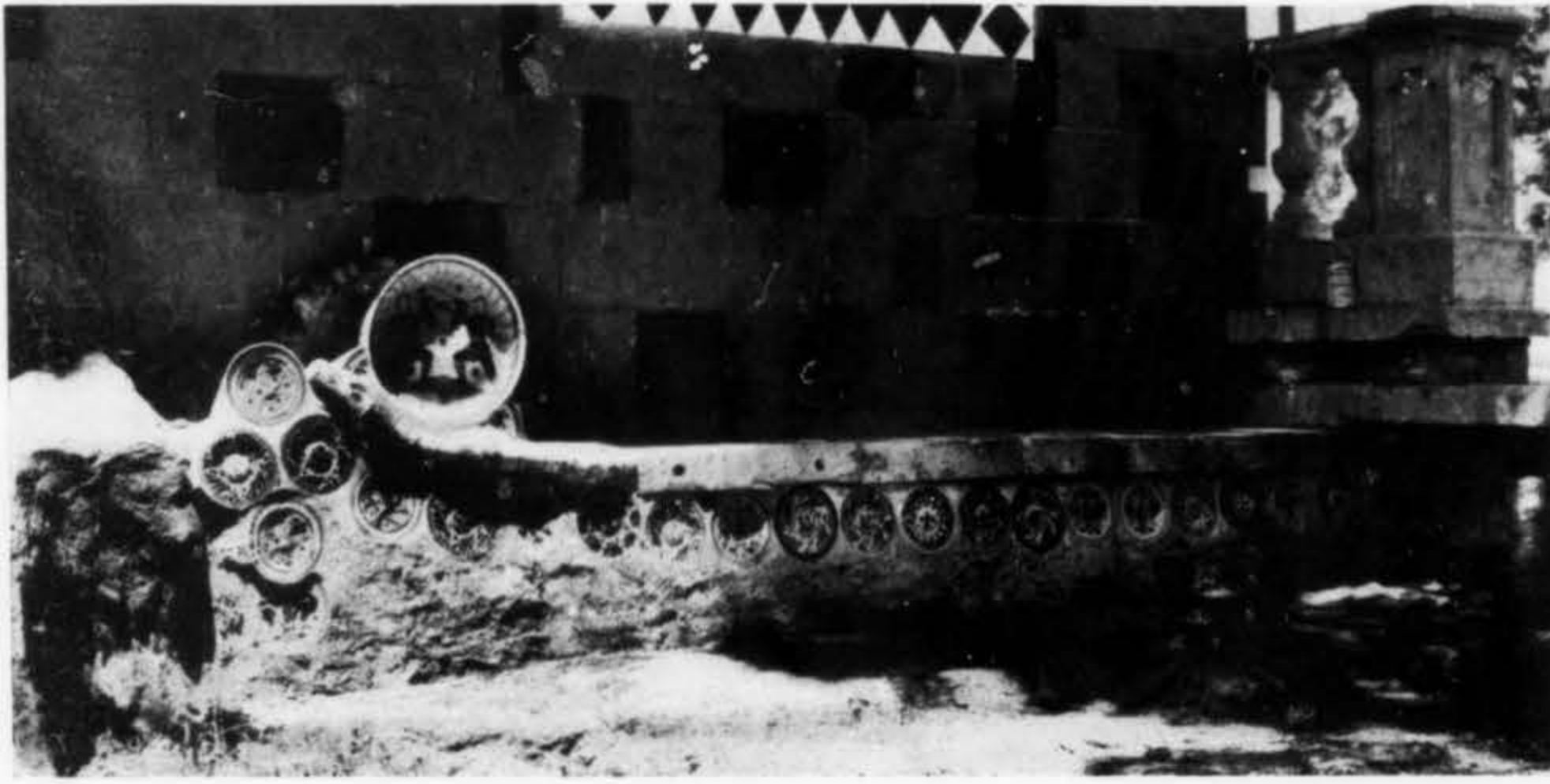


Photographs by Hiller Studio  
Courtesy of Talavera Importing  
Company

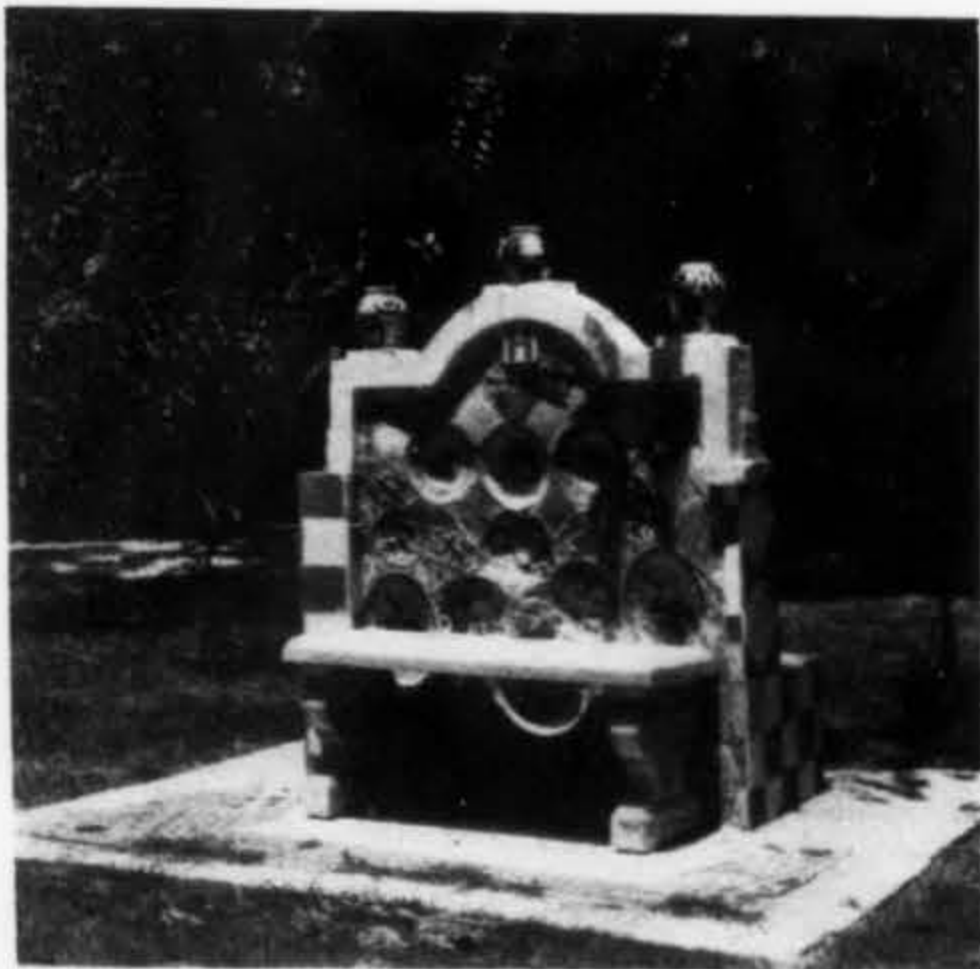
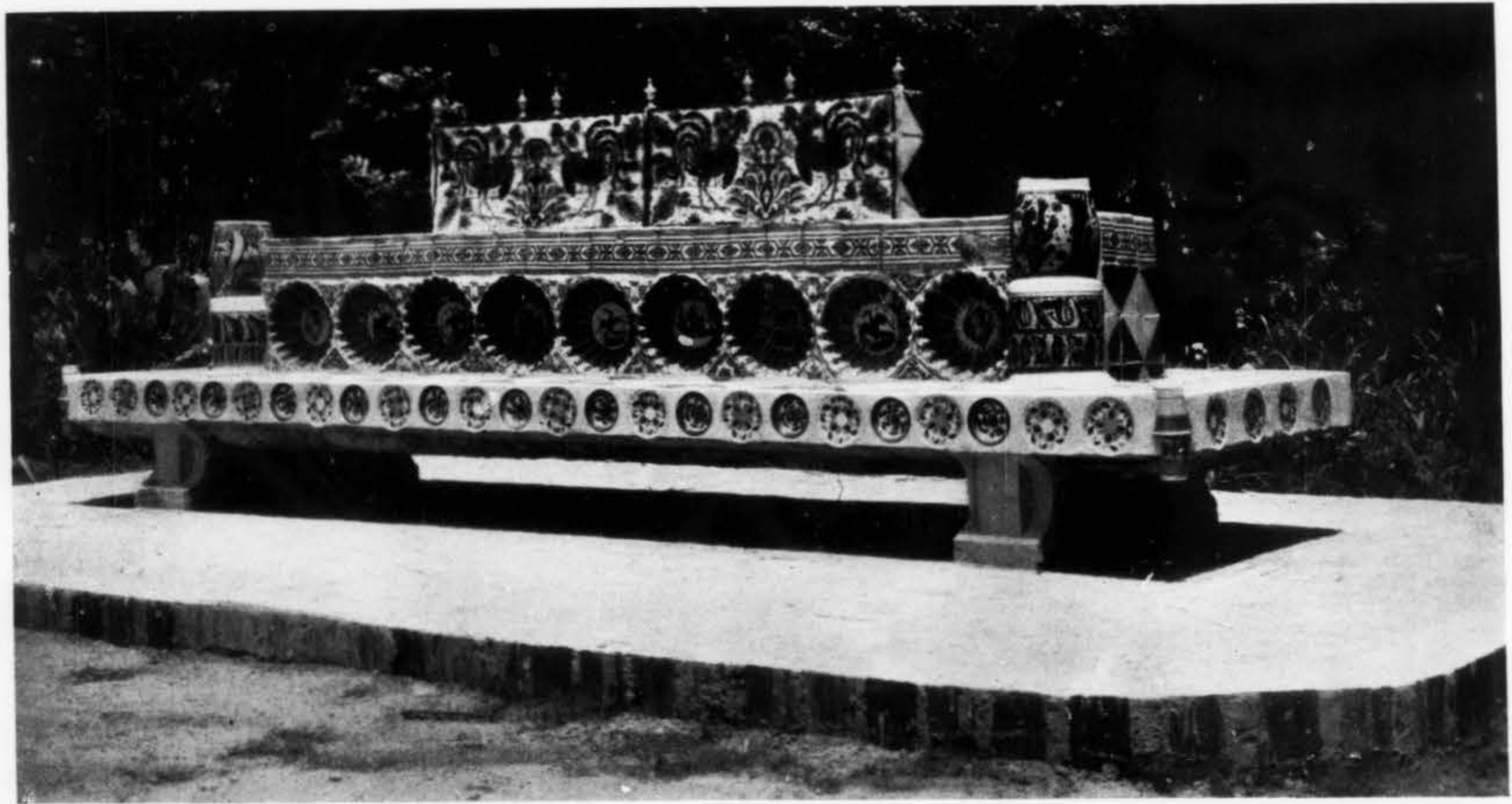


This delightful sketch, drawn by Caryl Williams for the Talavera Importing Company, shows a suggested treatment for an unused basement room with Mexican decorations and furniture; at the end is a jolly simulation of a roadside bar, hiding sink and refrigerator and storage space. In such a room, entertainment becomes easy, safe and pleasant.

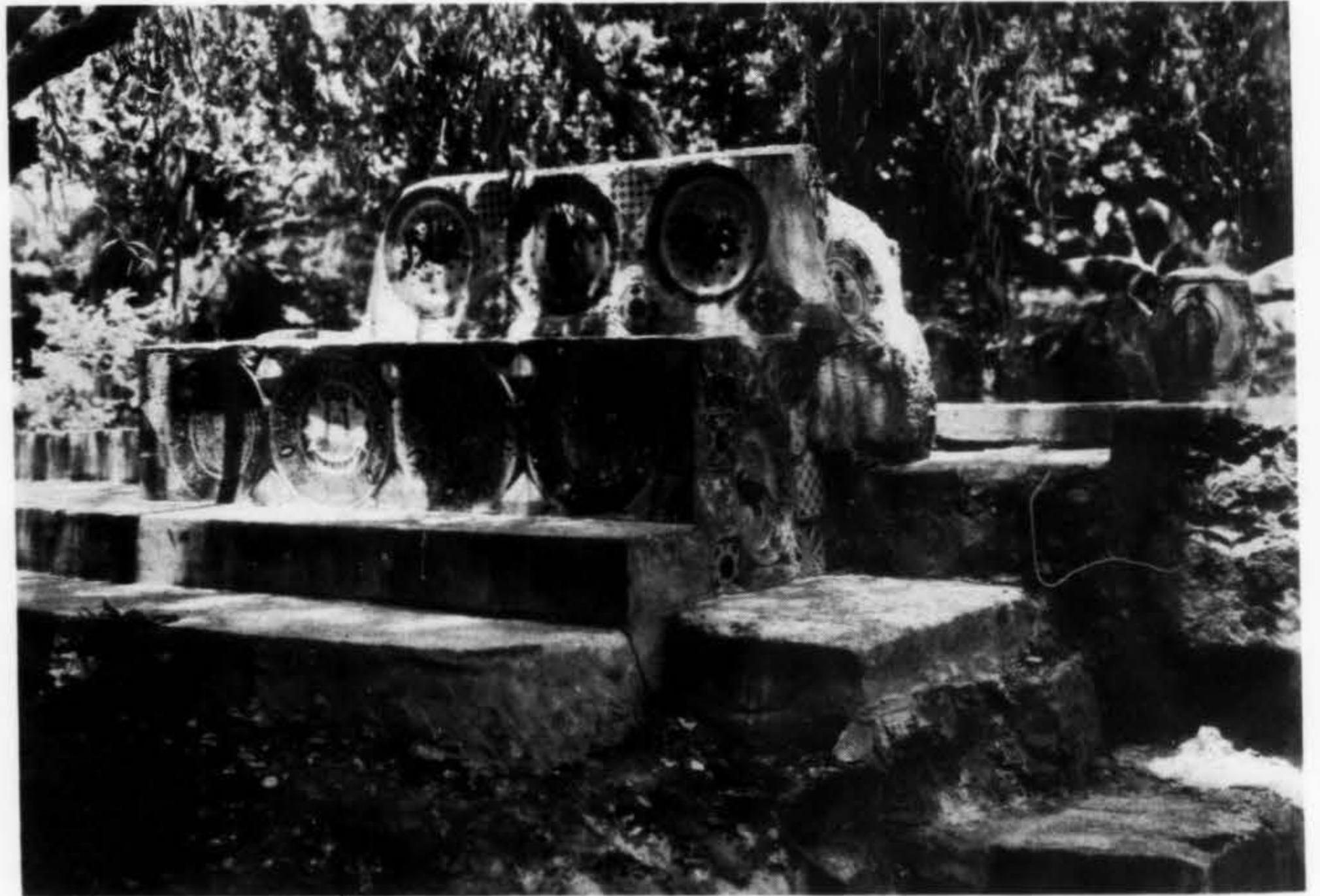




On the wall of a pavilion at "Mira Flores", Dr. Urritia's estate, is a reclining seat in which Mexican tile plates were used. Below, an amazing bench at whose ends, like columns, are barrels used for water by great families during the 17th century; above is Espano Araby tile from Talavera de la Reina with genuine Persian design, in blue and white; the deep panels are gold, red and green. Lower left, a "Banco del Amor" with two sides, one for the weeping Princess, the other for her singing lover; its tiles are blue and white with touches of light yellow. Lower right, "La Banca del Esterio Chino", cooking dishes brought from the Philippines by the Spaniards, as was also the weeping willow tree.



There is a legend that a Chinese Princess married a Spanish Governor of the Philippines, and they migrated to Mexico, bringing a potter who taught the Mexicans the color and design of Chinese tile—whose influence is clearly seen in Mexican tile.



## THE USE OF OLD SPANISH AND MEXICAN TILES



For the country place of Dr. Aurelino Urritia, Atlee B. Ayres, architect, has utilized a remarkable collection of old tile in various garden seats. Right, a bench built by Don Cortez in 1535, of tile brought from Spain for his Cuernavaca palace. Below, the rarest collection of tile ever produced; used in the house of Olif the Conqueror, of tile taken from Moorish castles in Guadalupe. Lower left, the "Banca de la Vida" (a place to forget everything) with Cortez' Coat of Arms and tile from Granada. Lower right, a double bench for the Califa and his wife, tile taken from a fountain in the Convent de la Merced.



These tiles are mainly in blue and white, but with black, yellow and green in panels or plates.

ON DR. URRETIA'S ESTATE, SAN ANTONIO, TEXAS





THE PAVED TERRACE, IN BRICK, tile or stone, is becoming more frequently adopted for out-door living purposes, as it combines the maximum usefulness for function or siesta with full enjoyment of flower and tree environment, view and sunshine.

Photograph by Hiller Studio



Left, an outlook corner of the patio, Mr. Frank Kales' home at Orinda; Sidney B. and Noble and Archie T. Newsom, architects, Willa Cloys Carmack & Associates, landscape architects. Below, the living terrace, residence of Mr. Heath at San Marino, Roland E. Coate, A.I.A. architect. Note the inviting Sun-seats, furnished by George Hunt. Lower left, a combination of loggia and terrace in a Santa Barbara home.





# OUT-OF-DOOR LIVING ROOMS

*A California Architect Tells Why Enclosed Gardens*

*Have a Greater Charm*

By JOHN R. KIBBEY

An article assembled by William Gibbs

LATELY there has been much said concerning out-of-door living rooms. In many ways this phrase is apt. Nine persons out of ten who visit some entrancing garden, the charm of which provides it with individuality, fail to realize how much of this particular charm often is due to the way in which it is enclosed—shut off from the outside world and made a little world within itself.

Too often, suggestions for an out-of-door living room are indefinite, and usually merely settle into miscellaneous planting that will result in something not even approaching a real out-of-door living room. It should be borne in mind that enclosed gardens serve a much wider purpose than merely shutting in the garden or grounds. What they exclude, not only in the way of undesirable, but also of inharmonious and disturbing views and neighboring objects may be quite as important.

Borrowing a custom long prevailing in countries bordering the tropics, I have found many persons in the American Southwest not only glad but eager to accept the idea of gardens enclosed by the home itself. This can be adapted to the mansion on the large estate, or to the moderate priced home on the average city lot, or hillside domicile. Particularly does the enclosed garden idea appeal to desert dwellers in Arizona and New Mexico, where the

owner can make and keep his oasis to better advantage than he can where the gardens surround, or lie adjacent to the home.

The enclosed garden, particularly the garden the enclosure of which is the walls of the home itself, achieves an atmosphere which is quite different from that of any other kind of garden.

It is perhaps because of the feeling of absolute safety, privacy and seclusion, plus a certain sense of permanency that no other type of enclosure can provide to the same degree. Many flowering shrubs and fruits may be grown in the shelter of walled protection in regions where, without this protection, such growth would be impossible.

Moreover, the garden entirely enclosed by the home becomes a much more intimate part of the dwelling, and these can be made as elaborate or as simple as suits individual

tastes. For example, a home designed for Holmby Hills, between Beverly Hills and the ocean, has fourteen rooms and three gardens in an area approximating 150 by 150 feet. The terrain is sloping and the house and gardens assume several levels, although only the owner's suite is on



In Mr. Winston Cowgill's Hillsborough home, designed by Farr and Ward, A. I. A., Yosemite slate flagstone was used for the wide living terrace and walks. Mr. C. E. Utt secured truly tropical luxuriance in the charming patio of his home at Tustin, the work of Clifford Truesdell, Jr., A. I. A.



what may be called the second floor.

One garden, 20 by 30 feet adjoins the breakfast room, another approximately the same size serves a guest room and the dining room, while the main garden, nearly twice as large as the others, provides a controlled and pleasant vista from either living room, library, or guest rooms. This particular residence has ample space around the exterior for such garden as might be desired, but the enclosed gardens permit schemes of much more intensive effort, plus a note of privacy not afforded by unenclosed gardens.

Only those who live in the desert, or have a knowledge of these arid localities, realize





very walls of the Ames home the virgin desert stretches, but inside it is a different story. The home proper, including the owner's bedrooms, guest room and dining room, is built around one spacious garden, 60 by 75 feet. Garden porches line the two longest boundaries of this garden. In another part of the rambling ranch house, perhaps 50 feet from the main garden, is a garden for the servants, smaller but equally desirable.

In fact, this style of enclosed gardens for desert homes has so caught the fancy of this Arizonan that I am now designing another that is to be built on a more elaborate scale and in a more desirable location on the same Arizona ranch. This new home has six gardens—a private garden for guests; two for the owner; a very spacious one measuring, with the arcades at the sides, about 80 by 100 feet; a secondary garden about half the size of the major garden; and, as in the previous Ames home, a private garden for the servants.

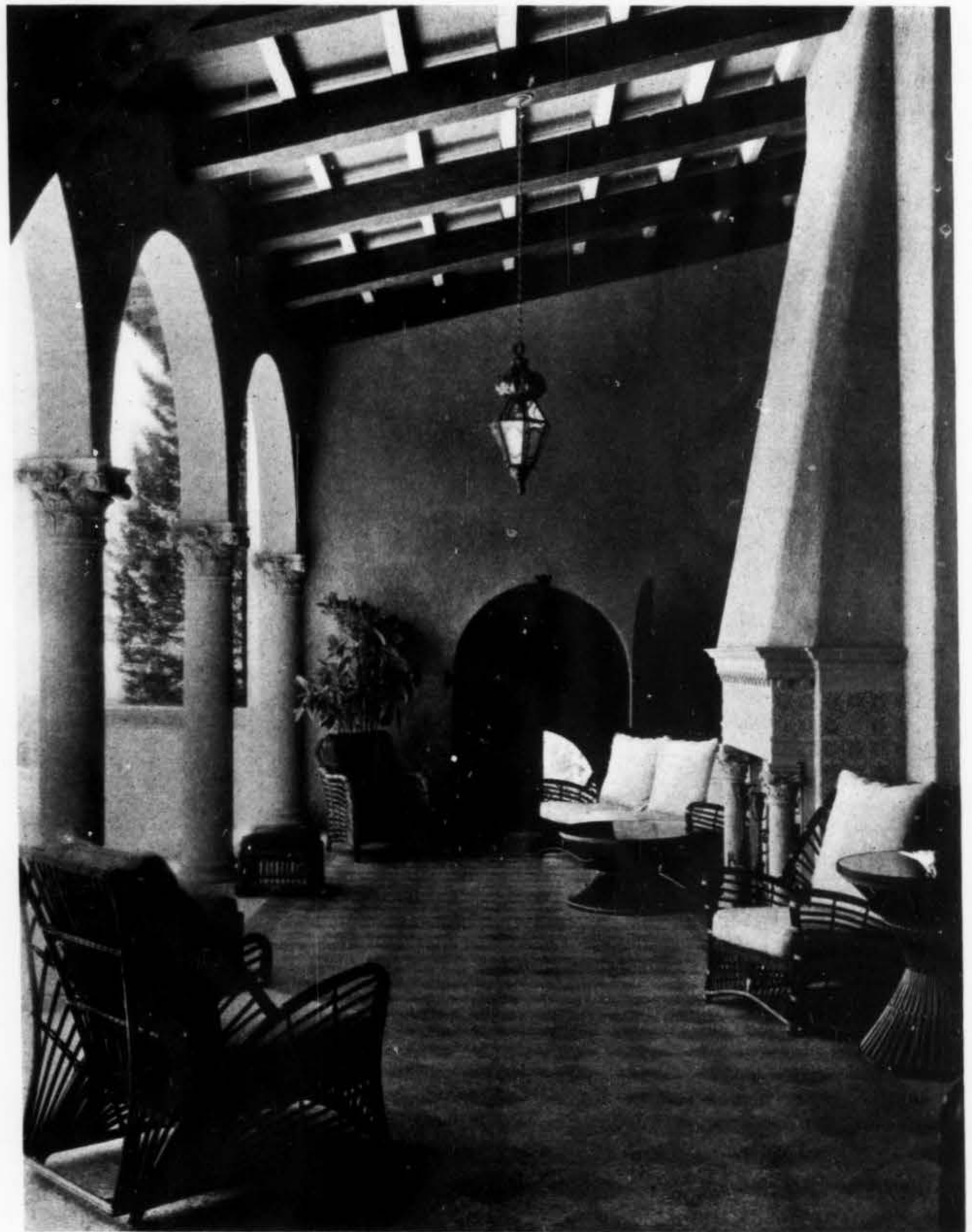
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The wide, open loggia forms a delightful living space in the homes here shown; right, Mr. Ralph B. Lloyd, Beverly Hills, Genevieve Butler, decorator; above, Mr. Wallace Neff, A. I. A., Pasadena; upper left, Mr. Paul Veeder, Pebble Beach, Clarence A. Tantau, A. I. A., architect.

how much a garden of lush growth can mean where gray sage and cactus are the chief forms of vegetable kingdom growth so far as nature in the raw is concerned. An example of how an oasis can be developed is provided by the Ames home in Arizona, which I designed and built some years ago.

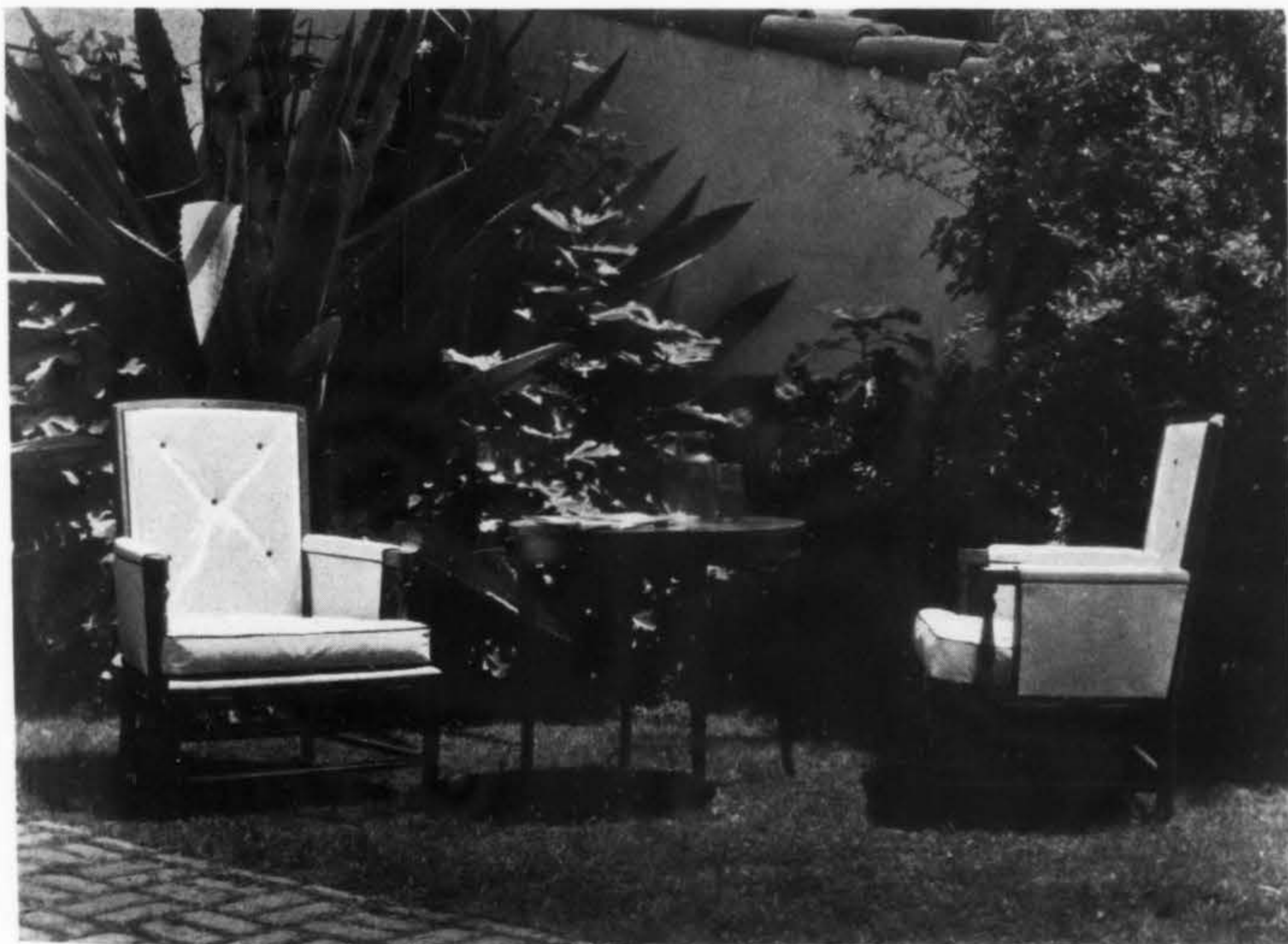
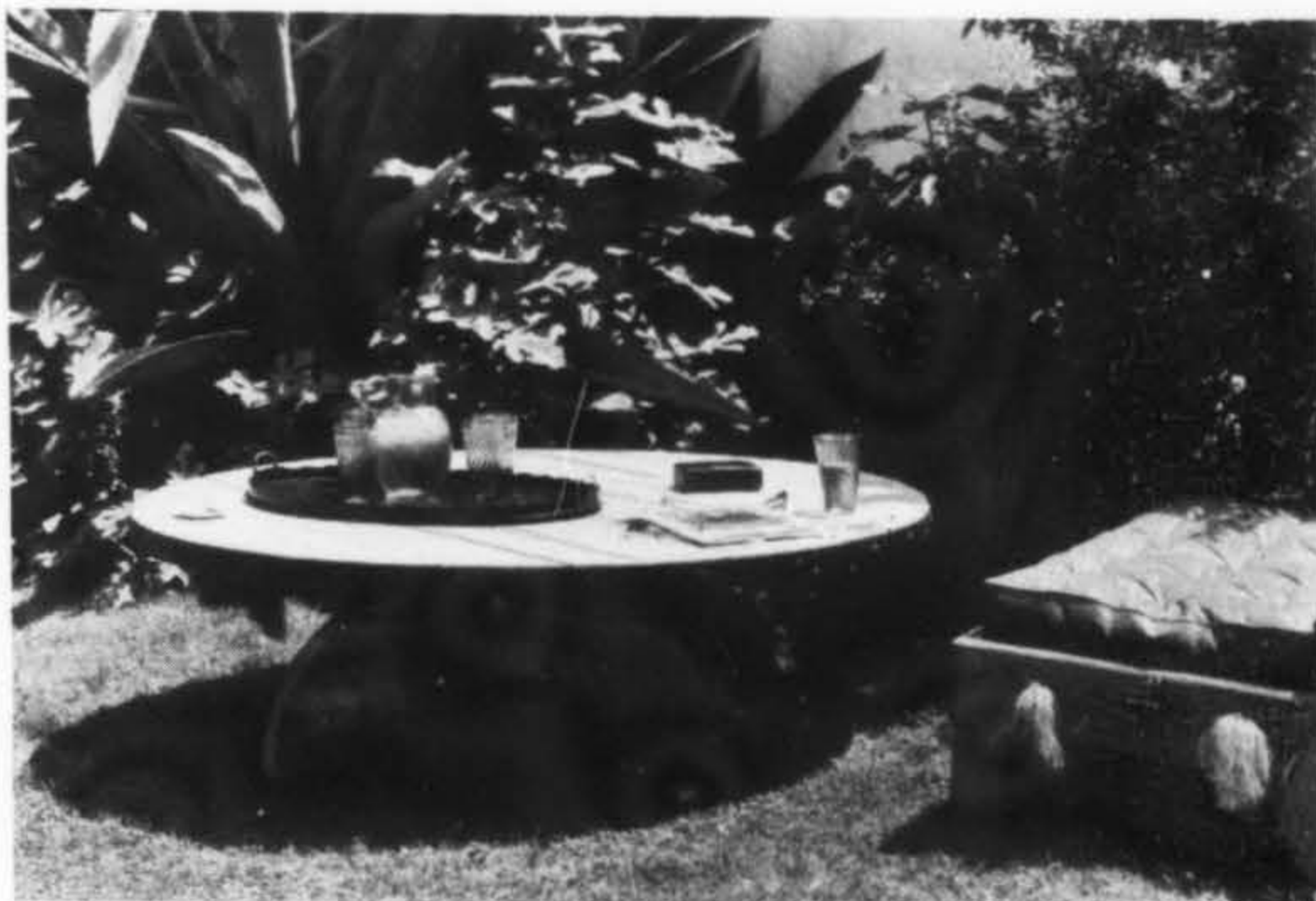
Looking into an area of typical desert, flanked by a range of mountains, Mrs. Ames permitted a free hand in transforming this into a most desirable ranch home with a profusion of lush growth in the wholly enclosed gardens, of which one would have no inkling when viewing the structure from the outside. Up to the





**COMFORTABLE, WELL DESIGNED  
FURNITURE FOR OUT-OF-DOORS**

At right is an outdoor pine table five feet in diameter and eighteen inches high, banded with iron to prevent warping. Its slatted top allows water to run off, and its oil finish further renders it weatherproof. The pine Sunseat is provided with waterproof fabrikoid cushions. The adjustable back may be dropped down perfectly flat, making an ideal couch for sun baths when two of the Sunseats are put together. The pieces shown here, as well as those in the picture at the bottom of this page, were made in the Pasadena studios of George Hunt.



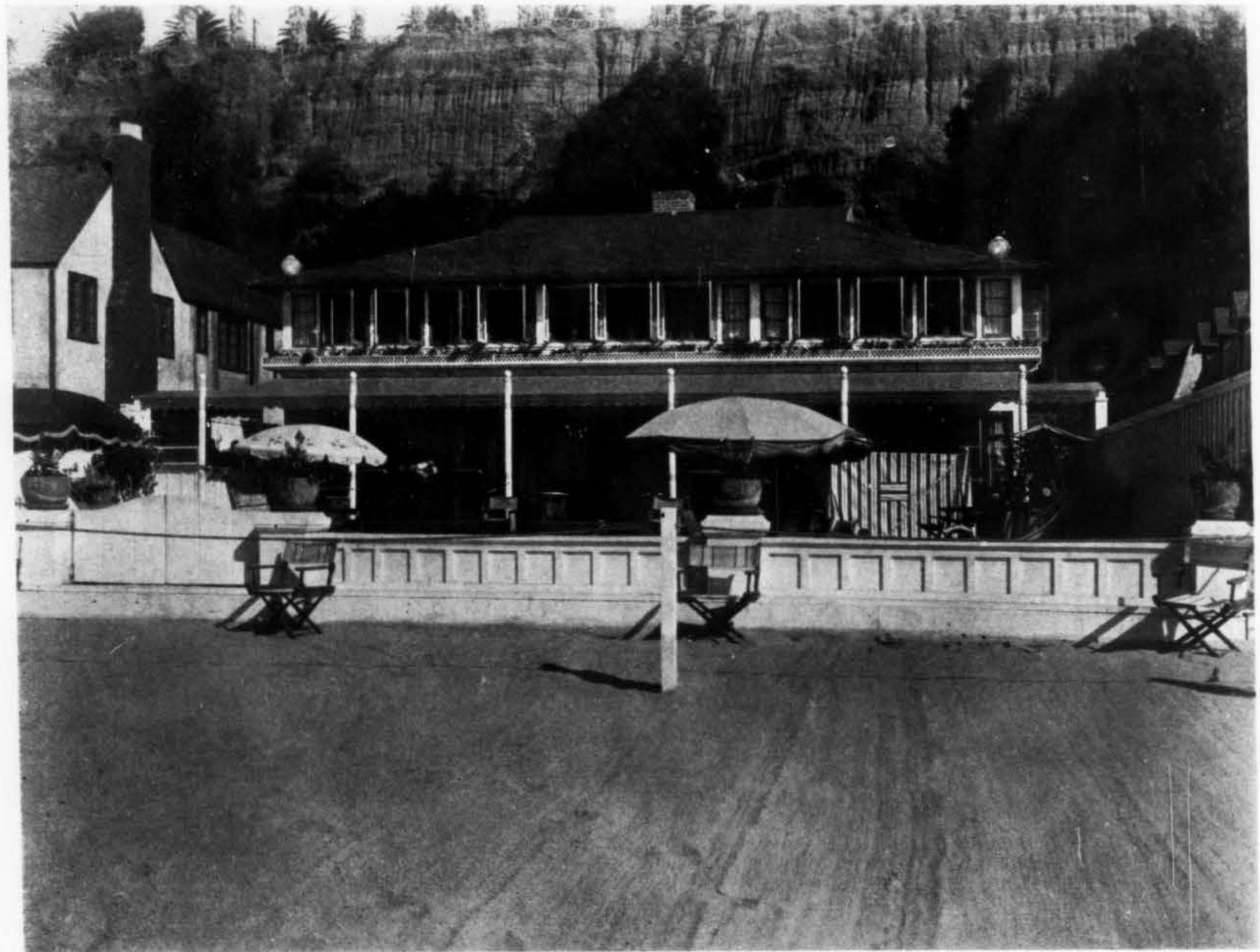
Inspirations for the outdoor living room are suggested by this attractive corner of the Santa Barbara shop of Robert L. Lewis, featuring the latest in aluminum garden furniture upholstered in gay colors.

At left are outdoor Normandy arm chairs made of teakwood, in natural finish, upholstered in waterproof fabrikoid. The round table is also of teak. From the studios of George Hunt in Pasadena.





Under the Santa Monica Palisades is a populous beach colony, and in its midst Webber and Spaulding, A.I.A., have contrived for Mr. Lloyd a spacious play cottage with a surprising degree of privacy. On the sea front, the wall is practically all of glass, a logical treatment which in this case is also good architecture. Inside, there is an obvious suggestion of the ship's cabin.

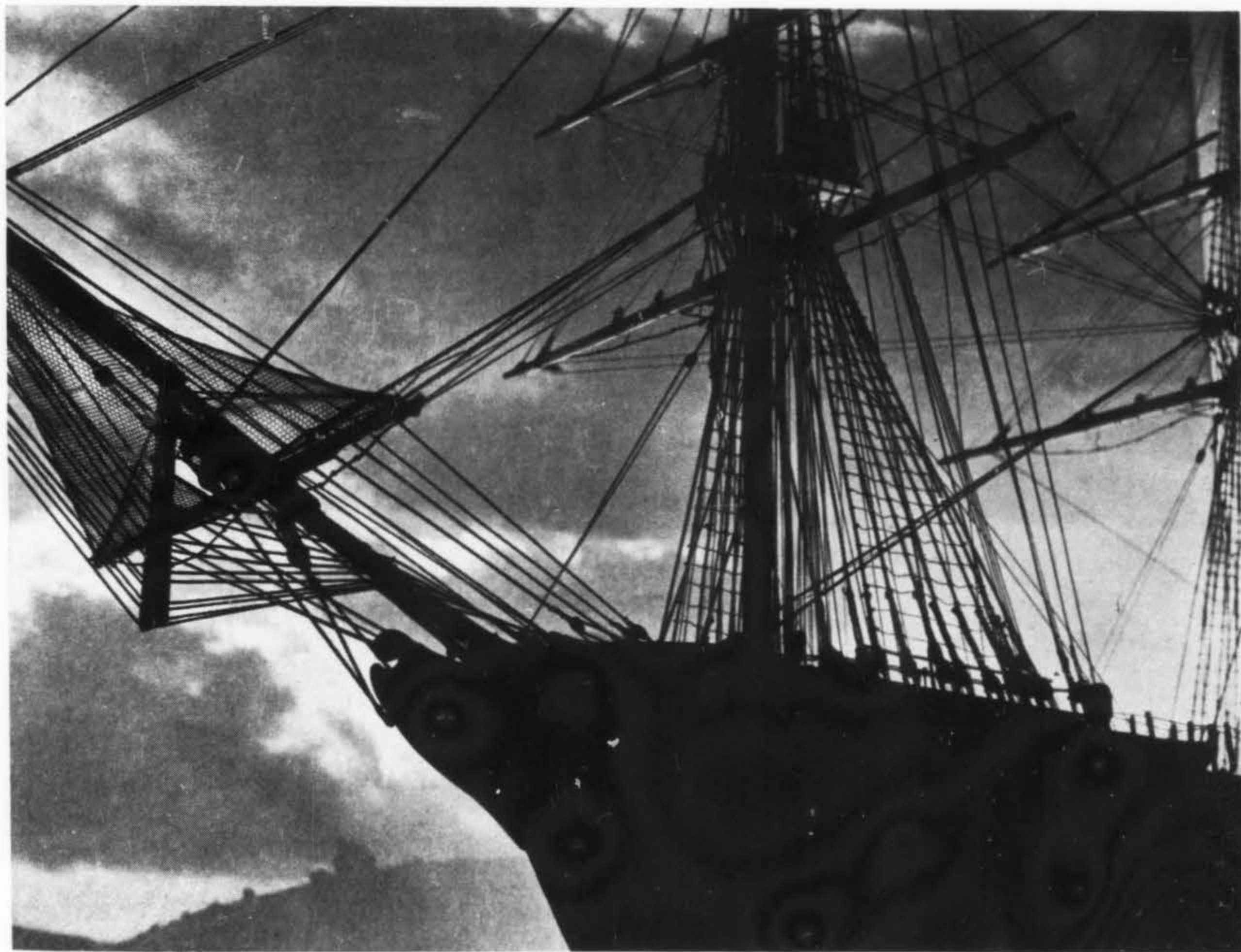


HAROLD LLOYD'S COTTAGE ON THE BEACH





In the galleries of S. & G. Gump, in San Francisco, are some amazingly accurate models of old American ships. Photographs taken by Dewees-Bailey are so realistic that it is hard to realize these are only tiny miniatures. Below is a reproduction of the famous "Old Ironsides." Above is the famous California clipper ship "Staghound" built in 1850. At that time, the "Staghound" was the largest merchant ship ever built, making record trips from New York to San Francisco in 107 days.



REMARKABLE MODELS OF HISTORIC SHIPS





Beautiful specimens of California live oaks at the Santa Barbara Biltmore Hotel.

## THE CARE OF CALIFORNIA LIVE OAKS

By C. F. GREEVES-CARPENTER, F.R.H.S.

**L**IVE Oaks present many interesting problems in their care, problems which, by the very nature of the trees, differ from any which occur in other species.

The Live Oaks are the longest-lived of any trees found in California, except the redwoods. Many of them are over one hundred and fifty years old. Imagine the history they could relate! Some of them have survived from the time of the Red Indian, living through the time of the Spanish occupancy of California down to the present day when they have suffered



An oak tree near Santa Barbara of between 150 and 200 years old. A cavity of the hollow type with cap showing the marginal healing after capping four years previous.

from forest fires set by wet-climate people.

As in the East so it has been in California—all possible trees have been saved when estates have been planned, and in California the Live Oaks are an especially desirable tree on account of their natural beauty, wide branch spread, graceful form, and, in particular, their length of life.

Many of the trees, however, are in shocking condition. Structurally many are just mere shells, but the oaks being particularly hard woods are very resistant to wind-storms. Often cavities run the entire length of a limb, the heartwood and most of the sapwood being nearly all rotted away. The injury is usually attributable to fire damage in the first instance, followed by a fungous disease which rapidly destroys the center of the affected limb. Some tree surgeons attempt the drilling and boring away of all diseased tissue, plugging the cavity with a solid filling of concrete. This method is costly and is not, in my opinion, to be advocated as it places an extremely heavy strain on the limb due to the great weight of the filling medium. Where concrete is employed in such instances it, of course, becomes necessary to brace the limb, either by cabling or bolting or by supporting the limbs with a board or piping on which the weight is rested. Then, too, it is almost impossible to be sure that all diseased wood has been removed, unless the cavity is opened up its entire length so that all the interior is exposed to view, when it may be filled with cement in sectional fillings. Cement, though, is not a natural substance with which to fill trees as may readily be de-

duced when the subject is given any thought.

Usually hollow limbs will have two or more places where the rotting away of the inner wood comes through to the outer bark.

The better method of filling such cavities and one which has been done successfully for several years, is to clean out as much of the affected wood as possible, and then cap the exposed holes or entrances. This is economical in its original cost and serves the purpose of preventing the entrance of water.

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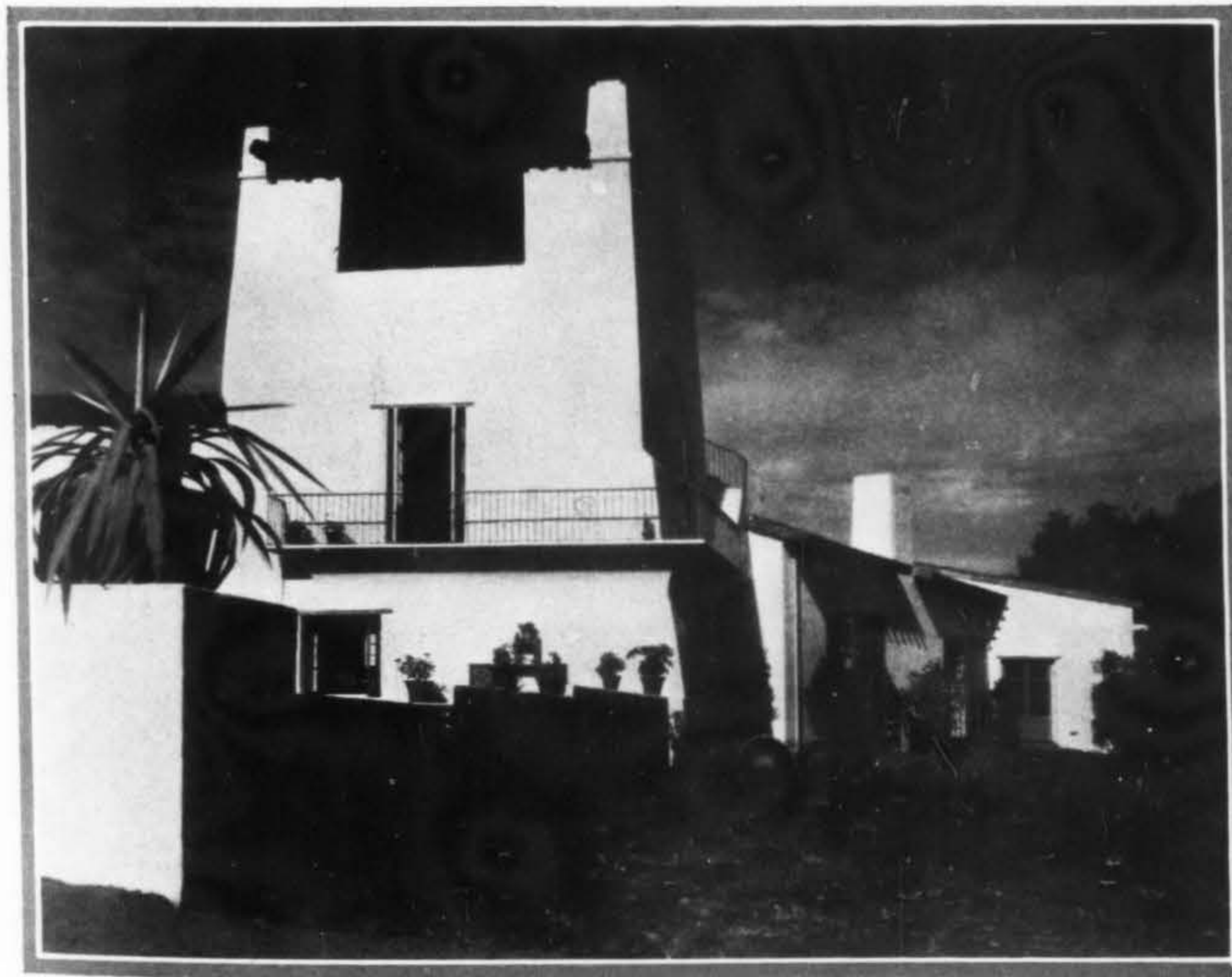
In this typical cavity in a California Live Oak all diseased wood has been removed and the mastic backer put in behind the cap. All photos, courtesy of Freeman, Myers and Company.





Spreading over the crown of a gently sloping eminence, the Gillette country place piles up massively and picturesquely from every direction. Here is a vision realized of the great estate of early Californian days—the home of the hacendado caballero—with all its opulence of hospitable space, comfort, beauty.

Photographs by Padilla



THE RANCH HOUSE OF  
MR. KING C. GILLETTE  
NEAR CALABASAS  
CALIFORNIA  
WALLACE NEFF, A. I. A.  
ARCHITECT

A CALIFORNIA CASA GRANDIOSA DE CAMPO





The first and second floor plans show how well the arrangement has been adapted to its commanding site.

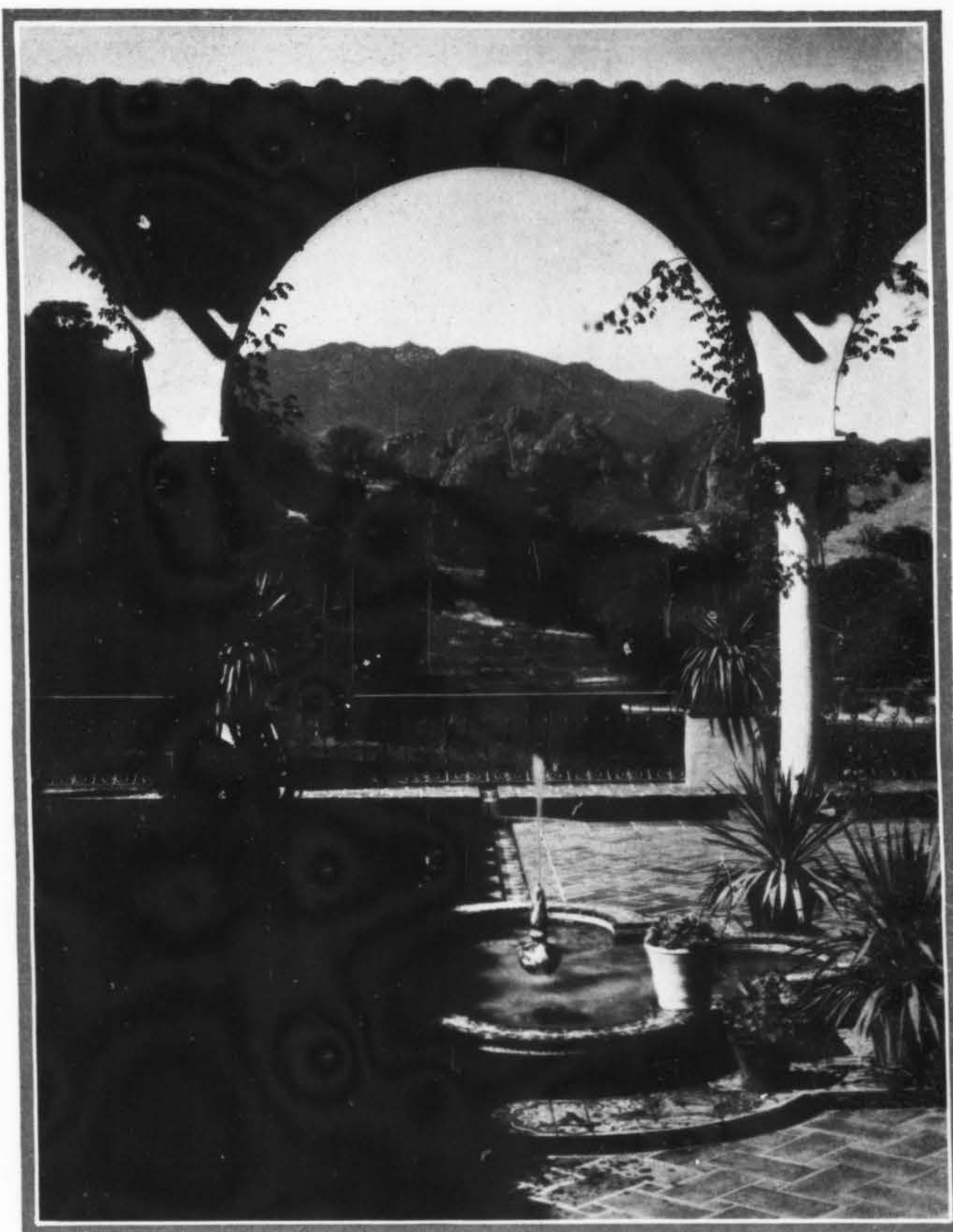
The entrance forecourt to Mr. King Gillette's ranch house near Calabasas does not reveal any part of the main living quarters, but it is far from forbidding. Besides the main doorway, there is on one side of this large walled court a loggia leading to guest rooms, and an interesting tiled stairway leading to the owner's private suite, from which a latticed grille overlooks arrivals; potted plants give gay spots of color.







As Mr. Gillette's house stretches over the hill, ample room is found in the basement for service quarters and a large playroom or "museum" on the special view side.

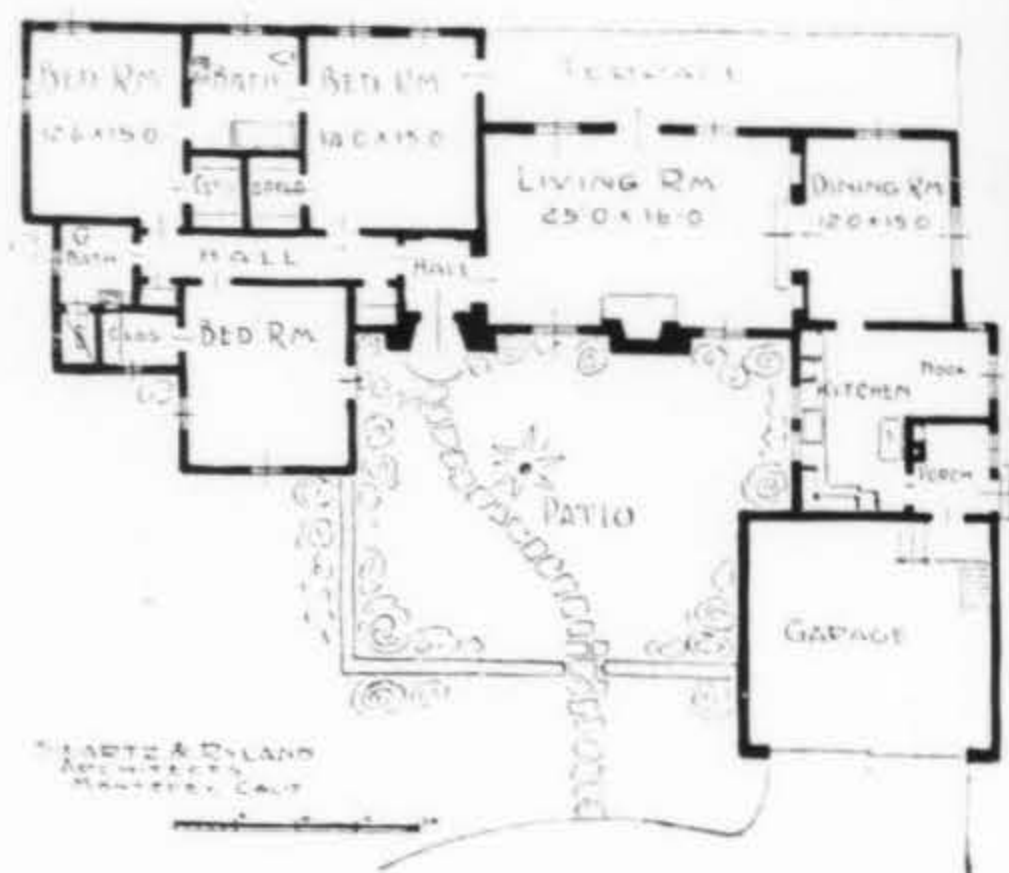
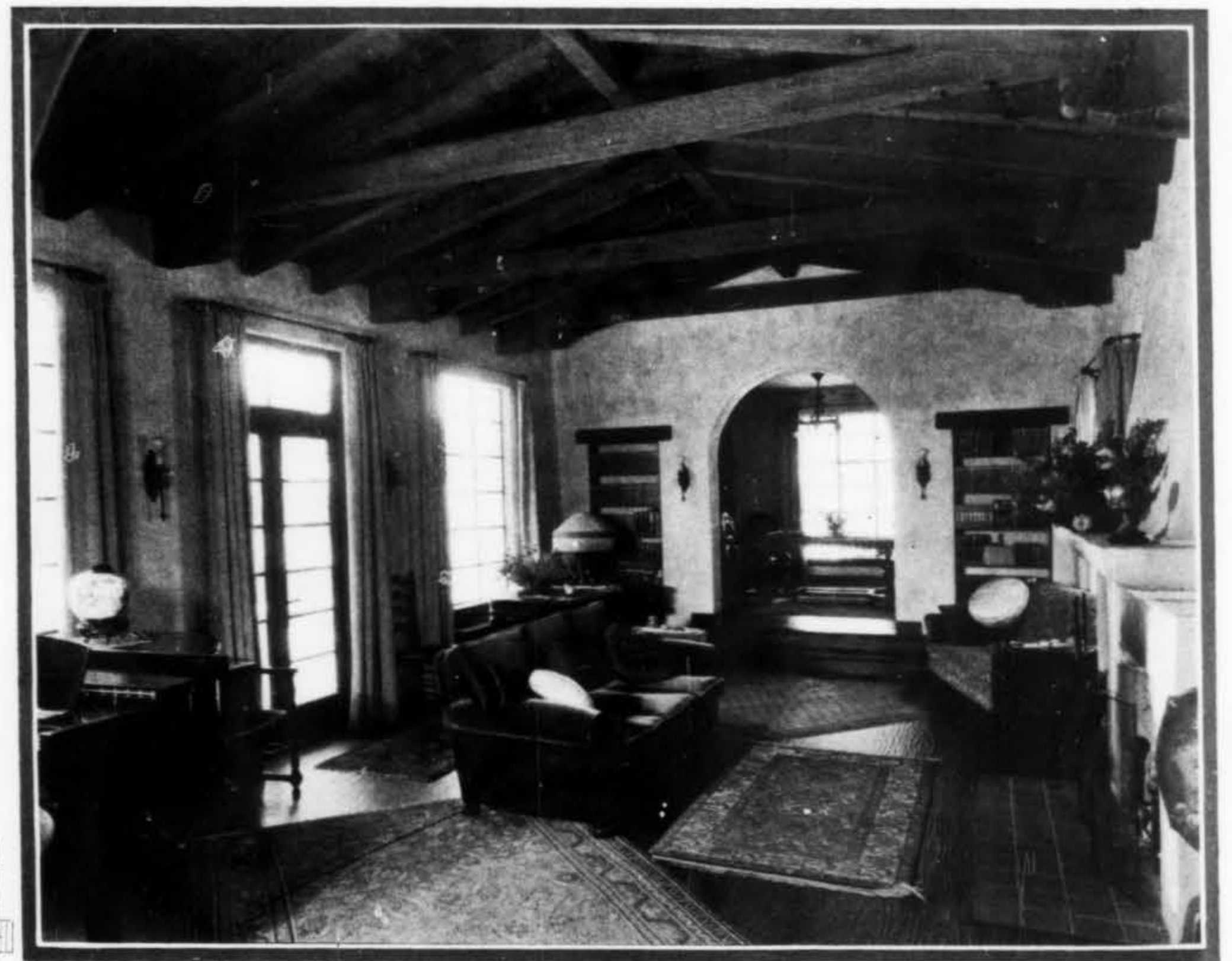


Full opportunity has been taken of a glorious mountain panorama, by opening to it the great central patio, paved for living uses, brilliant with flowers, fountain, colored tile, accessible from all the principal rooms. Here is eloquent the essential spirit of California.



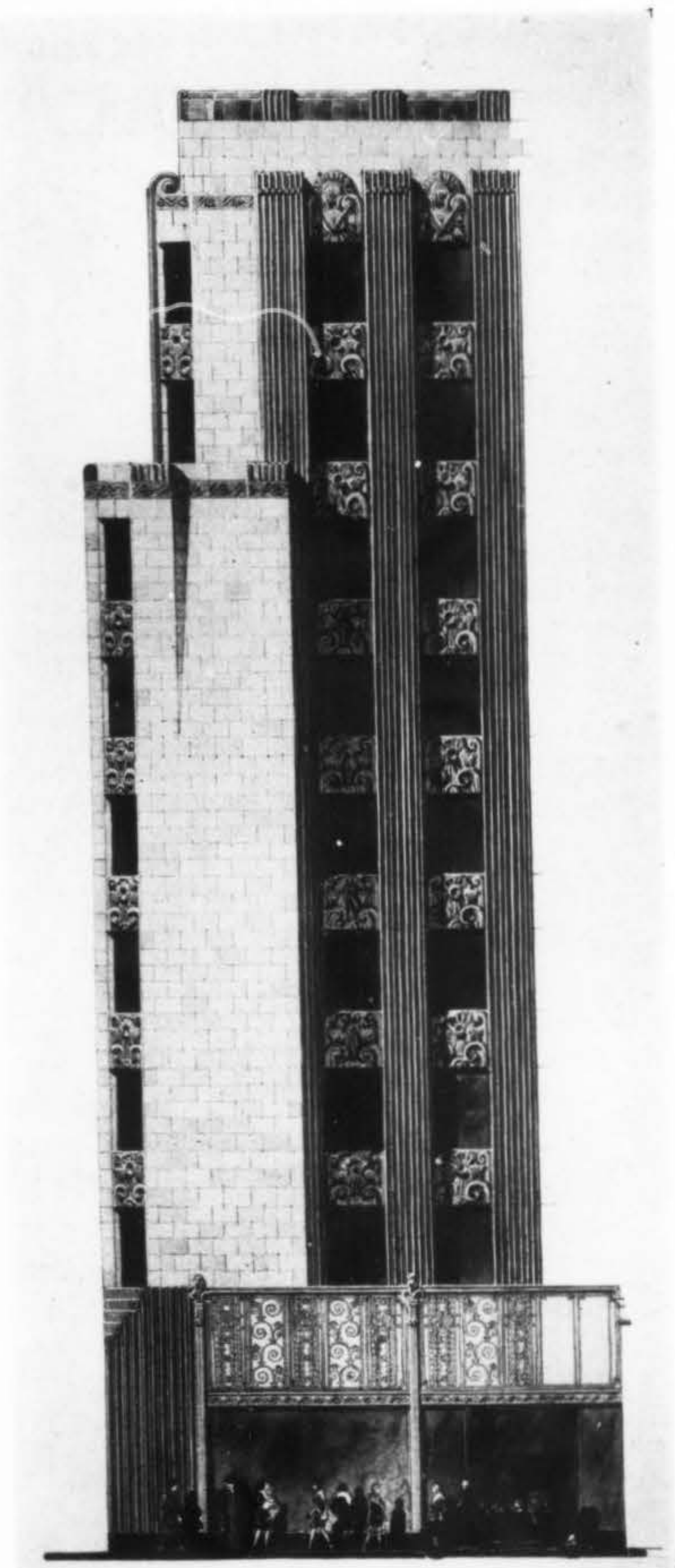


The tall pines are open enough, here, to permit ample sunshine, an outlook from the living room over the 17th Fairway and Green of the Golf Course, a view of the ocean from dining room and breakfast nook; a very well arranged plan, a well-composed mass.



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ONCE IN A LIFETIME—OLYMPIC GAMES  
LOS ANGELES, JULY 30 TO AUGUST 14

FLAGS of fifty nations will flutter from the ramparts of the Olympic Stadium when President Hoover, speaking before a mixed multitude, proclaims the Games of the Xth Olympiad open in Los Angeles on the afternoon of July 30.

In keeping with the ancient Greek custom, which had its origin at Olympia in Elis some three thousand years ago, the opening of the 1932 Olympic celebration will be interspersed with dazzling scenes of pageantry and solemn ritual, passed down through the ages.

With two thousand world athletes lined up before the Tribune of Honor, President Hoover will rise from his seat and formally proclaim the Games of the Xth Olympiad under way. Immediately, a fanfare of trumpets will be heard, cannons will crash out the Olympic salute, the Olympic flag will rise slowly on the central mast, the Olympic torch will blaze forth atop the massive peristyle. At the last crack of the cannons, thousands of homing pigeons will be released to wing their way toward the four points of the compass.

Every large nation will be represented in the contests. More than half of the foreign teams are already in Los Angeles or are en route to the Pacific Coast for their final period of intensive training.

With the stage set and the opening date of the world's greatest international amateur sports celebration scarcely more than a month away, the one question on the tongue of every sports-minded person is, "Will the United States again prove its world supremacy on the athletic field?"

It is a fact, and, perhaps a fortunate one for the United States, if the views of some of our coaches are to be taken seriously, that there will be close contests in many branches of sport, notably in the track events. There will be field events, gymnastics, boxing, wrestling and weight-lifting, swimming and diving, water polo, fencing, equestrian competitions, rowing, yachting, cycling, shooting and field hockey, to say nothing of the international demonstration lacrosse tournament and the national demonstration game of American football.

Although the football and lacrosse games will offer two of the outstanding highlights of the entire celebration, neither of them is a part of the accepted Olympic Games competitions. Rather, they will be presented for the purpose of demonstrating two games not generally played throughout the world.

The Olympic Games will approach a climax on the night of August 8, when East meets West in what promises to be one of the most sensational games of football ever seen in America. When the two teams line up in Olympic Stadium for the kickoff, the eastern team will be composed of graduating seniors from Yale, Harvard and Princeton. Opposing them on the western lineup will be a similarly chosen aggregation from California, Stanford, and Southern California. The personnel of these teams, as announced recently by the respective coaching committees, will be a roster of many of the greatest players of the 1931 season.

Keen rivalry is expected to develop in the yachting events, a branch of sport in which the United States has not always fared so well in past Olympic Games. Financial crisis notwithstanding, there will be a representation from every major country in at least one, and possibly all, of the four classes of boats to compete.

No less than twenty-five will be entered in the international 12-foot Olympic class dinghy races. Probabilities that Norway and Sweden will be represented in the races are enhanced by their natural desire to uphold their records made during the 1928 Games in Amsterdam, when Norway won the championship, with Sweden second, Denmark third, Holland fourth, Esthonia fifth and Finland sixth.

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## THE CARE OF CALIFORNIA LIVE OAKS

(Continued from Page 26)

Where feasible, however, the injury has been treated as an ordinary cavity, that is to say, the area has been opened up and all diseased wood cleaned out. The back and side walls of the cavity have been water-proofed and a cap fitted over the face of the cavity. The healing or rolling over of the cambium over the surfaces of these caps has been most satisfactory. Where the cavity has been opened up its entire length and all diseased wood removed, these caps have been most successful, and the healing of the cambium layer has been remarkable considering the age and natural slow growth of these trees. The caps are first backed with a mastic material about half an inch thick, then the open metal cap is fitted, and the surface faced with rough cement which closely resembles the natural bark in color. The caps are fitted with two vents, so pointed that they will not permit the entrance of rain yet will allow of a free circulation and penetration of air throughout the hollow cavity, thus preventing the formation of any surplus moisture which might otherwise collect due to a sweating of the sidewalls of the cavity.

A very serious cause of injury to Live Oaks is the boring insect which annually ruins many of the finer specimens of these beautiful trees. There are two species of borers: one that works in the bark and one that attacks the sapwood. The former runs its galleries in the cambium layer through which all the important life-processes of the tree are conducted, while the latter type tunnels and penetrates all through the sapwood. Ordinary methods of bore control are ineffective. The best method is the eradication of the pests by cutting them out with a chisel, freely using a solution of carbon bisulphide, and painting the wounds with a specially prepared paint. This work must be done by one well versed in pest control if it is to be effective. The infestation of either type is rarely isolated. Generally many of the borers will be working in a tree, so that extensive surgical operations are necessary for their removal. Painting the trunks and limbs of uninfested trees with carbolineum is not adequate to prevent infestation in the case of these particular borers.

Feeding the trees with a complete tree food in order to keep them as healthy as practicable, and therefore as resistant as possible, seems to be the best method, followed by prompt measures for the eradication of these voracious pests as soon as their working is noticed. Their presence may easily be ascertained by small quantities of grass and sawdust at the entrance to their burrows on the trunks of the trees. Frequent inspections of these trees for borer infestation is to be advocated so that the insects do not do any further damage than can be prevented.

Research along the lines of the best method of filling large cavities in the limbs of these specific trees has been done for several years; as the foremost tree experts in the West realize that although doing the best work known to the science of tree surgery, the existing method of cavity treatment in the limbs of Live Oaks has not reached perfection. Yet the present system has achieved truly remarkable results in the preservation of these valuable, historic trees.



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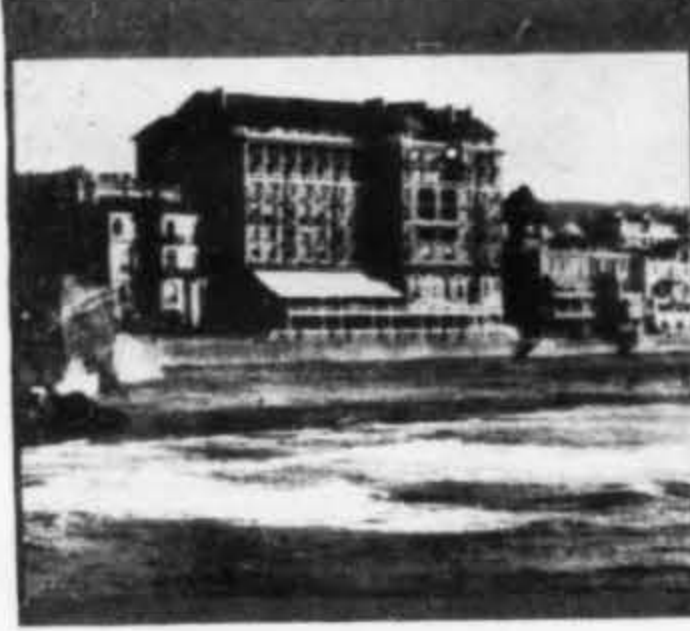
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## THE EVOLUTION OF A RIVERA FRESCO

An interview with Mrs. Sigmund Stern

**D**IEGO RIVERA came to my home in the country one Sunday just after he finished the fresco at the San Francisco Stock Exchange. He had been much impressed with the beauty of the country as he drove down the peninsula; it was at the time when the almond trees were in full blossom, in early April.

After wandering through the garden and through my home, Rivera's enthusiasm prompted me to say, "Would you paint a fresco in my home?" He immediately responded "Yes," and selected the niche in the outdoor dining room as the most suitable place.

He asked me what the subject would be, and my reply was "—what would you think?"

He answered "I was much impressed with this beautiful country and the blossoms."

When I added that, later, the garden was full of beautiful flowers and fruit, he promised to make some sketches and submit them to me. One sketch that he prepared a few days later represented two small children leaning over a basket of fruit, and encircling this was a wealth of foliage and flowers.

The second sketch, the one I accepted, had a background of almond trees in blossom, rather wind-swept. Between the rows of trees a tractor was working the soil, two men were digging on one side, and a small boy sowing seed. In the foreground was a stone wall on top of which was placed a large, flat basket filled with oranges and grapefruit. Peeping over the wall, from behind this basket, were three small children with hands grasping the fruit.

Rivera reminded me that I had mentioned, when speaking of the fruit and flowers, my three grandchildren.

He came down about a week later with his wife, Frieda, and Mathew Barnes, his plasterer. Mr. Barnes, I found out later, is an excellent painter, a writer of short stories as well as an actor, but he came down in the capacity of plasterer and assistant to Diego Rivera.

The wall was prepared with a steel frame to make it possible, if it should be found advisable at some later date, to preserve the fresco by cutting it out of the wall. A very thick coat of plaster was put on to cover the frame, and then a finer plaster made of marble dust was applied, a little each day, as the section to be painted that day was prepared according to the artist's wishes.

Barnes started his plastering at six every morning and, when Rivera came to work, the life-sized drawing of the part of the fresco was traced on the wall. The orchard and tractor were the first parts painted in, then the figures of the men at work, and the ground.

When he came to the small children, Rivera asked if I would permit my grandchildren to pose as models. The little girl to the

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right, Rhoda, was the first to pose. She has a sweet placid face, and after Rivera had painted the head and arms most beautifully he remarked he must change the background—"it does not suit Rhoda." Next day Barnes had taken it all way and replaced it with some fresh marble dust plaster. Then another orchard of almond blossoms was drawn in, but this time a very quiet landscape, not wind-blown as the other had been.

Peter's figure was the second of the children to pose. Each evening Rivera would ask me, "How do you like it?" If there was anything he and I agreed was not perfect, the plaster would be taken out and another sketch made the next day. When it came to the third child, Rivera asked if I would permit him to use Rhoda again, making her appear a little older. For this purpose he made a second, most beautiful drawing of my small granddaughter; but when, in the course of conversation, I happened to remark that two or three years earlier I had heard Rhoda speak of an imaginary friend, Daiga, he was most fascinated with the story and told me to ask her if her imaginary friend was a boy or girl. Rhoda said that it was a boy and to the question of the color of his hair she answered—"black and his eyes are blue." So Rivera drew a wistful face, rather Mexican in type, with straight black hair and blue eyes. It was easy to see after the head appeared in the fresco that this child was a child of imagination.

Walter, aged fifteen, asked if he could not be in the picture, and as there was no place for him in the group of children, he figures as the kneeling boy in overalls sowing the seed.

The two workmen raking the ground have been drawn from some of the laborers in the garden, one a very slender Spaniard with swarthy skin. The color of their garments is a rather light blue and yellow, the coping of the wall is pale gray, the earth is a rich brown, the trunks of the trees are, in parts, almost white, like the blossoms, and in others most dark, in shadow.

### OUT-OF-DOOR LIVING ROOMS

(Continued from Page 22)

This residence will have the living room on the second floor, also a walking deck that will follow the outline of the main garden. Everything is being taken into consideration to the end that vistas from the various rooms may be enjoyed at their best. The upper floor living room commands an extensive panorama of the surrounding terrain.

Naturally, the inclosed gardens of these homes are more than just mere gardens; they are out-of-door living rooms in the fullest sense.

For the city-dweller building on the average size lot, the same advantages of the enclosed garden can be had, although on a more compact scale. Typical of this idea is the home being designed for a Hollywood writer, which, in addition to incorporating the enclosed garden idea, also has the added feature of no windows through the outer walls, all light entering the rooms through windows opening on these inner gardens.

This is a moderately priced house, but was built in this fashion for two reasons—first the lot was narrow, and second the non-windowed outer walls present a distinct novelty.

Enclosed gardens lend an atmosphere which cannot be compared with any other type of garden construction. The home owner so adapting this plan controls vistas and eliminates all possibility of prying eyes that rob the garden of its intimacy and privacy.

Living out of doors in the warmer climes is highly desirable. I am confident that the garden which is enclosed by the home walls will be used as an out-of-door living room more extensively than a garden provided by any other means of enclosure. Growing conversion to this type of garden proves that once a home owner has had the advantages of it, he or she will accept no other.



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## FRESCO PAINTING IN MEXICO

*(Continued from Page 14)*

A ceiling decoration in fresco by David Alfaro Siqueiros in the School of Philosophy and Letters at Mexico City. Symbolic in nature, this painting is about six meters long by four wide.

Italian and Mexican Renaissance go to prove that subject matter is an important element in producing a national art, and that the only times in history that art has been a vital force in the activities of its time is when it has been a part of life instead of something separate, aloof and of no considerable value to the people around it.

In this, Americans have a great deal to learn. Today, we have all been running helter-skelter, copying the French, Italian and a score of other influences. We have in this country many talented painters. Technically they are good, but until we learn to create from the life around us, we can never hope to have a national or real American art.

If Diego Rivera had not used the Mexican Revolution as his subject matter he would never have achieved the fame he has. If Rivera had continued to paint pretty ladies and yellow lemons on crumpled table cloths he would have remained just another "good painter." It is the ability of the Mexican painter to make use of the subject matter around him that has made Mexico develop the most important school of painting in this age.

Americans may have no serapes or picturesque sombreros, but we have machines, subways, workers—and a million-and-one motifs that express our time. Why not make more use of them?

American artists, most of them, find it difficult to make enough to provide a decent living. They depend on rich patrons, exhibitions or some private collector, to dispose of their work. American painting today has no social function in the life around it. The murals or wall paintings in our public buildings are often done by fifth-rate painters.

In the last few years two of the most important Mexican fresco painters have invaded both the east and west coasts. Rivera painted in the San Francisco Stock Exchange, and Clemente Orozco at Pomona College in southern California and at the New School of Social Research in New York City. Recently a third Mexican artist, Siqueiros has realized the opportunities offered in this country and is following the footsteps of his fellow-countrymen in seeking new walls. We have, today, only a few American painters who have attempted to compete with these Latin-American artists in the use of the social scene of their times. Thomas Benton and Boardman Robinson have painted such murals in the East. Both have chosen American subjects as their themes. Robinson painted the murals in the Kaufmann Department Store in Pittsburgh, Benton a small wall in the School of Social Research in New York. This is our beginning of modern mural decoration, and it can be hailed as a very important advance in American art.

America has developed a new architecture—the "skyscraper," something akin to the machine age, in its utility and simple beauty. Now is the time for painters to come into line with this progress.

We have in this country many talented painters. They should be given a chance to work. There is no need of Riveras, Orozcos and Siqueiros painting our stock exchanges; but in order to develop a national art, painters need the support of our political and educational leaders to see to it that they have opportunities for commissions, and thus avoid the importing of foreign artists.

The cry of critics, "We have no American art!" could be remedied if America would recognize more fully her own talent and give the American artist a chance to work and create in his own country; and if the critics would inform themselves on what is being done in the United States today.



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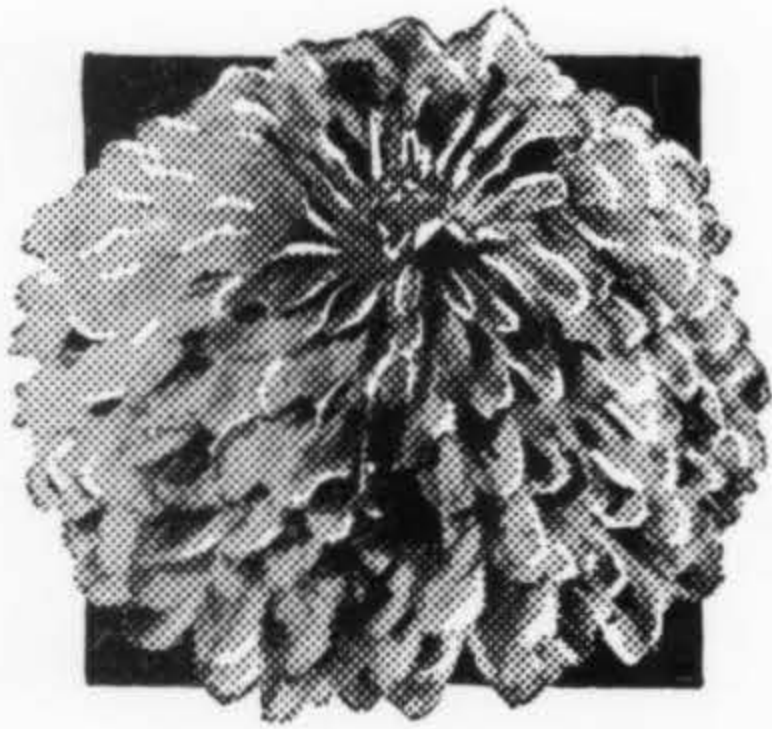
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## GARDEN CALENDAR JUNE

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

*God smiled  
And it was June!  
Anon.*

EACH June the real Californian thrills to the beauty of flower and form of his native Cacti. The effete and effeminate cave dwellers see in these plants nothing but repulsion, but some of us know that the sacred feet of Fra Junipero Serra lost their weariness many a time in little halts to drink in the glory of the Cactus bloom. Today both the Cactus and Succulent plants, indigenous to our continent, have brought a new and virile note into our garden symphonies.

Back in the lands of plenty rain, masses of annuals fill the gardens with their turgid tangles of short-lived beauty, but in the semi-arid West, nature has provided plants which thrive under our particular condition of soil and moisture and give us a garden motive as truly our own as is our architecture.

The Cacti come to us from the heights of the Canadian Rockies and from the drear fog-haunted wastes of Patagonia; from the parched plains of Arizona; and dangle epiphytically from the jungle trees of the Amazon; the heights of the Cordilleras and Andes send their quota of gems and giants; the Carribean Islands and on the Pacific side, the Galapagos send to our gardens their rarities. Cacti and Succulents are no longer a garden fad—they have become a permanent and stock part of our horticultural scheme.

Your garden Calendar Editor is abstracting a book (in German) by Curt Backeberg, for one of the scientific magazines. It is called the Cactus-hunter. "Kakteenjagd." It is the story of a healthy venturesome man in his quest for rare Cacti in the remotest wilds of our continent; and oh! what pictures are brought to our chair, and how, in imagination, have we not followed in Mr. Backeberg's quest.

Only yesterday the Old Man Cactus, *Cephalocereus senilis*, was the Ultima Thule of gorgeousness, a cylindrical plant growing up like a giant candle, but clothed with long, pure white hair and attaining a height of upwards of twenty feet (if you waited long enough) was the acme of every Cactus fancier's ambition. The Old Man is no longer king. A dozen South American relatives, some with hair as fine as the finest spun silk, and a lustre which can only be called sheer, *Esposita lanata*; some with long yellow hair, while some have large outstanding tubercles or projections, studded all over the surface; and in fact, plants of such great beauty and such infinite variety of form, as to render the garden world impatient for their introduction here. It is almost needless to add that I imported seeds of the whole list of plants discovered or rediscovered and described by the intrepid explorer, Mr. Backeberg.

Having also received and grown the seed from the Ritter expedition to South America, I am now enjoying the thrill of being nursemaid to thousands of interesting small infants.

On many a California porch is to be found a plant or two of *Epiphyllum hybridum*. These plants far exceed the Orchid in the rainbow hues of their flowers; yet, strangely enough, all the true species of the genus *Epiphyllum* have white flowers, the several hundred beautiful varieties with colored flowers are all the result of a bigeneric cross with *Hylocereus speciosus* and since I have a hundred and fifty varieties of these plants which have been flowering since early May, you may realize what a state of exaltation I have been enjoying.

Several months ago I commented on the beauty of the Succulent hill at Kellogg's Arabian Horse Ranch, Pomona, California, and called attention to what a splendid showing could be made with a large mass of rather common Succulents; and, if I remem-

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ber, hinted at what could be done by a person who really knew something of the better and more showy Succulent plants.

This ranch, through the generosity of Mr. Kellogg, has become a part of the University of California. I hope that these lines will come to the attention of some of my friends on the Board of Regents.

Many of the Cacti and Succulents, just as some forms of art, are only for the specialist, but large numbers are both easy to grow and can earn their place in any garden.

June would be a good month to plant that small but useful herb garden: a little Sage, Thyme, Rosemary, Mint, Peppermint, Fennel, Parsley, Valerian, Dill, Lavender, Sweet Marjoram, and other common herbs such as your seedman may have in stock.

June is also an excellent month for layering. If you have a bush or a climbing plant, or even a carnation that you desire to obtain a new plant from, bend it down to the ground, make a nick in it just back of a node or joint and cover with soil, using a piece of wire bent like a hairpin if necessary to hold it down. When roots have formed, the connection with the main plant may be severed and after a while the new plant may be carefully removed to its permanent location.

Hardly a week passes without a newspaper account of some floral marvel of which the writer says "the only one in the country," and in almost every case a duplicate is to be found in my garden. The last marvel being *Erythrina corallodendron*, which brings me to the point that I have seven or eight species of this truly magnificent genus which have proven hardy in our California climate. These *Erythrin*as with their gorgeous masses of vivid red flowers should be used much more than they are. Some of them have very long blooming periods, producing crop after crop of their lovely blooms.

June is the month when the sun begins to bake the earth, and when we need a mulch over the top of the soil, not only to conserve the moisture, but to keep the soil bacteria from being reduced to their spore or resting stage. The bacteria act upon inorganic food matter in the soil and convert it into food material ready for the rootlets to take up. Most of the bacteria in the soil, perhaps ninety nine percent of them, live in the first eight inches. Without these bacteria and their relatives the yeasts, moulds and fungi, all the nitrogen that had ever entered a living body, would be locked up from the world's store forever; that is, there would be no such thing as decay, almost no plant food; the ground would be full of the dead bodies of insects, small animals and birds, branches of leaves, twigs and bushes, worm casts, and other manures, all unavailable as plant food. It is the business of the bacteria to digest all such substances by liquifying and rotting them. In as much top soil as would fill a snuff box there should be about four hundred millions of these bacterial co-workers. A quarter inch of good humus, such as peat or leaf mould over the surface of the ground and regular watering will keep the bacteria busy and in their happiest state for activity. When bacteria are most numerous the soil is said to be in good tilth.

Did you ever hear of dry rain? No, perhaps not. Our weather sharks do not make a fuss over it, because, like the poor, it is always with us. The whole surface of the earth is continuously bombarded with particles of matter falling from the atmosphere and the higher regions and even from interstellar space. Millions of bird droppings, excreta of insects and even their dead bodies, volcanic dust carried from remote regions, floods of pollen, sometimes borne for miles, bacterial spores, leaves and cosmic dust from everywhere in space, meteorite dust from shooting stars and unburned meteors.

This dry rain, is falling continuously, and forms a fine film on the surface of the earth. Containing as it does so much of the nutritive and stimulating elements, it should, at least once a year, if not oftener, be turned under by the hoe or plough; first because it is needed, and secondly because if not turned under it tends to close the breathing pores of the earth's surface and prevents

(Continued on Page 40)

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the access of oxygen which the bacteria and consequently the root systems require.

When one raises a large collection of plants it is almost as interesting to hunt among them, as to hunt the wilds of nature. At the recent Cactus Show two of the most beautiful plants in the world were shown in flower. They belong to the genus *Puya*. One, *Puya chilensis* with yellowish green flowers, the other *Puya whitei* with rich, dark blue flowers. I looked at these rare plants with great longing. Next morning, in looking over my garden, I found eight plants of *P. whitei* and one each of *P. chilensis*, and *P. alpestris*, all good sized plants but not ready to flower: quel heurement!

The Cactus Show was bigger and better than ever. Held in the magnificent Exhibition Hall of the new Pasadena Municipal Auditorium it attracted the flower of the plant loving world, the cognoscenti of horticulture. The outstanding features of the Show were (1) nine definite types, perhaps species, of the genus *Ariocarpus*, exhibited by Carl Salbach; these are to be reported on as to their specific value by your editor at a later date, when flowers and fruits have been studied. (2) Large collection of rare and well named Succulents exhibited by the Soldena Gardens. (3) The Frick collection of Euphorbias, which I am inclined to believe is the most complete in the world. (4) Collection of *Stapelias* and *Stapelioids* exhibited by Boyd Sloan and Alain White, correctly labelled, accompanied by a large wall map, exhibiting their distribution, and a large wall chart, being a key to the genera and species. Had I been judging the Show this exhibit would have won the sweepstakes on account of the research shown and its expository value.

A new Begonia Society has been formed and it is to be hoped

that they will follow in the footsteps which have guided the Cactus and Succulent Society to such a high degree of success. There is no available work in the English language on the Begoniaceae, my own work not having yet been published. My suggestion is that each member capable of training himself for research should study a few sections of this large family, importing seeds laboriously and diligently and study the plant in the living condition.

The Begonias differ from the Cacti in one happy respect. There are Herbarium sheets covering a fairly wide range in the Universities of California and Stanford and Pomona College. If you are capable of traveling so far, abundant sheets of the Begoniaceae are to be found at Grey Herbarium at Harvard, Missouri Botanical Garden at St. Louis, Field Columbian Museum, Chicago, Cornell University, Smithsonian Institute at Washington, D. C. If the members are willing to work, this field is a most fascinating one, where work is much needed.

A big percentage of the Begonias in the large collections of California, are ridiculously misnamed, and to try to run a Club on misinformation, is only to make "confusion more counfounded."

Do not forget, in June, you can nip off any little cutting from the end of a *Fuschia*, put it in a sandy hole in the ground in the shade, keep it watered and it will become a plant. Also if you want to propagate *Papyrus* or *Alternifolius*, cut the stem an inch below the top and throw the leafy top on the surface of your pool or on top of a pail of water where it will readily strike root; later transfer to good, rich, moist soil.

The planting list follows: Dahlias, Chysanthemums, Asters, Petunias, Penstamons, Salvias; sow: Centaureas, Cosmos, Nasturtiums, Portulaccas.



