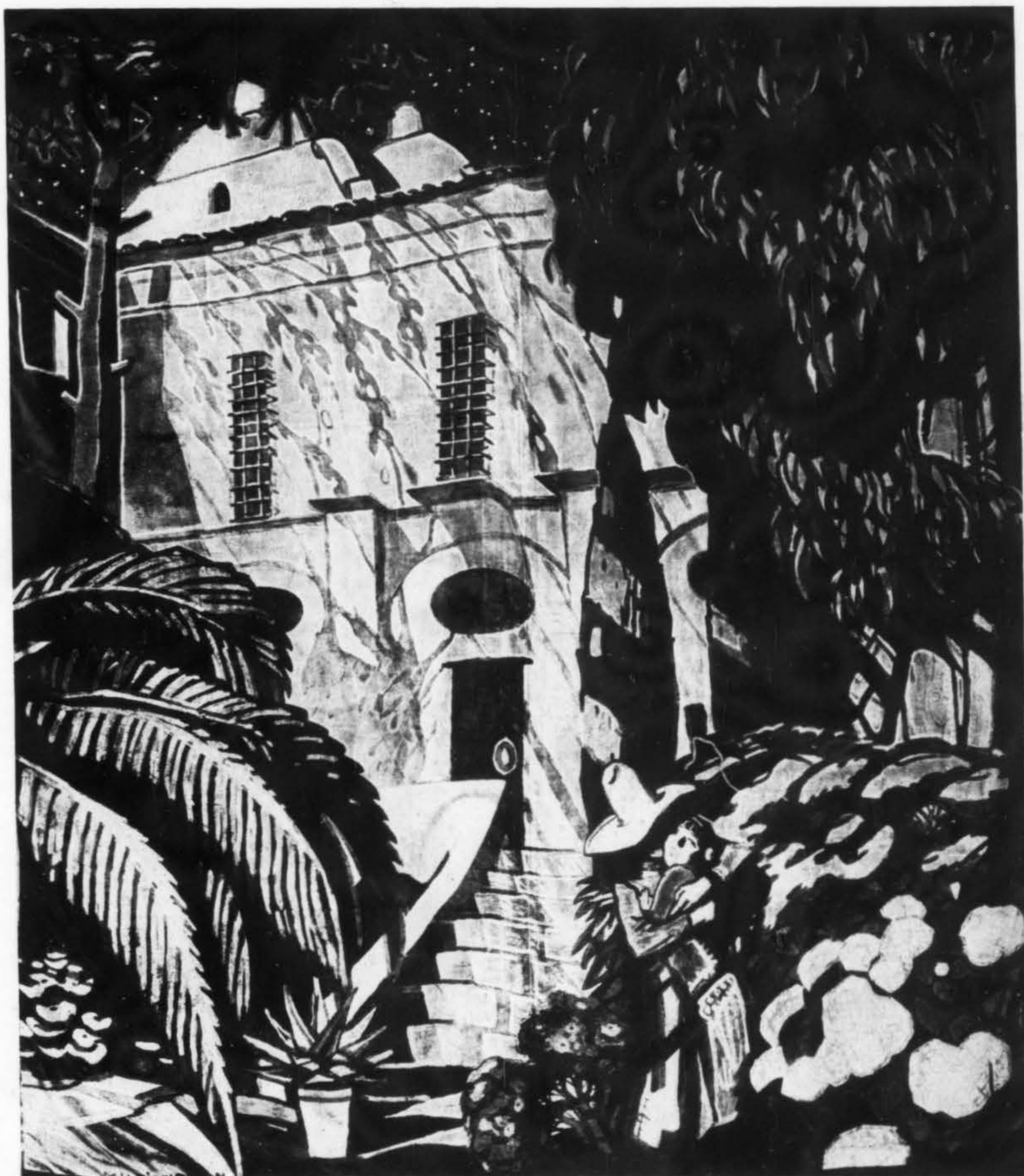


California

Arts & Architecture

Crafts · Decoration · Gardens · Life · Music · Drama



California Moonlight

A Batik by Herbert and Maria Ridelstein

May 1933

Twenty-Five Cents a Copy

UNUSUAL FABRICS FOR EVERY MODERN DECORATIVE USE

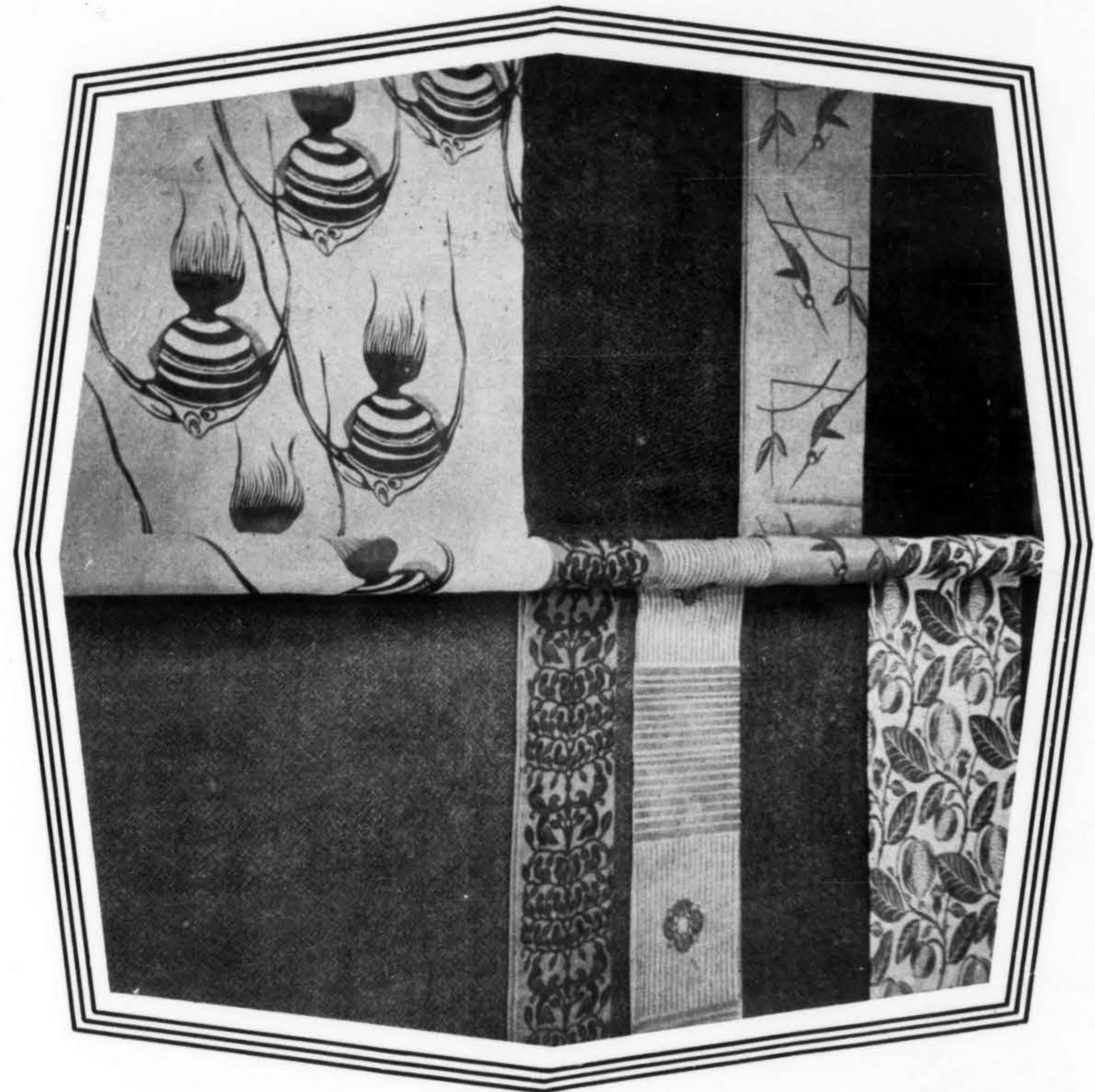
THE Allied Arts Guild, in keeping with its purpose to create and supply distinctive handicraft products for home enrichment, makes a feature of its unusual fabrics.

Unusual is the expression decorators use when they see our designs. There are more than a hundred of these designs, which can be applied to any fabric, in any color or combination of colors.

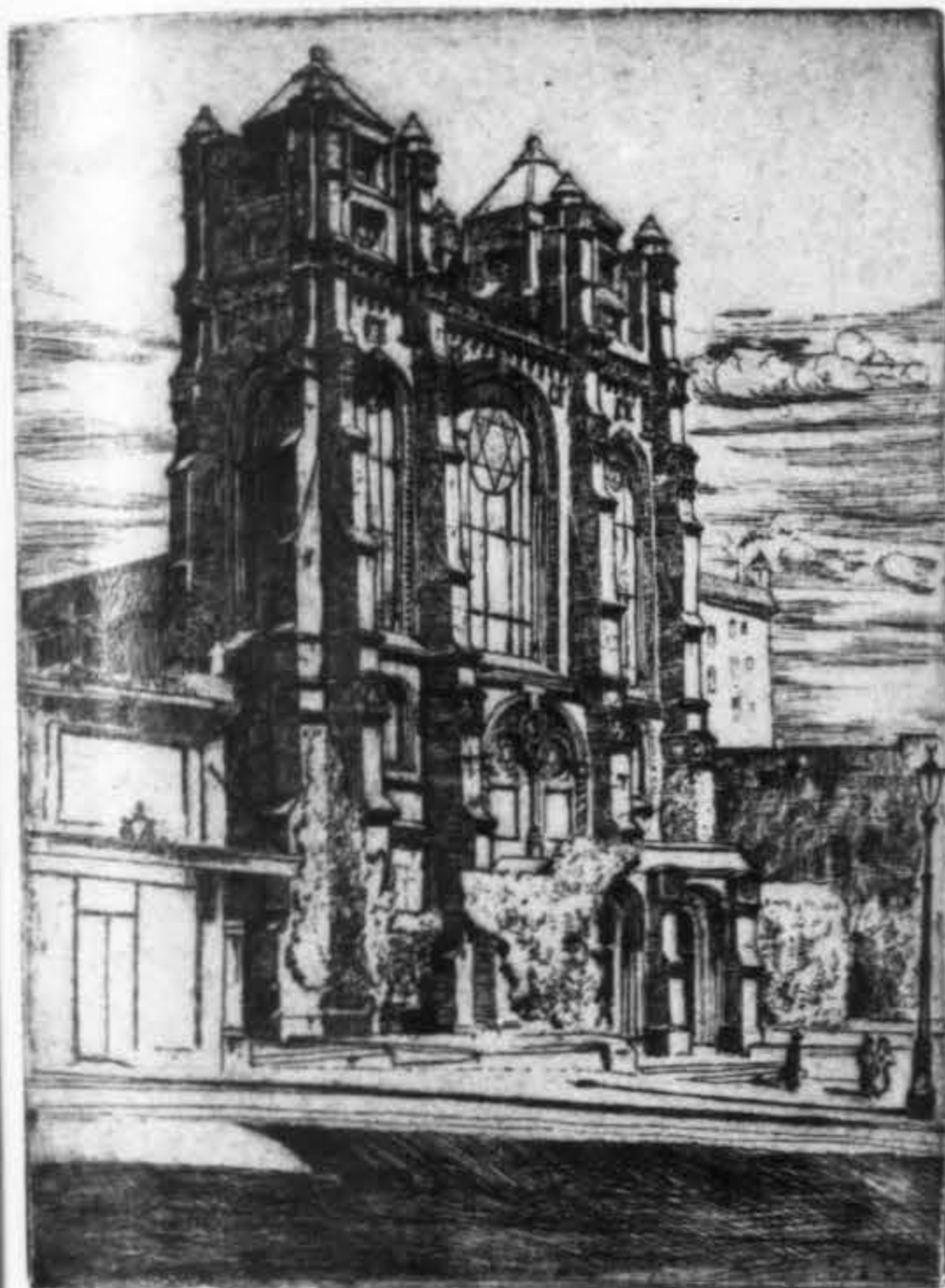
A special feature of our fabrics is our use of hand-woven materials made on Allied Arts Guild looms. We supply also any commercial fabrics.

ALLIED ARTS GUILD

OF CALIFORNIA, LTD.
ARBOR ROAD AT CREEK DRIVE
MENLO PARK, CALIFORNIA



ALLIED ARTS GUILD OF CALIFORNIA-LIMITED



Number One

THE OLD TABERNACLE, SAN FRANCISCO
Etching by L. N. Scammon

Lawrence N. Scammon is a member of the California Society of Etchers, San Francisco. This charming print of his won first prize in the society's annual exhibition of 1919. It portrays a time-honored landmark of San Francisco, the old Temple Emanu-El on Sutter Street, demolished a few years ago to make way for the modern skyscraper known as "450 Sutter Street".



Number Two

MONT ST. MICHEL, FRANCE
Etching by Dana Bartlett

Dana Bartlett, painter and etcher, is a former president of both the California Art Club and the California Water Color Society. He was also for a number of years an instructor in the Chouinard School of Art. He has painted in southern California for more than fifteen years, and is represented in numerous collections in California and the East. In 1924 he traveled in France and Italy, and it was at this time that the sketch for the above etching was made.



Number Three

CHARACTER STUDY, APACHE INDIAN
Drypoint by Dayton Brown

Dayton Brown, recognized for some years as a portrait sculptor in bronze and marble, as well as in oils, is becoming more widely known for his brilliant portrait etchings and drypoints such as those of Greta Garbo, John Miljan and other celebrities of stage and screen. Mr. Brown is a member of the California Society of Etchers and the Print Makers Society of California of which he is vice-president.

One Of These Fine ORIGINAL ETCHINGS FREE with each new subscription

California Arts & Architecture

Crafts - Decorations - Gardens - Life
Music - Drama

Established 1911

A magazine of stability—of definite value to those who are interested in and appreciate a review of the cultural progress of California—articles by the leaders in their chosen professions, illustrated with beautiful half-tones, record the work of California artists and craftsmen—the calendar of art exhibitions, music, drama and club events, is the most complete one published. Formerly issued monthly, this magazine will be issued bi-monthly during the remainder of 1933. Subscription price: 12 issues \$2.50; 24 issues \$4.00.

Any one of these prints purchased in the open market would cost several times the price of a subscription to CALIFORNIA Arts & Architecture. It is only by special arrangement with the artists and their representatives that we are able to make this exceptional offer. As the supply is limited we urge that you place your order at once.

The face measure of each of these prints is approximately six inches in width by eight inches in height. Each print is attractively mounted on a white mat of standard size, fourteen and one-half inches wide by nineteen and one-quarter inches high. All prints will be securely wrapped to guard against damage in the mails.

MAIL COUPON AT ONCE TO INSURE EARLY DELIVERY OF YOUR ETCHING

Western States Publishing Co., Inc., 627 South Carondelet Street, Los Angeles

Please enter my order for twelve issues of CALIFORNIA Arts & Architecture beginning with the current number. Attached is check in the amount of \$2.60 (\$2.50 for the subscription and 10c for mailing charges on the etching).

At no additional cost send me an original etching. My 1st Choice is Number..... My 2nd Choice is Number.....

NAME

ADDRESS

Please write on margin names and addresses of friends who might like to receive announcement of this unusual offer.

California

—As We See It

SPEND if you're rich, save if you're poor! A large percentage of those whose eyes fall upon these pages are persons of wealth. For that reason, we quote the following paragraphs from a statement by Robert Ingersoll, which the famous orator made in Boston on October 20, 1878, at a time when economic conditions in the United States were much as they have been during the past few years. These words by the author of "Hard Times on the Way Out" are as true and timely now as they were in 1878:

"The prodigality of the rich is the providence of the poor. The extravagance of the wealthy makes it possible for the poor to save.

"The rich man who lives according to his means, who is extravagant in the best sense and the highest sense, is not the enemy of labor. The miser who lives in a hovel, wears rags and hoards his gold, is a perpetual curse. He is like one who dams a river at its source.

"The moment hard times come, the cry of economy is raised. The press, the platform and the pulpit unite in recommending economy to the rich. In consequence of this cry, the man of wealth discharges servants, sells horses, allows his carriages to become a hen-roost, and after taking employment and food from as many as he can, congratulates himself that he has done his

part toward restoring prosperity to the country.

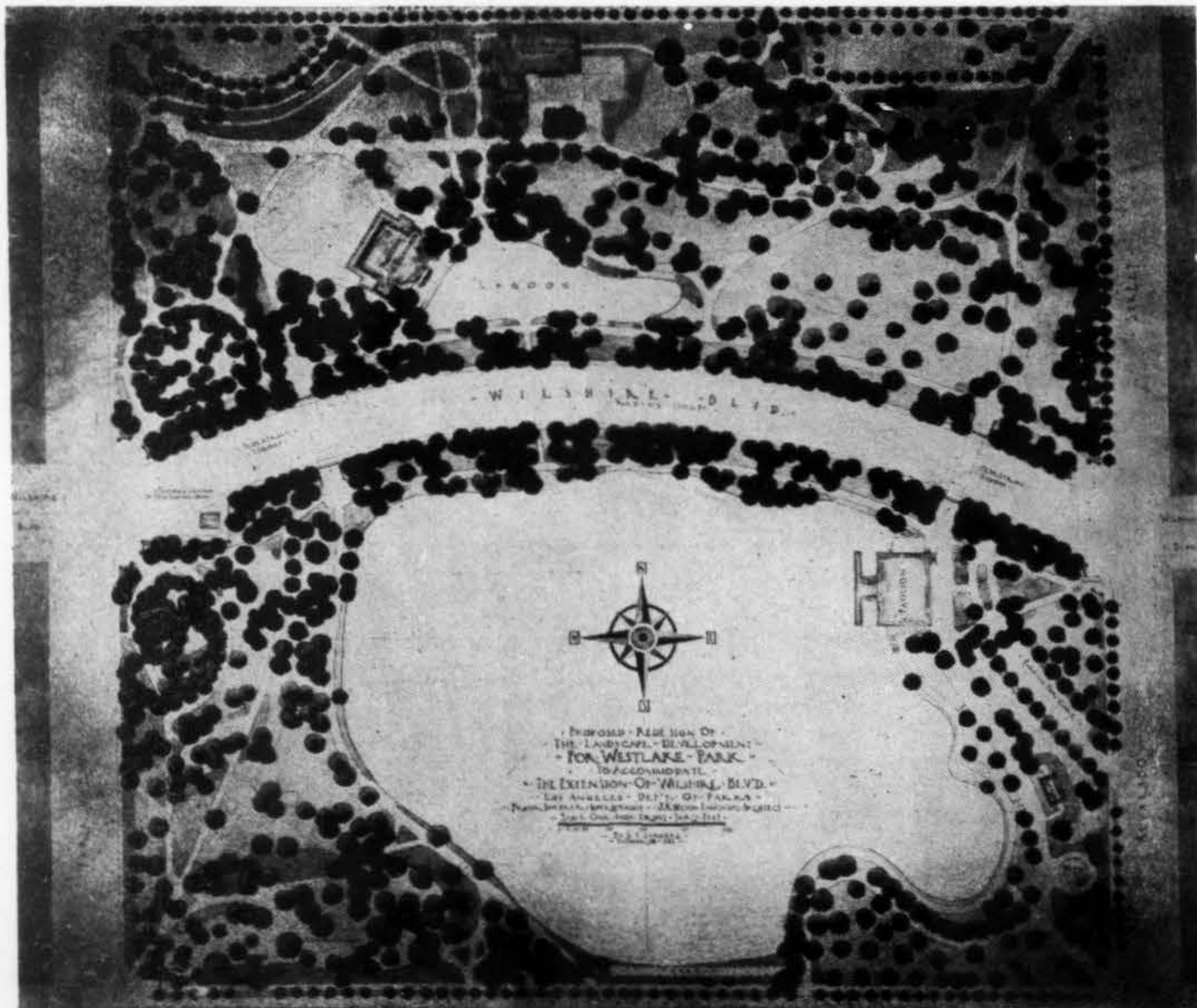
"In that country where the poor are extravagant and the rich economical will be found pauperism and crime; but where the poor are economical and the rich extravagant, that country is filled with prosperity. . . ."

FEW business houses in California have had a longer life or a more romantic background of history than San Francisco's most elegant and chic department store, the City of Paris. Founded in 1850 by Felix Verdier, and continued under the guidance of Gaston Verdier, the store this month is celebrating not only its eighty-three years of continuous operation but also the return of Paul Verdier as its managing director. The fine sense of showmanship which marked the Verdier management in years gone by is again asserting itself. Witness such innovations as the Perfume Bar, shown here, and the Normandy Lane Tea Room, which has transformed a dubious basement into a positive asset. The authentic French touch evident in both of these new features was supplied by Charles Gassion, a native of Normandy, whose talent as a decorator of interiors in the French manner has been greatly in demand in San Francisco during the past decade of his residence there.



LOVERS of fine craftsmanship and beautiful books are very grateful to Mrs. George M. Millard of Pasadena for her recent labor of love in assembling and displaying no less than 166 of the gems of presswork and binding created by that brilliant disciple of Morris and Ruskin, the late T. J. Cobden-Sanderson, at his Doves Press and Doves Bindery in London in the early years of the present century. In the Little Museum of the Book adjoining "La Miniatura", Mrs. Millard's exquisite residence, considered by many as the *chef d'oeuvre* of the architect Frank Lloyd Wright, these noble volumes found a setting which would have warmed the heart of their creator. In the six weeks during which they remained on view, hundreds came to receive inspiration from these silent, eloquent masterpieces of design and technique. Now that they are gone (those not owned by Mrs. Millard herself returned to their owners in this country and England), there remains still the subtle but powerful influence which radiates ever from the works of great souls fired by devotion to lofty ideals.

A MIRACLE is come to pass! After ten years of agitation, Wilshire Boulevard, the Champs Elysées of Los Angeles, is to be extended through Westlake Park. Work on the project will be started before the end of this month. A gently curving dirt-fill roadway, sixty-four feet from curb to curb, will cross the north arm of the lake in the center of the park. When the new artery is completed (January of next year is the estimated date) motorists may breeze happily back and forth between downtown Los Angeles and points west without the necessity of making detours around the park along Sixth Street or Seventh Street as at present. East of the park, Wilshire Boulevard will be enlarged from its present width of forty feet to a width of fifty-six feet. West of the park the boulevard is seventy feet wide.



+ 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

PAUL ELDER GALLERY, 239 Post Street, San Francisco, California, presents interesting events in the third series, entitled *Author's Afternoons, Lectures and Readings*. The dates and speakers are:
 May 6, Ella Winter (Mrs. Lincoln Steffens), "Soviet Everyday Life."
 May 11, George Demont Otis explains "The Stories Behind the Paintings."
 May 13, Lionel Houser, "Newspaper Men and Fiction Writing."
 May 20, Dwight Strickland, "The Modern Poetry."
 May 25, Hazel L. Zimmerman talks of "Common Sense in Investment," and June 22 she uses "Why Bonds?" as a subject.
 May 27, Charles G. Norris discusses his new book, "Zest."

SPACE ARCHITECTURE is the title selected by Rudolph M. Schindler to designate the exhibition of plans, photographs and models shown at the M. H. de Young Memorial Museum, San Francisco, California. Mr. Schindler contends that "a building is not a solid but a combination of space units."

SPRING is at Del Monte and spring means more sport and more enjoyment of the whole Monterey Peninsula. The schedule of events reads:

May 27-30, Del Monte Tennis Tournament. This is the twelfth annual, awarded to Del Monte by the California State Tennis Association, and attracts contestants and a gallery from the north and the south.
 The Flower Show is held in Del Monte's Copper Cup Room and Main Auditorium and offers an opportunity to the garden enthusiasts of Monterey, Carmel and surrounding towns to display their choicest blooms.

June 4, Del Monte Dog Show.
 June 8-10, National Electrical Wholesalers Association.

June 16-18, Olympic Club Golf Tournament.

June 21-25, Pacific International Trapshooting Association.
 June 23-24, California Affiliated Exchange Clubs.

PARENT-TEACHERS ASSOCIATION holds its thirty-fourth annual State Convention at Long Beach, California, May 8 to 13. Mrs. William J. Hayes of Burlingame presides. The list of speakers is notable.

CALIFORNIA CLUB, 1750 Clay Street, San Francisco, California, continues a program of weekly speakers. Chester Rowell and Rodney S. Ellsworth addressed the club during April.

GOLF CLUB, Palos Verdes Estates, near Redondo, California, announces group classes for the boys and girls of Palos Verdes are opened between May 1 and 15, under professional instruction by Garry Bennett. The expense is nominal.

A NEW SPORTS CENTER was inaugurated with the opening of the Los Angeles Motor-Boat Speedway at Venice, California, last month. Motor boat racing is one type of sport that permits amateurs and professionals to compete against each other, so there are usually many entries and good sport ensues.

FRIENDS OF AMERICAN HANDICRAFTS announce the following pottery lectures, 2:30 p. m., Stickney Hall, Pasadena, California:
 May 3, The Basic Principles of Design, Mr. Joseph Purcell.
 May 10, The Pottery Kiln for Glazes, Mr. Leslie Sample.
 May 17, Making Salable Ceramics, Mr. Joseph Purcell.
 May 24, The Batchelder Tiles, Mr. Ernest Batchelder.
 May 31, The Neff Pottery, Mr. Wallace Neff, Mr. Andrew Neff.
 Each lecture is illustrated by a demonstration.

Lectures on furniture include:
 May 5, American Furniture Making of the 18th Century, Mr. John Condit, at the home of Mrs. Ira Bryner, 474 Bradford St., Pasadena.
 May 12, 8 P.M., at the Cheesewright Studios, Pasadena, California, "English Woodwork and Furniture," by Mr. Edgar Cheesewright.
 May 19, 8 P.M., at the shop of Bowater, 21 West California, Pasadena, "A Brief History of Pottery," by Mr. Charles R. Service.

SCHOOLS

OTIS ART INSTITUTE

2401 Wilshire Blvd.
 Filtroy 5811

This art school, maintained by the County of Los Angeles as a department of Los Angeles Museum, cordially invites persons interested in the graphic or plastic arts to visit its studios and to consult its advisory department.

CALIFORNIA SCHOOL of ARTS and CRAFTS
announces its

27TH ANNUAL SUMMER SESSION—JUNE 26-AUGUST 4, 1933

Over 20 courses in drawing, painting, design, and the crafts. Special courses in advertising art, dynamic symmetry, stage design, etc.

Write today for summer catalog "A"

F. H. Meyer, Director Broadway & College Ave.
OAKLAND, CALIFORNIA

MILLS COLLEGE, CALIFORNIA

Co-educational Summer Session

Art • French • Music

June 19 to July 29

For detailed bulletin address Mrs. N. V. Lindsay, Secy., The Summer Session

ALEXANDER ARCHIPENKO

Will offer courses in Sculpture, Painting and Drawing, for beginning or advanced students, with or without college credit.

Other instructors: Gustav Breuer, Warren Cheney, Evelyn Stoppani, Esther Waite, Bernice Weimann.

CALIFORNIA SCHOOL OF FINE ARTS

Maintained by

THE SAN FRANCISCO ART ASSOCIATION
 Chestnut and Jones Streets San Francisco

SUMMER SESSION, JUNE 26TH-AUGUST 4TH

Drawing, Painting, Sculpture, Design, Commercial Art

Accredited by the State Board of Education
 Affiliated with the University of California

Write for Catalogue "A" Lee F. Randolph, Director

CHOUINARD SUMMER SCHOOL

FRANK McINTOSH

NATIONALLY KNOWN DESIGNER
 TEACHING INDUSTRIAL STYLING
 THE MOST PRACTICAL ART OF THE DAY

Also a Famous Faculty: Kassler, DeBouthillier, Sheets, Murphy, Patterson, Dike, Graham, Gagne, Caldwell, Sterner, Freeman, Johnson, Peters, Bergvelt, Townsend, Lerner, Lewis.

741 S. GRAND VIEW LOS ANGELES EXposition 4138

PASADENA ACADEMY OF FINE ARTS

★ PAINTING AND DRAWING FROM LIFE ★
 SCULPTURE, LANDSCAPE, MURAL, ETCHING

STICKNEY SCHOOL OF ARTS

303 NO. FAIR OAKS AVENUE, PASADENA, CALIFORNIA

SANTA BARBARA SCHOOL OF THE ARTS

John M. Gamble, President—Belmore Browne, A. N. A., Director
 GRAPHIC AND PICTORIAL ARTS—SCULPTURE—DECORATIVE DESIGN
 COLOUR PRINTS—ETCHING

Outdoor Landscape Class Throughout the Year
 Session: 32 Weeks, October-May
 Catalogue on Request

914 Santa Barbara Street Santa Barbara, California

May 26, 3 P.M., at the "Kitchen," 180 E. California St., Pasadena, "The Relation of Furniture to Interior Architecture", by Miss Rose Conner.

CALIFORNIA GLADIOLUS SOCIETY holds the ninth annual show June 8 and 9 at the Biltmore Hotel, Los Angeles, California.

NATIONAL CACTUS AND SUCCULENT SOCIETY is exhibiting, May 19, 20 and 21, at the Edward H. Rust Nurseries, Pasadena, California.

FRED H. HOWARD, noted horticulturist and rosarian, has been awarded the gold medal by the American Rose Society for the new Mrs. J. D. Eisele rose. In appreciation of the work of Mr. Howard and his contributions to the plant life of California, his friends and admirers join in honoring him at a banquet, May 20, at the Elks Temple, Los Angeles, California.

THE MODERN FORUM presents John Haynes Holmes in two lectures and a debate at the Philharmonic Auditorium, Los Angeles, California. The dates and subjects are: June 15, "Hitlerism, the Aftermath of Versailles"; June 19, "Religion and Revolution"; June 26, A debate, "Should America Disarm?" The affirmative, Mr. Holmes; The negative, Major Clinton Wunder.

AMERICAN INSTITUTE OF INTERIOR DECORATORS holds its second annual conference, June 19 to 25, at the Drake Hotel, Chicago.

MUSIC

PHILHARMONIC SOCIETY OF SAN MATEO COUNTY will offer four fortnightly Sunday afternoon concerts at the Woodland Theater, Hillsborough, California, opening June 25. The conductors include Bernardino Molinari and Ossip Gabrilowitsch.

SUMMER SYMPHONY ASSOCIATION presents a series of concerts on Tuesday evenings, opening July 11, at the Civic Auditorium, San Francisco, California. The programs as scheduled read: Henry Hadley, featuring American music; Richard Lert in a popular program; Bernardino Molinari in an Italian program; Fritz Reiner in two programs, one of them given to Beethoven; Alfred Hertz in a Brahms-Wagner program with the Municipal Chorus, and Ossip Gabrilowitsch in two programs, one devoted to Tschaikevsky.

HOLLYWOOD BOWL ASSOCIATION has issued the season books for the annual Symphonies Under the Stars at the Hollywood Bowl, Los Angeles, California, opening July 4. In this, the twelfth season of concerts, the usual arrangements will prevail, the symphonies being given on Tuesday, Thursday, Friday and Saturday evenings at 8:15. Bernardino Molinari will open the season, to be followed by Ossip Gabrilowitsch. Sir Hamilton Harty will direct later, as will other guest conductors.

BERKELEY MUSICAL ASSOCIATION announces summer concerts at the Greek Theater, Berkeley, California, conducted by Bernardino Molinari and Ossip Gabrilowitsch. A third event in the season will be a program by the San Francisco Operatic and Ballet School, with Gaetano Merola as director.

THE MUSIC ASSOCIATION, San Francisco, California, is working toward a season of fifteen weeks next winter. The fund committee is conducting a systematic drive with gratifying success. The young violinist, Yehudi Menuhin, in a radio broadcast, expressed the deepest interest in the campaign and stated that the entire receipts from his concert next season would be given to this fund.

SINFONIETTA SOCIETY, under the direction of Giulio Minetti, resumes the series of concerts, May 2, at the Veterans Auditorium, San Francisco, California. Mafalda Guaraldi, violinist, and Noel Sullivan, basso, are the soloists.

CARMEL MUSIC SOCIETY is a vital part of the life of the Peninsula and of Carmel, California. The Society offers an interesting program for the summer season at the Sunset School Auditorium, Carmel:
 June 16 and 30, Pro Arte String Quartet.
 July 15 and August 5 and 19, Neah-Kah-Nie String Quartet.
 July 29 and August 26, Monterey Peninsula Orchestra.

SOUTH COAST ORCHESTRA, under the direction of Bert Hollowell, gave its second concert at Laguna Beach, California, last month and appears in May at San Clemente and Newport Beach. The personnel of the orchestra comes from several of the Orange County coast towns.



Mrs. Henry Delafield Phelps of Carmel Valley and Mr. Peter McBean of San Francisco, photographed at the Quatr'z Arts Ball held recently at the Del Monte.

LUMENARC—daylight indoors—a new deal in lighting, for us all ultimately; and right now for those of us who run art galleries, jewelry stores, rug departments, tailoring shops, laundries, machine shops, printing plants, flour mills, or who do auto painting and finishing—wherever color matching, grading, checking and other processes are carried on under artificial lighting. Stores can reduce those awful misunderstandings with customers due to failure in distinguishing the true color and quality of merchandise. This holds good even for butcher shops, where the color of meat is a factor; and our friends among the butchers will be glad to know that they can now have in their refrigerated show cases a light so efficient that the slight amount of heat given off will not warm up the insides of the cases.

What (you want to find out right away) is Lumenarc? Simple, if you know your electric lingo. Here it is: A blue arc between hot cathodes in a tube of clear Pyrex glass, with loss of light due to transmission reduced to three per cent (from a loss of 30 to 45 per cent in some methods of approximating daylight artificially); and with the lumen output developed per watt input approximately fourteen lumens per

watt working on two amperes. Like that.

If it still isn't quite clear, all you have to do is call up Bob Maxwell, lighting supervisor with the Electrical Products Corporation, over on Venice Boulevard, Los Angeles. He will tell you more interesting things about Lumenarc in five minutes than we could tell you in five pages. And besides, this isn't an advertisement anyway!



Lew Cody drew upon all his skill and experience as a master of ceremonies to control the milling merry-makers—some 1200 of them—who jammed the Ball Room of the Hotel Del Monte where the Carmel Quatr'z Arts Ball was held April 29. Louis Iredell drew this picture of Cody.

ECONOMY (even if you are rich) is the necessary and sensible watchword of the day. But true economy, as the "late great" Bob Ingersoll has indicated in the foregoing paragraphs, often calls for intelligent spending, rather than convulsive tightening of the purse strings.

One form of economy is what might be called "conservation,"—utilizing materials already at hand to the best advantage, instead of destroying them or discarding them the moment they have ceased to be new.

People are finding, all over the country, that there are extraordinary possibilities for conservation in the making-over of old buildings, especially dwelling houses. They are discovering that there is fre-



Mrs. Sidney Fish of Carmel Valley and New York, as she appeared at the gay Quatr'z Arts Ball at Hotel Del Monte.

quently a quality of charm and individuality about an old house that has undergone a remodeling or "modernizing" operation,—a charm that is lacking in many an entirely new building.

Very often the structural members of old houses are still strong and durable. Skillful planning, expert supervision (particularly needed in this kind of architectural work), and well advised decorative treatment, can accomplish veritable miracles, and with expenditures that are surprisingly low, thanks to present prices of labor and materials.

This matter of the rejuvenation of elderly dwelling houses is assuming so much importance that we intend to devote considerable space, in this and succeeding issues, to presenting successful examples of such rejuvenation, with full and frank information as to the manner in which it was accomplished.

A THEORY generally accepted in principle, but all too seldom carried out in actual practice, is that the architect, the decorator and the artist should collaborate *in advance* of construction of a residence.

With a view to better co-ordination of theory and practice in this regard, the Galerie Beaux Arts, San Francisco, offers currently at its quarters on Geary Street an unusual and fascinating exhibition of miniature house models and interiors, to which Beatrice Judd Ryan, director of the gallery, has aptly given the designation, "A House You Like to Live In."

Each of the eight entries in the exhibition is the result of intelligent planning and team work by architect, interior decorator and artist. Landscape architects, too, have collaborated to good purpose on several.

With each small-scale model of a house and its garden is a somewhat larger-scale model of the living room, with complete furnishings and decorations in perfect miniature,—a doll's house *de luxe*. The artist's wall-decoration for each living room, besides appearing in miniature in its proper place in the interior, is displayed in full size and full color on the wall of the gallery, just behind the exhibit to which it belongs. Interiors are presented in black-



Believe it or not, this charming room—designed for living California—is a miniature model, from the exhibition, "A House You Like to Live In", held this month at the Galerie Beaux Arts, San Francisco. The room was designed jointly by Michael Baltekal-Goodman and Edward Maher, architects, and Frances Jacobs Argiewicz, decorator. Two wall decorations (not seen here because of the angle from which the photograph is taken) are by the artists Ray Boynton, who contributed a panel executed in wood intarsia, and Edith Hamlin, who contributed a painted textile hanging. The easy chair in the middle foreground is perhaps two inches in height, and the rest of the interior is in proportion.

UNIVERSITY OF CALIFORNIA announces the Summer Session is held in Los Angeles, June 28 to August 9, and the Post Session, August 10 to September 1. Courses have been added in English, History, and History of the Westward Movement. This is the sixteenth annual summer session.

A SERIES OF CONCERTS is announced by Ed Perkins for the summer season at Griffith Park. The first event, August 2, will be the appearance of the Los Angeles Woman's Symphony, conducted by Arthur Alexander.

GREEK THEATER, Griffith Park, Los Angeles, California, is to provide symphonic band concerts on Sunday afternoons, under the direction of Don Philippini, an experienced Italian leader. The series will include arrangements of popular Italian operas, with solo band instruments taking the individual roles, the remainder of the forty-piece band playing the chorus and orchestra parts. Tudor Williams, baritone, was the first soloist of the series. May 1, the trio, known as the "Three Valkyries," Nelle Gothold, Ruth Howell, and Terry Koechig, appear with Don Philippini's Band. Merle Armitage, closely associated with opera in Los Angeles for years, is the manager of the new series in Griffith Park.

CIVIC ORCHESTRA, Pasadena, California, under the direction of Reginald Bland, functions practically throughout the year. All concerts are presented to the public, without charge, and are held at the Civic Auditorium in the evenings, with an occasional repetition at the Gold Shell on Sunday afternoons.

MENDELSSOHN'S "Elijah" has been selected as the spring oratorio to be given May 7 by the college chorus and orchestra at the College of the Pacific, Stockton, California. Rollin Pease sings the leading role. The tenor role of Obadiah is sung by J. Henry Welton of the Conservatory faculty, and the soprano solos are given by Miss Illeta Shimmin, a fifth-year student.

KATHLEEN PARLOW will give a summer course of violin instruction at Carmel-by-the-Sea, California, from June 15 to September 1, sponsored by the Denny-Watrous Gallery of Carmel.

OPERATIC AND BALLET SCHOOL presents an unusual concert, June 2, at the Memorial Opera House, San Francisco, California. Music, inspired by the power and rhythm of machinery, was written by the young Russian, Mossolow, into "The Steel Foundry." Adolph Bolm added dancers and it became a "Ballet Mechanique." Bolm directs the dance in this presentation, and Gaetano Merola conducts the symphony orchestra and the school chorus.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, establishes one precedent after another and moves on to greater attainments. Each month sees the presentation of two plays, unless popular demand holds one for the entire period. Old plays are revived, and new and original plays are given excellent production. The new programs open on Tuesdays to run two weeks with Saturday matinees. No performance on Sunday. The Playhouse operates on the same regular production basis throughout the summer. The summer season opens with a benefit performance of a new musical show, coupled with several interpolated features on the occasion of the benefit.

May 9-13, "Petticoat Influence," a gay satirical comedy by Neil Grant.

May 16, "Low and Behold," a musical extravaganza, assembled and directed by Leonard Sillman, under the supervision of Gilmor Brown. The benefit performance is marked by the appearance of players of the past year in leading character roles.

Continuing through May, "Low and Behold" is presented on regular schedule and at regular prices.

Productions to follow are "The Last Judgment" and a grand revival of "Uncle Tom's Cabin."

GATEWAY PLAYERS CLUB not only offers good and diversified presentations to audiences but the casts are usually engaged in new plans for the betterment of the theater. This intimate little playhouse is at 4212 Sunset Boulevard, Los Angeles, California.

The play for the month opening May 20, "Here Comes the Hero," a comedy by Anne Murray, is to run for two weeks.

LOBERO THEATER, sponsored by the Drama Branch of the Community Arts Association, Santa Barbara, California, opened the spring series of productions with Rachel Crothers' clever comedy, "As Husbands Go." "Maedchen in Uniform" is scheduled for presentation late in May or early in June, and this will be followed by other plays of marked originality. Paul Whitney is the director.



"Cradle Song," under the direction of Paul Whitney, was one of the vital dramatic events in the winter season of plays at the Lobero Theater, Santa Barbara, California. Equally delicate in its demands but masterful in purpose is "Maedchen in Uniform," a part of the current program at the Lobero.

IN AND OUT OF THEATERS, GREAT AND SMALL

By ELLEN LEECH

A PRESENTATION of "Pippa Passes" at the Playbox, Gilmor Brown's own intimate little theater at Pasadena, California, proved how easy it is to miss the significance of this great poem, and how we belittle it in merely recalling the frequently misused line "God's in His Heaven, All's Right With the World." The production was literally a perfect reading of Browning's exquisite lines. The work was adapted to dramatic use with the assistance of Dr. Bertha L. Dickinson and given in its entirety. By careful lighting, the use of a few stage sets, and through assigning the roles to competent players, a triumph of direction was achieved and new depths and beauty of thought revealed. Since only a favored few may attend these Playbox productions, the Browning Clubs should petition Gilmor Brown to arrange other presentations for the benefit of members.

ONE of the most popular plays of the season centers around the entertainment of a British peer, the guest of honor at the "Dinner at Eight." It combines the ingenuity, wit, and splendid sense of theater, possessed by Edna Ferber and George Kaufman, in the revelation of intrigue within a small set of people. The list of guests becomes the despair of the hostess, their lives are interlocked and tangled. Crooked dealings lurk in the background, hate is roused and frenzy ensues, all of which is as it should be, and also is why the play demands a superlative cast—everybody at some time during the evening has a "big moment." Interest, due to complexity of plot, holds the attention and the play is not all comedy, there is drama in the tragedy of the actor who realizes his day of triumph is over. But many episodes are rich with comedy, not the least being the collapse of all plans due to the failure of the guest of honor to arrive, and the downfall of the lobster in aspic!

THE total antithesis of the sophisticated drawing-room plays that have filled the theaters of late is "Counsellor-at-Law." It is real

drama, a man lives and grows throughout many scenes in this production, and in it Otto Kruger builds up the character Elmer Rice has sketched. An emigrant boy rises to the heights in his profession, that of the law, but does not attain eminence without many complications, all handled differently. Kruger gives a deft, excellent portrayal, is sure and powerful in his rendering of the lines. Henry Duffy has provided an excellent supporting cast, of which San Francisco and Los Angeles audiences thoroughly approved.

THRONGS will await the entrance of "Mickey Mouse" into the realm of the feature player. Mickey has for so long, and to the delight of so many, starred or costarred with Minnie, that it is with some trepidation his fans hear of the teaming with Jimmy Durante in a comedy made from the radio production of the tales of Baron Munchausen. Mickey will assist in bringing reality to the prevaricating baron's creations in falsity, that is his winning smile and honest appearance will counteract the effect of the huge lies the baron perpetrates. Walt Disney has earned much gratitude for Mickey, and deserves equal praise and fame for his "Silly Symphonies," particularly the new ones in color, and especially the "Birds in Spring," that is delicious.

A BABY steals the show and the stars seem to like it. It is surely a victory when a baby can crowd Maurice Chevalier, Edward Everett Horton and Helen Twelvetrees to the side-lines and have them smile about it. Even the cameraman was probably hipped since he gives Monsieur Bebe all the best of it in every scene. But since this happens in a "Bedtime Story" the baby must sleep occasionally, and then the elders have an opportunity for some incidental brightness of their own. Chevalier sings three numbers; "In the Park in Patee in the Spring" seems to please his audience in the picture as well as that of the theater.

CLAREMONT COMMUNITY PLAYERS continue the season of good drama at the Little Theater in Padua Hills, near Claremont, California. The plays are given the first week in the month, opening on Tuesday.

MEXICAN FOLK PLAYS are compiled, directed and presented at the Little Theater in Padua Hills, California, by Mrs. Bess Garner. The story of "Rosita" was enacted during April, week-ends only, and is followed by "Ysidro," a dramatic version of the legend of the Fiesta of San Ysidro. The dates for the latter are May 19 and 20, and May 26 and 27.

THE MOUNTAIN PLAY, given each year in the natural amphitheater on Mount Tamalpais, California, is presented Sunday, May 21, by the Mountain Play Association. The play is "The Daughter of Jorio," a translation from the Italian by Gabriele D'Annunzio, and is a pastoral tragedy of the land of the Abruzzi. Everett Glass directs, and the cast includes stars of previous Mountain productions.

THE ANNUAL GREEK PLAY is given at the University of California at Los Angeles, May 26 and 27, under the direction of Miss Evalyn Thomas. The play is "Choephorae" of Aeschylus.

NINE O'CLOCK PLAYERS, drama branch of the Assistance League, present a revival of the unsurpassed old melodrama, "Ten Nights in a Barroom," May 27, at the Wilshire-Ebell Theater, Los Angeles, California.

LOUIS OWEN MACLOON, who recently returned to the ranks of the producers, plans to present Noel Coward's "Bitter Sweet" at the Geary Theater, San Francisco, California, at the close of the run of "The Hand in the Fog," the Edgar Wallace melodrama.

"MUSIC IN THE AIR," score by Jerome Kern, book by Oscar Hammerstein II, is in preparation for production by Belasco and Curran at their theaters in Los Angeles and San Francisco, California. Edgar MacGregor is directing the cast of the operetta.

LIGHT OPERA is promised during the late spring and the summer at the Biltmore Theater, Los Angeles, California. The season is scheduled to open, May 14, with "The Only Girl" by Victor Herbert, with Guy Robertson and Charlotte Lansing. This will be followed by "The Merry Widow" with Donald Brian. Brian revived this successful operetta for the Erlangers in August last year. Herbert L. Heidecker is back of the proposed musical season.

"THE MIDDLE WATCH," a nautical comedy by Ian Hay and Stephen King Hall, is seen at the Music Box, Hollywood, California. The play is staged and directed by E. E. Clive.

ADMIRERS OF W. Somerset Maugham enjoyed his comedy-drama "Our Betters" as a play and may now repeat the sensation in viewing the film, as the dialogue is practically retained. The play has been screened by Constance Bennett, Anita Louise, Alan Mowbray, Charles Starrett and other cohorts. The play hardly exalts any strata of English society, as the lords and ladies, with a few lesser social lights, indulge constantly in petty intrigues and slanders. The thing distracts by its glitter, and Roland Young is always worth seeing and hearing.

ROMANCE is returning, and sometimes by devious paths. "The Barbarian," starring Ramon Navarro, will prove whether or not the Sahara still has its lure. Can the spirit of "The Sheik" be recaptured? Myrna Loy is the lady who succumbs to the embellishments and Bagdadian trimmings, not to mention boating on the Nile.

"THE BIG DRIVE" could not possibly be a popular picture, but it is a comprehensive film record of the years 1914 to 1918. It contains the chronology of events of eight nations. This with some explanatory talk and a little music, make the picture. Albert L. Rule, veteran of the World War, makes of war a harsh, stark and pitiful thing. There is no story, there is no glamour—just war as it is.

"GABRIEL OVER THE WHITE HOUSE" dramatizes the United States. It is timely, perhaps, and it is good theater. Because there has been nothing like it before, it is apt to carry some auditors beyond its intention. It presents an idealized series of impressions of Washington under the ministrations of a dictator, enlivened by emotional climaxes. Walter Huston assumes the role of dictator, which he vigorously sustains.

IF THE CIRCUS STILL CALLS, then "King Kong" will appeal. And it offers even more than a circus, as the tricks of the camera are past belief and far from apparent. It is a thrilling, spectacular picture. Here may be seen all kinds of mammoth, primal beasts, the chief monster being the huge ape, to whom the natives make human sacrifices.

BRILLIANT FEAT WINS FIRST AWARD IN WATER COLOR COMPETITION



"The Death of Cleopatra," by Wing, young San Francisco artist of Chinese descent, received first prize in the First Annual Competitive Water Color Exhibition held recently at the Gump Galleries, San Francisco. The judges were Spencer Macky, dean of the faculty of the California School of Fine Arts, San Francisco; Frederick H. Meyer, director of the California School of Arts and Crafts, Oakland, and Edgar Walter, sculptor, San Francisco.

This picture might even better be entitled "A Design in Blue and White," as the figure is composed of only the white paper with a little gray shading done with a "ten-cent Chinese brush," as Wing expressed it. The curtain in the background is a remarkable pattern in blue-green. The artist was born in Honolulu thirty-three years ago, spent ten years on the vaudeville stage, and has been seriously painting for less than two years. To have developed such extraordinary technical facility in so short a time is the wonder of the San Francisco art world.

The second prize went to Howard Jackson of Carmel for an all-over pattern landscape, and the third to Esther Burton of Alameda for a clever study of a ruined brick mansion of the days of 'forty-nine in Virginia City. Show contained forty-eight pictures, by as many artists.

draped cases with cleverly concealed electric illumination to simulate sunlight pouring in at the windows. A number of these tiny windows afford charming glimpses of gardens beyond.

So well conceived, well executed and well stage-managed a show should play a return engagement—possibly of longer duration, and with a larger cast—either at the Galerie Beaux Arts or, perhaps, at the M. H. de Young Memorial Museum in Golden Gate Park.

EARTHQUAKES—terrestrial, financial and artistic—visited California last month. Those in the art category were most severe at San Francisco, where the big shock was the removal of Lloyd L. Rollins from the directorship of the city's two museums, the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum. Both museums, particularly the latter, had enjoyed under Mr. Rollins two years of activity so unprecedented for those institutions as to result in frequent and favorable comment in the art press throughout the country.

The reasons for the removal of Mr. Rollins are obscure at best. It is certain they were not based upon any lack of artistic intelligence or executive ability in his direction of museum affairs; the record speaks too clearly for that. One of his first acts—one that required a brand of courage not often shown by museum authorities—was to consign to "kindly invisibility" the immense accumulation of junk

which had found its way there from collections not only of the museum's founder, but also of other pioneer families whose civic pride exceeded their discrimination in art. Many good citizens of San Francisco doubtless considered themselves offended by this resolute deed of Mr. Rollins. That the rising tide of their combined wrath finally swept him away is the opinion most generally held.

The new director of the San Francisco museums, Dr. Walter Heil, comes from Germany by way of the Detroit Institute of Arts, where he was for six years curator of European art under Dr. W. R. Valentiner, that museum's director.

OF INTEREST to decorators as well as to their clients is Mr. Neel D. Parker's excellent article, "The Inside Story of Upholstered Furniture," which appears in this issue. *Apropos* of this article, we are impressed by the following sincere comments of Mr. Harry Lockwood, well known decorator of southern California. Mr. Lockwood believes that much of the present confusion of standards in the decorating profession, and the client's too generally inadequate appreciation of the value of fine workmanship and design, might be eliminated if there were available thorough courses of training and apprenticeship for those aspiring to become first-rate decorators.

Mr. Lockwood says: "The public today is at the mercy of a small army of esthetically inclined men and women who

are pitifully equipped to carry out a truly authentic and beautiful scheme in house decoration. Why? Because, in the majority of cases, these men and women have had but a few months' course in interior decoration, usually consisting entirely of theoretical training, with only the barest outlines of the study of periods, fabric design, color and the assembling of schemes.

"There should be a college course of at least three years wherein the applicant might study history, both ancient and modern; literature, from which he would learn more of the customs and manners of peoples of the world in all ages; period design and furniture, with special attention to the practical details of the construction of furniture; fabrics, their design, origin and composition; color harmony and the achievement of the correct tone in the mixing of paints; the fundamentals of architectural design; and, last but not least, a course in business administration, business ethics and salesmanship.

"After completing the academic course, three more years should be spent under the supervision of an experienced and qualified decorator. Such experience would include selling as well as thorough training in the designing room, drapery shop and upholstering shop."

A college course such as that suggested by Mr. Lockwood will best be realized by the united demand of professional decorators of high standing. Only so may we hope to eliminate the quack, the inexperienced and the "curbstone" operator.

May 15 to June 15
Paintings by
**YOUNGER CALIFORNIA
ARTISTS**

May 15 to June 1
Wood Engravings and
Watercolors by
CECIL WRAY GOODCHILD

ILSLEY GALLERIES
AMBASSADOR HOTEL
LOS ANGELES
FEderal 2400

Since 1906
Royar's Framing Shop
Fine Frames for Your
Paintings and Prints
723 S. Figueroa St., Los Angeles
TUcker 1425

DEALER IN RARE OLD PIECES
SELECTED FROM PRIVATE HOMES.
SPECIALIST IN THE PROPER RES-
Toration of HEIRLOOMS.
JOHN W. CONDIT
199 S. Fair Oaks Ave., Pasadena
Telephone TErrace 0315

**PACIFIC
MILITARY
ACADEMY**
CULVER CITY
CALIFORNIA

- Buildings—Absolutely fireproof.
- Faculty—College graduates.
- Food—Scientifically prepared.
- Location—No traffic hazards.
- Housing—Two boys to a room.
- Swimming Pool—Just completed.
- Tuition—Conservatively priced.

SUMMER SESSION
July 1st—August 31st

In fairness to yourself and your son, visit this accredited school before enrolling your boy for either summer school or for the fall session starting in September.

For information, call OXFord 2149,
MAJOR G. R. CONKLIN,
Managing Director
"Not the Largest but
One of the Finest"

ANTIQUE

By ALICE R. ROLLINS

GEORGE BAXTER AND HIS PRINTS

ABOUT the time America was being introduced to the lithographs of Currier and Ives, an English artist, engraver and printer was producing color prints that depicted the home life of the early Victorian times in England.

To George Baxter belongs the credit of being the first to succeed in the art of printing in colors from wood blocks and steel plates. Famous artists for three centuries dreamed of accomplishing this, but it remained for him to discover the process. He is quoted as saying, "After several years of arduous labor, anxiety and expense, I have succeeded in an art for which I have been granted His Majesty's letters patent." It was his genius that discovered the method of making prints, which imitated in a marvellous degree, oil paintings themselves.

George Baxter was born in England in 1804 and died in 1869. When quite young he showed marked talent for drawing, and illustrated several books which his father published, making the copper-plate engravings for them from his own drawings. From this it will be seen that he was gifted with the necessary qualifications to produce an original picture. In 1834, he made his first small woodcut in colors. From this beginning he inaugurated an era of colored book illustration which lasted many years.

It is said few men are endowed with the gift of analyzing and dissecting color form. George Baxter was one of the few who had this gift. His process of color printing necessitated the dividing up of the component parts of a picture into its several tints. This required a sure knowledge of what the combination of one or more colors superimposed on each other would effect. His method, briefly, consisted of printing a complete picture from an engraved plate in a tint that predominated in the copy to be produced, and afterwards adding by successive printing whatever colors were necessary to build up the final picture. The different tints were engraved separately on wood or metal blocks, and they were then printed one by one on top of the first tinted print until the picture was completed. Sometimes as many as twenty plates were necessary for the purpose. It is readily seen that the different tints had to be most accurately placed in printing or the entire effect would be spoiled. When it is known that the most simple subjects with which he dealt required, at least, ten distinct blocks and printings, and some as many as twenty, his perseverance and patience is realized.

The real value of Baxter's prints lies in the beautiful colors in which they are printed. There is a depth and richness about many of them

that is only found in oil paints. His great ability and skill, both as a designer and engraver, enabled him to preserve the spirit and character of the original drawings of the hundreds of subjects which he chose to reproduce. The attention which he paid to detail, and the beauty of his colorings, combined to produce the exquisite finish and charm which characterize them. His process has been aptly described as picture printing in colors, but it is better described as a printed oil painting. It is said he never divulged his entire process to any one, and his secret died with him.

The marks used by Baxter at different times, and the sizes of his prints, are of importance to the one who wishes to be sure he is getting an original. About 1849 he began using a seal on his mounts. This seal is red and circular. Within the circle appears the title, with name and address, and there is a crown above. Subsequently, for various reasons, Baxter adopted several kinds of embossed seals which were white only.

Baxter's prints range in size from 1½ inches to 24 inches. One print not more than three inches square contains sixty figures, which are accurately portrayed in features and dress. Two of his most noted are the "Coronation of Queen Victoria", and the "Opening of Parliament". His pastoral scenes have the charm and delicacy of ivory miniatures. In addition to regular prints, he also designed covers for needle-cases, pocket books, headings for note papers, and fancy wrappers. Some collectors specialize on these small prints entirely, for their minute detail and delicacy in coloring. One collector here has some of these small prints that are most charming.

It was Baxter's desire to produce colored pictures of artistic merit which were within the reach of the humble cottager. Today the beauty and richness of coloring of these prints appeal to the collector, who is willing to pay many times their original cost. To the beginner we would say, do not buy a print which is faded, dirty, or foxed. And do not buy one that has its printed surface cut down. There is a list of every color print that Baxter issued, with the correct measurement taken over the colored surface. Many of the smaller prints are found in old English books and magazines, and more than one portfolio in some old book shop has yielded a treasure. The writer found a nice one of Queen Victoria in such a shop in Los Angeles. It is the unexpected finding of something hidden away where least expected that adds zest to the game, provided you know what to look for.



AMERICAN AND
BRITISH ANTIQUES
Direct Importations

The Scotch Village
Antique Shop -- Gift Shop
Tea Room and Garden

Luncheon in the Garden or
in the Georgian Room
Afternoon Tea

818 N. Central Ave. at Arden
Glendale, California
Glendale Telephone Douglas 33



LUNCHEON — TEA — DINNER
975 E. GREEN STREET
PASADENA — WAKEfield 1430



STATE STREET AT COTA
SANTA BARBARA, CALIF.

RATES:

Single \$2 to \$4
Double \$3 to \$6

Radio connection in guest rooms

TO OUR SUBSCRIBERS

**We Go Off the
Monthly Standard*

California
Arts & Architecture

Formerly Published
Once Every Month

Will Appear Bi-Monthly
During the Rest of 1933

Our Subscribers* who
have signed up for a
year will receive 12 issues
of the magazine

*More subscribers
Wanted

Our rates, payable
in advance:

12 issues \$2.50
24 issues \$4.00

Western States Publishing
Co., Inc.
627 S. Carondelet Street
Los Angeles, California

ART CALENDAR

OUR COVER DESIGN this month is from a batik wall hanging created by Herbert and Maria Ridelstein, directors of the Art and Style Studio, San Francisco. The inspiration for the composition is the early life of Spanish California. It is worked out with the simplicity of a mural painting, with keynote colors in blue and green.

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: May 1 to 30, paintings by southern California artists; purchase prize of \$115 to be awarded at close of exhibition, by popular vote of members of the club.

CARMEL

DENNY-WATROUS GALLERY: Starting May 20, paintings by Henrietta Shore.

DEL MONTE

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

GARDENA

GARDENA HIGH SCHOOL students voted a purchase prize of \$400 to William Ritschel's fine marine painting, "Making Port," in the school's Sixth Purchase Prize Exhibit held April 28 to May 14. This is the twenty-seventh painting added to the school's permanent collection, every canvas bought with money raised by the students themselves. All honor to those boys and girls and to Principal John H. Whitely!

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: Throughout May, Seventeenth Century English portraits from the collection of Mrs. Hancock Banning. June 1 to 15, pencil portraits by Herman Amlauer. June 15 to 30, book plates from the collection of Mrs. Clare Ryan Talbot, author of the recently published book, "In-Quest of the Perfect Book Plate."

BESKOW GALLERIES, 4950 Franklin Ave.: Paintings and prints by American and European artists.

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

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Paintings by California artists.

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

LOS ANGELES

ARCHITECTS EXHIBIT ROOMS, Fifth and Figueroa Streets: Mural designs by Ross Dickinson.

BARTLETT GALLERY, 3358 West First St.: Small paintings by California artists.

BERLAND STUDIO ATELIER of handcrafters has moved from its former location at 1925 West Tenth Street to improved quarters at 941 South Beacon Avenue.

BILTMORE SALON, Biltmore Hotel: Throughout May, recent paintings by George K. Brandriff. On exhibition also at the Biltmore Salon is the large painting, "Recessional," by Eugene Savage, N.A., for the purchase of which for the Los Angeles Museum a fund of \$2500 is being raised by popular subscription. More than half of this amount has already been subscribed.

DOHENY MEMORIAL LIBRARY, University of Southern California: May 3 to June 1, paintings and drawings by Katherine Skeele. Gallery open 1 to 5 except Saturdays and Sundays.

EBELL SALON, 4400 Wilshire Blvd.: Art Patrons Committee, Mrs. Charles V. Craig, chairman, presents throughout May the club's Fourth Annual Competitive Exhibition of Paintings, Prints and Sculpture by California artists. For paintings, Mrs. Walter Harrison Fisher prize of \$100 to Maynard Dixon's "Men and Mountains"; Mrs. Samuel Cary Dunlap's prize of \$50 to Frank Tenney Johnson, N.A.; Art Patrons prize of \$25 to Armin Hansen. For prints, Art Patrons prizes of \$50, \$25 and \$15 to Dayton Brown, Paul Landacre and Mabel Alvarez. For sculpture, Art Patrons prize of \$50 to George Stanley; Mrs. William Clark Brown prize of \$25 to Ada May Sharpless; Mrs. George Harris Cook prize of \$15 to Karoly Fulop.

EGAN GALLERY, 1324 South Figueroa St.: Paintings and sculptures by members of the California Art Club. Pastels by Corinne Malvern.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Paintings by representative western artists. June 1 to 15, handcraft exhibit assembled by Leta Horlocker.

GUMPLO-AINSLIE GALLERIES, Barker Bros., 840 West Seventh Street: Paintings, etchings, prints and reproductions.



NAVAL AVIATOR

The above striking portrait by a Los Angeles painter received the honor of being hung in this year's Spring Salon, Paris. The artist, himself a lieutenant in the Naval Reserve, is a son of Vice-Admiral Reeves, lately promoted from Rear Admiral in command of the Mare Island Navy Yard, and now ordered to command the United States battle fleet.

JOSEPH MASON REEVES, JR.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: To June 1, comprehensive exhibition of sculptures by Donal Hord. During remainder of summer the gallery will be open Wednesdays only.

ILSLEY GALLERIES, Ambassador Hotel: May 15 to June 15, paintings by younger California artists. May 15 to June 1, wood engravings and watercolors by Cecil Wray Goodchild.

LOS ANGELES ATHLETIC CLUB, 431 West Seventh Street: Throughout May, portraits in oil by Ruth C. Elliott.

LOS ANGELES MUSEUM, Exposition Park: April 7 to June 12, Fourteenth Annual Exhibition of Painting and Sculpture. Throughout May, Ninth Annual Exhibition of the Bookplate Association International. Permanent collections.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: May, photographs by the "Camera Pictorialists," honorary society of the Los Angeles Camera Club. June, annual exhibition of paintings sponsored by the Santa Monica Mountains Protective Assn.

SOUTHARD PRINT ROOM, 4030 Beverly Blvd.: Prints by Thomas Handforth.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: May, originals of Barbara Shermund's drawings for "The New Yorker"; pastels by Worden Bethell; oils and watercolors by Marius Hubert-Robert; etchings and lithographs by Albert Heckman. June, drawings and etchings of Los Angeles by Emil Kosa, Jr.; watercolors and lithographs by George Vernon Russell.

JAKE ZEITLIN'S, 705 West Sixth St.: Etchings and watercolors by Dorothy Dowiat.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Annual exhibition of work by Mills College students in the department of art, including household art. Gallery open Wednesday and Sunday afternoons through May, and on June 4, 7, 9, 10, 11 and 12, from 2 to 5 p.m.

ALEXANDER ARCHIPENKO, internationally known sculptor, painter and teacher, will be guest instructor at Mills College summer session of art, June 19 to July 29.

OAKLAND

OAKLAND ART GALLERY, Oakland Auditorium: To May 16, paintings selected by popular vote of artists, from the 1933 annual exhibition of the Oakland Art Gallery.

PASADENA

FRIENDS OF AMERICAN HANDICRAFTS, Pasadena Chapter, offer lecture courses and exhibits as introduction to the classes of the Pasadena Academy of Fine Arts and School of Design, Stickney Hall. Pottery lectures and demonstrations are given at Stickney Hall on five Wednesday in May at 2:30. For information on these and other lectures and classes on the various handicrafts, address Stickney Hall, 303 North Fair Oaks Avenue.

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

PASADENA ART INSTITUTE, Carmelita Gardens: Throughout May, paintings by members of the Pasadena Society of Artists; paintings by Ada Belle Champlin; wood carvings, sculpture and watercolors by Karoly Fulop; camera pictures by Paul Macfarlane; watercolors and drawings by Belinda Sarah Tebbs, Charles Tebbs, Matthew Wiggins and Samuel Prout. On June 1 the institute will close for the summer.

PASADENA SOCIETY OF ARTISTS held annual meeting and election of officers May 3 at the studio of Alson Clark. Maud Daggett, sculptor, was elected president (perhaps following precedent of California Art Club which recently re-elected sculptor Mermell Gage to a second term as president). Remaining officers filled by painters: Alson Clark, first vice-president; Jean Mannheim, second vice-president; F. Carl Smith, secretary; Frederick A. Zimmerman (painter and sculptor), treasurer.

SAN DIEGO

DOWNTOWN GALLERY, 717 C Street: Contemporary artists of San Diego.

FINE ARTS GALLERY, Balboa Park: To May 29, Third International Photographic Salon. May 8 to 22, art from San Diego State College classes. May 25 to June 15, selections from the California Watercolor Annual. From June 2, Annual Exhibition of Southern California Painters and Sculptors; over \$600 in prizes.

SAN FRANCISCO

ART CENTER, 730 Montgomery Street: May 1 to 13, recent paintings by Arnautoff, Bailhache, Dean, Hesthal, Pinner, Polos, Sands, Terada, Labaudt, Whedon, Swan, Stackpole and Ullman; sculptures by Kent, Carlton, Zoellen and Puccinelli. May 25 to 27, watercolors by George Post. May 20 to June 10, recent watercolors by Helen Forbes.

CITY OF PARIS, Geary and Stockton Sts.: May 8 to 29, oils and watercolors by Marius Hubert-Robert. June 1 this artist starts work on three large mural panels to be installed with ceremonies at the City of Paris in fall.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: May 6 to June 4, First International Exhibition of Etching and Engraving, assembled by the Art Institute of Chicago. May 9 to June 11, photographs by William Rittase of Philadelphia. May 9 to June 13, oriental ceramics from the collection of S. Yamanaka, New York. May 11 to June 14, etchings by Robert Austin of London; engravings by Solomon Judovin, shown by courtesy of the San Francisco Forum. May 11 to June 15, stained glass by Charles J. Connick of Boston. May 23 to June 25, samplers and embroidered pictures of the 17th and 18th centuries.

GALERIE BEAUX ARTS, 166 Geary Street: May 17 to June 5, paintings and sculptures by members of the Club Beaux Arts. In this exhibition one work by each artist is offered for barter. The artist states what is desired in exchange, whether service or commodity. Gallery charges no commission on barter.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through May 14, paintings by William Ritschel; paintings by Alfredo Ramos-Martinez. Through May 28, abstract paintings by American and European artists; drawings by Amadeo Modigliani. Through May 31, paintings by Frank Bergman. May 16 to June 29, exhibition of Javanese theater arts by Stowitts. June 1 to 30, loan exhibition of English painting (1750-1840). June 2 to July 4, paintings by Henry Sugimoto.

SAN MARINO

HUNTINGTON ART GALLERY: Eighteenth Century English portraits, Flemish and Italian primitives. Gallery open daily from 1:30 to 4 except Mondays and second and fourth Sundays. Cards of admission in advance by telephoning WAKEfield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: June 1 to 10, photographs by Brett Weston. June 12 to 18, the "Nest Egg," exhibition of old master prints. June 19 to July 12, prints of still life subjects.

SANTA BARBARA SCHOOL OF THE ARTS, owing to unprecedented financial depression, faces the most serious problem since it was founded by the late Fernand Lungren more than ten years ago. The school's budget has been reduced to the lowest point compatible with bare existence. General board of the Santa Barbara Community Arts Association and trustees of the school have issued a circular letter appeal to members of the Association and others likely to believe that the school is a valuable educational and cultural force, and worthy of support. Contributions should be made payable and addressed to: Santa Barbara School of the Arts, 914 Santa Barbara Street, Santa Barbara, California.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: May, watercolors, oils, lithographs and etchings by Millard Sheets. Permanent exhibition of paintings from the collection of the late Louis Terah Haggin, Californiana. Open daily except Monday from 1:30 to 5. Sundays 10 to 5.

MISCELLANY

JUNIUS CRAVENS, art critic for the past seven years of "The Argonaut," San Francisco weekly, has been succeeded by Joseph Danysh. Cravens is devoting all of his time to the Bohemian Club's forthcoming Grove Play, which he has written, and for which he is designing the costumes and settings.

ARTISTS COUNCIL OF LOS ANGELES announces a city-wide Festival of Allied Arts, to be held February 3 to 11, 1934. Project has backing of All-Year Club of Southern California, Chamber of Commerce and the Mayor's office.

PACIFIC ARTS ASSOCIATION convention, to have been held May 4-6 at Seattle, has been postponed to 1934.

SAN FRANCISCO ART ASSOCIATION usually holds its annual exhibition in April and May. This year the Association's Fifty-fifth Annual will be held in the fall.

VICKERY, ATKINS & TORREY, long established San Francisco art firm, is closing its doors for good at the conclusion of current liquidation sale. Its passing is regretted.

California Arts & Architecture

Crafts — Decorations — Gardens — Life — Music — Drama

A merger (in 1929) of Pacific Coast Architect (established 1911) and California Southland (established 1918)

The Quality Magazine of the West

Published by WESTERN STATES PUBLISHING COMPANY, Inc., 627 South Carondelet Street, Los Angeles; 557 Market Street, San Francisco; 608 Otis Building, Chicago; 415 Lexington Avenue, New York City.

President and General Manager: GEORGE H. OYER. Secretary: J. B. JOHNSON. Manager of San Francisco Office: J. LESLIE MEEK. Advertising Staff: EDGAR SNOW.

Editor: HARRIS C. ALLEN, A. I. A. Associate Editor: M. URMY SEARES. Editorial Staff: NELSON H. PARTRIDGE, JR., ELLEN LEECH, DR. ARTHUR D. HOUGHTON, H. ROY KELLEY, A. I. A., THOMAS D. CHURCH, M. L. A., MARK DANIELS, A. I. A., ALICE R. ROLLINS, MIRA MACLAY.

Editorial Advisory Board: David C. Allison, F. A. I. A., Merle Armitage, Arthur Brown, F. A. I. A., Harold C. Chambers, A. I. A., Reginald C. Johnson, F. A. I. A., Gordon B. Kaufmann, A. I. A., Delight Ward Merner, Irving F. Morrow, Lee F. Randolph, Sumner M. Spaulding, A. I. A., Edgar Walter.

CONTENTS

MAY, 1933

Cover—California Moonlight. A Batik by Herbert and Maria Ridelstein	
Editorial	2-4-6
The Calendar—Announcements—Music—Drama	3-5
In and Out of Theaters—Great and Small.....By Ellen Leech	5
Antiques.....By Alice Rollins	7
Calendar of Art Exhibitions and Events.....	8
A Renaissance in the California Riviera.....	10
For the Land's Sake Modernize!.....By Harris C. Allen, A. I. A.	11
Residence of Mrs. Charles Van Rensselaer, Montecito.....RAY	11
Remodelled Residences.....PERRY; KELHAM!	12-13
Interiors, Residence of Dr. M. J. Keeney, Los Angeles.....	14
Peasant Chests as Decorative Motifs.....	15
The Small California Garden.....By Thomas D. Church, M. L. A.	16-17
The Inside Story of Upholstered Furniture.....By Neel D. Parker	18-19
Nautical Furniture for Yacht or Beach.....	20
A Century of Progress; Chicago World's Fair.....	21
Places and Personalities.....	22
Begonias—My Favorite Flower.....By Mrs. John Fredericks	24
How to Make a Fireplace Work.....By Eri H. Richardson	25
The Perfectly Appointed Kitchen.....By Ellen Leech	27-29
Book Reviews.....	28
A Hobby That Pays.....	31
The May Garden.....By A. D. Houghton	32

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts and photographs. All editorial material and subscriptions should be addressed to the Los Angeles office.



See page 14 for description of this room and others in home of Dr. M. J. Keeney.

JOIN THE PARADE—RENOVIZE!

The trend of the times is for wall paper backgrounds.

Visit our showrooms for latest ideas or ask your decorator to show you our line.

C. W. STOCKWELL CO., LTD.

Importers : Jobbers

FINE WALL PAPERS : FURNITURE

3262 WILSHIRE BOULEVARD

LOS ANGELES

"TRAVELPUZ"

THE NEW CREATION BY STENDAHL

Used at the beach—in the home—on the deck—at the country club—on the lawn—in the patio—in the den.

No two puzzles alike. No two boxes alike. Romantic foreign subjects full of color, size 2 feet by 3 feet containing from 350 to 450 pieces and packed in hand-painted containers, very continental indeed.

A MOST ATTRACTIVE GOING - AWAY GIFT

For Sale at Bullock's-Wilshire
Chryson's, Hollywood
and

STENDAHL ART GALLERY

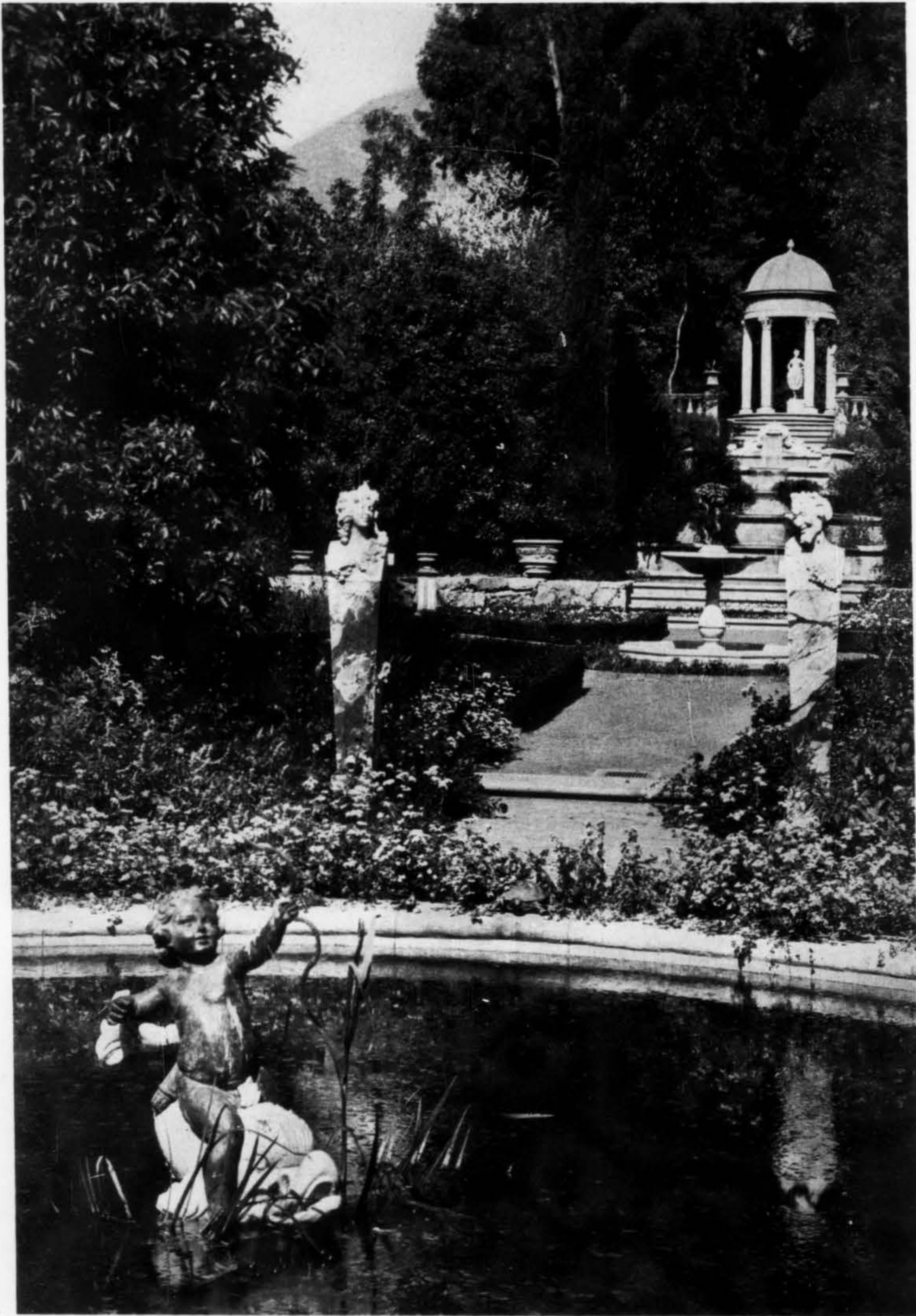
3006 Wilshire Boulevard
Los Angeles

FLINTRIDGE SCHOOL FOR GIRLS

ACCREDITED

Affiliated with the Elizabeth Yoder School at Florence, Italy. College preparatory, general and secretarial courses. Sixth grade through high school. Resident and day students. Sports. Tuition includes all extras.

4249 OAKWOOD AVENUE, FLINTRIDGE, PASADENA — LAurel 1321



Photograph by Collinge

A RENAISSANCE IN THE CALIFORNIA RIVIERA

When Russell Ray, A.I.A., remodeled the residence of Mrs. Charles Van Rensselaer in Montecito, he brought the garden into the home by adding a wing which commanded this charming vista.

FOR THE LAND'S SAKE MODERNIZE!

Restoring Old Property Now May Be Good Business

By HARRIS C. ALLEN, A.I.A.

President State Association of California Architects, N. S.;

Past President No. California Chapter, American Institute of Architects)

“CONSERVATION” is a word which has become familiar to most of us. Like other publicized words, it has become identified with a broad principle and related movements—in this case, of economic nature.

Conservation of energy, conservation of natural resources, conservation of capital—these are the most commonly used and understood expressions of this principle. There is now developing a public consciousness of another form of conservation—that of real property; of existing structures created by men.

During the recent period of expansion and growth, conservation of existing property was, to a large extent, not economic. The value of land increased so rapidly (proportionately) that it was commonly considered better business to erect new structures rather than to conserve old. Even though this frequently involved destruction and waste, it brought increased returns on the total investment.

A strikingly different situation confronts us now. The process of providing, for residence and business, new buildings with the improvements and equipment of modern manufacture, has been violently interrupted.

But this cessation of activity is not due to overproduction, except in a few special cases and places. Its causes are obvious as well as complicated, and need not be entered into here. The condition in which we find ourselves is that a vast majority of our population is still housed in build-

ings which are by no means “modern,” which present a sharp contrast in comfort and convenience and appearances—and value—to those of a more recent day. And to the typical American, ambitious, observant, such comparisons are odious. Our lives have been adjusted to meet a constantly advancing standard of living; we will not readily submit to standstill or retreat.



A new forecourt wing to Mrs. Charles Van Rensselaer's Monte-cito home creates for visitors the typical, tropical southern Californian atmosphere.

Another element in the present situation, and a very serious one, is the loss of employment by an enormous number of workers in the building industries.

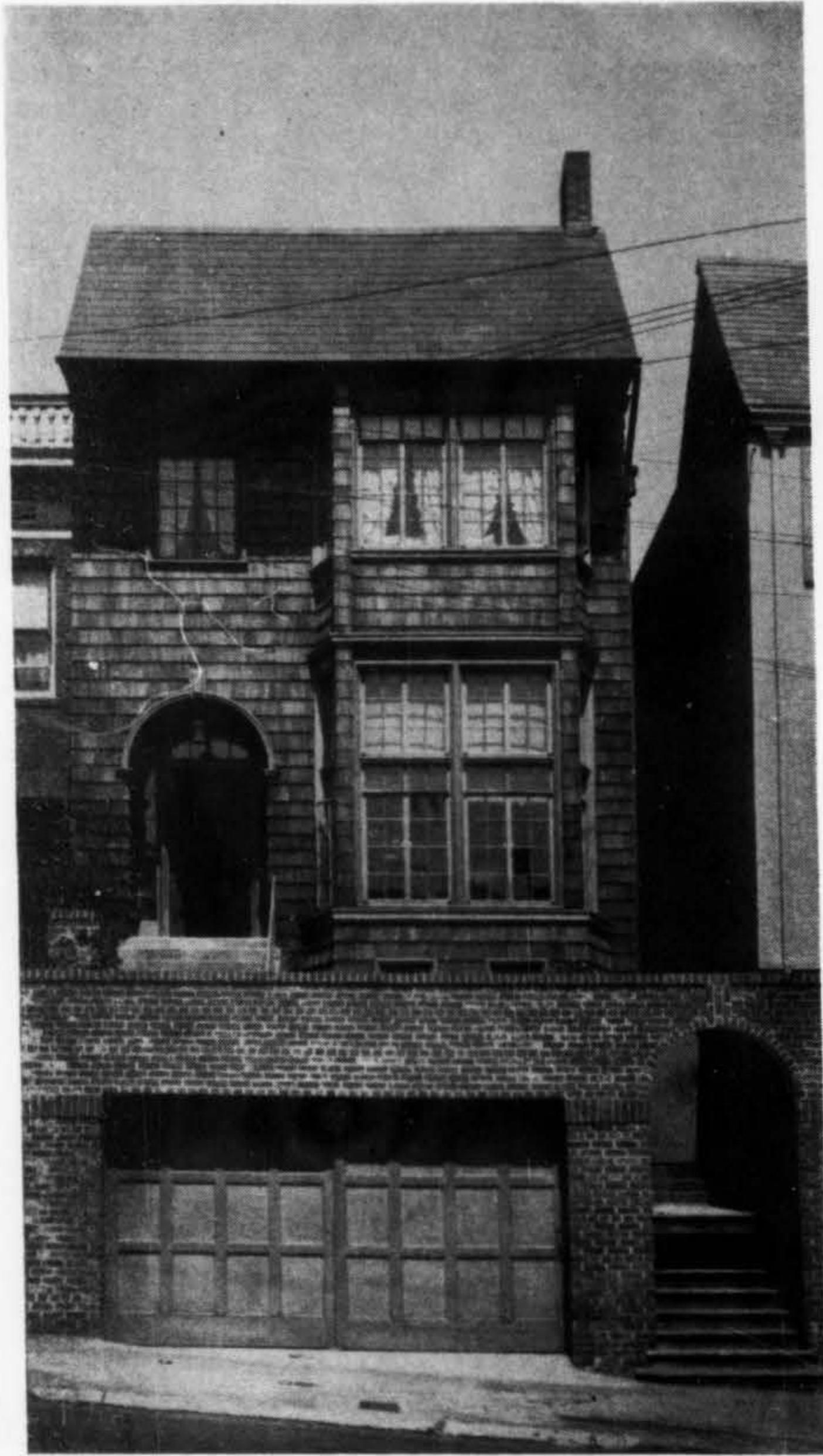
It is not strange, therefore, that around the country movements are developing for the conservation of present property through repair, remodeling and modernizing, to the effect of a three-fold relief; psychologically, industrially, and economically. There is sound business sense in relieving unemployment and at the same time stabilizing property values. And there is bound to be a consequent stimulus to general business. Authoritative studies of the Federal Reserve system clearly show that every dollar put into circulation multiplies twenty-five times in the period of a year. The recent “Renovize Philadelphia Campaign” is estimated to bring back into the channels of trade about \$25,000,000.00, which accordingly will give rise to a gross annual amount of business totalling \$625,000,000.00 in that district. Other campaigns are under way, in such large centers as Detroit and such small communities as Joplin, Missouri; where, with a population of 34,000, reconditioning work to the amount of over \$2,000,000.00 was pledged.



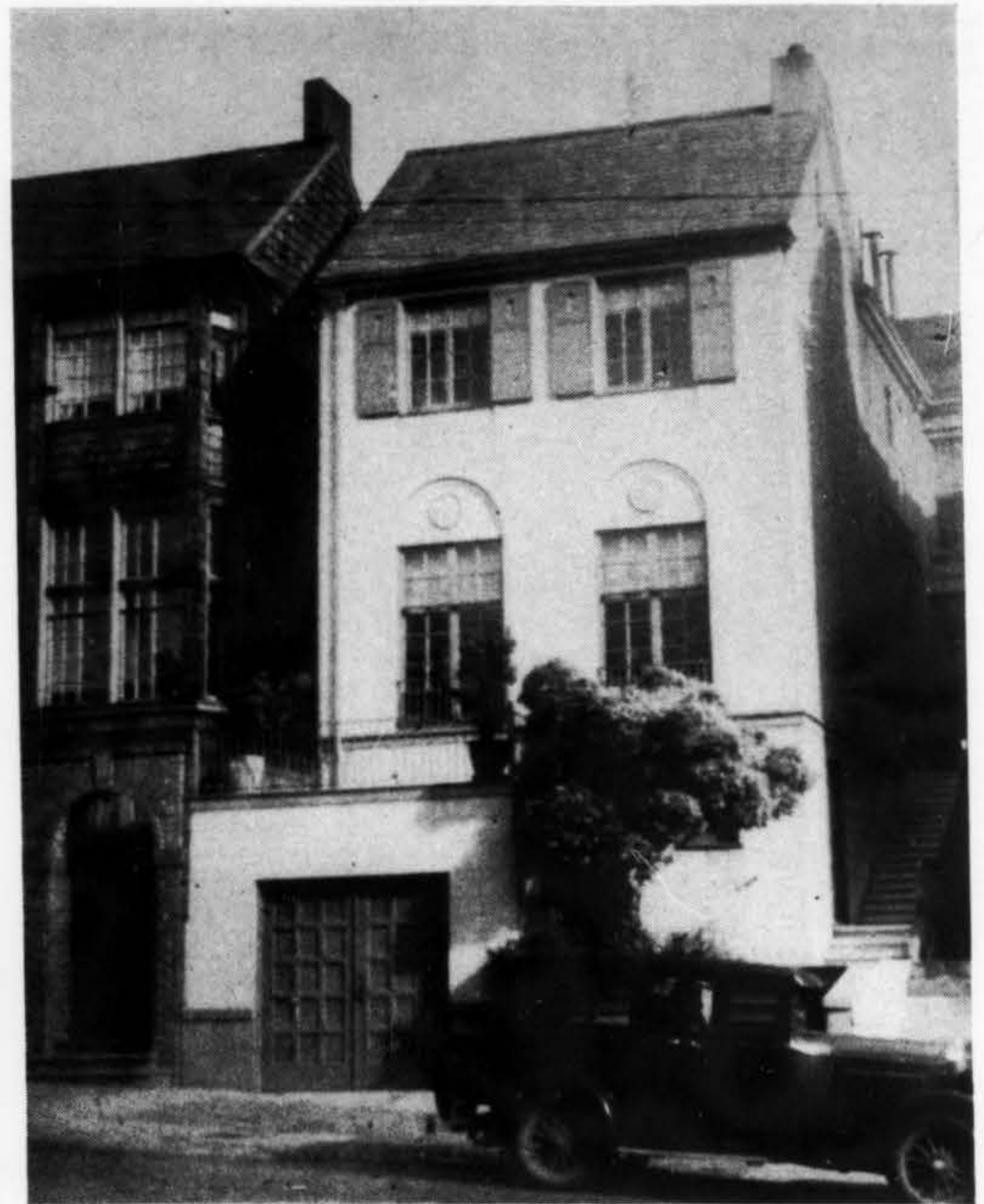
From the new dining hall, great windows look up to the garden terraces shown on the opposite page.



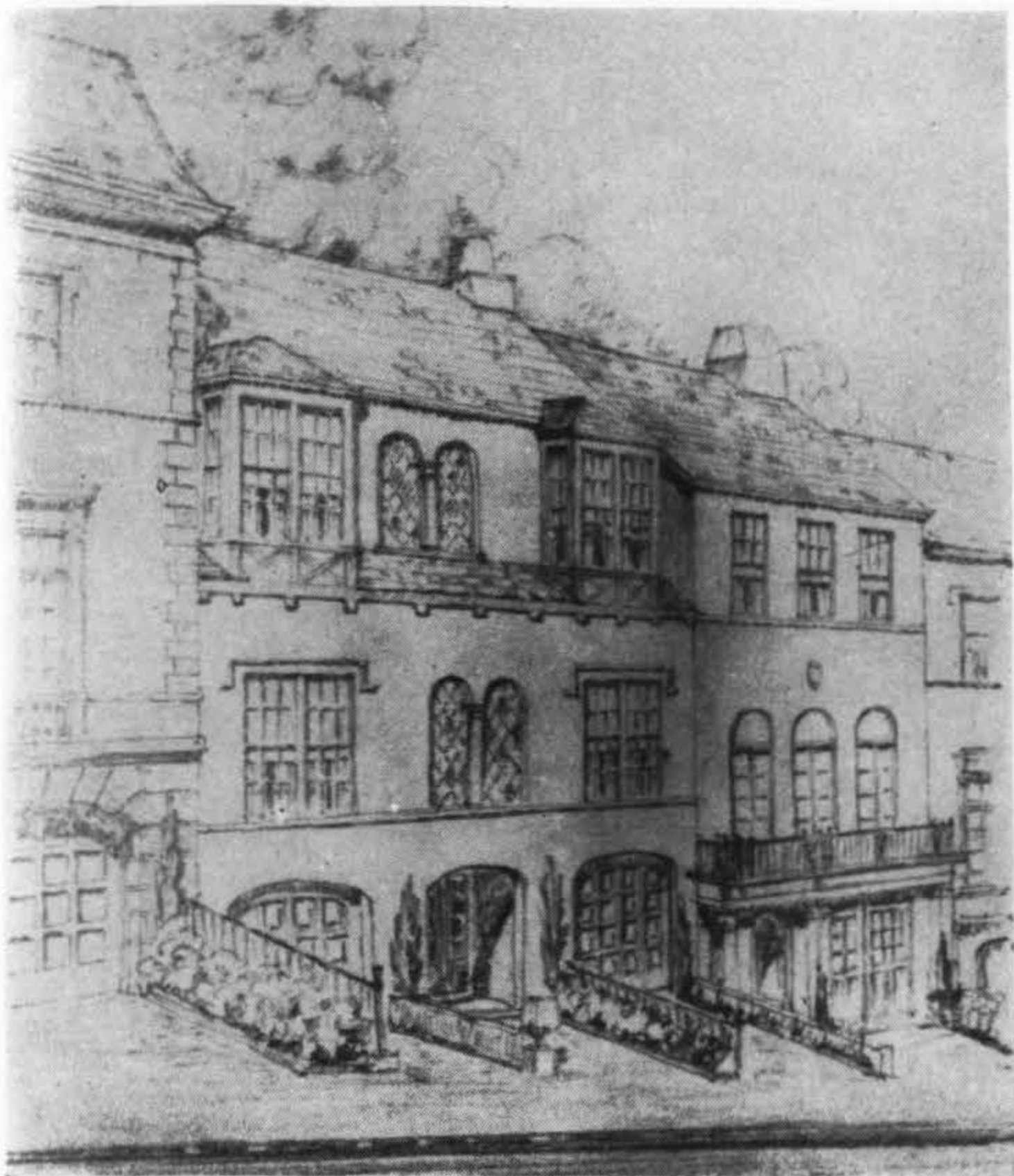
Some years ago these two adjoining San Francisco houses were remodeled, that on the left by Warren C. Perry, A.I.A., for Mr. Alden Ames; the one on the right, by George W. Kelham, A.I.A., for Mr. James Hunter. It is perhaps needless to add that the entire neighborhood followed suit, with gradual improvement, to an enormous increase in property values.



This row of old identical houses was one of the prize products of the jig-saw era —yet of sturdy construction, under its Victorian mask.



A C O N T R A S T I N V A L U E S — O L D T O N E W



In San Francisco there are many blocks of buildings similar to that shown below—ugly, inconvenient, out-of-date in every respect. Their tenancy is correspondingly cheap and sporadic. Many of these districts, however, are potentially valuable. At the left is shown a study by Bertz, Winter and Maury, architects, for conversion into modern groups of small apartments, at comparatively low cost for the great restoration of value.

California undoubtedly can show a larger percentage of modern building than the rest of the country. But, even here, there is ample opportunity for conservation work which will affect materially our problem of unemployment and of property values. In our larger communities are thousands of buildings of sufficiently sound structure to justify improvement in varying degree, from re-painting a room or an exterior, modernizing a bathroom or kitchen, to the complete remodeling of a building, involving radical changes in plan and facade.

The accompanying illustrations show, through photograph or sketch, a few of the many possibilities—which, indeed, are limited only by cost and consistency; to be

Below is shown a striking example of a re-conditioned commercial block in Los Angeles, the work of H. Roy Kelley, A.I.A. It has been given character and interest, with a simplicity which should prevent its becoming "old fashioned" soon.



determined by good judgment and competent advice. Certainly, remodeling or modernizing operations of any extent should not be undertaken without the counsel of architects, engineers, decorators, as each case may require; and, perhaps, the opinion of realty experts as to comparative values.

The extraordinary low cost of materials and labor at the present time is a vital factor in economic consideration. And the quality of workmanship is high, for every man employed is anxious to hold his job.

Any Community Campaign should by all means be established on a firm business basis, to which the success of the Philadelphia campaign, already mentioned, was largely due. The system they followed, created by the Philadelphia Federation of the Construction Industry, proved to be economically sound and practically efficient.

California, usually to be found among the leaders in any progressive undertaking, should not be slow to realize the significance of these movements to modernize property, in the promotion of general business recovery.



W



Starting with the covering of a chair and sofa, and finishing three months later with a home completely remodeled, was the experience of Dr. M. J. Keeney of Los Angeles. Partitions were moved, windows changed (to permit Venetian blinds), baths and rooms done over. A dark and cramped atmosphere gave place to a sense of space and light. All work was designed and executed by John B. Holtzclaw Company; lighting fixtures by B. B. Bell & Company, mantels by the Wm. H. Jackson Company. The hall, above, has a lively Georgian paper in champagne and white, a tan carpet, damask fabrics in old red, yellow, beige and white. All wall coverings furnished by C. W. Stockwell Company.



A cool background of gray-tan grass cloth sets off the decoration of the living room. Fabrics are of damask or brocatelle, in tones of beige, dull gold, reseda green. Damask curtains, satin cushions are of plum color. The quaint Empire lamps have shades of ivory, white and green.

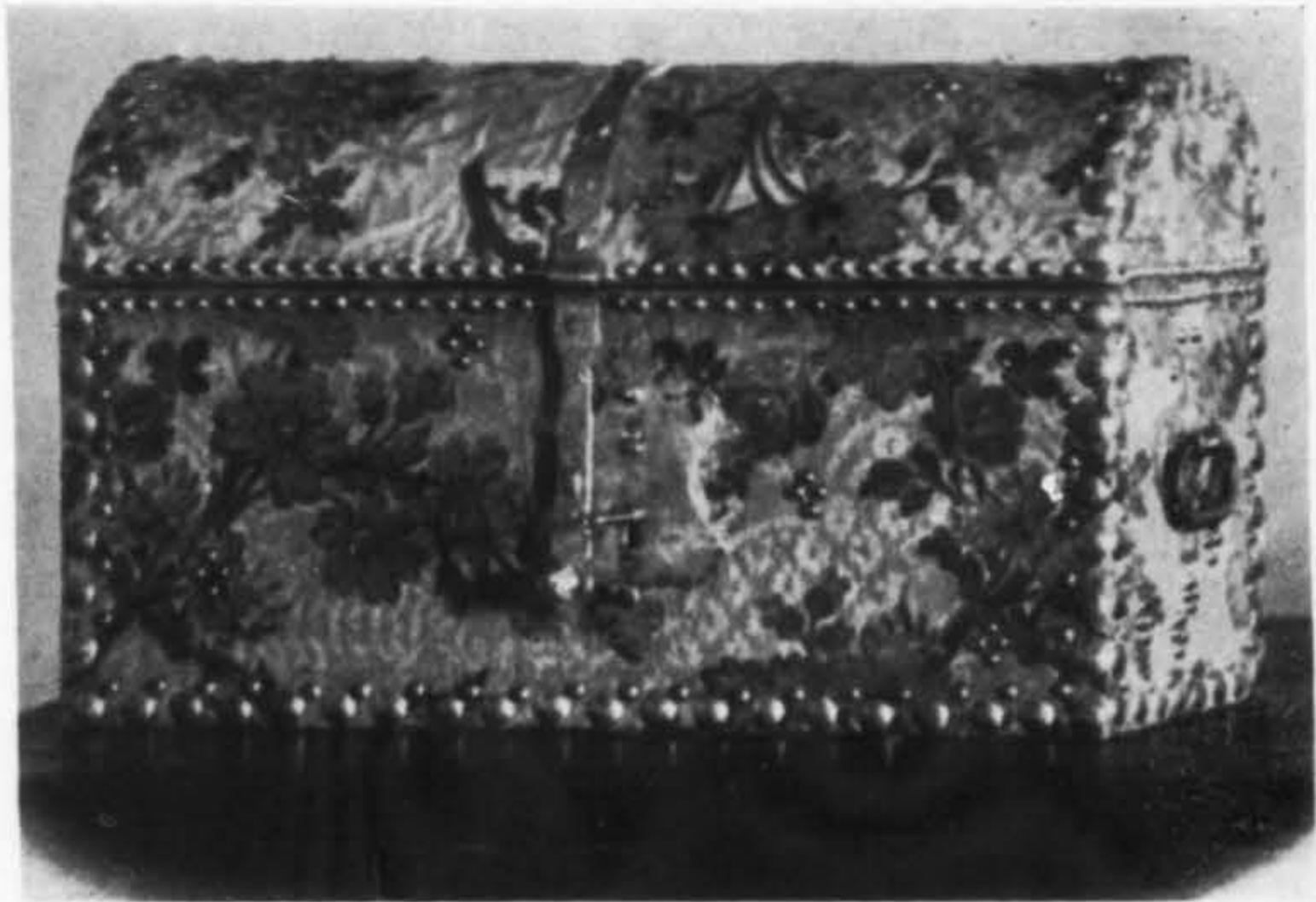


Above, a Colonial bedroom where a white ground permits many gay colors, yellow, blue, rose, red, green. Left, a boy's room has walnut woodwork, a jolly map wallpaper. Colors are tan, yellow, blue, green. Four tables are bolted together to hold two electric train sets.

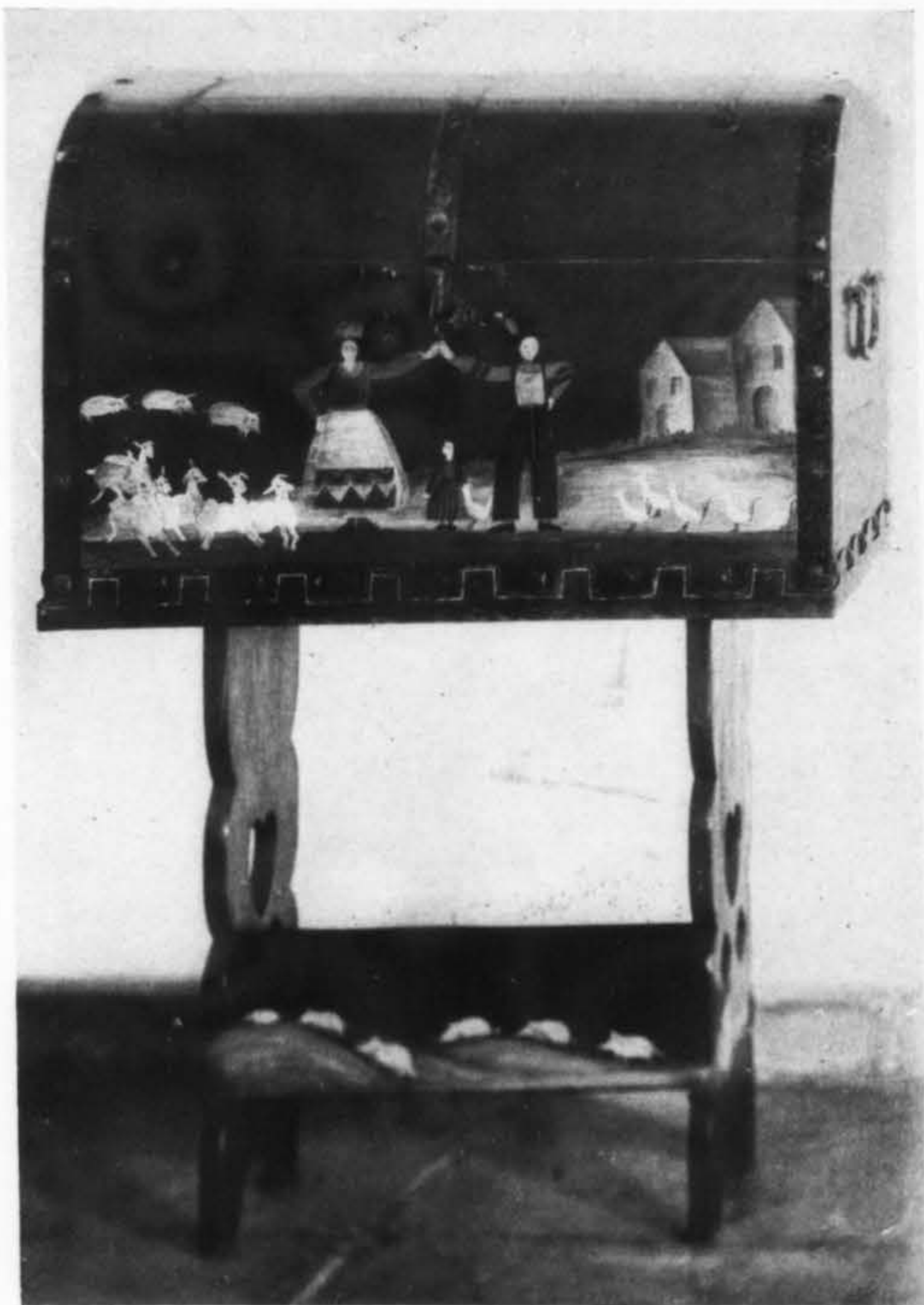
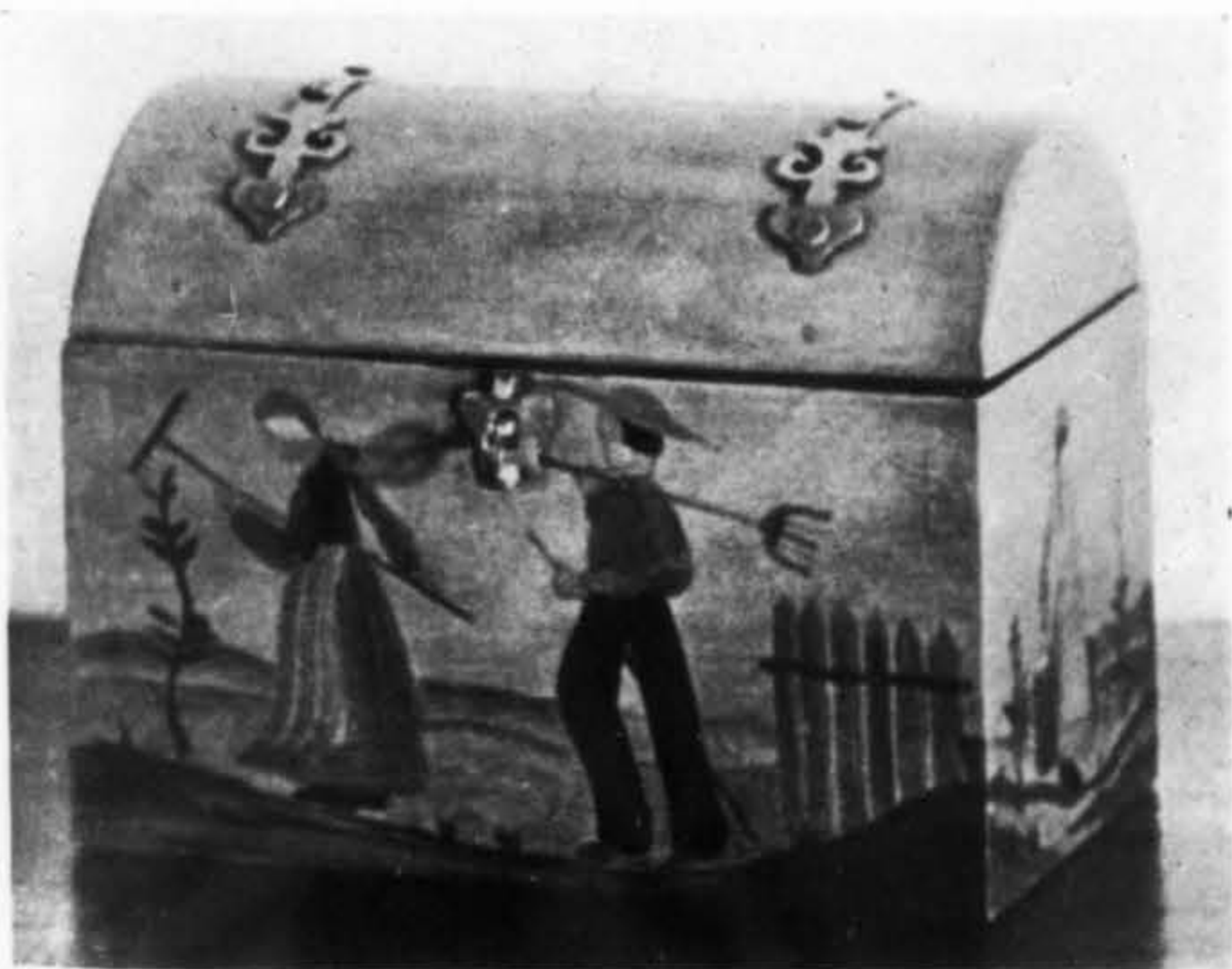


A HOUSE REDECORATED FOR MODERN TASTE

Two chests about fifteen inches long; the one at right is covered with brocaded velvet from an old Spanish vestment. Below, an Aztec chest with decorations by Maxine Albro depicting the Mexican conquest—on Philippine mahogany.



In redecorating a room, frequently one gay and brilliant article may provide a motif or relief for the entire scheme. Suggestive are the hand-made peasant chests shown herewith, designed and produced in the shops of the Allied Arts Guild. They are both ornamental and useful.



Above, a small wooden, hand-painted chest with wrought brass hardware; at right, a peasant sewing chest of cedar with painted family scene. With stand, this is about thirty inches high.



PEASANT CHESTS AS DECORATIVE MOTIFS

THE SMALL CALIFORNIA GARDEN

Chapter I: A New Deal for the Small Lot

By THOMAS D. CHURCH, M.L.A.

THE small lot no longer holds only the cottage. Large residences and suburban homes which, in the past, were surrounded by acres of grounds are now built on lots of one-hundred-foot frontage. Smaller houses have from twenty-five to fifty feet. Obviously, not all the features of a ten-acre estate can be crowded into half an acre. The expansive park-like grounds of several decades ago are not in keeping with our modern ideas of living in a garden.

A restricted area, already dominated by a house, presents very special problems to a designer. Scale is an all-important thing to watch; the relation of open spaces to the size of the house; the proportion of paved areas to the façade; getting sufficient and workable service areas without jeopardizing the living rooms of the garden; planning it to be economically sound. Many small gardens are so planned as to need a full-time gardener to maintain them properly. Today's small garden owner can afford only the "day a week" professional gardener. The small garden is like a small room. It must be neat. If things are out of place, the whole garden is untidy. American garden owners have been loath to learn the importance of garden maintenance; millions for the

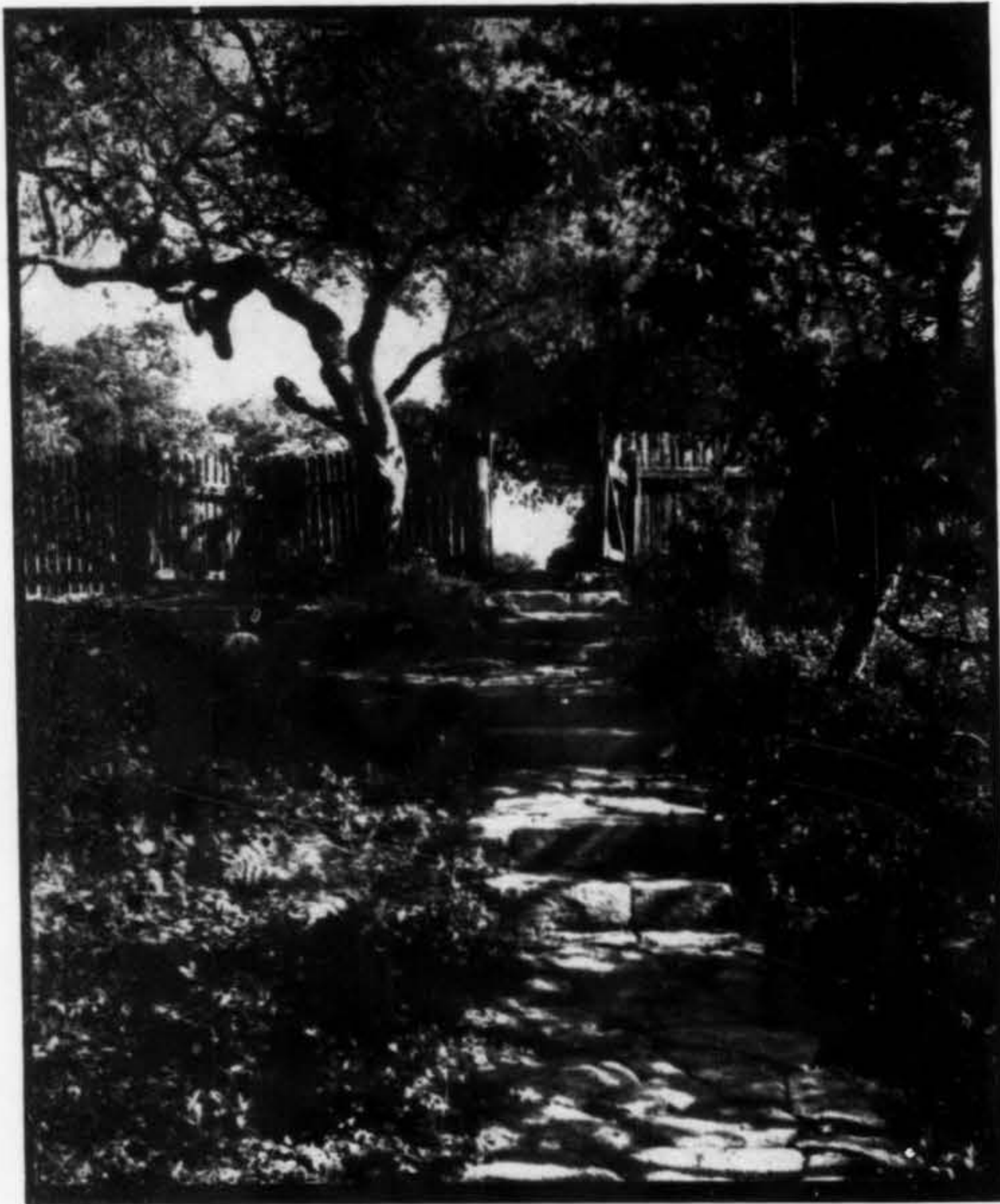
newest flower and plant introductions, but not one penny for upkeep! As a consequence, many of our existing gardens are overplanted and under-kept. Look for neatness as well as knowledge in your gardener.

Houses have changed. They are down off their stilts. They are ready to meet the garden half way. Doors are replacing windows; no longer are there only front and back doors. Dining rooms open to paved courts. Bedroom balconies have outside stairways into the garden. I know a bathroom with a garden door; it opens to a court for sun bathing. Everything points to the increasing intimacy of the house and its garden. Architects are giving more consideration to garden possibilities in placing the house. Landscape architects are being called in to collaborate in the preliminary stages. Owners are becoming conscious of the importance of the scheme as a whole—boundary to boundary; they are no longer content with a house surrounded by obvious banks of shrubbery.

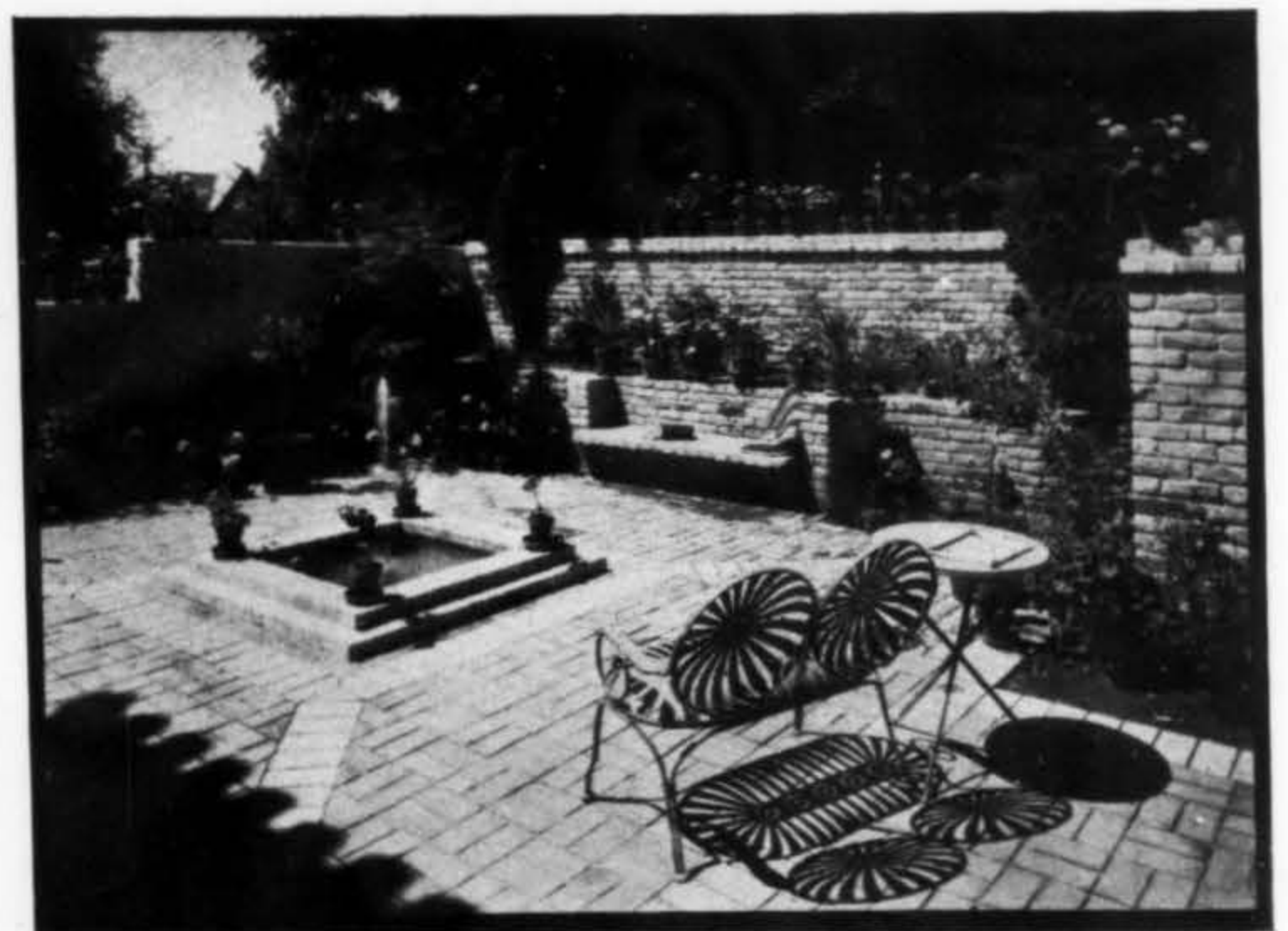
Two indispensable terms of a decade ago are becoming obsolete—"the front lawn" and "foundation planting". Space on the new small lot is too valuable to dedicate a part of it to public park. Seclusion and privacy are wanted. Gardens in front of the house are hedged from the public gaze. Often the house is placed close to the street to allow maximum garden space in the rear. The house may take up a major portion of the lot; every square foot that remains is to be jealously guarded to insure maximum enjoyment of the garden area.

The old house, high in the air, needed a great deal of planting at its base. Today the house is low and has easy access to the garden. The areas surrounding the house can now approach the foundation without the politeness of a buffer of shrubbery. The brick terrace, the gravel court, the lawn, all join the house, needing only an occasional plant to soften the composition. Heavy planting has been pushed to the boundaries, leaving the house and garden to become better acquainted.

It is not a new idea. The Egyptians planned their house and garden together. Each borrowed from the other. The garden was as much a place in which to live as was the house. The Romans knew all about it. The Greeks had a word for it; in looking at their floor plans it is hard to tell which is house and



"Natural gardens which are the envy of everyone"—suitable steps, to the home of Miss Marion Hollins, Pasatiempo. Right, a small paved court in Piedmont, for Mrs. A. J. Bale. T. D. Church, landscape architect.





On a San Francisco lot, Mr. Church has designed for Mr. F. B. Hutchens a series of small terraces, paved and planted. Below, a little court cut out of a Piedmont hill for Mrs. E. Bryce, by F. H. Mick, landscape architect.



which is garden. The Renaissance Italians developed it to a fine art. They had outside living rooms, dining rooms, corridors and entrance halls. They borrowed line and material from the house; and they borrowed foliage, shade, fruit, flowers and the play of water from nature. It was a subtle compromise. The struggle of forces—the light touch of nature and the heavy hand of man—left no trace of incongruity. The garden was a transitional stage saving them the embarrassment of stepping from their house to nature in the raw.

The Chinese influence laid its delicate hand on all the arts in the Eighteenth Century. It founded the English school of landscape gardening and sent us all scurrying back to nature for our inspiration, forgetting that nature did not build the house. The waving line was proclaimed the true line of beauty, forgetting that a straight line is the best foil for the graceful curves in flower and plant. Nature was out-natured. Faked dead trees and crumbling Roman ruins were added to heighten the effect of natural decay. Lancelot ("Capability") Brown, strong man of the reactionaries, constructed across an estate a river which he considered so beautiful that he cried, "The Thames will never forgive me!" This appreciation of natural scenes proved to be a splendid heritage for our large country parks such as Central Park, New York; Franklin Park, Boston, and Golden Gate Park in San Francisco. But it went to unfortunate excesses.

Terraces were plowed under. The incomparable Elizabethan flower gardens were discovered to be unnatural. Trim Tudor gardens with their borders of "sweet smelling herbes" were out of style, and many of them were destroyed before the wave had spent its strength. The most harmful effects were upon the generations of smaller home owners in the next century. These misguided unfortunates attempted to re-create these natural scenes on their own smaller plots of ground. The spirit of nature does not transplant easily to one's back yard. It becomes an attempt to imitate, and nothing is so artificial as the mock-natural.

At this time horticulture assumed a new importance, resulting in the glorification of the individual specimen plant. In the English park-like grounds it had a place; but in our patient adaptation of the garden principles of our English forefathers, it was often done at the expense of the scheme as a whole. Witness the two palms still to be seen before our earlier homes, or the "monkey-puzzle" in the center of the lawn. Our garden heritage has come mainly from this English landscape gardening precedent; also from the vulgar German adaptation of the French parterre garden. This resulted in the raised beds of cannas and red salvia, and the crescents of bedding plants scattered through our mid-Victorian lawns. It has been hard to escape this, and to recapture the feeling for scale of Le Nôtre and Le Brun at the time of

Louis XIV; the sympathetic relation of house and garden of Bramante, Vignola, Michael Angelo and Raphael.

With the return of the arts to a new-found simplicity, we find the design of gardens being governed by such principles as these: Function, beauty, adaptability, convenience and economy of upkeep.

So far, the discussion has been for the average small lot problem. It would be unkind not to list the inevitable exceptions. What of the rock garden, the Japanese garden, the wild garden? These definitely informal types of gardens are justified in cases where the site dominates the house, and are the exception rather than the rule. When people foist them into sites which do not naturally suggest them, they must be considered a novelty only. They have no place in a serious discussion of the development of the property. If, however, what you desire more than anything else is a rock garden, that fact justifies itself and overrules any academic discussion of the problem.

We all know completely natural gardens which are the envy of everyone who sees them; steep wooded slopes, or the banks of a stream, or a rocky hillside, turned into an enchanting garden. If they are truly enchanting, it will be found that they dominate their surroundings, including the house (unless the garden is far enough away from the house not to count). Their charm will be found to lie in their suitability to their site, and not in blindly following the frank conventions of informal gardening.

(Continued on Page 32)



THE INSIDE STORY OF UPHOLSTERED FURNITURE

A Bargain May Be An Extravagance

By NEEL D. PARKER*

In this seat, springs lose strength, grass filling becomes packed and hard.

CONSIDER for a moment what may be under the covering of the overstuffed chair or davenport in which you are sitting. Unfortunately, it is impossible to see through the covering of a davenport, or chair. For this reason, stuffed furniture of any kind is a real gamble unless you are equipped with the proper knowledge.

Before purchasing an overstuffed piece of furniture it is well to have some idea of both good and bad methods of construction. This article is intended to assist the reader who would purchase intelligently overstuffed furniture of good quality. We will first give a brief outline of the better practices in the manufacture of overstuffed furniture, and follow this with a description of some of the shady methods used in the making of "price appeal" overstuffed pieces on the general market today.

In the better grades, such as hand-made custom-built pieces, the following points are important to remember. The wood frame should be of a good quality of hard wood, either ash, oak or birch. This frame should be dowelled together, and all joints

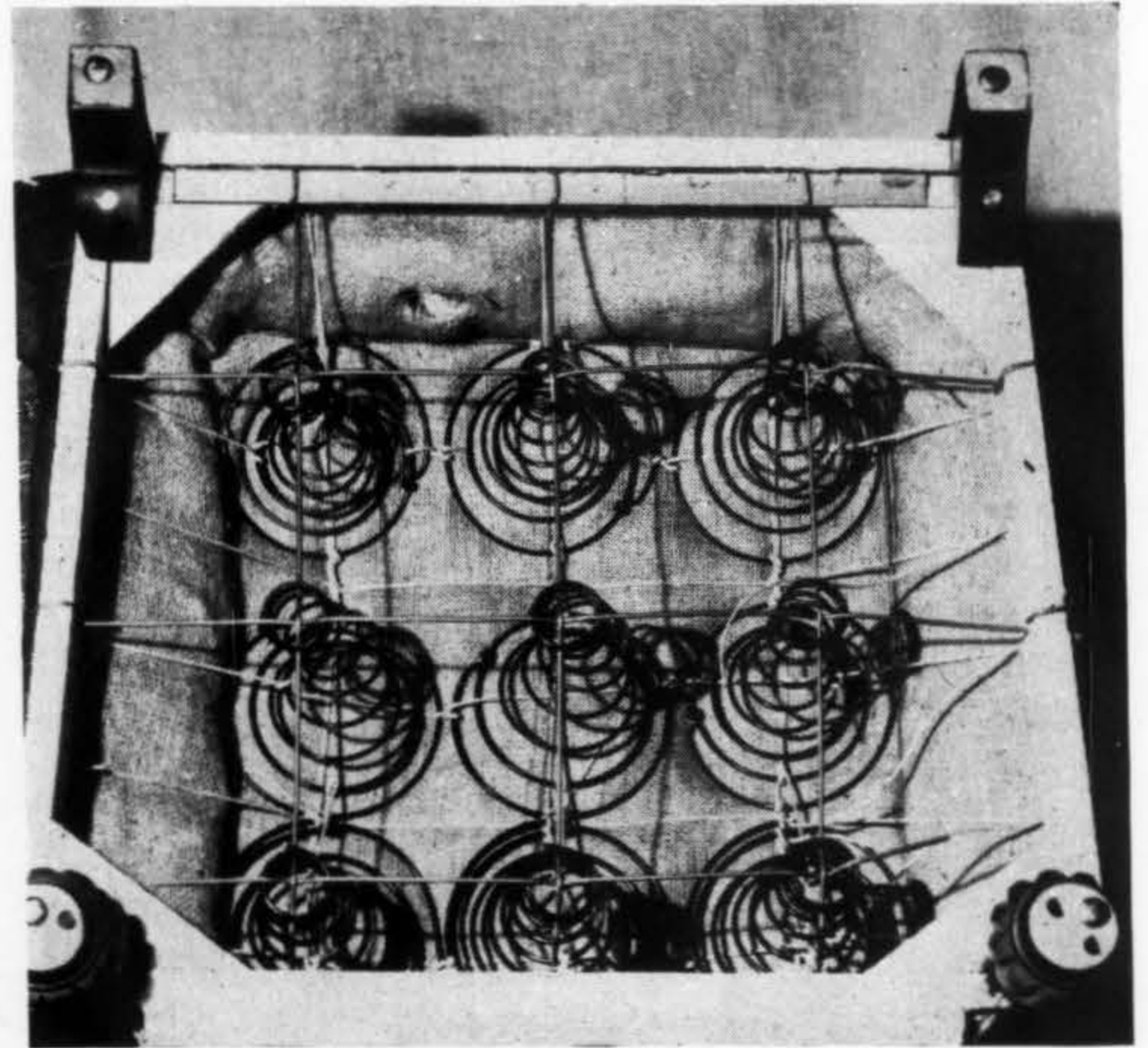
glued with hot glue. The base corners should have corner blocks screwed to the frame in order to keep it from racking. The legs should be dowelled and screwed to the frame, and, preferably, should be all of one piece.

Next we come to the actual upholstery work, and here it is possible for the manufacturer to cut many corners and cheapen in many ways which do not disclose themselves until after the piece has been in use for some time. The bottom and back of the frame should have a good grade of webbing, which is the support for the springs. This webbing, in good practice,

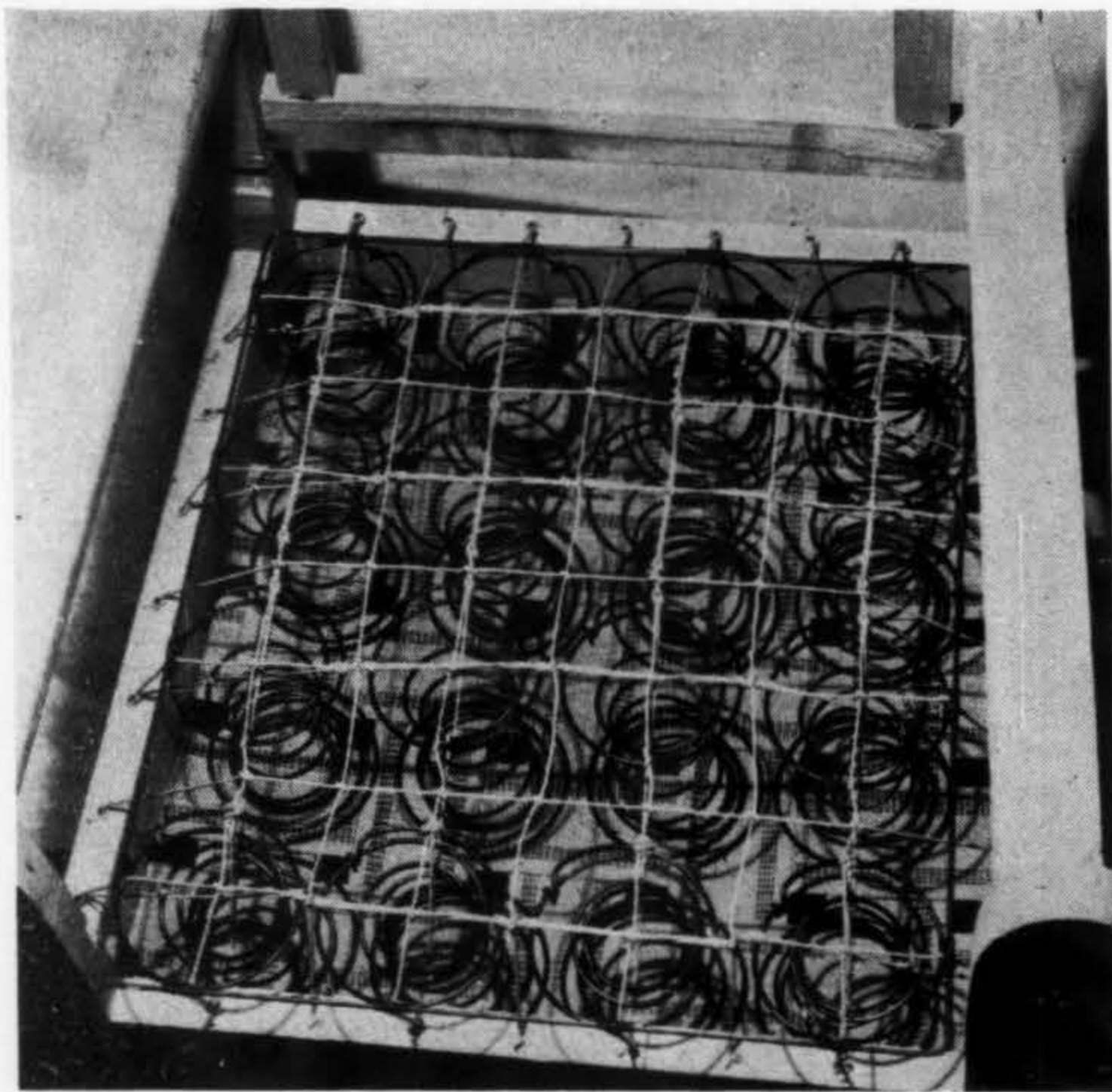
is tacked close together and stretched tight. The springs, of high-grade tempered steel to insure long life, are then sewed to the webbing and are tied in position with a high grade of linen twine. Springs improperly tied will slip sideways and soon distort the whole chair or davenport. Each spring is tied with a special type of upholsterer's knot which holds the spring in its place in the frame, and also in its proper relation to the other springs, and they are placed sufficiently close together so that the springs cannot work individually but must work as a unit.

A covering of a good quality of closely

The chair at right has only nine springs, made large to fill up space, and tied with few strings, resting on wires loosely fastened to the frame. A short-lived seat.



In the chair at left, sixteen strong springs are thoroughly tied and knotted together, and to the webbing at bottom. To a surrounding wire frame, the springs are fastened with fine twine. A seat that will give long and comfortable service.





screws, and the corners do not have the heavy corner clocks which are necessary to the strength of the piece. The webbing is of an inferior quality, with as few tacks as possible to fasten it to the frame; it is spaced too far apart, so as to save webbing; and, where speed is required of the worker, the webbing is often improperly stretched. The springs used in cheaper grades may be made of inferior steel, so that they are short-lived; and they are quite

(Continued on Page 23)

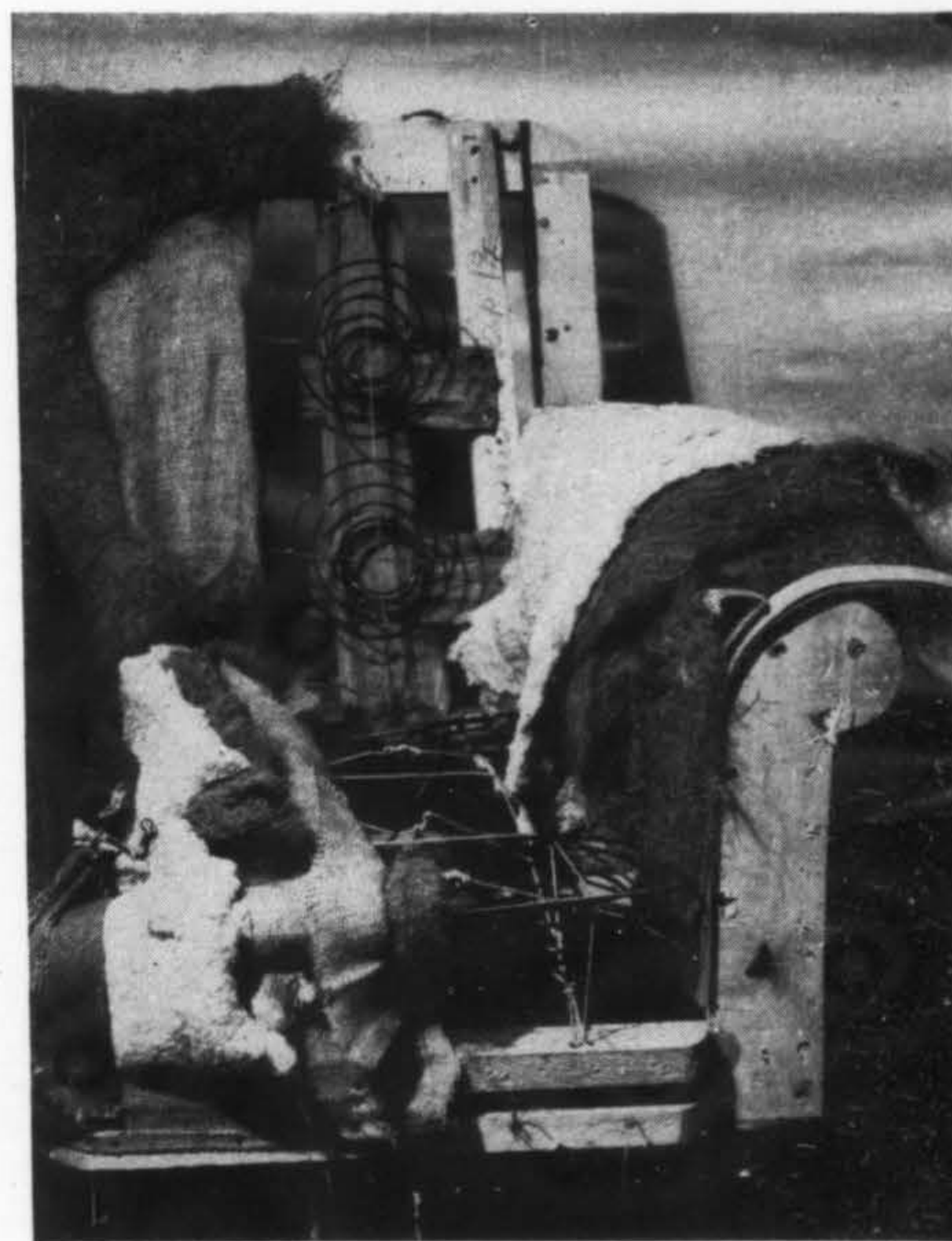


woven burlap is sewed to the top of the springs and tacked to the hardwood frame. This burlap is sewed at least four times to each spring, as a further precaution against twisting and racking. Over this burlap a good quality layer of hair is placed and stitched to the burlap. On top of the stuffing is placed another layer of burlap, or Irish gauze, which is in turn sewed or tufted through the lower burlap which holds the stuffing firmly in place. In cases where a rolled edge is desired, this is carefully sewed, forming a hand-made roll. Then a thin covering of hair is applied, and the whole covered with a woven muslin, also tacked to the frame. A layer of white cotton sheet wadding is placed over the muslin before the cover is put on.

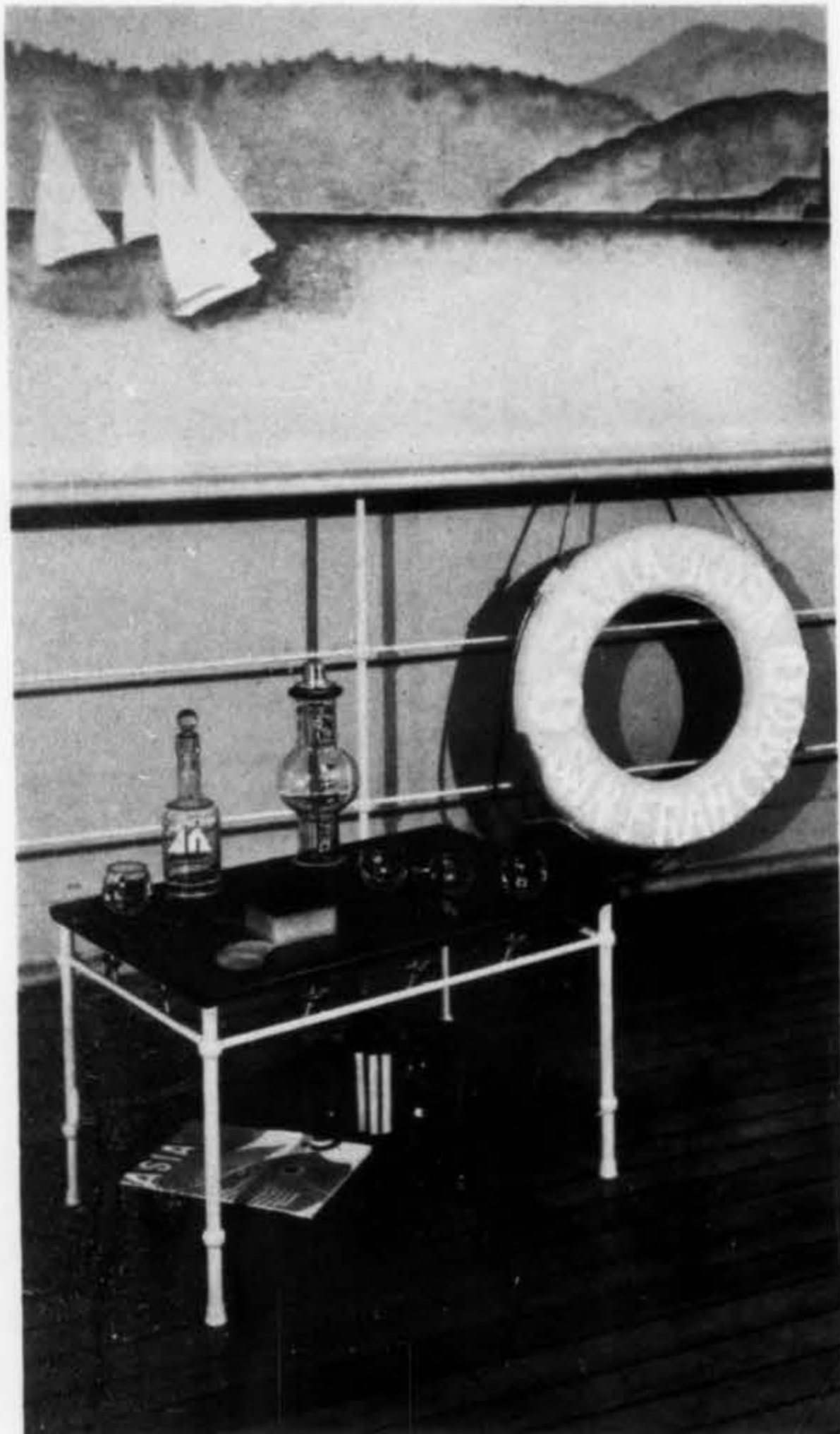
The reader will readily appreciate, from the foregoing, the painstaking care and the high quality of material necessary in the manufacture of a fine piece of overstuffed furniture.

Now let us take up the cheaper grades. And unfortunately, the methods to be described here are sometimes used also in the making of the so-called better grades of overstuffed furniture. Cheap frames are often made of gumwood or pine, neither of which is hard enough to withstand average use over a period of years. Such frames are frequently put together with nails or

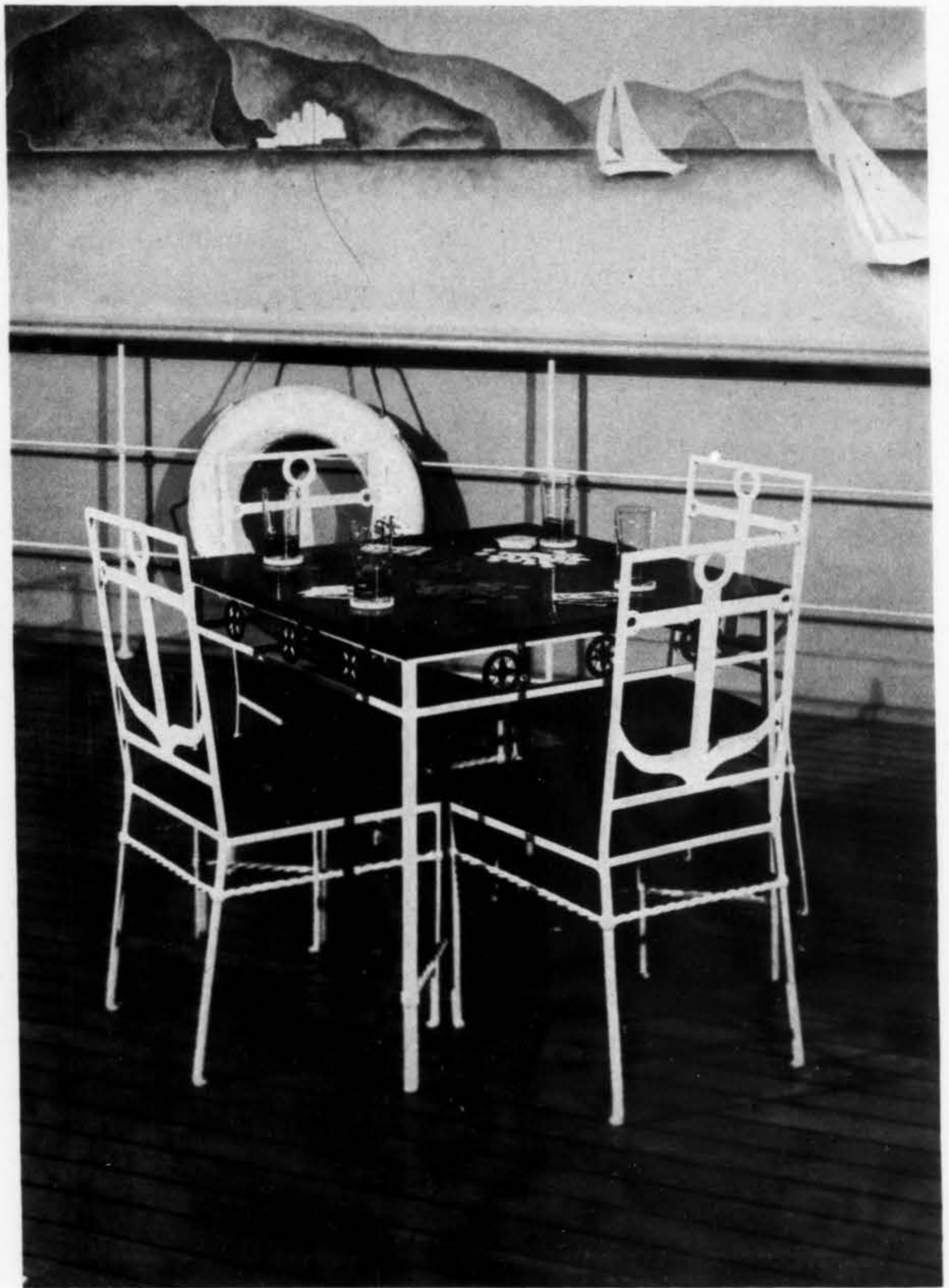
Above is a frame of hard wood with legs run through in one piece, not just screwed on; strong enough for many years' service, but not clumsy; with plenty of well-tied springs; an example of clean, good workmanship. At the right are shown back and front of a very different chair, made of soft wood—heavy but not strong; few springs, weakly tied; cardboard tacked on arms to make an edge; the filling of fibre and cotton and shoddy,—what a contrast!



The coffee or cocktail table below is of white iron with mahogany top, brass star ornaments, and complete with marine lamp and code-flag glass decorations. Right: A chair with ship-rail arms, canvas life-belt back, covers roped to rails. All very ship-shape.

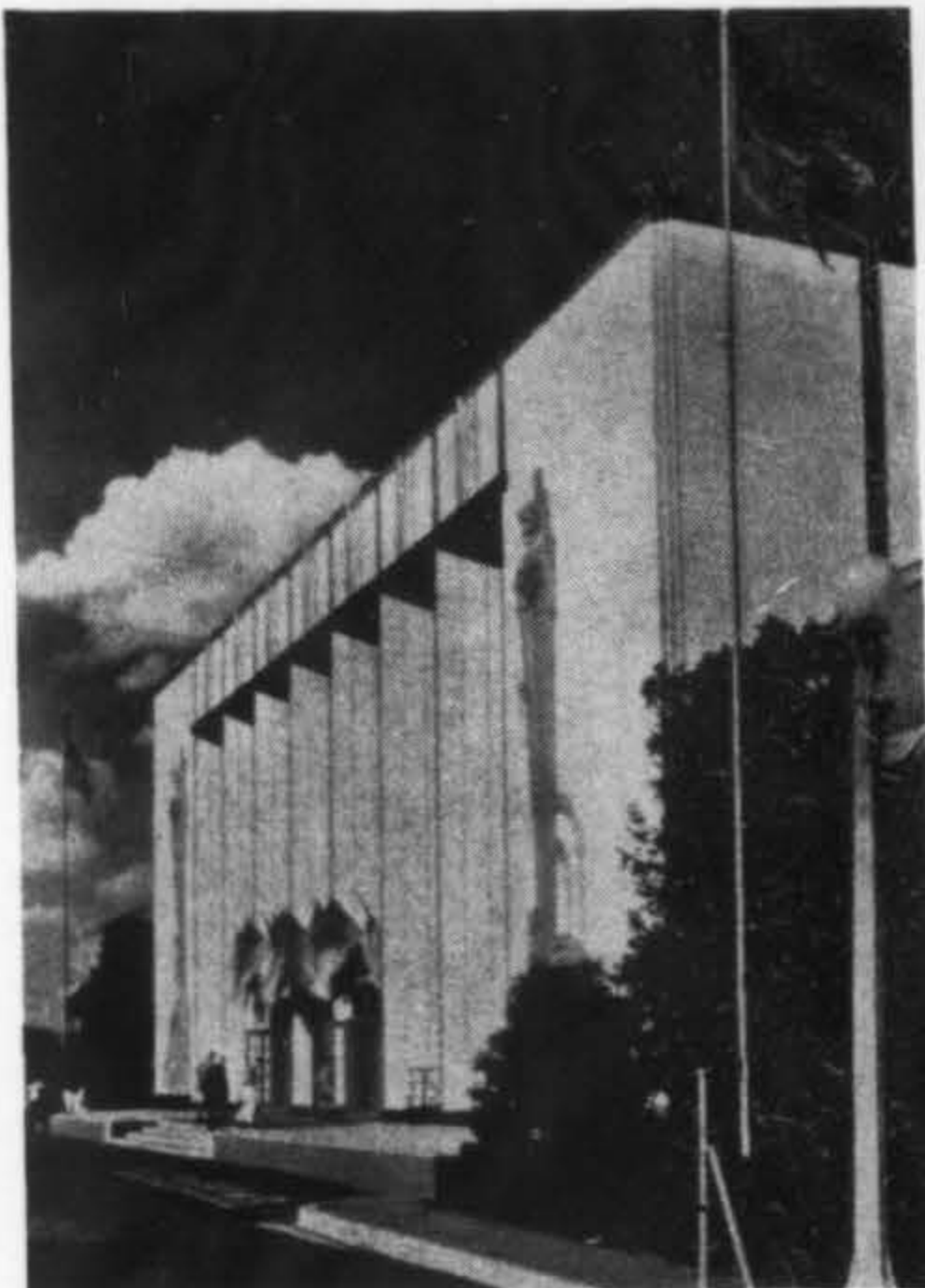
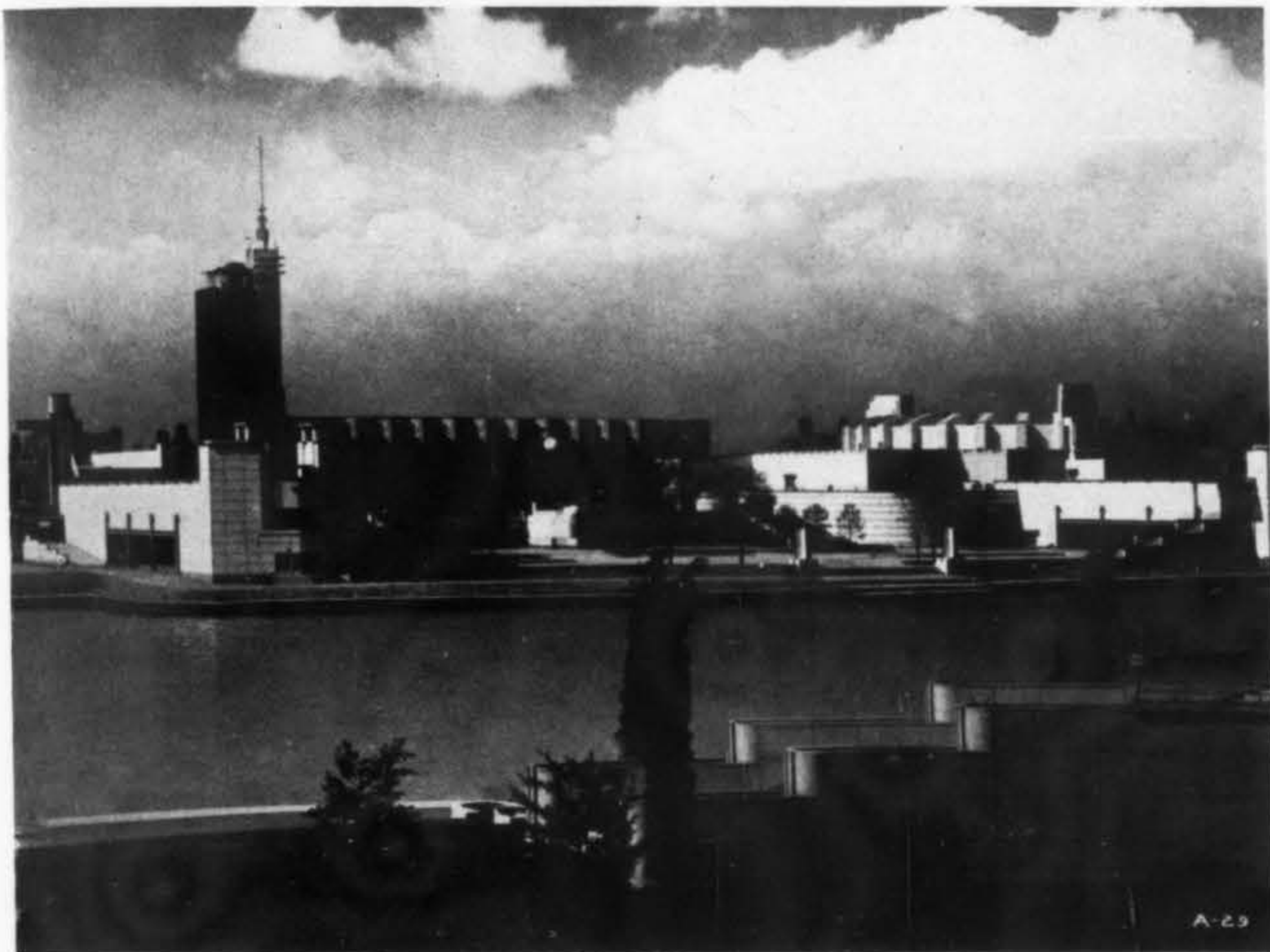


Inspired by the prevalent popularity of yachting and shore life throughout California, S. & G. Gump Company has designed smart nautical settings for boat or beach, or even "cabin room" for city house of nautical enthusiast. At the right is shown a game table of iron and mahogany with apron motif of blue and white compasses. Chairs have anchor backs, stretchers like twisted rope, blue canvas seats. The glasses have marine decorations of blue waves and white gulls. A smart, naval effect.



FIT FOR YACHT, OR SEASIDE, OR SEA-LOVER

Where the magic of modern science will be portrayed—The Hall of Science. This huge structure, seven hundred by four hundred feet, is shaped like a "U," and encloses on three sides a court capable of accommodating eighty thousand persons. At one corner rises a 176-foot tower equipped with a carillon. The building faces a beautiful lagoon, an island and Lake Michigan beyond. At night it has the appearance of a brilliantly illuminated metal and glass creation, rising from colored terraces. The science exhibits will be officially started, on June 1, by the light of the Star Arcturus, focused by means of a telescope upon a photo-electric cell. Arcturus is forty light years distant, so that the impulse which starts the science exhibits in 1933 left Arcturus in 1893, at the time of Chicago's first World's Fair.



Main facade of the Administration Building, 350 by 150 feet, located on sloping, filled-in land between the lake shore and the outer drive at Fourteenth Street. On the lake side, three wings are stepped down in terraces to the water's edge. The central wing contains a restaurant for exposition employes, the president's and manager's suites, trustees' quarters and a reception room for distinguished guests. The building, first exposition structure to be completed, was designed by the three Chicago members of the World's Fair Architectural Commission—Edward H. Bennett, Hubert Burnham and John A. Holabird.



North entrance of the Hall of Science. Designed to display the wonders of science and the industries related to it, this structure is in itself something of a marvel in construction and design. Paul Philippe Cret of Philadelphia, architect.
Left: Gigantic sculptured plaque "Light", one of the two figures that flank the sides of the Electrical Building.

PLACES and PERSONALITIES



LA VALENCIA HOTEL
LA JOLLA
California

European Plan
With Apartments
Overlooking the Ocean

Wiltie-Gorton, Props.
Gethin D. Williams, Mgr.

LOS ANGELES



Convenience
Comfort & Hospitality

You will appreciate the excellent service and moderate rates. The city's most centrally located hotel. One block from Pershing Square—convenient to all leading shops, theatres, financial institutions and electric depots for all resorts. Starting point for parlor car tours. Complete ticket service for resorts and places of amusement.

Garage adjoining.
All Outside Rooms—Each With Bath
One Person - - \$2.50, \$3, \$4
Two Persons - - \$3.50, \$4, \$5
Unexcelled Food—Friendly Prices

FRANK SIMPSON, JR., Director

Hotel Savoy
Sixth & Grand

ON THE COAST HIGHWAY

SANTAMARIA Inn

A quiet, restful hostelry where good food, excellent beds and attentive service are to be found.

Frank J. McCoy, Manager.



180 MILES NO. OF Los Angeles • 277 MILES SO. OF San Francisco

A PIPE is a tried and true weapon with Christopher Morley. It was as prominent in Los Angeles as in San Francisco, but it was not effective in either city in establishing a smoke screen for the effacement of autograph seekers. These pests seemed the only discordant note in Mr. Morley's peans of praise of the West. His pipe is effective, as it has proved with other men, in other ways. Since a pipe coupled with a smile and a match, may serve to delay an answer, parry a question, most reasonably. On one subject, however, he did not hesitate, that being the beauties of Hawaii. In San Francisco, on the day of his arrival, he accused William Shakespeare of having invented the Islands, he stated he believed Hawaii was the fairyland of delight of which the Bard wrote in "The Tempest". Mr. Morley is not the type of American, nor journalist to write a book on material gathered between suns, so it is safe to guess he had his background fully developed before he visited Honolulu, and only used the four weeks at the University of Hawaii to make the mystical romance and glowing color his own. This is assuming he will write a book, and everybody hopes he will.

THAT NATURE abhors ugliness and goes about creating beauty in the most unlikely places is an age-old maxim, but it remained for William Spencer Bagdatopoulos to show that even junk heaps are not exempt from the kind ministrations of the great Universal Mother. This artist, even poet in his reasoning, not only made the statement but had his exhibits A, B and C to prove it to members and guests at the Woman's Club at Santa Barbara. These exhibits, once brazenly glistening, were toned into bronze with glints of jade, and twisted to catch and hold shadows. Then, emphasizing another phase of art, Mr. Bagdatopoulos, starting with an untouched canvas, a palette glowing with color, and a fistful of brushes, produced forthwith a delightful portrait study. Not a portrait of one man, but a composite reproduction of several men the artist had known and studied—a little of the priest, a bit of the diplomat, and withal a kindly old personage most agreeable to have around. And the reproduction now benevolently smiles from a wall because the painting when finished became the property of a club member, a member holding the lucky coupon. The art talk and the examples came about because a club fund needed replenishing (and what fund does not?). Mr. Bagdatopoulos being a neighbor, as everybody in Santa Barbara is neighborly, in his lovely studio home at "Bramcote," Laurel Drive, wanted to help and did. It was a pleasant, a most gracious thing for an artist—a busy man—to do, and it was deeply appreciated. Portrait studies intrigue Mr. Bagdatopoulos, and he delights in revealing beauty wherever he finds it throughout the world, tricky bits in India and in the Orient. Very interesting sketches may usually be seen at the Biltmore Salon, Biltmore Hotel, Los Angeles.

THE SEASON will soon be on at La Jolla. The late spring has given the air a tang which is inducive to long walks and exploring of the rocks and caves, or invigorating rides through the hills where the heather smells divinely. The flowers are more gorgeous this year than ever, great masses of lavenders, pinks and purples. When evening comes and—windblown, sunburned and hungry—you return to your rooms, a hot bath and an excellent dinner entice you. Have you ever stopped at La Valencia? This charming hotel is most extraordinarily comfortable. Its rooms are bright and cheery, most of them looking out high over the ocean. It has small apartments too and you can always count on Mr. Williams to make your stay enjoyable. Another favorite spot is the lovely Casa de Mañana where the service is excellent and the food superb. Beautiful books, lovely jars, deep armchairs and lots of flowers—and Mrs. Hopkins herself a perfect hostess. Such hospitality is an art. Peaceful, quiet, restful, La Jolla is beloved, but if you must have excitement—Caliente is near!

MANY distinguished visitors have sojourned in California recently. Every one of them, in press interviews, has openly and willingly proclaimed his conviction that conditions are improving. And every one of them has specified, as the deciding factor to end the depression, a different phase of economic, or political activity.

Which goes to show that there is no panacea for social ills, any more than for physical ailments.

In a serious sickness, recovery depends usually and principally upon building up the general strength of the constitution, so that the varied cells and functions of the body may unite to fight against the destructive forces of disease or accident. Just so, not one, but a number of factors must work together to restore the strength of our social structure.

It is a slow process, but nature is always slow. How often, during the centuries of developing civilization, must men have lost patience, have cried out, "It is hopeless to expect the world to improve—there is bound to be a crash, and progress will end!"

One need not be an optimist (term so hated and abused by cynics) to realize that progress has a way of not ending.

A SLENDER bright-eyed young chap who makes his home down the Peninsula from San Francisco is decidedly a coming young playwright. Possibly a western Noel Coward, since he can act as well as write. The young man is Franklin Provo, who has written several (maybe dozens) of plays in his short life. But two have had local production. One of these was written when he was sixteen, and he staged, directed and assumed a leading role in that one. It was a corking good little play. But a later one, now that he is eighteen, has just had a showing at the Workshop of the Community Playhouse, Pasadena. While his play is young, it is youth as youth is. It

HOLLYWOOD PLAZA



SUMMER RATES, Now

\$2 per day single!
\$2.50 per day double!

Special weekly and monthly rates

All rooms with bath and shower. Every modern convenience.

Our dining room now serving Al Levy's famous food—breakfast 25-45c. Luncheon 35c. Dinner 60c

Look for the "Doorway of Hospitality"

Chas. Danziger, Mgr. Eugene Stern, Pres.

VINE AT HOLLYWOOD BLVD.
HOLLYWOOD, CALIFORNIA

LOS ANGELES' NEWEST DOWNTOWN HOTEL



In the heart of the business, shopping and theatre district. Adjoins beautiful library gardens. 350 rooms with baths from \$2.50 up. Write for illustrated books and map. Phone MICHIGAN 1331.

HILTON HOTEL
535 SO. GRAND AVE.
LOS ANGELES

strikes true with its beauty and its note of poignant sadness. It has a claim on the attention of the elders because it is illuminating.

THE INSIDE STORY OF UPHOLSTERED FURNITURE

(Continued from Page 19)

often carelessly sewed to the webbing, loosely and poorly tied, widely spaced, and the tying twine is of a cheap grade of heavy string. Sometimes the springs are fastened with metal clamps that will soon work loose and throw the seat or back out of shape. These clamps are liable also to rattle and squeak. In place of a good quality of woven burlap, one is apt to find cheap gunny-sacking improperly sewed and tacked to the frame.

Then comes the actual stuffing, which is extremely important. In some pieces you will find excelsior, tow, cotton, moss, linters, even sweepings from the floor of a dirty workshop. Such materials compare in no way with a good quality of hair.

At this point let me say, however, that the purchaser in California is singularly well protected, in that we have a law which requires every manufacturer to paste, tack or sew a tag underneath each upholstered piece stating exactly what the filling is. Do not hesitate to request any salesman to show you this tag, which the law forbids him to remove until the piece is sold to you.

The rolled edges at the front of a cheap chair are often very hard. Be careful to feel these edges and see that they are soft and pliable, yet firm enough to keep their original shape.

You cannot very well look into the overstuffed chair you are about to purchase, nor are you going to cut it open when it arrives at your home in order to learn what kind of filling it contains, or the quality of workmanship. The "price appeal" merchant knows this full well. Let us suppose that his name is Brown. A "Charles of London" chair in his shop may be priced as low as eighty dollars. In Smith's shop you may find a chair of similar appearance priced at one hundred-and-twenty-five dollars. This does not necessarily mean that Smith is making a tremendous profit, or, to use a common phrase, that "Smith is high." Brown's chair may have a cheap, soft-wood frame, few springs, slats or wire supports to take the place of webbing, spring-filled cushions instead of down, fibre instead of hair. And Brown's chair may be made up "in cover"; that is, finished in muslin before the cover is put on. Smith's chair may easily be worth two of Brown's!

To be on the safe side, choose as your dealer an individual or firm with a good reputation. The reputable dealer will be proud to allow you to inspect the construction of his furniture; and if he makes the furniture in his own shop, he should be delighted to show you through it and draw your attention to the kind of materials he uses.

If the price is low there is generally a reason. The life of overstuffed furniture depends upon the interior construction, and not on the final covering. Cheaply constructed furniture cannot hold its shape and be comfortable for very long. But if the foundation is right to start with, it is a simple matter to re-cover when necessary. Just try to re-cover a poorly constructed piece!

Do not be misled by price. Remember, you always get just what you pay for.

*EDITOR'S NOTE: Mr. Parker, general manager of William D. McCann Company, San Francisco, has this month been elected President of the Northern California Chapter of the American Institute of Interior Decorators.

CALIFORNIA CHAPTERS of the American Institute of Interior Decorators recently held annual elections of officers, with results as follows:

Northern Chapter—Neel D. Parker, president; Mrs. W. G. Wise, 1st vice-president; Mrs. J. C. Higby, 2nd vice-president; Katherine D. Watson, secretary; F. C. Baldauf, treasurer. Board of governors: F. M. Gilberd, Mrs. J. L. Carter, Mrs. William Knowles, Helen Sutherland.

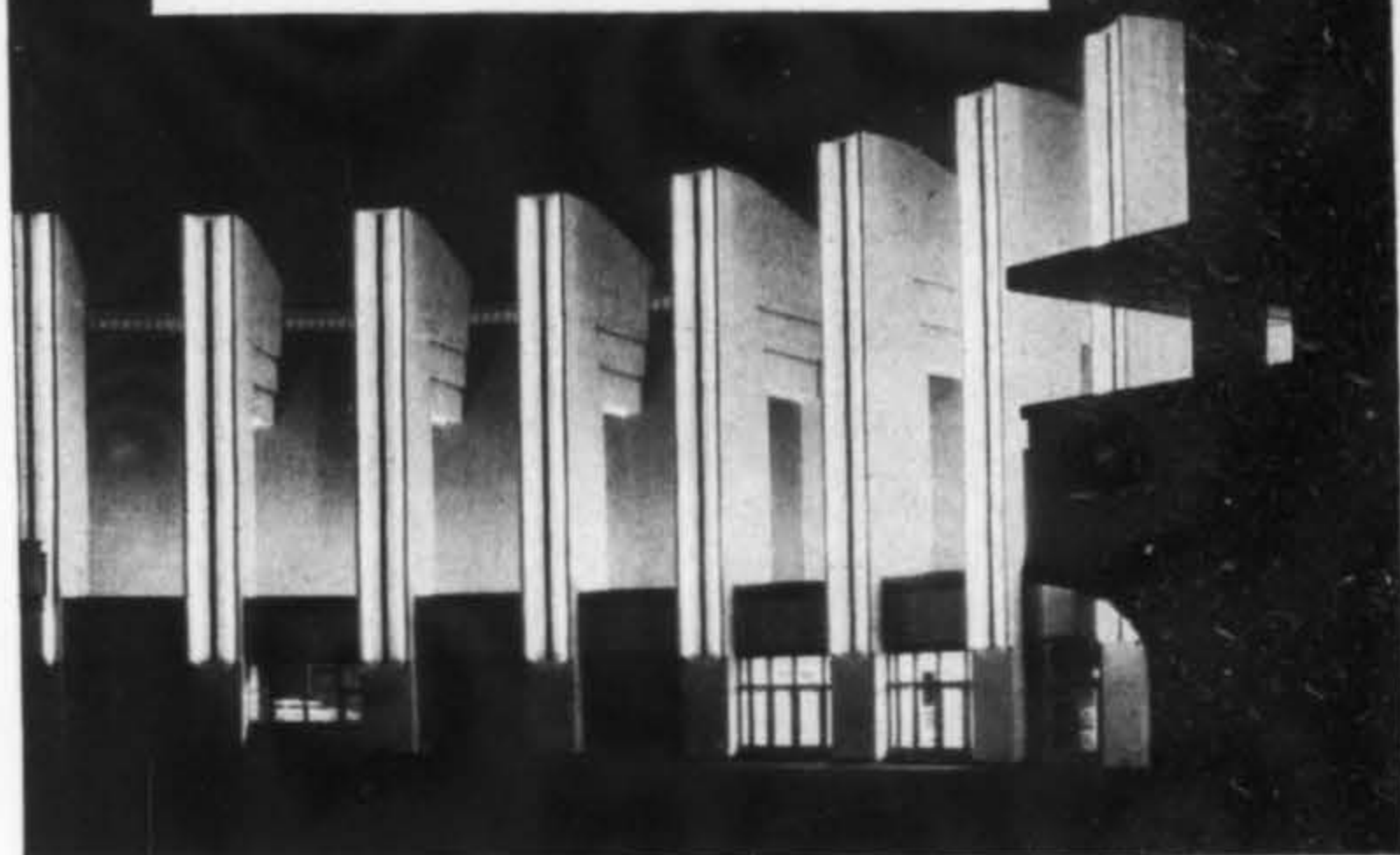
Southern Chapter—Edgar J. Cheesewright, president; Harry T. Lockwood; 2nd vice-president; Violet T. Searcy, 3rd vice-president; Carroll Sagar, secretary; William Chilton, treasurer. Board of governors: John B. Holtzclaw, Ben O. Simank, Mary E. Burns, Harold W. Grieve, Edith P. Bingham.

Write for latest news
about the
WORLD'S FAIR

We have received a flood of inquiries about the World's Fair in Chicago this summer. Nobody seems to know much about it. "When is it?" they ask. "What will it be like?" "How much will it cost to go?"

To answer these questions speedily and accurately, we have gathered a wealth of information about the Fair, special rail and Pullman rates, hotel rates in Chicago, etc. And we've established a special "World's Fair Information Bureau," 755 Southern Pacific Bldg., San Francisco. Please address inquiries to this Bureau.

Southern Pacific



SAN FRANCISCO'S
largest and finest
HOTEL . . .

Overlooking Union Square
Center of City's Activities

The **ST. FRANCIS**

Genuine hospitality finds its best expression at the St. Francis.

• You'll enjoy the excellent cuisine, superb service and moderate rates at San Francisco's most distinguished address.

• All rooms with bath . . . from \$3.50 single . . . \$5.00 double.

Three great Dining Rooms—Famous food . . . Popular prices.

One of the World's Great Hotels

MANAGEMENT . JAMES H. McCABE



Toro Reliability In Small Power Mowers

JUST what you've always wanted . . . a small power mower of large mowing capacity . . . smooth-running, clean-cutting . . . simple in design, light, compact, easy to handle, perfectly balanced . . . can be turned, tipped or rolled with one hand, negotiates terraces easily. Built up to the highest standards, assuring long faithful service at lowest cost. Amazingly efficient Toro 2 H.P. air-cooled motor. Separate controls for reel and traction clutches . . . revolving reel can be disengaged while mower is in motion.

Three models . . . Park Special 30-inch wheel type, Park Junior 22-inch wheel type and Estate Special 30-inch roller type with drive through full length studded roller, climbs grades up to 30%. Sickle Bar Attachment available for Park Special and Park Junior for cutting weeds, tall grass, etc. Riding sulky and gang mower attachment for increasing mowing capacity of Park Special . . . both shown in illustration above . . . also available. Write for catalog.

G. F. BISHOP CO.
1950 San Bruno St.
San Francisco, Calif.

PACIFIC TORO CO.
3415 W. Washington Blvd.
Los Angeles, Calif.

NOB HILL



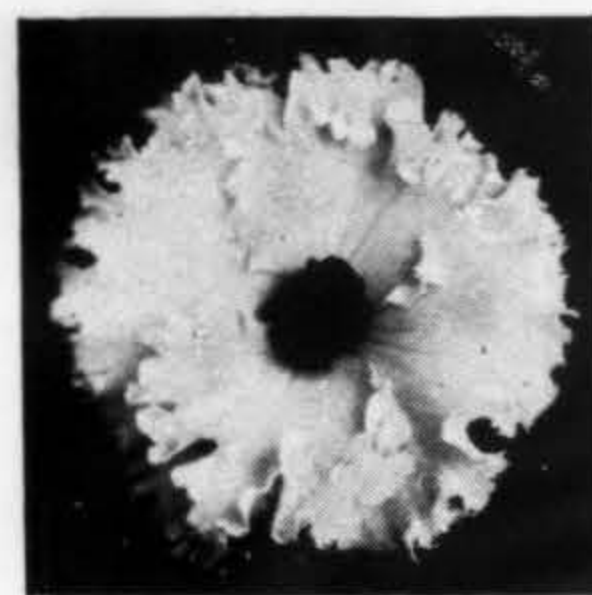
• San Francisco's
Most Distinguished
Neighborhood •

WHERE the art of fine living finds its most gracious expression. Overlooking all of San Francisco, yet within a stone's throw of the very heart of the city, the Mark Hopkins and Fairmont Hotels offer every facility to please the most fastidious permanent guest or the sophisticate who sojourns in San Francisco. For every occasion these aristocratic NOB HILL hostelries are the recognized center of social activities. Rates surprisingly moderate.

WRITE FOR INFORMATION

GEORGE D. SMITH
Managing Director

THE FAIRMONT
THE MARK HOPKINS



Frilled
Tuberous Begonia
Courtesy
Paul J. Howard

BEGONIAS—MY FAVORITE FLOWER

By MRS. JOHN FREDERICKS

THE Begonia is alone in its loveliness, yet it covers a wide area of blossom similarity. Some are like Roses, some resemble Camellias, even Peonies, Dahlias, and Fuchsias. If I could have only one plant in all the world, I would choose a Begonia. Last year being a real Begonia year, on account of the fogs and the coolness of the summer, we had flowers from May until December.

Begonias are shade-loving plants. By using lath in that part of the garden where there are no trees or shrubs, training vines from tree to tree, planting sycamores for high shade, tree ferns for lower shade, and through the shade of the Cisco Cospus (native) we are able to get the shade these plants require. In this garden we raise all of our Begonias from seed which bloom the very first year, making bulbs for the second year's planting.

There is a wide variety of color in the Begonia family, but as yet no blues. On a very adaptable north hill we had some twenty-five or thirty thousand plants and desiring to insert a blue note we placed hollow logs, eight or ten feet long, also oak stumps, indiscriminately here and there. These logs and stumps we filled with streptocarpus. The effect was truly delightful, giving the blue tone lacking in the Begonias.

The Sutherlandii is a delightful Begonia for walls, making a veritable cascade of blooms and growth the first year from seed. The fibrous ones do best under lath, growing to the ceiling and then spreading over quite an area, dropping their glorious bunches of flowers. A very erect and startling variety is the Martiana; makes you think of soldiers on parade.

When the Begonias are through blooming we plant Primulas, which require the same soil, the same conditions as do the Begonias. These Primulas make a lovely mid-winter garden, blooming from Christmas to May. These two plantings, of Begonias and Primulas, together with the bulbs and the annuals give color in the garden all the year round. This same garden in February had some seventy-five different plants in bloom but the glory of the garden lay in its Primulas.



Mrs. John Fredericks' lovely garden is one of the show places of Beverly Hills.
Photograph by Margaret Craig.

URI THE PROPHET



How To Make a Fireplace Work

By ERI HORNER RICHARDSON

night was appointed to open the house; and after all the "Oh's!" and "Ah's!" had been said, and the work of the craftsmen, from planner to finisher, had been admired, the ceremony of lighting the fire was inaugurated.

Cones from the hills, slivers from the crates, and large logs from the near-by eucalyptus forest, all carefully stored under the dripping eaves, were piled into the fireplace. There was no in-between-size wood (there rarely is), and so forty pounds of logs were carefully laid flat, closely side by side, so that the paper and fine wood might be thoroughly flattened, throwing the smoke to the far corners of the fireplace and eddying out into the room—as it usually does!

Then the workers in stone and brick were recalled, the artisans in flues and draughts were consulted and the planners and builders were summoned.

Never before had fireplace acted so badly; they had always done so-and-so, and never had known such fumes.

What should be done? All had their say, and still it fumed. So they called Uri the Prophet,—a prophet without whiskers, but a prophet, indeed.

"What can we do, Uri? We have tried all, but still we are suffocated with gas, choked with smoke, deluged with tears."

So Uri looked, and prayed.

Then they asked, "What is the trouble?" and Uri said, "I have found it, and seen it." And they said, "What is it?" And Uri answered, "It is an Act of God."

"Ah, an Act of God!" they echoed.

"Yes, an Act of God. I will tell you—but wait; first we must make a hood and reduce a soffit and narrow a throat and build a smoke chamber and make a smoke pocket and lengthen a flue."

And the artificers were pleased, and the artisans rejoiced and went away and repeated, "Ah, I knew it; this was an Act of God."

Now Uri had dreamed upon his pillow, and a vision had shown him a band of four, all joined together, and each blowing his own way, and their names were North, South, East and West. He consulted with them, and all agreed to lend their aid. And Uri plotted with the workers in leaded steel. And a top was fashioned. A top? Yes a

chimney top. In it were installed the spirits of the four winds. To them Uri offered a prayer; and then he started to build a fire.

The paper was crushed into tight half sheet balls; the kindling, and pieces of heavier wood some two inches thick were criss-crossed; medium size and big logs were then laid, building Indian fashion up to a cone; and a match was set to the loose pyre.

Then the winds blew, and such a blowing! But when the east wind blew, the east wind spirit blew back with such force that the current of air was upward, for the ground was there and it could not go downward. So the winds were confounded, for whichever way they blew, the spirits blew back, and as the air went up, it drew all the smoke out of the chimney.

Now the hood and the blade and the chamber and the smoke pocket had not been necessary at all, for had not Billy the brick man always built fireplaces without them, and had they not always worked? Had they not?

Yea, verily, it was a trick of Uri's; for these had not been needed, but were used only to confound the artificers and the owners, as all that were really needed were the spirits of the winds, to confound the winds; for, as all had agreed, it was an Act of God.

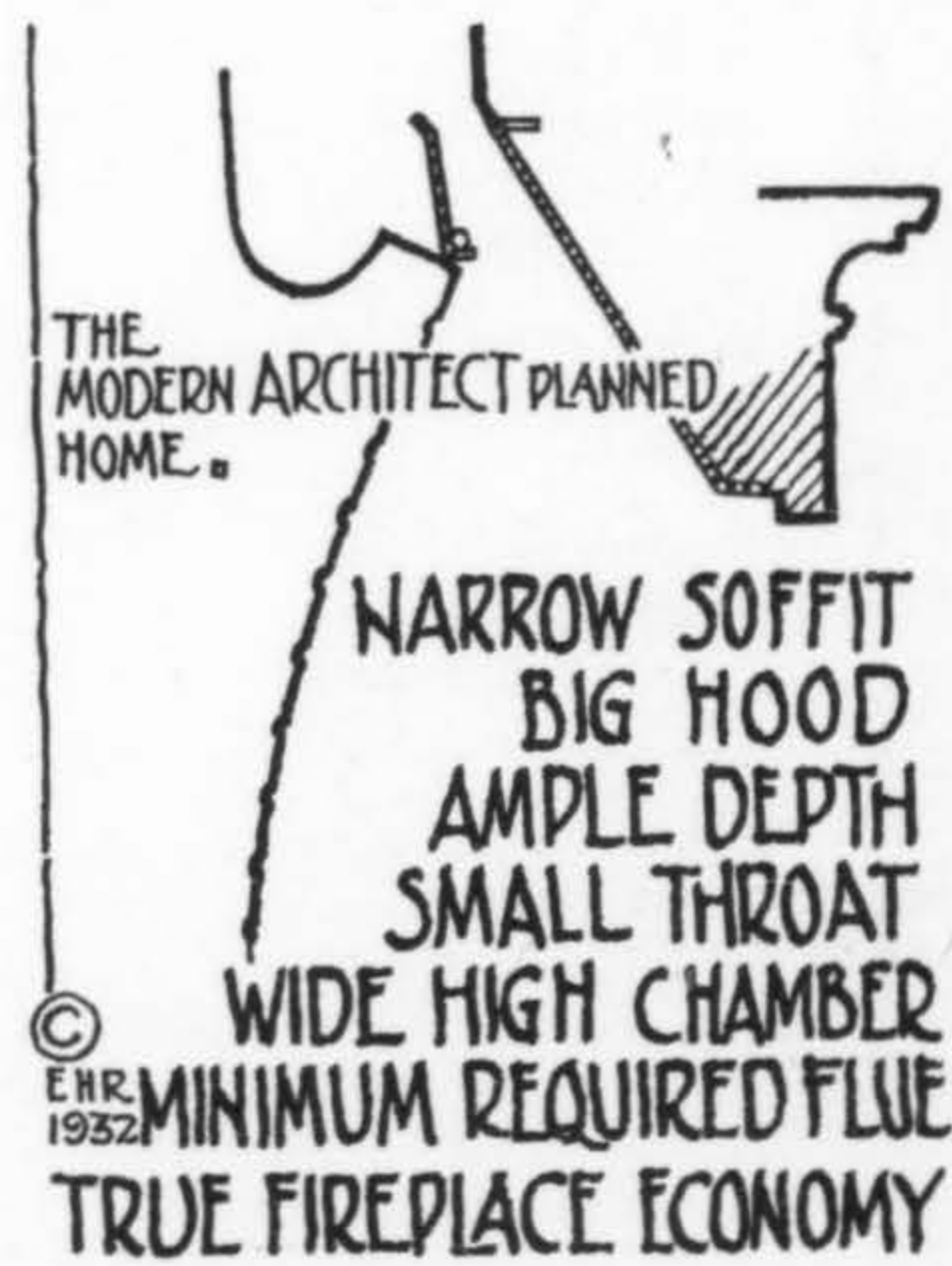
KING COHL and Mary Cohl built a most orderly house, on one of the shoulders that remotely support the Twin Peaks overlooking San Francisco.

It was what you might call a cold shoulder, at least a windy one; for it furnished a fine view of the "Far Leones," as Harry, the brick man, who loved the sea, always pronounced the Farallone Islands.

Yes, all the winds that blow, at least all that blow easterly from the tourmaline blue Pacific, swept this solidly built house of King and Mary Cohl.

It was all very fine, this castle of the Cohls—if you can call a seven-room house a castle. For twenty years they had looked forward to it; its timbers were honesty, its floors were truth, and its spirit was love.

After the swingers of hammers, and the trowellers and the workers in brass and fine metals had taken their departure, a gala



One of the REASONS a builder ENGAGES an architect!



HOME builders today are extremely critical. Otherwise they would be satisfied with the "bargain" houses on the market.

To please such clients—to have them refer friends to you—you will want to watch the *details* that make for comfort and convenience.

For electrical wiring we urge you to meet Red Seal wiring specifications. These standards are the measure of an adequately wired home. They are laid down with a view to economy; they promise your client enough electricity where he will need it.

Homes which meet Red Seal standards are *certified* as such by the Pacific Coast Electrical Bureau.

This Bureau has nothing to sell. Its services, recommendations and inspections are free to architects and builders. Call or write for complete details.

Pacific Coast Electrical Bureau
447 Sutter St., San Francisco 601 West 5th St., Los Angeles
848 Roosevelt St., Fresno



A certificate, attesting the quality and completeness of electrical wiring and equipment, is issued on buildings which comply with Red Seal standards. Such a certificate adds to the salability of homes; it assures owner-satisfaction.

A NEW CREATION
SAFEGUARD
CONVENIENCE

THE "DOORMAN"

NO EARPHONES JUST TALK
FOR INTER-COMMUNICATION OF ANY KIND

ELIMINATES THE NECESSITY OF OPENING YOUR DOOR TO STRANGERS.

ENABLES YOU TO DISMISS UNWELCOME VISITORS POLITELY AND CONVENIENTLY, AS THE DOOR NEED NOT BE OPENED.

PROTECTS YOUR HOME and FAMILY



SAVES MANY STEPS—YOU MAY ANSWER FROM AS MANY OUTLETS AS YOU DESIRE, IN ANY PART OF THE HOUSE.

NO LONGER IS IT NECESSARY TO WASTE YOUR TIME AND ENERGY IN WALKING OR WAITING TO TALK TO ANOTHER PART OF YOUR HOME, OFFICE OR FACTORY.

VISIT OUR SHOWROOM
OR PHONE FOR DEMONSTRATION

THE "DOORMAN" MANUFACTURING Co.

ROBERT A. CASEY, Pres.

644 So. Western Ave., Los Angeles

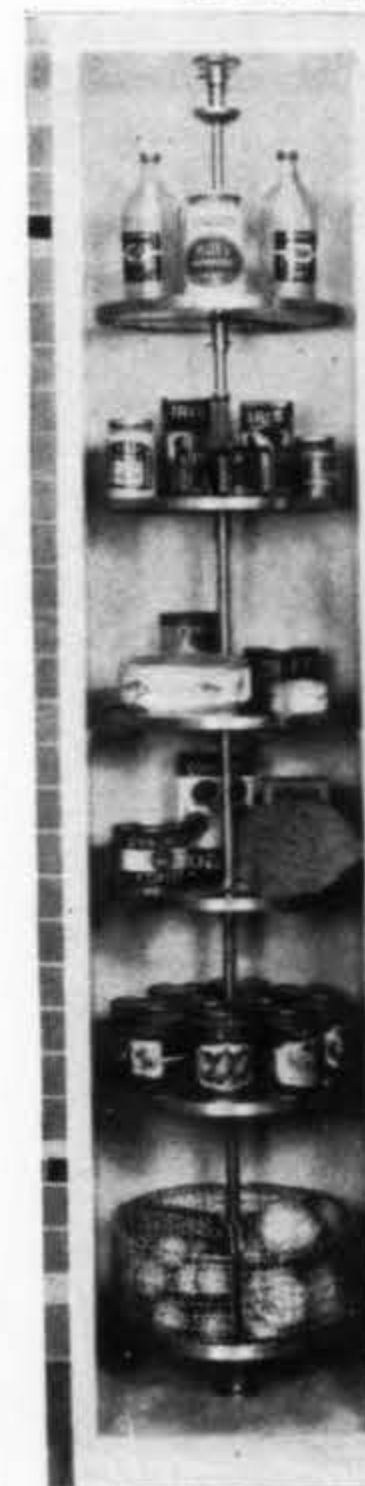
Federal 6106

Economic Surveys Indicate Advertisers Have Felt the Depression Less Than Non-Advertisers

The firms that advertise consistently this year will be the first to participate in the business improvement bound to come and which is already evident. . . .

This magazine offers the advertiser a splendid coverage of a class of people who even now have purchasing power. Space should be reserved now for succeeding issues . . . based on present low rates.

"E-Z-REACH" REVOLVING-ANT-PROOF SHELVES



are made of aluminum treated to prevent discoloration.

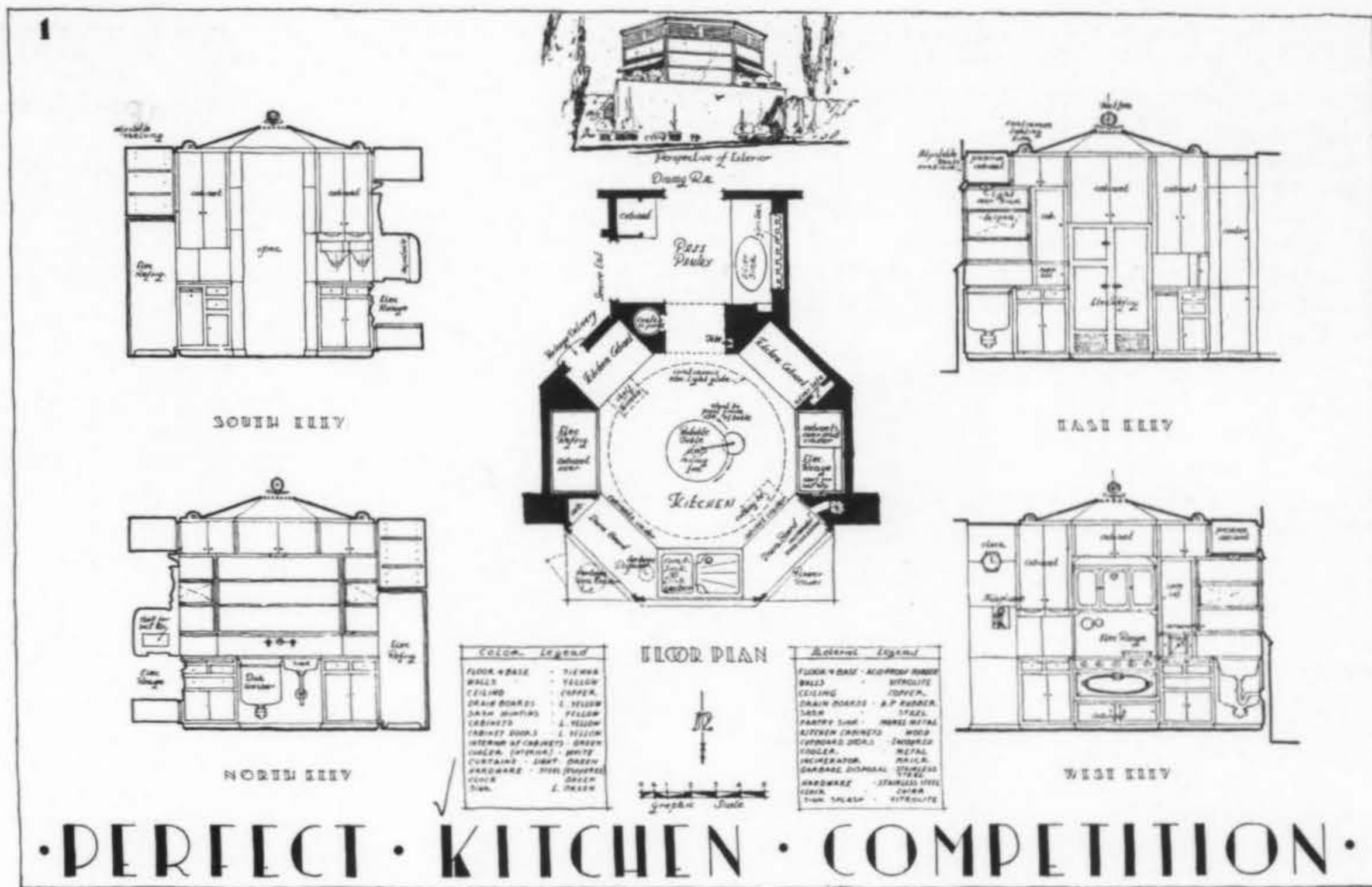
Adjustable, so that practically any desired spacing can be had between shelves. No tools required.

Can be installed in any Cupboard (new or old) from 2 to 7 feet in height and the number of shelves are optional.

Vegetable baskets are made of heavy woven wire and allow their contents to receive maximum ventilation.

Write or phone to

E. S. ROBERTS, Mfr.
107 S. SERRANO AVENUE
FE 0986 LOS ANGELES
Or Exclusive County Dealers:
Ott Hardware Co., Santa Barbara
Cresmer Mfg. Co., Riverside
San Diego Bldg. Specialties, Inc., San Diego
Barr Lumber Co., Santa Ana



This unique design by Lyle Reynolds Wheeler, while not adaptable to many homes, comes nearer to solving the problem of waste space and energy than any kitchen we have ever seen. Mr. Wheeler has combined all the modern conveniences and appliances into a well-thought-out, practical arrangement.

ON WITH the NEW, LIKEWISE OFF WITH the OLD

Civilized Man May Not Live Without Cooks, Nor the Modern Woman Without a Perfectly Appointed Kitchen

By ELLEN LEECH

THE BIG adventure is over. Budgeting is no longer an absolute necessity but it is still an interesting factor. Economy and the proper dispensation of an income has become a matter of pride with the majority of housewives. And the place wherein economy is practiced with telling effect, and with no detriment to the household, is in the kitchen. This is true because the housewife of today has learned that good food is not necessarily the most expensive but that the secret lies in the proper preparation.

Since this is a recognized fact the housekeeper should have every mechanical aid that can be devised. First the kitchen should conform architecturally to her needs. In a new house, of course, the kitchen may follow any design the owner may choose, it may be round, oblong or square, and adhere to any scheme of ventilation and decoration. But it also follows that the kitchen of an old established house offers many opportunities for change and improvement. Even a slight suggestion of remodeling may accomplish wonders. It is possible to do away with corners and allow the old kitchen to emerge a rounded whole. This may be brought about with cabinets, never obtrusive and always with a purpose. The walls may bristle with cabinets from entrance to exit and yet they may pass unnoticed, marked only by the small glass knobs. A shelf may be raised or lowered, a window added, a door cut, and vast comfort given by the addition of new light fixtures; several wall fixtures are a necessity in any kitchen.

Cupboards delight any woman. It is amazing what opportunities the new ones offer. One has a rod through the center with revolving metal trays, which hold canned goods, jellies and marmalades and if desired may be equipped with wire baskets for potatoes, carrots, onions and such necessary vegetables. There are cabinets for the sauce pans, with racks on the doors for the elusive tops, cabinets for china and glass, as well as for the homely brooms and dustcloths. An open shelf is preferable to a cabinet over the range as here may gleam in metal or be gay in pottery the matching sets for salt, pepper, sugar and flour.

A new scheme of decoration may entirely alter a kitchen. The great variety of floor coverings present all manner of possibilities, and the modern elimination of smoke and steam makes possible the introduction of the fluffiest of muslin curtains, or the most vivid chintz, glazed or individually hand blocked.

With changes involved a new range may become an economy as well as a pleasure. Then the problem, shall it be gas or electric. Both offer possibilities and both have adherents. Each offers the same potential qualities, temperature controls, scientifically regulated mark both of these necessary adjuncts to the kitchen.

Refrigeration naturally follows, and here too electricity or gas may serve the household, with various makes from which to choose. Then there are, of course, many excellent boxes for the use of ice if that type of refrigeration is desired.

eration is desired.

With the arrangement of the room settled and the necessary equipment, the range and the refrigeration installed every woman sets about to fill those marvelous cabinets and make use of the shelves. And what a choice there is, new things, enticing little gadgets on every hand. Among the smaller things are new jar and bottle openers and a cream siphon, that works, also pea shellers, and ice cube breakers. A very handy attachment is a uniform nut-meat chopper, particularly since nuts enter largely into so many dishes.

The electric appliances are fascinating. They are the result of the combined study of the electrical engineer and the household economist and may not be gainsaid. There is a sublimated electrical chafing-dish, which literally does everything. It broils or boils, it bakes and toasts, and it fries. It is a miniature electric stove in effect, occupies the smallest possible space, and may be utilized as a heating plant in a small room! Then the Star-Rite Magic Maid offers innumerable ways and means of doing chores in the easiest way. This one fixture becomes a coffee or meat grinder, a vegetable slicer and shredder, also a knife sharpener. It is a perfect mixer, whether of batter or of liquids for beverages, it will beat eggs, stir a sauce, mash potatoes, blend pie crust, and extract juices. A new toaster may be found that automatically ceases toasting at the right moment but does not throw the toast out to get cold but holds it in the oven rack until needed. The one minute eggs become a reality in plain view at the

BOOK REVIEWS

STORM by Charles Rodda (\$2.00) published by Roland Swain Company of Philadelphia presents a colorful, romantic story of the South Seas. The young hero is a normal, interesting person who feels himself drawn into a web which involves numerous people. The feeling of fatalism becomes stronger and stronger and progresses steadily to the climax of the storm. Captain Mark Lawn is a heroic figure, the center of the strange web, whose suffering of mind and soul deserves not only sympathy but admiration. J.B.J.

SUNSET HARBOR, by Charles Stork (\$2.00) published by Roland Swain Company of Philadelphia is a character building story for the young people of today. A rich young girl surrounded by the frivolities of wealth and the gay life and color of a smart summer resort refuses to be buried under the niceties of conventions and earnestly strives toward the finer and intellectual joys of life. She is won by the flamboyant and dominating personality of the most eligible young man of her set but at the same time is attracted by the seriousness of her younger brother's tutor. The development of the story might be a little anticipated but affords very pleasant reading, and will appeal especially to the numerous devotees of tennis. J.B.J.

THE MODERN CORPORATION AND PRIVATE PROPERTY. By Adolph A. Berle, Jr., and Gardiner C. Means. (Published by the Macmillan Company, New York City.) Price \$3.75.

In this fast-moving age when so many of our financial leaders and big corporations are being subjected to scrutiny by the Government, the layman and student of big business lacks complete understanding of all the problems involved. The authors have done a tremendous job in assembling data for their book and its authenticity is assured as the material was prepared under the auspices of the Columbia University Council for Research in the Social Sciences acting on behalf of the Social Science Research Council of America. According to this book two hundred great corporations dominate American industry. What is their nature? Who control them, and how it is done? What does this mean to the investor? the business man? the State? These questions are answered intelligently and clearly. G.H.O.

DECORATIVE ART—1933. (Published by the Studio Publications, Inc., 381 Fourth Avenue, New York City.) Price \$3.50.

The Studio Magazine of London each year publishes a year book, most of the material having appeared in their monthly magazine. The editors have selected the more noteworthy examples of the several subjects and this particular volume will appeal especially to architects and interior decorators on account of the modern examples of architecture and interiors. Great simplicity, efficiency and attractiveness characterize the industrial products selected. There is sufficient among the illustrations to stir the imagination not merely of the connoisseurs of art matters, but of every intelligent man and woman, of every enlightened producer, manufacturer, designer and craftsman. G.H.O.

NEW ORLEANS, ITS OLD HOUSES, SHOPS AND PUBLIC BUILDINGS. By Nathaniel Cortlandt Curtis. (Published by J. B. Lippincott Company, Philadelphia.) Price \$3.50.

The author, a New Orleans architect and lecturer at Tulane University and an old inhabitant of New Orleans, has written charmingly and authoritatively regarding the buildings and the people connected with them of the old, romantic, Louisiana city. Founded in 1718 and unique among American cities by reason of its French and Spanish elements and traditions, this city provides a great deal of material for students of architecture as well as American history. A fascinating book whether one has visited New Orleans or not. G.H.O.

NEW MODELS, CATALOGS, ETC.

A NEW PRODUCT, the Vocal-Phone, has just been announced by the Doorman Manufacturing Company, 644 South Western Avenue, Los Angeles. It is an electrically operated inter-communicating device, principally for office use. The new instrument enables fifteen stations to talk to one another without use of ear phones.



The Doorman, their device for use in homes and apartments has found a ready reception by housewives. With this instrument a visitor speaks outside the door, the sound is caught by a receiver inset in the wall, and the voice reproduced in natural tones, may be heard by those within, in any room equipped with an outlet. It enables one to dismiss the unwelcome caller without opening the door. Literature may be obtained by writing to above address.

WITH THE INCREASED use of gas appliances in the modern home, with gas water heaters and gas fired furnaces in the basement, it has become increasingly important that basements or furnace pits be made absolutely waterproof. Otherwise there is the chance of a leaky furnace pit or flooded basement resulting in snuffing out the gas and endangering both life and property.

It is possible now to build permanently waterproof basement, by using Golden Gate Tan Plastic Waterproof Cement as manufactured by the Pacific Portland Cement Company. This company recommends to architects, contractors and home owners that Tan Plastic Waterproof Cement be specified for all basement or pit construction where an absolutely waterproof job is desired. Tan Plastic Waterproof Cement is also being used with marked success in the construction of swimming pools, making them watertight and stucco moisture-proof. Information may be obtained by writing to 111 Sutter Street, San Francisco.

THE PORTLAND CEMENT ASSOCIATION, 33 West Grand Avenue, Chicago and Architects Building, Los Angeles, announces a new folder, available to readers of this magazine; describing low-cost fireproof concrete homes.

INTERNATIONAL NICKEL COMPANY, 67 Wall Street, New York City announce a new screen cloth, Inconel, made from a new metal alloy. The new metal is almost entirely proof against staining or corrosion. Its color is approximately the same as monel, a silvery white metal. A sample and description sent upon request to above address.

THE REPUBLIC STEEL CORPORATION of Youngstown, Ohio, announce a new brochure showing the architectural applications of Enduro Stainless Steel—its fabrication, properties, and shapes and finishes. Copies will be sent upon request. fy Bulletin 217-B.

ON WITH THE NEW

(Continued from Page 27)

breakfast table, and with the service in varying shades to match the color scheme of the room.

Aluminum, the Wear-Ever variety, has developed new conveniences. There is an oblong dishpan which fits the sink better than the old-fashioned variety. Also a measuring cup with a straight wooden handle, cool to hold when the cup is filled with hot liquid. Poached eggs may now perfectly fit the squares of toast, since a new egg poacher or steamer has been devised, which turns them out orderly and square cut. There is a shallow aluminum griddle for French pancakes, also good for the straight American variety.

Copper attunes to a kitchen, gives a note that nothing else imparts. It is particularly adapted to a Colonial or a Monterey house, has an inherited right there. But copper has been more or less difficult to obtain in the desired utensils and sizes until recently. Now it is on the market in almost every known item of kitchen ware. It is chromium lined, easily cleaned, a combination of beauty and utility. A shallow covered baking dish has pierced brass handles and is so decorative that it is a pleasure to serve from it in the dining room.

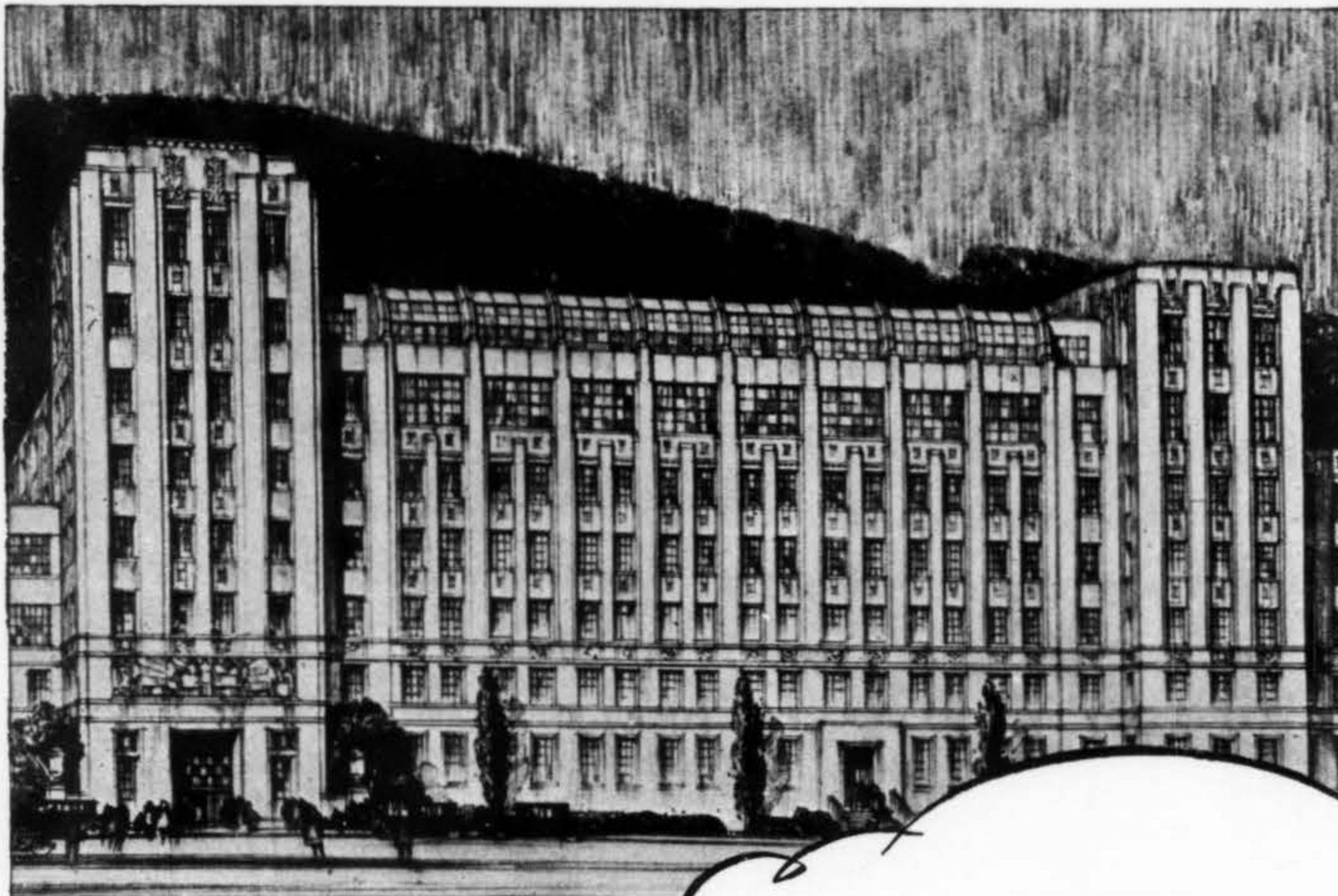
No kitchen would be complete without Pyrex ovenware. These sparkling, transparent baking dishes are attractive for serving as well as efficient in the oven. A double compartment baking dish is especially serviceable, as a meat and vegetable, or two kinds of vegetables may be cooked at the same time. A small size ramekin is now obtainable and lends itself to numberless individual dishes. The Pyrex teapot is a new number, this with chrome top and handle is useful for cocoa and iced drinks as well as tea. A grill plate is always popular at luncheon, and a mushroom dish with bell cover keeps the food hot while adding to the visual attractiveness.

A guaranteed chip-proof and stainless enamelware may now be added to new and old kitchens, and in all types of utensils. The covers are equipped with little gadgets that bob up and down to emit the steam when necessary.

When cooking day comes around there is a new pan, rather a tray for their baking, no corners, no rims, and it heats evenly and bakes evenly. Then there are the most fascinating little moulds to cut them into enticing shapes. If cakes are baked instead of cookies a rack is supplied on which to turn the cake from the tin, that it may steam properly.

It is a joy to find a pair of kitchen tongs for turning the steak on the broiler, since the insertion of a fork frequently lets out the precious juices. These come in three sizes.

An interest in all essentials to the easy and economical preparation of food is widely felt, and each housewife chooses the equipment she deems most necessary to her needs. It is possible now to let each kitchen express the foibles and denote the ingenuity of the owner.



Above—Architects' drawing of the new UNIVERSITY OF CALIFORNIA HOSPITAL, San Francisco. Architect—W. C. Hays
General Contractors—Lindgren & Swinerton

Below—Gas heating equipment includes 3 250-H.P. boilers, fired with combination burners. On best operating load, they generate 1,000 lbs. of steam with about 1,000 cu. ft. of gas.



Quick Clean Economical
Gas
the modern fuel

It's
GAS-HEATED
— of course — I. E.

I. E.—the gas company's Industrial Engineer—speaking:

THIS \$400,000 addition to the University of California Hospital, housing medical and dental schools and clinics, includes many modern features of interest to structural engineers, architects and builders.

It is the first tall building in San Francisco with welded steel structure. And the heating plant is just what you would expect in such an institution. Gas-equipped "of course"—for it must meet medical standards of cleanliness, efficiency and dependability.

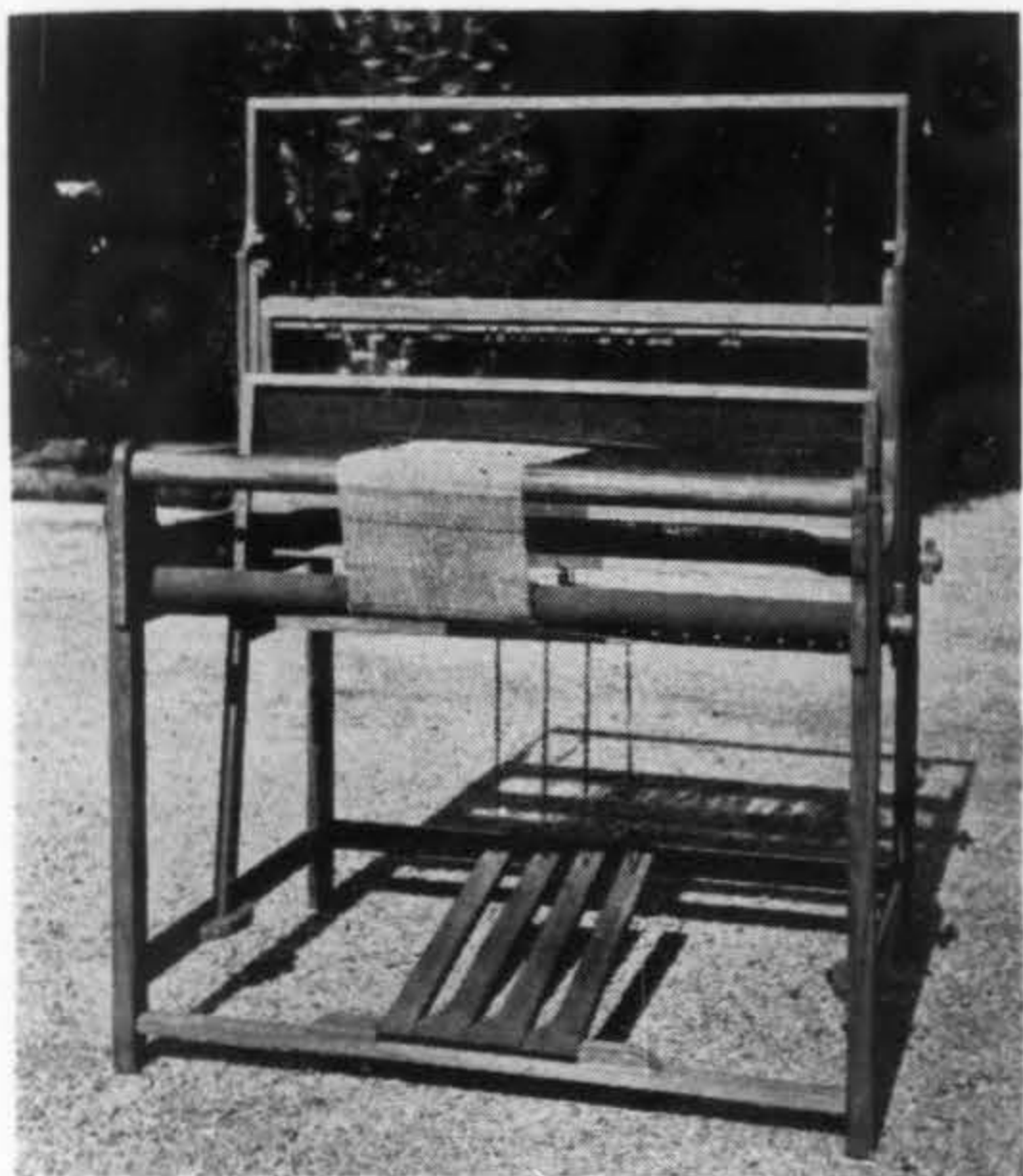
Patients and students will enjoy the constant, healthful "comfort zone" of accurately-regulated temperature—without soot, smoke or dirt. And there's no fuel storage!

More and more, the evidence points to one conclusion: "Specify modern gas equipment—for the complete satisfaction of your clients."

• • •

Your gas company's Industrial Engineer will gladly consult with you on any heating or industrial installation. No charge for this technical service.

PACIFIC COAST GAS ASSOCIATION, INC.
{A non-profit service organization of which your gas company is a member}
447 Sutter Street, San Francisco, California



A HOBBY THAT PAYS

EVERY human should have a hobby. If that hobby is a creative one, so much the better. Now that people have found time on their hands, hobbies have come to the foreground and not the least of these are the handicrafts.

Weaving has again come into prominence as a pastime and also as a commercial art. Linens, clothing, scarf and bag sets, draperies, couch throws, bedspreads, bathmats, baby blankets, upholstery and hangings in unique and original designs and color combinations are materializing under the fingers of people who are finding a new thrill in the talents hitherto unknown to them.

The loom in the illustration is made of gum wood, close grained (always a decided advantage in any instrument where yarn is to be used) so that it will not splinter and catch the materials used in warp or weft, also because it is light and can easily be lifted from one room to another. The loom has been designed to give the maximum perfection in quiet operation and efficient weaving. The harnesses are held in place by guides which allow them to remain absolutely true while being raised or lowered, so that the pieces woven on it will be exact. It is as carefully executed as any other beautiful piece of furniture, hand turned, and is an ornament which adds to any room. The grain of the wood has not been covered by stains or paint, but has been beautified and preserved by the application of two coats of warm linseed oil and finally rubbed down with a furniture wax. The heddles (or wire needles which are threaded with the warp) are brass and the chains have been chosen to harmonize. The dimensions have been so planned that the loom may be carried through the average size door without being disassembled. This loom weaves any material: cotton, linen, silk or wool, fine or coarse mesh, any width from two to thirty-four inches, yet takes up the minimum of space, occupying only one square yard of floor. Blue prints may be obtained by those interested in having similar instruments in their homes. This particular loom has been duplicated in mahogany and oak. The author has found the gum wood the most entirely satisfactory medium. Small eight-inch looms have been cleverly designed and executed in pressed wood and can be purchased for ten dollars. On these little table looms are made any materials not exceeding eight inches in width, such as scarfs, bags, neckties, tobacco pouches, cocktail napkins and end table runners. Weaving is the fastest handwork known (yards may be woven in a day by a skilled worker) and it is free from eye strain: —the blind can be taught to weave.

EDITOR'S NOTE: The above article written by Muriel Van Tuyl Trigg was inspired by a letter from one of our South American subscribers who enjoyed the article "California Develops Handicrafts" published in the November issue of this magazine.

Catalina Island

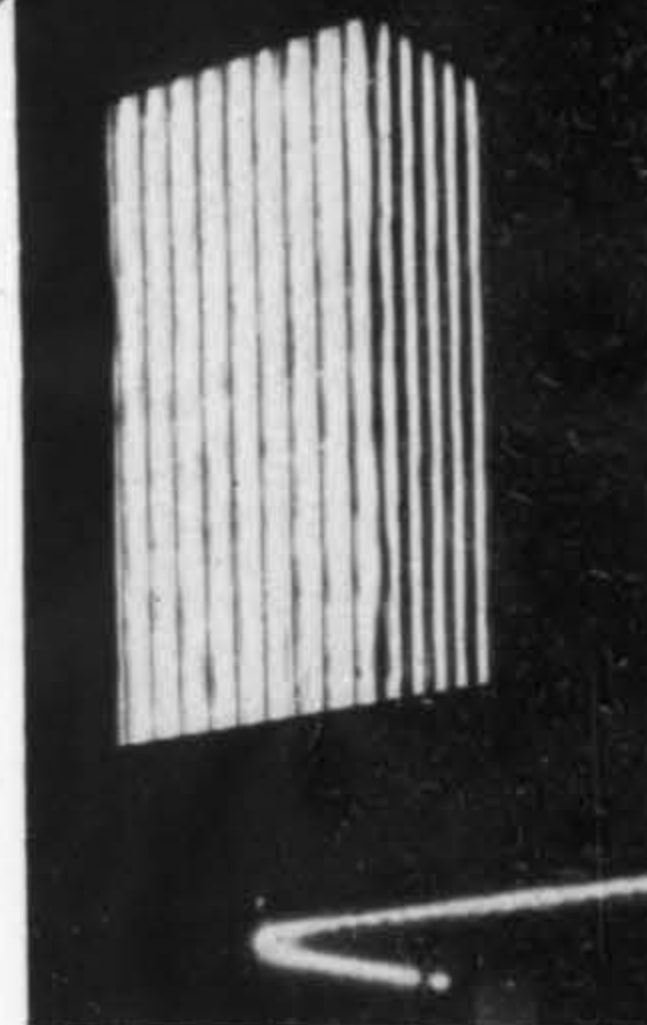


... The Magic Isle
 is calling to everyone who loves Nature ... who loves beauty, and charm, and change. It calls to those who seek a place to play ... as well as to those who seek a place to rest. It offers the best of everything that everyone likes most, in an exotic setting that gives to every pleasure the added fascination of romance and adventure.
 ■ 18-hole golf course in a gorgeous scenic setting ... seven and a half acre Bird Park with thousands of rare specimens ... beautiful Casino with ballroom and motion picture theatre ... boating, bathing, fishing, horseback riding, tennis ... famous Glass Bottom Boats over the Submarine Gardens
 ■ Make reservations now! Reduced summer rates! Get the Catalina tariffs before going elsewhere
TICKETS AND RESERVATIONS:
 Telephone MADison 1151
 Sixth and Main Sts., Los Angeles, Calif

Chicago
WORLD'S FAIR

... Opens June 1. Exceptionally low round trips "back east" begin May 15

IN ADDITION to the regular Summer Excursions "back east," NEW ROUND TRIP FARES with a shorter return limit set a "new low." They are ideal for the vacationist with limited time and offer a Santa Fe fare and service for every taste and pocketbook.
 • For example: to Chicago, STANDARD ROUND TRIP, \$80.50; TOURIST ROUND TRIP, \$70.50; COACH ROUND TRIP, \$60.50; also to many other destinations. Another new and surprising reduction in Santa Fe transportation is a ROUND TRIP STANDARD PULLMAN fare which will save you 25 per cent! At these low fares you can't afford to miss "The Fair."



CARILLON TOWER Hall of Science, a pillar of fire against the night!

MAIL COUPON *santa fe* FREE FOLDERS ON REQUEST

Mr. Jas. B. Duffy, Assistant Passenger Traffic Manager, 531 Kerckhoff Bldg., Los Angeles, Calif. 1-82
 • Please send me illustrated World's Fair folder giving details of the Fair, hotel rates in Chicago, etc. Also new rate folder when completed.

NAME _____
 ADDRESS _____

HARK! THE MERRY MONTH OF MAY

Let Us with Our Gardens Make It So

By A. D. HOUGHTON, M.A., M.D., Ph.D., F.R.H.S.

*God made the flowers to beautify
The earth, and cheer man's careful mood;
And he is happiest who hath power
To gather wisdom from a flower.*

WORDSWORTH.

LET us think of our magazine as "the little candle beam" shining like a good deed in a naughty world. It represents the humanities in a swirling mass of sordidity; the torch borne by the faithful subscribers and staff to shed light and reveal beauty where it is most needed.

Let us make May a merry month. Your contribution may be planting a few Pansies for heart's ease, Roses or Carnations to perfume the stagnant air.

The tramp that comes to your door may be a good workman who has collided with a trust deed; try him out inexpensively as a gardener or as a clean-up man.

Did you notice last Winter when flowers were almost non-existent, how the gorgeous flowers of the Aloe illuminated a garden otherwise devoid of color? I have just been reviewing the literature of the genus. Of the nearly two hundred species and many varieties, I find that for January and February blooming the two best species are Aloe echinata and Aloe arborescens. They are quite hardy, they can be found at nurseries; their inflorescences are large and of a brilliant red color, the flowers last a long time, the plants are free growing, remarkably free from pests and require practically no care.

Aloe echinata when not in flower makes a rosette not over two feet high, of a light and lively shade of green. Aloe arborescens makes a bold mass of foliage with many branches and is suitable for that neglected corner or the center of mass planting. A. arborescens throws up many spikes of brilliant red flowers. A. eschinata may be planted in the garden bed or treated as a pot or tub subject, since the smallest plant will bear a spike of flowers. Just as these species are losing their flowers a long list of other Aloes come into flower, and in fact a succession of flowering Aloes can be had throughout the year. One Aloe, A. humilis, grows only two inches high, but manages to throw its rich red flowers a foot in the air. A. tranvaalensis with its chocolate colored foliage, not so bijoux as the last, is still a beautiful sight; while A. brevifolia and A. serra both under six inches in height, with their whitish foliage and shapely rosettes are very desirable species.

At present only the rich can have A. aristata, another dwarf with aristate (terminating in a hair) leaves. This last named Aloe has been a rarity in our gardens as long as I can remember. A. hanburyana a hybrid, from the famous Hanbury gardens at La Mortola, Italy, raises a majestic umbel of brick red flowers three or four feet in height, and almost as much across; it blooms through March, April, May; while one of its parents, A. striata, has very wide leaves of a gorgeous pastel tint and flowers a little later.

Africa, the home of all the Aloes, has a climate even more diversified than California, so we find tropical Aloes of great beauty some forming trees thirty or forty feet high, which could only be grown in favored California gardens, such, for instance as those in which the Bougainvillea lateritia may be grown to perfection. Examples of these tree Aloes are A. bainesii and A. dichotoma. I have never seen specimens of these plants in flower but the sight must be one of unrivalled beauty. Mine are only small plants, and I do not expect to live to see this vision.

The leaves of A. greenii remind one of emeralds set into a matrix of opals dotted as they are with dark green translucent spots.

President Roosevelt's reforest plan, regardless of its cost, and regardless of its aid to unemployment, should if in the hands of competent botanists, be of untold value to all the generations to come. If politicians are to run it, the result will be dubious. To plant a bare hillside with trees without planting underbrush and native grasses is to court failure. Grasses and weeds which have hitherto been thought to have no human value, if looked at carefully, will be found to have a tiny mound of earth on its upper side, which it has retained from slipping down a hill. On its most shady side, by analysis, it will be found that there is a little more water in the apparently dry soil, while by careful inspection tiny seedlings which could not survive on the sunny side, will be found competing for their place in the sun.

The rodent which would destroy the trees set out for reforestation will have a choice of foods other than that of the young trees. After the new forest is sufficiently established to take care of itself the brush may be cleared as a fire hazard.

Such a man as Dr. Willis Lyman Jepson, of the University of California at Berkeley, should be selected by the President with full power over the scientific side of his problem.

Proper forestation would stop all the floods which so devastate our country and especially insure to the new Colorado River project a steady, pure supply of percolated water to the western States.

In the watershed of the Colorado, a non-burning ground cover brush might be had by planting Euphorbia piscatoria.

Mass plantings of Gerbera jamesoni in single colors would help make your May garden look glorious, while more Carnations and Pinks (Alwoodi) should be planted for table use.

Gladiolus bulbs should be planted also the Yellow Calla, Tigridas, Montbretias, Japanese Lilies and Lily of the Valley.

Sow seeds of Alyssum, Canterbury Bells, Calendula, Cornflower, Eschscholtzia, Godetia, Linaria, Lupin, Poppy, Stock, Wallflower, Dahlias, Begonias, Coleus, Petunias.

THE SMALL CALIFORNIA GARDEN

(Continued from Page 17)

Formality, as applied to gardens, is a misunderstood term. We immediately think of the stiff, unimaginative, patterned gardens which came into vogue at the time of Francis I. This was just a phase of formal gardening which emphasized an unbending system of symmetry and repetition. Until the advent of the *jardin anglais*, all gardens had been built on a formal ground-plan. There is convenience and logic in a straight line. Our feeling of informality, in whatever degree we want it, comes in the third dimension. It comes in our flowers and shrubs and trees, in the informality of their branching, and in the pleasant compositions they make together and in relation to garden structures.

No definite style of gardening from the past will answer all the needs of today's small garden. Many old gardens do help us, however, to understand the underlying principles of building gardens for maximum enjoyment. There were the smart town gardens of Pompeii, the courtyard gardens of Spain, the walled flower gardens of Queen Elizabeth and Henry VIII. They all contribute to our knowledge of scale and livability as applied to the areas surrounding the house. This is a new era in garden-making because, while many things have entered our life to make the problem complex, our ideas and requirements tend toward simplicity of solution.

EDITOR'S NOTE: This is the first of a series of articles on the subject of the small California Garden which Mr. Church is preparing for publication in this magazine. Authoritative both as to theory and practice, these articles should prove of great value to the small home owner. The next chapter, "Designing the Small Garden," will discuss the town garden, suburban, back yard and roof garden.

ure

Y

and
ds of
ns to
bious.
brush
which
ooked
on its
On
e is a
areful
sunny

fores-
young
e care

ity of
with

astate
River
estern

cover

would
ations

Calla,
lley.
Corn-
Stock,

We
ardens
just a
g sys-
jardin
-plan.
ing of
third
in the
sitions

all the
lp us,
g gar-
n gar-
flower
ribute
areas
ng be-
prob-
plicity

subject
ation in
i should
signing
nd roof