

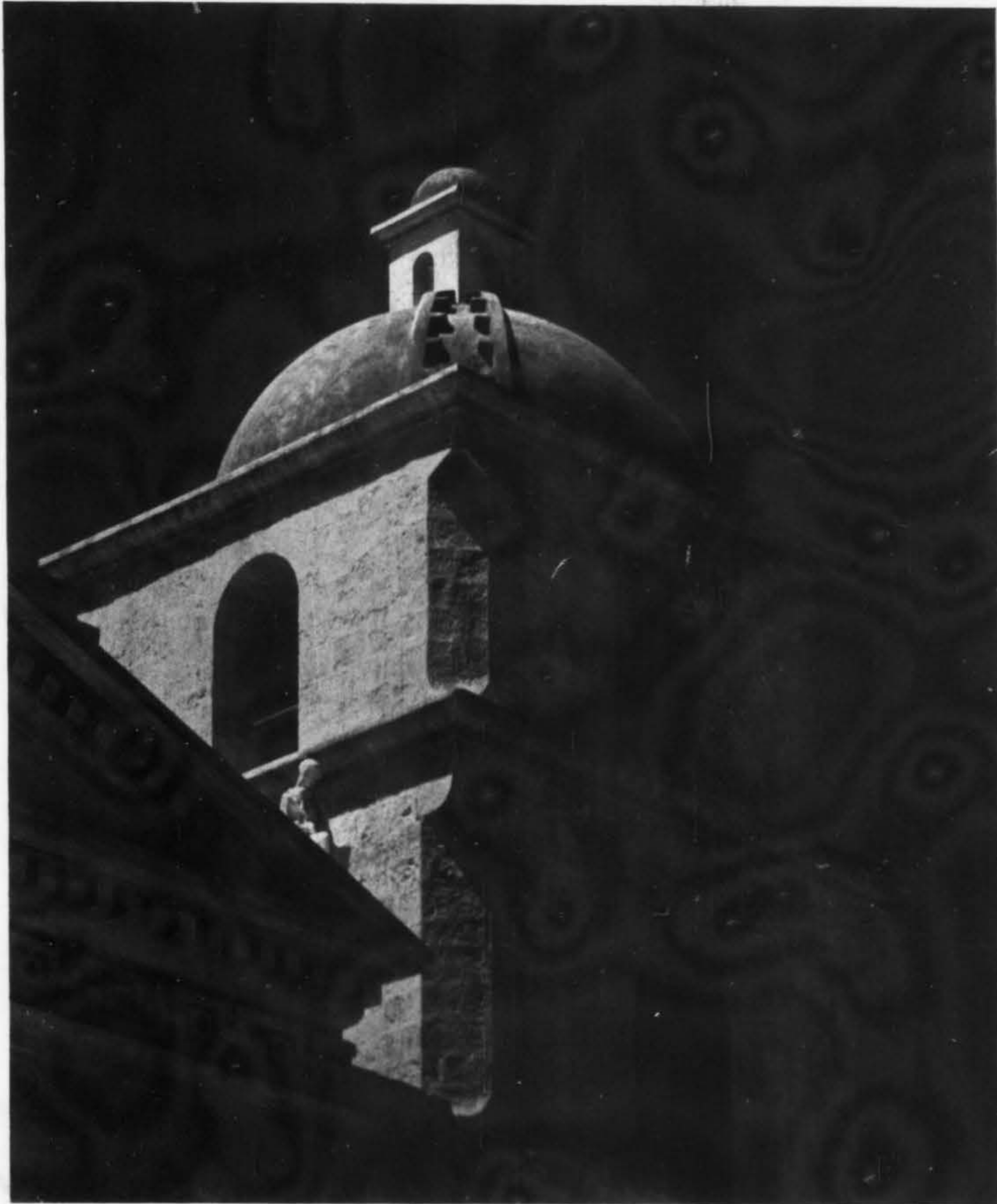
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# California

## Arts & Architecture

*Crafts · Decoration · Gardens · Life · Music · Drama*



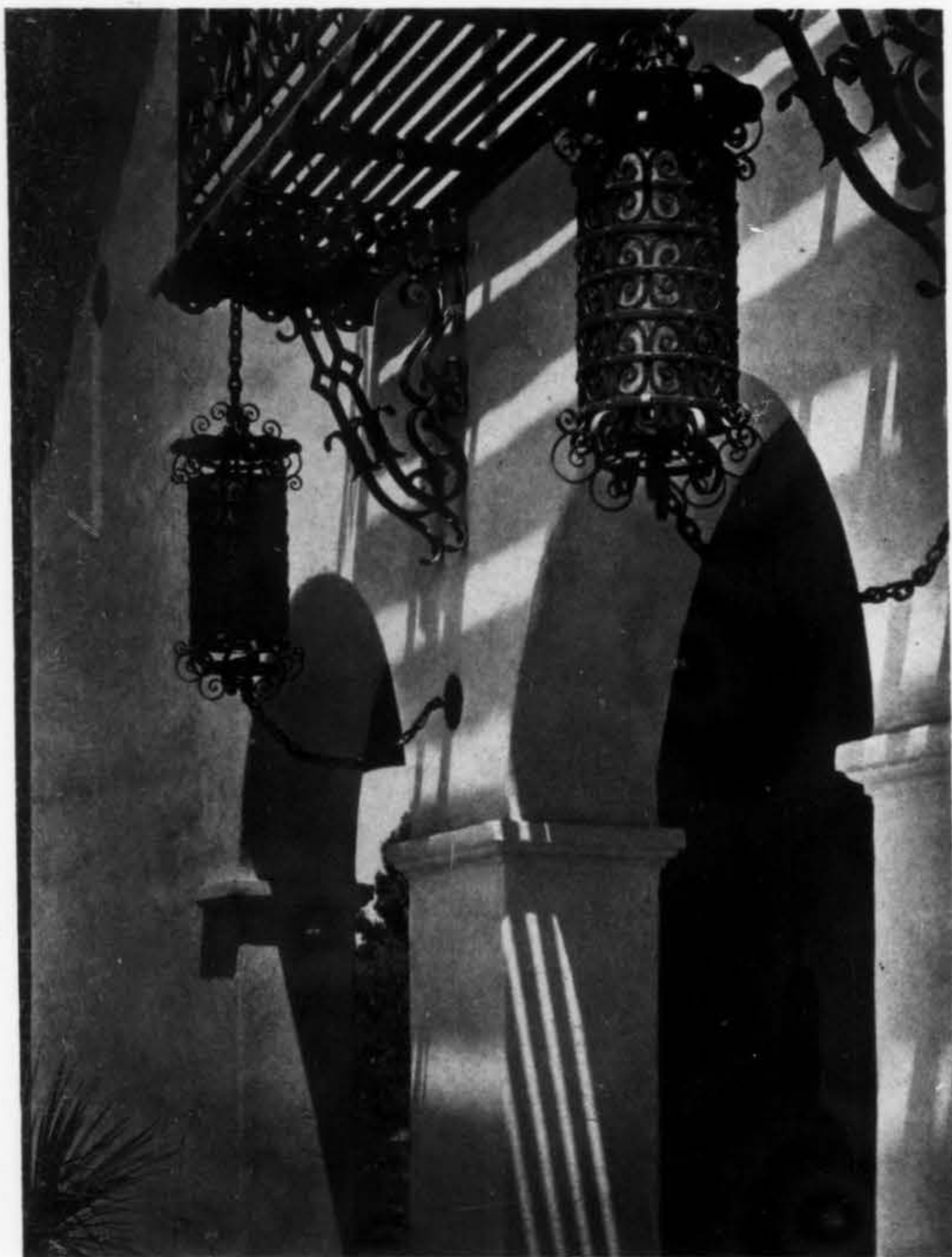
Santa Barbara Mission

From a Photograph by Will Connell

*July 1933*

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Other views of the Palo Alto Community Theater are shown on page —. The Guild is grateful for its part in this important contribution to the cultural life of the Peninsula, made possible through the generosity of its donor,  
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# California

## —As We See It

NO ONE cares or dares to prophesy, now. The future still is veiled in mystery. We have engaged in a number of experiments, more noble in nature—because more vitally affecting every citizen—than the 18th amendment. Ninety per cent of us have every reason to hope for the success of these experiments. The ten per cent who have dominated our business and finance already vision their power diminishing, dwindling, departing. Their opposition may hinder, but it cannot halt the march of events. For a new era is coming into being.

If conditions throughout the country continue to improve as the new measures are put into effect, California will benefit, along with the rest. But it will probably benefit more than the rest. There is still room in the Golden State for more people, and if they are able to come here, we cannot prevent it.

Some think there are too many here now. Since, of course, there is no I. Q. test to apply to new settlers, it might seem that increased population would tend to lower standards generally. But there seems to be a strange quality in California air, that almost magically affects its inhabitants. Sooner or later they absorb at least something of the spirit of enthusiastic discrimination which (so we are told, and we like to believe) distinguishes the typical Californian.

So we account for the high average standard of the California home place and home life, compared to other localities. If present uncertainties resolve themselves into definite progress, more of these homes will be created, more freedom and friendliness will be added to our living conditions here. These things are really gifts of fortune; we do not consciously deserve them; but we can certainly appreciate them.

ONE unfortunate result of the depression, upon which we will soon look back as a bad dream and nightmare of blasted hopes and empty pocketbooks, is the class of people fortunate enough to have plenty of cash to indulge in most of their desires yet who seem to take a particular delight in making the seller suffer. It is one thing to be a shrewd buyer—to buy the best at the lowest price, but it is not consistent with our form of government or our American business principles to force the seller of either merchandise or personal services to accept recompense below production cost. One man's labor may be worth five dollars a day, and another man's ten dollars, wage schedules usually being determined by impartial wage boards or labor organizations. The law of supply and demand determines the value of such labor

which is based upon the degree of prosperity and of skill required in each trade or profession. But it is quite another matter for a man with sufficient money to pay a fair price, allowing the seller a fair margin of profit, practically to force the seller to accept a sum far below the actual cost or replacement value. The person with money says, "Cash is King." And so it is, but it is not necessary that it be a despotic, autocratic ruler trampling on the hopes and ideals of those without it. There is not only a moral issue involved but the continued success of our democracy demands a fair and adequate return on any investment whether in terms of money or energy.

There has been drastic depreciation in nearly all commodities, and there is bound to be fluctuation in values, as these are regulated by supply and demand. President Roosevelt's plan to control industry and set it upon a path which it can pursue without violent periods of prosperity followed by equally violent periods of depression should stabilize such fluctuations, and it is every citizen's duty as well as personal salvation to assist in every way possible in this program.

For many, who are less fortunate and must dispose of their assets or sell their personal services to the highest bidder, it is impossible to dictate terms or value, but in the cause of righteousness and the speedy return of national prosperity, they should not be made the victims of those already endowed with their share of worldly goods.

MURALS IN southern California are enjoying at the present moment a vogue which we hope may continue as long as there are walls on which to paint them. No less than seven mural paintings have been completed, or begun, during the past few weeks within a twenty-five mile radius of the Los Angeles City Hall.

One of these, reproduced on this page, was painted by Maynard Dixon for the



study hall of the John C. Fremont High School, Los Angeles. It shows General Fremont, with Kit Carson at his side, at the top of a divide in the High Sierra. Its majestic sweep is calculated to appeal to the imaginations of the boys and girls who pass through the study hall in this school. It was paid for, incidentally, with funds raised by the student body of the school. May their example inspire others! The painting is twenty feet long by ten in height. At each end of it is a symbolic panel five feet in width, painted in four tones of gray. One panel, dated 1819, shows Indian tepees; the other, dated 1890, shows American skyscrapers.

Of the other six murals currently begun or completed in the Southland, four are frescoes. One, by Charles Kassler, II, is for the music room of the residence of Miss Margaret Coleman in Pasadena. A second, by Alfredo Ramos-Martinez, is an exquisite madonna and child for a large niche in the patio wall of the residence of Mr. and Mrs. E. R. Collins which is nearing completion in the Hollywood hills. The third fresco, by Maxine Albro, is being undertaken as we go to press, for the Ebell Club, Los Angeles. The fourth is being painted by Buckley MacGurrin for the sculpture patio of the Stendahl Art Galleries, Los Angeles.

Lorser Feitelson has painted a mural for the entrance lobby of the Cedars of Lebanon Hospital, Los Angeles, and Millard Sheets is putting the finishing touches on one for the South Pasadena Junior High School.

While recording this brilliant list of murals for southern California, it may not be amiss to add that Siméon Péleuc of San Francisco has recently completed a mural decoration in fresco for the library of the Vallejo Junior High School. These five panels, one of which is fifty feet long, constitute the largest mural decoration in fresco in California.

Some patron of the arts might well offer a prize, to be competed for by northern and southern California, for the greatest number of square feet of mural painting completed within a given period. This might produce, between northern and southern California the sort of noble competition we would all like to see between the two rival sections of the state.



+ + 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

OLD SPANISH DAYS is the descriptive title adopted in the beginning of the yearly Fiesta which adds color and romance to the summer days at Santa Barbara, California. The dates are August 3-4-5, the period of the full moon. The historic parade is held the opening day, and this portrays by means of beautifully decorated floats, horsemen and marchers, the incidents of a romantic past. Pageantry reigns in the sunken gardens of the Court House, and at Peabody Stadium an outdoor drama presents the adventure, the varied charm of life in Santa Barbara when fiestas were weekly occasions, marking birthdays, weddings, the start of a journey. A new pageant-play, "La Entrada de los Americanos," by Charles F. Pressley has been written expressly for this occasion.

A MID-SUMMER FESTIVAL marks the reopening to the public of the famous Busch Gardens at Pasadena, California. July 22 is the selected date and Mrs. William B. Munro, president of the Drama League, is the chairman of the reception committee. Arrangements for the reopening have been made by the Pasadena Civic Relief Association and the gate receipts will be used for the relief of unemployed men and their families. Two years is the duration of this arrangement.

FESTIVAL OF THE ARTS is again offered as a summer entertainment feature in August at Laguna Beach, California, under the auspices of the Chamber of Commerce. Many of last year's features will be repeated, with particular emphasis on all outdoor events. Street markets for the sale of art and handicraft, puppet shows, a Punch and Judy show, and wandering minstrels, all attract attention. Last year a dramatic version of "Robin Hood" was very popular, this may be repeated. A costume ball will probably form the final event.

CORONADO NATIONAL HORSE SHOW is held July 25 to 30, and marks the opening of the Pacific Coast shows for the season. These horse shows at Coronado, California, are always social events as well as benefits, since the receipts are given to the charitable organizations of Coronado and San Diego.

AT SACRAMENTO the plans for the California State Fair horse show in August show many angles of interest. The show, as usual, includes the musical chairs feature, the children's saddle pony event and the six-in-hand draft exhibition. Riding and Hunt Clubs are prepared to capture laurels. The prize list is divided into eighty-four classes, including two sweepstakes.

LOS ANGELES COUNTY FAIR is held at Pomona, California, for ten days, September 15 to 24. C. B. Afflerbaugh, Secretary-Manager, announces expansion in all departments to provide space for additional exhibitors in this huge agricultural and industrial exposition. Last year's plan of alternating night horse shows and night races will be repeated.

CLARE CRONENWETT, artist, presents a second series of talks on flower arrangement at 2 o'clock, each Monday afternoon during the last half of July, in the auditorium of the J. W. Robinson Co., Seventh Street, Los Angeles, California. In classes which follow the lectures members make their own flower arrangement. There is no admission charge to the lectures. In the classes the fee is fifty cents per person.

AMERICAN LEGION PAGEANT, staged in the Rose Bowl the evening of August 14, is the feature event of the state convention of the Legion, held August 14-16 at Pasadena, California. The American Legion Auxiliary convention is held in conjunction with the American Legion conclave.

UNITED SPANISH WAR VETERANS hold the annual national encampment at the Biltmore Hotel, Los Angeles, California, August 20-24. The program includes military drills, parades, band concerts, a military ball and air maneuvers.

SUMMER SERIES of entertainment at the Civic Auditorium, Pasadena, California, opened early in July. Pasadena Conservatory of Music presented a five-act fantasy, "Giant Scissors," as the opening event. These matinees are designed as civic affairs and are free to the public. The shows begin at 2:30 P.M. promptly on Wednesdays.



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PAN PACIFIC ASSOCIATION for Mutual Understanding, with headquarters at 240 South Carondelet, Los Angeles, California, meets at a Travel Dinner the third Monday of each month. The Pacific countries are under discussion.

THE NATIONAL PUBLIC LINKS Golf Championship, opening August 1, is held at Portland, Oregon. San Francisco is sending a team of six.

THE SPORTS PROGRAM at Del Monte, California, for July includes various golf tournaments. The California State Junior Golf Championship is held July 14-15-16, concluding with a father and son competition. The Mid-Summer tournament is played July 28 to 30.

INTERNATIONAL STAR CLASS Yachting Championship is sailed at Long Beach, California, in August. Hawaii is represented by H. M. Dowsett, Jr., who won the right by taking the Lipton Cup series of five races at Honolulu.

THE REGATTA sponsored by the St. Francis Yacht Club, San Francisco, California, is held July 16-23. Cyril Tobin, the enthusiastic yachtsman, has donated five trophies for the winners in as many classes.

THE CACTUS AND SUCCULENT Club of Riverside, California, placed an exhibit in the horticultural building at the Century of Progress Exhibition at Chicago, July 22.

MUSIC

SYMPHONY CONCERTS opened the summer season at the Hollywood Bowl, Los Angeles, California, July 11, with Alfred Hertz conducting. The season is for eight weeks, offering thirty-two concerts. The innovations for this, the twelfth annual season, include "Twilight" concerts at 5:15 o'clock Sunday afternoons; for these soloists have been assigned. The evening concerts are given on Tuesday, Thursday and Saturday. Mr. Hertz was followed on Thursday, July 13, by Nicolas Slonimsky, associate conductor of the Boston Symphony. Sir Hamilton Harty returned on July 26 to conduct a series of six programs. Tuesday evenings are to be devoted to a lighter type of program throughout the season, and various ballets are scheduled. A new scale of admission prices makes 50 cents the minimum for each program, and season book tickets are good for all events.

SUMMER SYMPHONY ASSOCIATION is presenting a series of concerts on Tuesday evenings at the Civic Auditorium, San Francisco, California. According to the announcements American music is featured by Henry Hadley, Richard Lert conducts a popular program, Fritz Reiner wields the baton in two concerts, and a substitute for Bernardino Molinari presents an Italian program. Alfred Hertz conducts a Brahms-Wagner evening, with the Municipal Chorus, and Ossip Gabrilowitsch directs twice.

PHILHARMONIC SOCIETY OF SAN MATEO COUNTY provides a series of fortnightly concerts at the Woodland Theater, Hillsborough, California. Richard Lert conducted the opening concert and Dr. Howard Hanson the second.

CARMEL MUSIC SOCIETY sponsors the summer chamber music series at the Sunset School Auditorium, Carmel, California. The Pro Arte String Quartet gave the first two concerts, June 27 and July 11. The remaining concerts, dates and artists are, July 25 and August 22, Monterey Peninsula Orchestra. August 1, 15 and 29, Penha Piano Quartet.

THE GREEK THEATER HALF-HOURS OF MUSIC on Sunday afternoons at four mark the summer music season at Berkeley, California. At Wheeler Hall joint recitals are given by Flori Gough Shorr, cellist, Lev. Shorr, pianist, and Noel Sullivan, bass baritone, July 6 and 13; and two piano recitals by Ernst Bacon on July 20 and 27.

REDLANDS COMMUNITY MUSIC ASSOCIATION opened the tenth consecutive summer season of concerts at the Bowl, Redlands, California, July 4. These concerts are given every Tuesday and Friday evening and are open to the public without charge. On Tuesday evenings the program opens with an hour of community singing led by Hugo Kirchofer.

PRO ARTE QUARTET presents a series of twelve concerts at Mills College this summer, playing through the seventeen Beethoven works in their chronological order. In conjunction with the Pro Arte series Mr. Albert Elkus discusses and explains the programs of each week on Tuesdays and Thursdays at 3:00 o'clock. Another musical feature of the Mills summer session is the Henry Cowell series of eighteen lectures on the Music of the World.



**THE CREATION** of the National Artists Association for the development, uplift and advancement of youthful and talented artists of America is a hopeful sign. The selection of California as the headquarters of the Association is only natural. It is the purpose of the organization to book concert groups to tour this country and Europe, under the sponsorship and auspices of the Federation of Women's Clubs, national business groups and civic and recognized fraternal orders. To this end, the organization intends to operate an artists' booking bureau and create an all-year demand for the work of the artist members of the National Artists Association. Fees will be nominal and the bureau will thus illuminate the necessity of the artist paying a large portion of his income to managers, agents, and for publicity and exploitation. Mrs. George Davidson Gilmore is the president, and James Sumner is executive vice-president. Mrs. Gilmore is also president of the California Women of the Golden West. Headquarters have been established at 1811 Tamarind Avenue, Hollywood.

**RECENTLY**, residents around San Francisco Bay have had two momentous occasions to celebrate. Californians love celebrations. Whether it be frolic and foolery, or pomp and parade, the people participate with gusto.

Having started the Golden Gate Bridge on its way, another "Premier project of its kind in the world" was initiated in July of this year when construction was started on the San Francisco-Oakland bay bridge. It took two Presidents, two Governors, a squad of Mayors and a company of other public officials to dig a few shovelful of earth on Yerba Buena Island. Dynamite roared and golden spades glistened. Cameras clicked.

President Roosevelt pressed a button in the White House, and wired congratulations. Former President Hoover wielded a spade, and spoke briefly but cogently. His words reflected his double interest—as engineer, in the greatest bridge yet undertaken by man, and as executive who approved and assisted the co-operation of Federal and State governments, which assured construction.

The building of these two great bridges is of profound significance, not just to the communities immediately concerned, but to the entire state and, indeed, to the neighboring states, north and east. There are present benefits in the employment of thousands and the circulation of over one hundred million dollars, found to have healthful effect upon western business generally. Commerce, manufacturing, agriculture, all are concerned; and the progress of transportation, an ever-growing need in this most rapidly growing part of the country, will be facilitated.

This latest ceremony was conducted simultaneously at the terminal locations on both sides of the bay as well as on Yerba Buena, provided by the Government as center link in the great bridge system. Crowds gathered at each place, loud-

speakers boomed through the air; the radio carried all this demonstration of California spirit to the uttermost ends of the earth—where it is quite possible that some listeners may have enjoyed the contrast of this outpouring of united, harmonious enthusiasm, to the suspicion and spite and suspense of the World Economic Conference.

The noise and dust and smoke, from this California celebration, have ended; but steam shovels are gnawing at the earth, men and machines in factories are busy fabricating materials. The bridges are under construction, and California is looking ahead.

**THE SHAKESPEARE** Club at Pasadena, California, celebrated birthday "Memories," recently. These "memories" were impersonated by members in a tableau-like manner, giving the outstanding events, and showing the costumes, at intervals of ten years for the past fifty years. The cut-backs (to borrow a film phrase) showed one of the early meetings of the club, held at the home of a member. Here the ladies were busy with handwork, tatting principally, and each answered the roll call with a quotation from Shakespeare. Another scene was the start of a picnic, the bicyclists, smart in the mode of the day, others arrayed for tennis, and three starting for a swim! No wonder swimming was not popular, and champions unheard of. The Tournament of Roses was inaugurated along with a birthday of the club, and the entry of that day was gay with flowers, making a picturesque background for the Floradora Sextette. The year 1917 was made memorable by the formation of new Red Cross units, and the sounding of a more earnest note. One of the last scenes commemorated the introduction of the Junior members, now a large group in themselves. The Junior Alumnae group, Mrs. Cyril Ber-



MISSION SAN JUAN CAPISTRANO

Etching by Hal Brothers

nard Cooper, chairman, presented the program.

**AS LONG AGO** as 1902 the women of California were making an organized effort to preserve the fine old trees of the state, and were giving support to the Save-the-Redwoods campaign. The plan grew with the years, and at the close of the state convention of the California Federation of Women's Clubs, held in San Francisco recently, the members dedicated the first complete unit of a large project. This unit is one of the finest groves of the Dyerville Flat project in Humboldt County. The grove is marked by a handsome outdoor fireplace, designed by Julia Morgan, architect, and this also is the gift of club women. Sturdy and strong in timber and stone, the fireplace is a fit companion for the big surrounding guardians, and the open fires will give aid and comfort to travelers throughout the years, proving a solace as well as a record of patriotic devotion.

**THE HUNTINGTON** Library, San Marino, California, owns and has recently exhibited three rare manuscripts made in England before the invention of the printing press. Dr. Max Farrand, director, in placing these on display, explained their rarity, and how unusual it was for the public to have an opportunity to see in a single exhibit manuscripts which so well illustrate the various aspects of the bookmaking art in medieval times. The manuscripts were shown in the special exhibition hall of the library building. Mr. F. B. Haselden is curator of the manuscripts. The list read, the "Pearl of the Decretum," made in 1386; the "Ellesmere Psalter," written between 1325 and 1350, and Ranulf Higden's "Polycricon," made in 1340.

**CALIFORNIA** was represented by Mr. Henry Grace of Los Angeles at the second annual conference of the American Institute of Interior Decorators, held last month in Chicago. Mr. Grace was the official delegate of the two California chapters of the Institute. Also present at the sessions of the conference was Mrs. Winifred G. Wise, first vice-president of the San Francisco chapter. An invitation was extended by California's delegate to hold the 1935 conference of the Institute in California, and this matter is now under consideration by the national board of directors. A distinguished guest from overseas was Henry G. Dowling, president of the British Interior Decorators, an organization which has been in existence, under one name or another, since the days of Queen Elizabeth. Mr. Dowling presented a membership in the British Interior Decorators to William Moore, outgoing president. It is the first time this honor has been conferred upon anyone outside of the British Empire. Frank Richardson of New York is the new president of A.I.I.D.



**MUSIC SCHOOL SETTLEMENT** at 2607 Mozart street, Los Angeles, California, provides free lessons to pupils who cannot afford to pay and is generally helpful to aspiring youth. The faculty includes many prominent musicians. Mrs. Elizabeth Fraser-Lloyd is the recently elected president, succeeding Mrs. C. C. Craig. Mrs. Lloyd is widely known in Beverly Hills and Los Angeles; she is the mother of Harold Lloyd, is on the Woman's Board of the Tournament of Roses, as well as other state and civic commissions.

**AT THE GREEK THEATER**, end of North Vermont Avenue in Griffith Park, Los Angeles, California, Ed Perkins presents a summer concert season, Friday nights at 8:30, with the Greek Theater Symphony Orchestra, Leonard Walker, conductor. The dates, soloists and ballets are:  
 July 21, Jose Mojica, Mexican tenor.  
 July 28, Ernest Belcher's "Riviera" Ballet.  
 August 4, Olga Steeb, pianist.  
 August 11, Jose Fernandez "Bolero" Ballet.  
 August 18, Luisa Espinel, character singer.  
 August 25, Michio Ito's "Ballet Orientale."  
 Sept. 1, Russian Gypsy Chorus.  
 Sept. 8, Collette's "Ballet of Roses."

**"CHERIE OF THE LEGION"**, an operetta, the book, lyrics and music of which was written by Robert Du Soe and Bert Hollowell, is presented at Laguna Beach, California, the last half of July. Principals are cast from the Community Club and the Civic Players, directed by Wayne Moore. Bert Hollowell directs the music.

**THEOLENE POHLSON-REED**, violinist and director of the San Francisco Concert Trio, Gyula Ormay, piano and Elsa Melville, cellist, is giving a series of recitals during the summer at her studio, 800 Bush Street, San Francisco, California.

**HENRY SCHWAB, JR.**, violinist of Ventura, California, has been awarded the highest honor accorded by the Ecole Normale de Musique in Paris. A jury of famous violinists, headed by Jacques Thibaud, conducted the examination in which Mr. Schwab played the concerto by Edward Lalo following this he was awarded the license ensergent with highest mention by the jury. The young violinist left Ventura when he was seventeen, he is now twenty-four, and has studied in Vienna, Berlin and Paris under the best masters during the years intervening.

**DRAMA NOTES**

**COMMUNITY PLAYHOUSE**, Pasadena, California, long since established as the leading "Little Theater" of the country often astonishes even the warmest admirers by the unusual and advanced presentations. Two plays are offered each month, unless popular demand holds one over for the entire period. The change of program is made on Tuesday, the play continuing for two weeks with matinees on Saturday. No performance on Sunday. Production is continuous throughout the summer, the programs offering a revival of old favorites balanced by new and original attractions.  
 July 18-August 5, "A Lion in Her Lan" a comedy by D. S. Fairchild, with Carmel Myers in the leading role.  
 August 8-26, "Man of Wax", a German comedy, translated by Julian Thompson and presented with a distinguished cast.

**GATEWAY PLAYERS CLUB** provides diversified entertainment for the summer months at the intimate and unusual playhouse, 4212 Sunset Boulevard, Los Angeles, California. A dance concert series is offered, July 18-23 inclusive, in this dance festival Shizuko Okajima gives "Japanese Moods in Poetry and Dance"; Manuel Perez, "Ecos Latinos in Song and Dance"; and Anne Douglas and Germaine Ballou "Danse Classique". Anna Maude Van Hoose is the concert pianist.  
 July 28, 29, 30, Four One-Act Plays.

**THE NEW COMMUNITY THEATER**, Palo Alto, California, opened in July with the popular comedy, "Grumpy". Dr. James Graham Sharp assumed the title role, and Ralph Emerson Wells directs. This new theater is a gift to the city of Palo Alto by Mrs. Louis Stern and will function under the jurisdiction of the Community Center Commission. The theater is planned and built for dramatic productions but will be available for music and dance recitals, lectures and forums.

**"KAMOKILA"** is the little theater built by Mrs. Alice Kamokila Campbell at 960 Bush Street, San Francisco, California, opened with a program of Hawaiian and other South Sea songs and dances. This small theater is a non-commercial experiment which Mrs. Campbell is conducting alone, no committees and no organization.

**GOLD HILL PLAYERS**, Monrovia, California, announce programs at Guild Hall:  
 July 18-19-20-21, "Who's Your Father" by Mina Maxfield, directed by Frances Ross Newell.  
 In August, "To Serve the Queen" by Roland English Hartley, directed by Thelma Laird Schultheis.  
 July 28, a "Night in Hawaii" with Don Blanding, poet, as guest artist, at the Woman's Club House, Monrovia.



Mrs. Walter P. Story, founder of the Nine O'clock Players, the drama section of the Assistance League, contributed a rendition of "A Bird in a Gilded Cage" to the revival of "Ten Nights in a Bar Room" by the Players.

**THE WORLD OF THE THEATER AND ITS SHADOWS**

By ELLEN LEECH

THE readers who revealed in the undoubted charm of "I Cover the Water Front" will scarcely be drawn into a theater to see it filmed, nor will the people who see the film ever understand the fascination of the book. The book, by Max Miller, was easily adapted to a sort of sea yarn concerning the smuggling of Chinese and the yen of a young reporter to convict the smuggler. The role of the smuggler is made memorable by the late Ernest Torrance, one of the finest things he ever did. A pale romance is glimpsed and a whiff of the sea drifts through now and again but the elusive enchantment of the book is lost.

IN MONTHS of visits to the theaters up and down the world it would not be possible to find more diverting material than was offered at the Community Playhouse, Pasadena, in the production of "Foolscap" or "The Last Judgment". Since neither title was persuasive the great majority of the people who would have loved it did not attend but the fortunate ones reveled in its cleverness. This satirical comedy is co-authored by Gennaro M. Curci and Eduardo Ciannelli, Italian playwrights, and features Bernard Shaw and Luigi Pirandello as accident victims in a hospital for the insane. The two authors are a bit muddled as to just where they are and rather question the fact that they may be in Heaven, which fact seems to be clinched when Shakespeare announces himself at the window. The doctor in charge of the hospital clears this point but assures them they are surrounded by many characters of history, including Francesca Da Ramini, Cleopatra, Eve, Helen of Troy, Marc Anthony, Menelaus, Octavius and Diogenes. Such an opportunity may not be lost and the two playwrights immediately decide to collaborate on a play to be produced for and by this distinguished cast. Curci and Ciannelli certainly know Shaw and Pirandello, know them in every light, from every angle, so that each and every line mirrors the author in question. Their own dialogues as they write and re-

hearse the cast, as well as the material for the play bring out every characteristic, known as Shavian, or as marking Pirandello. It was all perfectly presented and was so excellent that it should be repeated.

IT IS doubtful if the very young will see much to amuse in "Mama Loves Papa." Domestic comedy with no sex angles, no introduction of fragile blond sirens or hearty he-men may not seem to carry much entertainment. But when most of the comedy originated with Nunnally Johnson and is interpreted by Charlie Ruggles it may be resisted. Every move that Ruggles makes is deliciously entertaining, even to his pronouncement of puns. Mary Boland is the very able wife and it is through her advocacy of semi-formal dress for office wear by the husband that he is given a day off, his employer thinking there has been a death in the family. Thus garbed the husband visits the city park and a resultant meeting culminates in his appointment as Park Commissioner, and the sale, by the villain, of faulty playground equipment to the city. Later, at a party, Papa talks too much because of too much champagne, and the villain is discovered. Then the old boss appears and restores Papa's job with the provision that he sell the good playground equipment put out by that firm.

PERHAPS the most amazing thing about the unbounded popularity of "Be Mine Tonight" is the fact that the film gives and the audience applauds grand opera. The producers have said it could not be done, nobody wanted it, and yet this film has carried all before it, has run week upon week in one locality, and the majority of it is built upon the arias sung by Jan Kepura. The story is slight, the comedy clever enough but not enough to carry any film to such heights of popularity, therefore it must be the music. There is no adverse criticism and usually there is overwhelming approval, frequently voiced in "Oh, I've seen it and I am going to see it again."

**LITTLE THEATER IN PADUA HILLS**, near Claremont, California, announces a performance every Friday evening, Saturday afternoon and Saturday evening during the summer. The Fall schedule includes a play every evening in the week except Sunday, with a matinee on Saturday. The Padua Players will open the season, October 16. The schedule of Mexican folk plays continue to fill the week ends. "Rosita" is given July 14-15. Opening July 21 for two week-ends, the "Serenata Mexicana" is produced for six performances, concluding July 29.

**JUNE MOON**, that delightful comedy by Kaufman and Lardner, is offered, August 3-4-5, at the Lobero Theater, Santa Barbara, California. Paul Whitney directs.

**THE THEATER MART**, 605 N. Juanita Avenue, Los Angeles, California, opened with the Troopers to the Gold Coast presenting a revival of "The Drunkard" or "The Fallen Saved", and with the promise of continuing the production of new and old drama nightly, except Sundays, at 8 o'clock.

"TWENTIETH CENTURY" opens in San Francisco, July 24, having pleased large audiences in Los Angeles at the El Capitan Theater. This Henry Duffy production, co-authored by Charles MacArthur and Ben Hecht, is presented by an excellent cast, including Eugenie Leontovich and Gregory Ratoff. "One Sunday Afternoon" is scheduled for El Capitan.

**CINEMA**

THERE IS NOTHING glamorous about the role of Lily Turner assumed by Ruth Chatterton in the film of that title but Lily knows and has seen a good bit of life and from her knowledge has worked out a fair philosophy. Her early association with street carnivals, the views of humanity from the rostrums of patent medicine fakirs, provide a hardy background, not softened by a love experience with a bigamist. A thread of tragedy runs through the whole but there is also amusement in the subtle and satirical comedy provided by Miss Chatterton.

AGAIN THE GOLD DIGGERS are to the fore, and while they pleased more upon the highways than the hills they do seem to get the gold. Ever since the days of "The Salamander", that very early "best seller", people have been interested in the tricks in the trade of a gold digger, and no stage or screen revue would be complete without these sirens. The current screen musical is presented lavishly, the dances are pleasing, the songs attractive. One violin number is of special note, yet it lacks the charm of "Forty-second Street". The Broadway temptresses are Joan Blondell, Ruby Keeler, Ginger Rogers, and Aline MacMahon.

MYSTERY MELODRAMA, encompassing two murders, is the quality of "Silk Express". Opportunity is given the Sherlock Holmes members of the audience to hazard several guesses as to the identity of the murderer before the final reel and it is well worked out in the denouement. More romance would add charm, and the introduction of comedy would not lessen the attention.

THE AL JOLSON film, "Hallelujah, I'm a Bum," in which Al ceases to be a mammy singer—since he is given no mammy songs to sing—will not appeal particularly to the Jolson fans. Again it is too fantastic to give Jolson the opportunities afforded in his stage appearances. The group of hobos, of which Jolson is the mayor, seem to live and be but their characters remain clouded, stilted, and the audience remains aloof from their joys and sorrows. Frank Morgan has a fine scene of which he makes the most.

THE FREQUENT TRIANGLE, two ladies and one man, presented by Rachel Crother's in "When Ladies Meet" has been transferred in almost its entirety to the screen. Fortunately it has been well cast, the leading roles are interpreted by Myrna Loy, Ann Harding, Alice Brady, Frank Morgan and Robert Montgomery. The lines are exceedingly clever and there is always comedy to relieve any tension or serious approach. Frank Morgan is the husband of Ann Harding and the publisher of Miss Loy's books but he is to her something more than counselor, adviser and friend. The quoted meeting of the ladies occurs at the home of Miss Brady, where as week-end guests they discuss pertinently the characters in a new novel by Miss Loy, really knowing it is themselves they are reflecting. Rare acumen is shown throughout and the play reaches a conclusion with perfect smoothness and satisfaction.

INTERNATIONAL GROUP PLAYERS, sponsored by George K. Arthur, and directed by E. F. Clive, are seen at the Hollywood Playhouse, Los Angeles, California. Clive conducted a repertory theater in Boston for fourteen years, alternating original plays with revivals, and he follows that method now. The theater announces "Tale of Two Cities", starring Philip Merivale, which opened July 25.



## ART CALENDAR

## CARMEL

DENNY-WATROUS GALLERY: Summer exhibition of the Carmel Art Association.

## DEL MONTE

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

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: July 17 to 29, paintings and drawings by Armando Valdes-Peza.

BESKOW GALLERIES, 4950 Franklin Ave.: Paintings 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.

STANLEY ROSE BOOK SHOP, 1625 North Vine Street: Paintings by Helen Lundberg, Lorser Feitelson and Nathalie Newking.

SALON CONTEMPO, 7579 Melrose Ave.: July 18 to August 1, sculptures by Athanas Katchamakoff.

## LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: July 15 to 31, California landscape paintings by Granville Redmond.

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

## LOS ANGELES

ARCHITECTS EXHIBIT ROOMS, Fifth and Figueroa Streets: July 1 to 15, annual exhibition of plans and renderings by architects of southern California.

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

BILTMORE SALON, Biltmore Hotel: Watercolors by Howard Giles, N.A.

EGAN GALLERY, 1324 South Figueroa St.: Paintings by California artists.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Paintings by artists specializing in desert and Indian subjects. The exhibitors include Ernest Blumenschein, Carl Oscar Borg, Gerald Cassidy, Irving Couse, Maynard Dixon, Clyde Forsythe, E. Martin Hennings, Frank Tenney Johnson, Kathryn W. Leighton, Fernand Lungren, Lon Megargee, Louise Everett Nimmo, F. Grayson Sayre, J. H. Sharp, James Swinnerton and Walter Ufer.

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

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: July 12 to 31, paintings by Foujita.

ILSLEY GALLERIES, Ambassador Hotel: July 17 to August 7, paintings by Thomas L. Hunt, watercolors by Phil Paradise, drawings by Maynard Dixon. August 7 to 19, paintings by Foujita.

LOS ANGELES MUSEUM, Exposition Park: To August 15, Dr. Angel Guido collection of 17th and 18th century ecclesiastical paintings from South America. Permanent collections.

J. W. ROBINSON CO., Seventh and Grand: Throughout July, Women Painters of the West.

SEE ART GALLERY, 528 N. Los Angeles Street: July 24 to August 31, monotype drawings and etchings by Tyrus Wong.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Saturdays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Small paintings and lithographs by Jean Charlot. Abstract paintings by Grace Clements.

VALENTINE BELL STUDIO, 3511 West Sixth Street: Sculptures by Gladys Lewis Bush.

## MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To July 26, sculpture, painting and drawing by Alexander Archipenko. Mr. Archipenko is a member of the faculty of Mills College summer session of art which closes July 29. Because of an increased enrollment in the department of art at Mills College for the coming autumn, the trustees of the college have decided to add another unit to the group of fine arts buildings on the campus. This unit, adjacent to the art gallery, will include class rooms and studios, offices, and an art library.



FIGURES ON THE BEACH

DOUGLASS PARSHALL

This beautiful composition by Douglass Parshall, A.N.A., painted in tones of brown, is in the Seventh Annual Exhibition of Southern California Art which is being held June 2 to September 14 at the Fine Arts Gallery of San Diego. Prizes in this exhibition were awarded as follows: General and Mrs. M. O. Terry purchase prize (\$350) to Elliot Torrey; Leisser-Farnham prize (\$80) to A. Katharine Skeele; Mr. and Mrs. P. F. O'Rourke watercolor purchase prize (\$50) to Joseph de Mers; Mr. and Mrs. P. F. O'Rourke sculpture prize (\$50) to S. Carfino Scarpitta; Fine Arts Society prize (\$50) to Thomas L. Hunt; Wheeler J. Bailey novice prize (\$25) to Kim Clarke.

## MORRO BAY

PICTURE SHOP, the first art gallery in San Luis Obispo County, opened its doors this month, under the direction of Miss Olive Cotter. It is located in the Maston Hotel, at Fifth and Main Streets. Those showing pictures in the opening exhibition are Olive Cotter, C. L. Elgin, Donald Fort, Victor Gabell, Harold Knott, Peter Nielson, Otto Renner, Nadine Richards and Charles H. Robinson.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: July 7 to August 7, annual no-jury exhibition.

## PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To August 13, second annual invitational watercolor exhibit. Paintings of Mexico and South America by Tsuquharu Foujita. August 15 to 31, Dr. Angel Guido collection of 17th and 18th century ecclesiastical paintings from South America.

## PASADENA

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

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

PASADENA ART INSTITUTE, Carmelita Gardens: Closed for the summer.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To September 4, Seventh Annual Exhibition of Southern California Art.

## SAN FRANCISCO

ART CENTER, 730 Montgomery Street: July 10 to 22, watercolors by Don Works, Kay Swan, Ralph Stackpole, Edward Terada, Adaline Kent, Victor Arnautoff, Gertrude Sands, Elinor Ulman, Joseph Sheridan, Ben Cunningham, John Mottram and Marylee Sears.

COURVOISIER GALLERY, 480 Post Street: Watercolors by Paul Whitman. Woodcarvings by Emil Janel.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through July 14, Dutch decorative art; photographs of modern architecture; prints and drawings from private collections. Through July 16, linoleum prints by Lucie L. Billings; Cleveland Print Makers; Philadelphia Society of Etchers; etchings by Harry Sternberg of New York City; oriental textiles from the Julia Brenner textile collection. July 18 to August 20, Pacific art schools exhibition.

EAST-WEST GALLERY, 609 Sutter St.: Matson collection of late eighteenth and early nineteenth century Hawaiian. Camera studies by Arthur Yarborough.

PAUL ELDER GALLERY, 239 Post Street: Wood engravings by Howard Simon.

GUMP GALLERIES, 250 Post Street: Gunboat watercolors by Arthur Beaumont. Lithographs by Albert Heckman. Sketches by James A. Holden. Paintings by Maurice Braun, Francis McComas, Percy Gray, William Ritschel, Charles Rollo Peters, Will Sparks and Maynard Dixon.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through July 9, loan exhibition of seventy masterpieces of English painting from the late eighteenth and early nineteenth centuries. Through July 30, paintings by Henry Sugimoto. Through August 8, watercolors by Louis Chervin. Through August 10, paintings by Hamilton A. Wolf. August 1 to September 17, memorial exhibition of paintings by Gardner Hale. August 12 to September 17, paintings, sculpture and textiles by Karoly Fulop.

## 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: Through July 24, abstract paintings by American and European artists; sculpture and drawings by Isamu Noguchi. August, works by Santa Barbara artists.

## SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Paintings by Alfredo Ramos Martinez. Watercolors by Ben Norris.

## STOCKTON

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

## MISCELLANY

H. WILSON SMITH, of Richmond, California, was awarded last month the first prize of \$500 in the eleventh annual cover competition conducted by "House Beautiful." A second design by this artist was awarded honorable mention. A record number of over 2600 entries were received in the competition.

GLADYS LEWIS BUSH, southern California sculptor, recently returned from several months abroad, has received a commission to model a portrait bust of Mr. Harry T. Crocker of Burlingame. Upon completion of this work, she will leave California to execute further commissions in Wilmington, Delaware, and in Florence, Italy.

TAOS HEPTAGON is the name of a small gallery opened recently in Taos, New Mexico. Shown there are paintings by these six: Emil Bisttram, E. L. Blumenschein, Dorothy Brett, Victor Higgins, Eleonora Kissei and Ward Lockwood. An exhibition by this group will be an early fall event at the Foundation of Western Art, Los Angeles.

NELLI ART BRONZE FOUNDRY will open early in September at 3426 Union Pacific Boulevard, Los Angeles. It will be owned and operated by Guido Nelli, formerly a partner in the California Art Bronze Foundry, Los Angeles.

AT POMONA from September 15 to 24 will be held, in connection with the combined Los Angeles, Riverside and Orange County Fairs, the twelfth annual art exhibit of original works by living artists in oil, watercolor, pastel and sculpture. Millard Sheets is again in charge, aided by competent juries of admission and awards. A purchase prize of \$250 for the best painting heads the list of cash awards and honorable mentions.

SOAP SCULPTORS had their innings again this year, in the ninth annual world-wide competition for prizes offered by Procter & Gamble. California scored in the advanced amateur class, with first prize (\$150) going to Watson Haskell of Pasadena for his "Profile", and honorable mentions to DeKyle Tracy of San Francisco and Betty Elliott of West Los Angeles. The Gorham Award, for the single sculpture from the entire exhibition best suited to reproduction in bronze, was won by "Circular Elephant", the work of Claire Stimson of Los Angeles. The jury of award included a dozen distinguished names (listed alphabetically) from Alexander Archipenko to Lorado Taft.

CALIFORNIA ART CLUB, Los Angeles, at its monthly dinner meeting on July 21, entertained as guests of honor the celebrated modernist painter, Tsuquharu Foujita and his charming French wife, who arrived in California earlier in the month after a year of journeying in South America and Mexico. Another guest of honor on the same occasion was Jean Charlot, who as painter, sculptor and archaeologist, has won world fame as a member of the important discovery expeditions which the Carnegie Institution carried on a few years ago in the wilds of Yucatan. Both Foujita and Charlot are holding exhibitions of their paintings in Los Angeles, the former at the Dalzell Hatfield Galleries, and the latter at the Stendahl Galleries. During August, Foujita will exhibit at the Ilesley Galleries in the Ambassador Hotel a number of paintings completed since his arrival in Los Angeles. At the conclusion of their stay in southern California, both artists will travel northward to San Francisco, Charlot pausing at Carmel to deliver a lecture on the archaeology of Mexico, at the Denny-Watrous Galleries, on August 5.

LOS ANGELES ART ASSOCIATION, 402 Subway Terminal Building, Los Angeles, is a California corporation legally designated to receive and administer art gifts and bequests on behalf of the people of southern California. It is a recent reincarnation of the Museum Patrons Association which was formed in 1925 in connection with the Los Angeles Museum. The way is now clear for Los Angeles to build up the kind of an art museum that will be in keeping with the size and importance of the community as the fifth city in the United States. Officers of the Los Angeles Art Association are: William May Garland, president; Russell McD. Taylor, secretary-treasurer; Edward A. Dickson, chairman of the executive committee; Harry Muir Kurtzworth, art director. The board of directors includes, in addition to the foregoing, Ralph Arnold, Judge Russ Avery, Arthur S. Bent, Harry Chandler, Willis J. Hole, Dr. Ernest C. Moore, Harvey S. Mudd, Richard J. Schweppe, Bishop W. B. Stevens, Mrs. Sydney A. Temple and Dr. Rufus B. Von KleinSmid.





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# ++ ANTIQUES ++

By ALICE R. ROLLINS

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WHETHER or not we  
have any interest in the subject of  
antiques, I doubt if there is anyone  
with any pride of inheritance, who  
is not interested in the early history  
of America. That interest may be  
in the lives of the men and women  
of that time in history, in the pre-  
servations of the old buildings, and  
in restoring their original furnish-  
ings. Whatever it is the influence  
of that period is reflected in the in-  
terest and regard with which we  
hold them today.

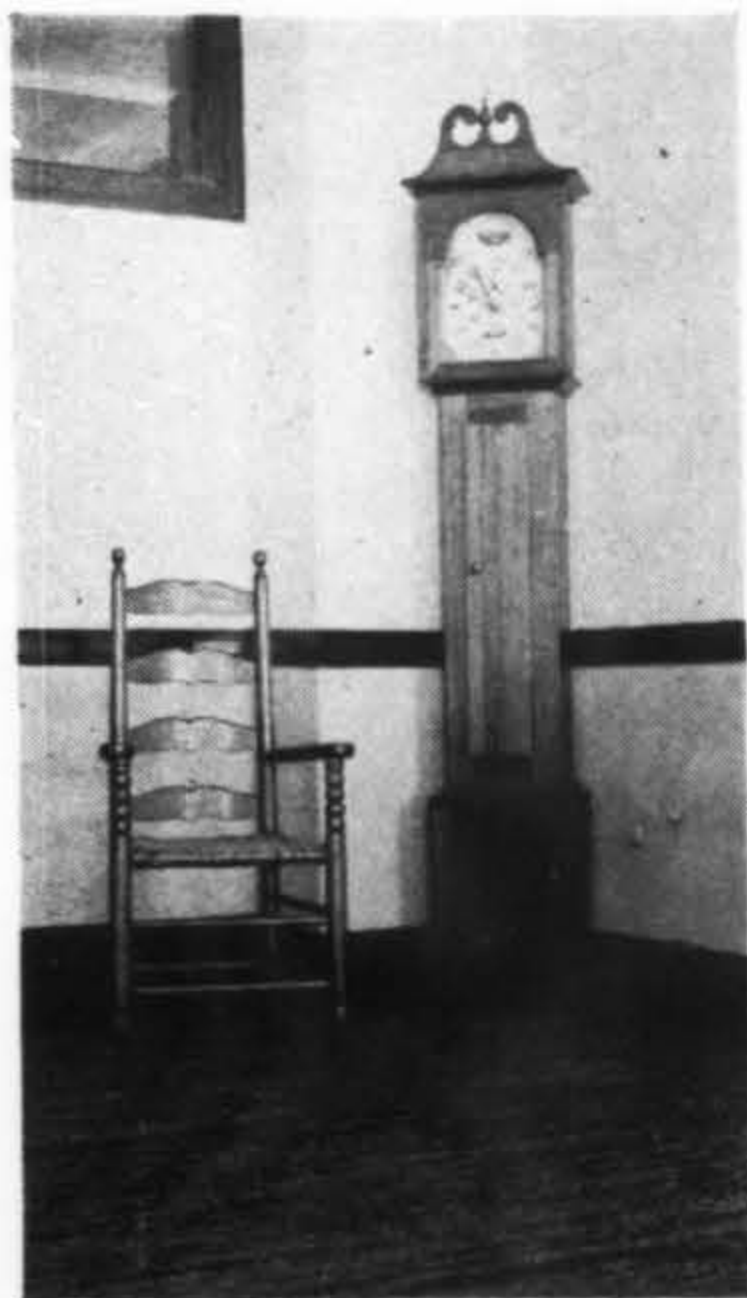
The antiques of the present day  
represent one of the legacies of that  
time. As we study their hand craft-  
manship we are able to visualize  
much of our history. In this con-  
nection we were privileged to see,  
recently, what is probably one of  
the first suites of offices furnished in  
antiques in Los Angeles. Mr. Tracy  
Johnson, 510 S. Spring Street, has  
chosen early pine and maple for this  
furnishing, partly because of its  
adaptability to his use and because  
early pine and maple is the partic-  
ular hobby of Mr. and Mrs. John-  
son. Both Mr. and Mrs. Johnson's  
ancestors were prominently connected  
with the early history of New York.  
A member of Mrs. Johnson's family  
was a signer of the Declaration of  
Independence. They have antiques  
in their home which are treasured  
heirlooms and these have fostered a  
desire for other pieces. Incidentally,  
some of their best pieces have been  
found in and around Los Angeles.

In entering the Johnson suite of  
offices, our attention was first at-  
tracted to the rugs and window  
hangings. The rugs are of wool in  
shades of tan, buff, and soft brown,  
and were hand woven especially for  
them. The window hangings are a  
deep cream with a stencilled design  
in tobacco brown. There is a grand-  
father's clock in pine which keeps  
ticking off the hours as faithfully as  
it did for others a hundred and  
more years ago. The maker was  
Silas Hoadley, of Plymouth, Conn.,  
who later was a partner of Eli  
Terry. The clock's old wooden  
works still perform their function.  
There is a pine cupboard with open



shelves which holds books of refer-  
ence, etc., needed in the office. The  
wood of this cupboard is soft and  
mellow and as yellow as honey. The  
desk, a hutch table in pine, has as a  
desk chair a Windsor which is  
signed "Nicholas Rockley". On the  
table is a wooden trencher, hollowed  
from a slab of wood, which once  
served as a plate at a New England  
table. That was in the days before  
chinaware was taken as a matter of  
course. It now provides a conven-  
ient receptacle for pens and pencils,  
and other odds and ends of the desk.  
The waste-basket is an old sugar  
bucket. Any New Englander will  
recognize it, and tell of its use in the  
maple sugar camp. A Queen Anne  
chair came across the continent in a  
covered wagon over the Oregon  
Trail to Portland, Oregon. It now  
is at home in this Los Angeles office.  
There are two fine chairs in the re-  
ception room which are signed  
pieces. They were made by A.  
Hagget, Charlestown. Another inter-  
esting piece is a rare old dough-box  
which now holds a potted plant. An  
early print of old New York City  
hangs on the wall above the table.

Entering an office furnished with  
old pieces of another day is to know  
the charm of simplicity. Its natural-  
ness appeals to one in these days of  
hurry and noise and sham. In the  
east it is no new thing for financial  
institutions to have rooms furnished  
in the manner of past generations.  
This has not been done as an in-  
novation but with the realization  
that it is possible to have as colorful  
surroundings in the office as in the  
home. The old standardization  
form of office furnishing has been  
discarded for the individual which  
of itself establishes a more personal  
relation between office and client.  
Furthermore, the collector who at  
one time kept his cherished posses-  
sions at home for his leisure hours  
is now placing some of them where  
he can live with them during the  
day. There is something to be gained  
in such an atmosphere if only to  
bring to us a reminder of a time  
when life moved at a slower pace  
but with as sure accomplishment.



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Watercolors by Phil Paradise.  
Drawings by Maynard Dixon.

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Completed during his Los Angeles visit

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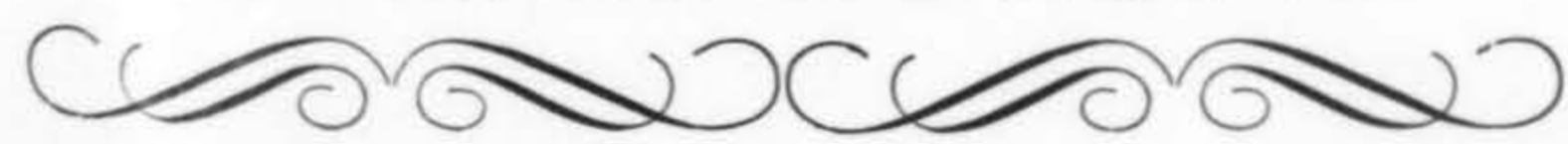
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### THE LAST TREE

From an etching by Mildred Bryant Brooks

Outstanding for its imaginative qualities as well as for its technique is this print by one of the younger artists of southern California. Earlier this year Mrs. Brooks was awarded the purchase prize for her etching, "Spring", in the annual exhibition of the California Society of Etchers held at San Francisco. More recently she won the prize for the best etched bookplate in the ninth annual exhibition of the Bookplate Association International, at the Los Angeles Museum. She is a member of the California Society of Etchers and of "The Six" Print Club. "The Last Tree" is the print selected by the Foundation of Western Art, Los Angeles, for presentation to each of its associate members who join during the current year.





## THE HILLSIDE HOME OF RAMON NOVARRO

*A Unique Setting Created by Lloyd Wright for the Brilliant Actor*

By A. B. CUTTS, JR.

THE hills that rise in serrated confusion behind Hollywood serve as a fitting backdrop for the activities of the film capital. Also they serve as a retreat for many thousands of city dwellers who would live near the industry and yet away from its traffic and confusion. Countless little canyons, running back from the business district into the hills, provide seclusion and a rural setting. They give to Hollywood a topography and a character altogether its own, and provide the sensitive architect with a wealth of opportunity for creative effort.

One of the most outstandingly successful of these is Lloyd Wright, who, in carrying

on the tradition of a world-famous father, has adapted the modern style to a staggering variety of situations and settings. Like his father, Mr. Wright is an individualist, approaching each new problem with an open mind. His buildings are at once expressive of the age and the situation in which they are built. Like the creative dramatist, the factor of place as well as of time enters into all of his work. And his modernism is the modernism of the old aesthetic ideal of which all great architecture is a part, a truism ignored by most so-called ultra-modernists. His conception of ornament as a fluidity binding together the various elements of a composition inside

and out (either in the form of rectilinear bands of surface decoration in relief, or of more purely functional vertical and horizontal features) makes his work akin in feeling to that of the ancient Mayans, with the reservation that theirs is a masonry expression, his one of reinforced concrete. Mass, proportion, significance, originality and beauty, these are the axioms of Lloyd



Photographs by C. S. Bull

Both in mass and in detail there is a spirit akin to that of the great Mayan master-builders.

Wright's work, and they are all exemplified in the hillside home of Mr. Ramon Novarro.

Across the head of one of Hollywood's canyons it stretches—a great sinuous mass of white concrete walls and moulded copper bands typifying the age of steel as well as the agelessness of fine proportion and





Mr. Novarro's own quarters (done in green and silver) open to a pool, lined with Nile-green tile, surrounded by white concrete walls banded with green copper. Looming over are the hills, green for awhile then brown.

true beauty. It is a heavy conception, bearing down as it does upon the hill through a central vertical axis. But, like the hill, it raises its bulk with the harmonious and certain majesty of a natural creation. It is in tune with its setting, and when the extensive planting has grown, it will tie in perfectly as a part of the landscape.

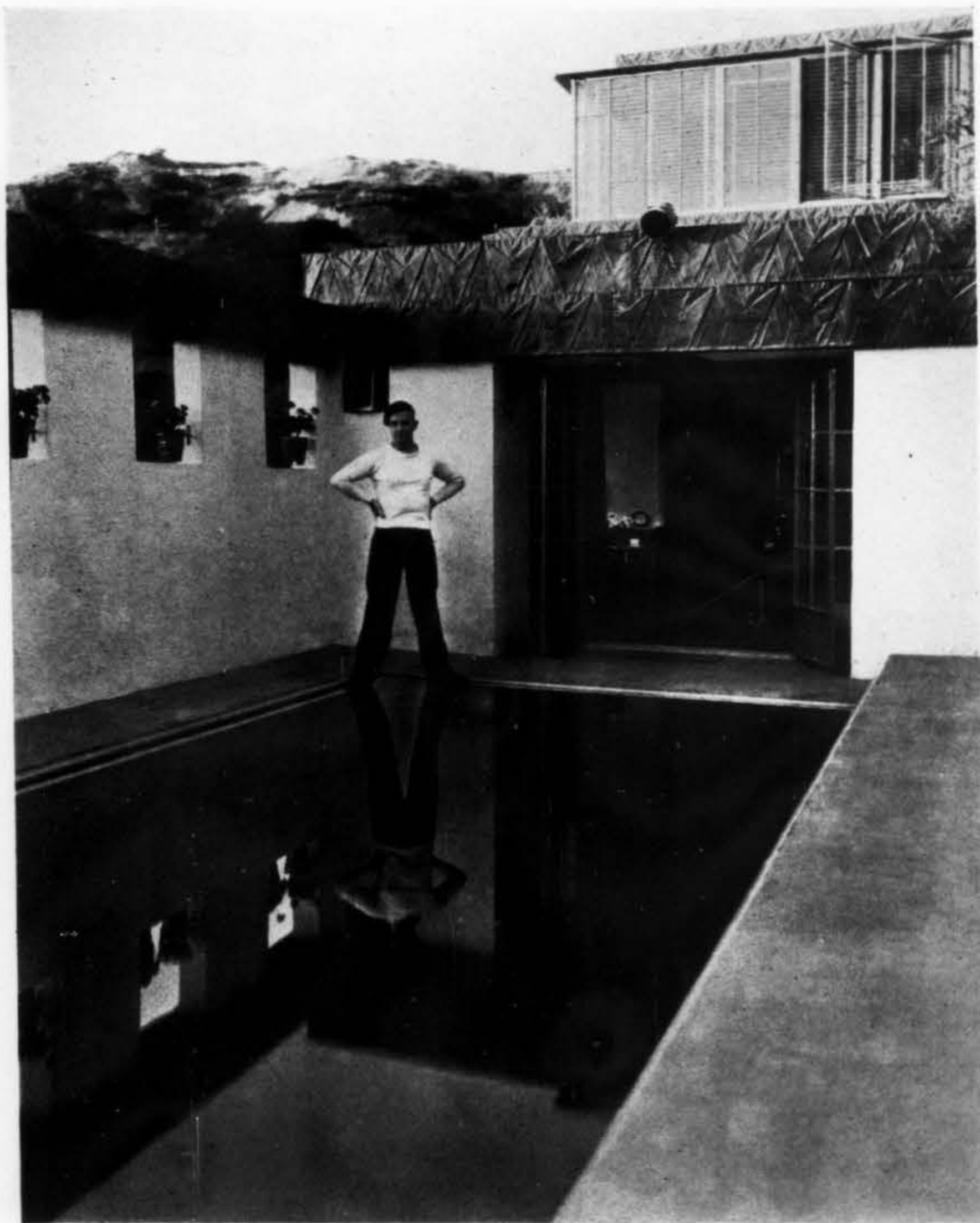
Mr. Novarro's and Mr. Wright's concepts of modernism adhere to different schools—each effective, each defensible in its own way. The interiors, largely the work of the owner, show a very definite Internationalist tendency. Ultra modern in a manner that Mr. Wright would hardly have dictated, they are the expression of Mr. Novarro's careful study. Few homes are so livable or furnished with such excellent restraint.

Mr. Wright takes particular pride in the fact that the hollow block feature within the reinforced concrete walls, which makes this house unique and furnishes the unit of measurement throughout, has produced at a moderate cost an earthquake-proof building of massive bulk and comparatively light construction.

One descends from street level to the main entrance by a flight of Nile green cement steps; a similarly painted iron grill



Color plays an important part in the music room scheme—where bronze and rose, in furniture and wall, are controlled by the white of woodwork and rugs. A room for brilliant effects, expressed through sound and sight.







The dining-room is a symphony in black and silver, the aluminum legged table having an onyx glass top, the chairs black satin seat and the black walls being covered with strands of dull silver chain hung from the ceiling to floor. The result constitutes the most unusual decor in the whole residence. Here, as elsewhere, Bullock's Wilshire skilfully fulfilled the owner's wishes in regard to furniture and interior fittings.

Balancing the dining-room, to the left of the library, is the owner's bedroom, of which the walls are a pale green and the furniture a darker shade of the same color. Zuid-Holland pottery and cylindrical glass bowls carry out the modernistic note struck by an angular built-in dressing table and desk. On an axis with the living room and dining room entrances, which tie the two "al fresco" features of the plan together, French doors open upon the chief delight of Mr. Wright's design, an outdoor swimming pool surrounded by walls and conveniently situated for one to tumble from bed directly into the morning plunge. At night the water is blessed with a con-

*(Continued on Page 31)*

Mr. Novarro looks down from his breakfast room porch to the terrace outside his music room, where starts a long, walled garden. Below is shown the strikingly smart dining room, whose black walls are hung with strands of dull silver chain; the set is of frosted metal with black satin covers, an onyx-glass table top.

in modernistic zigzag pattern protects the door from intruders. Within, and facing the entrance, steps lead down to the main floor, as well as up to the blue or guest bedroom, which is enclosed on three sides by glass and Venitian blinds. Two tones of blue comprise the color scheme, and, except for a studio bed, the furniture is of the built-in variety.

On the floor below, the central location of the library tends to make it an informal drawing room, where dinner guests congregate for cocktails or coffee served on low metal tables before commodious modernistic lounges. The color scheme is beige.

From this room, one has a superb view over Hollywood and Santa Monica to the sea—a view enjoyed most by the star's trained canary.

To the right, folding metal doors hidden by heavy satin damask portieres open into the dining room, located on a slightly lower level. This room, in turn, adjoins the breakfast terrace overlooking the garden.







## ROBINSON JEFFERS, CALIFORNIAN BY CHOICE

*A Visit to Tor House, the Poet's Home at Carmel by the Sea*

By MIRA MACLAY

THE sound of the sea—rhythmic, prolonged, alliterative—filled the low-raftered room. “When it storms,” Robinson Jeffers was saying, “one can feel the rocks underneath the house tremble.”

His voice, low, slightly monotone like the sea's voice, broke a brief silence. His eyes, very blue, very aware, and with a way of opening quickly as if in eager expectancy, seemed to look past the small group, gathered about a stone fireplace in Tor House, seeking the view of the ocean that a deeply-recessed western window framed.

Una Jeffers skilfully carried the conversation a step farther by saying that fog and storm and wind have a special appeal for her husband. “The gray days we were having,” she had written me, “make him too happy here.” “A day of wild wind, and rain, and dashing sea! I find it hard to stop gazing out of the window.” (Significant, perhaps, of many common tastes that contribute to a happy marriage.)

Tor House, inspired by an old Tudor barn in the Surrey district of England, is built on Mission Point, half-way between the blue crescent of Carmel's bay and the lagoon through whose sand-choked channels the Carmel river finally finds its way to the sea. The ocean there pounds against many rocks. Some are entirely submerged; others covered only at high tide; still others are standing up staunchly against the terrific onslaughts of wind and wave. Jeffers has made innumerable trips to obtain from the rock-strewn ocean coves material for his home and tower. “The flesh of the house,” Jeffers says in a short poem, “is heavy sea-orphaned stone.” These experiences have also furnished striking, unusual material for his poetry, in which allusions to rocks, and imagery drawn from stones, are bedded as in a mortar of words. “The ocean like sleek gray stone, perfectly jointed . . .” “. . . Pain . . . Like a rock worn with flat sides and edges, harder than rock . . .”

Those who watched Jeffers build, tell of his patience in rolling up huge stones from the ocean-bed, and in waiting until he found the exact stone to complement one already in place. As far as possible, he avoided cutting, and used stones as he found them. Each is set, not only solidly, but beautifully, and with a feeling, shall we say, for its personality?

Interestingly set here and there into walls of court and tower are small fragments assembled by the family or brought by friends from historic places. Included in these souvenir stones are those from the pyramid of Cheops, the Great Wall of China, the family homestead in Michigan; from England, Ireland, Mexico.

Una showed the house, and Robinson his courtyard and tower. The house has to a high degree a “lived-in” atmosphere. There is no straining for effect; everything is there for reason. It is not the house that architect or decorator has “done,” but the home that Robin (as those close to him know the poet) and Una Jeffers have created.

There are neither electric lights nor a telephone, but many fireplaces, many books, a grand piano and three small organs. One of these “folds all up,” as Una explained, and was brought from England on a recent trip. On it Una played with zest and appeal some snatches of Irish folk songs. Of Irish descent, she is ardently devoted to Celtic lore, art and culture; finds a vital likeness between the old Celtic tales and the countryside stories of the Carmel region. It is she who has discovered and brought home to Jeffers the themes that he has woven into the greatest indigenous poetry America has yet brought forth—California poetry, in which we may all exult; to which the world pays tribute.

Tor House bears abundant evidence of the twin sons, Donnan Call and Garth Sherwood Jeffers. Garth, when we arrived, was maneuvering a miniature wooden ship through the neck of a bottle. With all the

pride of an average American father, though with a touch of shyness lacking in the typical “Main Street” man, Jeffers confided to us that his next building (stone, of course) would be a twin for the present garage, as “the boys” would soon be driving to Salinas to attend Junior College.

Una spoke of their happiness in having twin sons, and related, among other incidents, that of the family goat, secured when the boys were babies. The goat, also, was the mother of twins, and had a strong instinctive hunch that her milk supply should not be diverted from her own offspring. When milking time arrived, the goat would make for the rocks, Jeffers at her heels and damning her at every leap. Once in the cliffs, the goat was difficult to locate, as she matched the tawny rocks perfectly in color. Finally, though, she would be led homeward, mind triumphing over matter.

The tower has three separate functions. On the ground floor is a workroom for the boys, cluttered with the things and “parts” that growing boys rapidly accumulate. Next, is a retreat for the poet's wife; a small, snug, restful room, with a corner fireplace inscribed with the line from Virgil—“Ipsi sibi somnia fingunt”—Unto each the dreams of his own fashioning. And here has been installed another of her three organs by the music-loving Una.

Up and up dizzily winding stairs one goes to reach the turreted, marble-paved top of the tower. Gargoyles guard the corners and Gothic “wind-doors” are cut in the walls of the small, ascetically bare room. On one high stone is a Latin inscription that translated reads “R. J. built this tower with his own hands—1924.” On another is chiseled in English from the 68th Psalm: “Why leap ye high hills? This is the hill God desireth to dwell in.”

Beneath, stretches a superb panorama—the Santa Lucian hills, the Mission, village, river, Point Lobos on the south, and to the west the Pacific rolling in from Asia.



From here Jeffers has seen

"... the earth globed, her  
edges dripping into rainbow twilights..."

"... A hawk  
Nailed to the firmament, her twitching  
wings like the spread hands of a crucified  
man fighting the nails..."

"... A curl of sea-cloud on the  
head of the hill like a wave breaking  
against the wind..."

East of the court in a grove of eucalyptus and cypress trees planted by Jeffers to secure privacy—and perhaps, as a further outlet for his abundant energy.

As I stood near him in the stronghold of his domain, a clearly defined sense of unity between Jeffers, his poems, and this work of his hands, came over me. "The stars and the people one structure" he says in that exalted chapter XII of "The Women at Point Sur," a chapter by the way, that Una says has been mistaken for the Bible when read aloud. This stone tower and those great structures Jeffers has built up with words have the same heroic proportions. They show the same sensitive, straightforward handling of material, the same vigor of attack. More glorious the word structures, more lasting, too, we feel; although it has been predicted that, barring a cataclysm, Jeffers' stone tower will be standing when the proud skyscrapers have been humbled to dust.

Jeffers, the man, is simple, genuine. He leaves affectations, as he does the state laureatship, to poets of a lesser breed. He has the reputation of being a silent man. Only one accustomed to deep silence could hear the fine voice of "the summer dust crying to be born," and hard rocks groaning.

"... because lichen and time  
and water dissolve them,  
And they have to travel downward  
the strange falling scale  
Of soil and plants and the flesh of  
beasts to become  
The bodies of men..."

The rare smile of Jeffers has been mentioned by writers. Linking *rare* with *silent* I had pictured him as a remote, perhaps dour man. (Indeed, I had expected him to say "Good afternoon" and then no more than an occasional monosyllabic word.) But it is to the quality, not the frequency, that "rare" applies. His smile is unforgettable. It is merry, it is friendly, it suggests tolerance, tenderness and great understanding. It is illuminating. He smiles with his eyes and lips and every bronzed pore of his suntanned face.

We returned to the house for a casual chat, mostly of poets. Jeffers recalled George Sterling's

## TOR HOUSE

By Robinson Jeffers

If you should look for this place after a  
handful of lifetimes:

Perhaps of my planted forest a few

May stand yet, dark-leaved Australians or  
the coast cypress, haggard

With storm-drift; but fire and the axe are  
devils.

Look for the foundations of sea-worn granite,  
my fingers had the art

To make stone love stone, you will find some  
remnant.

But if you should look in your idleness after  
ten thousand years:

It is the granite knoll on the granite

And lava tongue in the midst of the bay,  
by the mouth of the Carmel

River-valley, these four will remain

In the change of names. You will know it  
by the wild sea-fragrance of wind

Though the ocean may have climbed or re-  
tired a little;

You will know it by the valley inland that  
our moons were born from

Before the poles changed; and Orion in  
December

Evenings was strung in the throat of the  
valley like a lamp-lighted bridge.

Come in the morning, you will see white  
gulls

Weaving a dance over blue water, the wane  
of the moon

Their dance-companion, a ghost walking

By daylight, but wider and whiter than any  
bird in the world.

My ghost you needn't look for; it is probably

Here, but a dark one, deep in the granite,  
not dancing on wind

With the mad wings and the day moon.

Robinson Jeffers at Tor House with Albert  
Bender of San Francisco—patron saint of  
writers and artists.



kindness to young or aspiring poets, and told of one who, after much patient help, turned the tables and began to instruct Sterling in sonnet intricacies. "Imagine," Jeffers said, "telling George how to write a sonnet!" Emily Dickinson was mentioned, Una and I agreeing that she was overestimated by critics. Edna St. Vincent Millay, who frankly says she considers Jeffers the greatest of living American poets ("Living Authors" is my authority); Sara Bard Field of California, whose new book "Barabbas" Jeffers approved; Keats, whose "St. Agnes Eve" Una had recently been re-reading—were among the poets that moved like bright figures through the procession of our conversation.

In response to a question, Jeffers confirmed the frequently told story of their coming to Carmel. It was in 1914, and the World War had changed their plans of going to England to live. When they saw Carmel, Jeffers turned to Una and said "This is the place. We'll live here always." To his publisher he subsequently wrote "It was evident that we had come without knowing it to our inevitable place."

With that quick perception attributed to genius, Jeffers at once recognized the Carmel country, not as the setting for great narrative poems then unplanned as unwritten, but as an environment that would richly yield what his nature and temperament demanded. More than most men, say those who know him, Jeffers accepts himself—his gifts, problems, limitations. "We just have to live with our own natures", he wrote Witter Bynner in a discussion of poetry. "It is a fault to be gregarious, it is also a fault to be solitary. Meantime we write out of our conflicts

and excesses—you as well as I—if they were quite reconciled we could afford to keep still."

It did not, of course, come up in our sketchy conversation about poets; but in the volume entitled "Thurso's Landing" Jeffers really interprets himself. After rehearsing probable deeds of his European ancestors—a Celtic spearman, a blond Saxon, a Norse voyager, a Gaelic chieftain—those who "by the world's time are recent forefathers," Jeffers turns to himself and says:

"... And you are a  
maker of verses. The pallid  
Pursuit of the world's beauty on  
paper,

Unless a tall angel comes to re-  
quire it, it is a pitiful pastime.  
If burnished new from God's eyes,  
an angel;

And the ardors of the simple blood  
showing clearly a little ridiculous  
In this changed world;—write  
and be quiet."



# DESIGNING THE SMALL LOT GARDEN

*The Second of a Series of Articles on the Small Garden*

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

DESIGNING a garden for a small lot is not an easy thing to discuss in theory, for each problem brings its own special restrictions and each owner has a different set of tastes and requirements. Nevertheless certain fundamental principles of good garden design apply equally to all problems, large or small, and if these are well considered the basic ground plan of the garden will be sound. Horticultural excellence in the garden can never compensate for a fundamentally bad layout.

This discussion will be confined to the average small lot where space is limited, and where economy both as regards installation and maintenance, is an important factor.

The process of having a garden is divided into three definite stages. First, determining the style, design and general floor plan of the garden, including the planting scheme. Second, the actual installation of the garden which entails the following: grading, drainage, plumbing, construction, soil conditioning and planting. Third, and equally important, garden maintenance. The second and third stages will be discussed in subsequent chapters.

### *Style and Design*

What I am to say about design need not be confused with the "style" of the garden. You may choose whether the garden is to follow the traditional style of the house—whether you are to have an English or a

Spanish or a plain American garden. The same good design underlies all these. Style is a matter of taste, design a matter of principle.

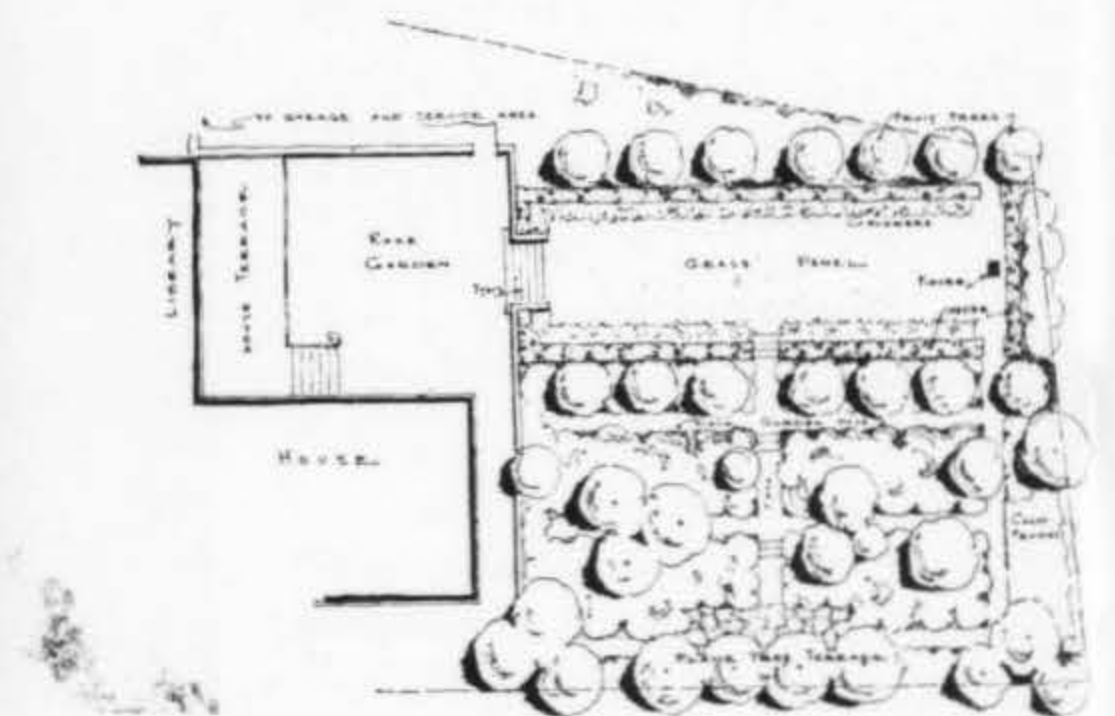
The success of the design will depend largely on these four fundamental principles to be discussed briefly below: *Unity*, which is the consideration of the scheme as a whole, both house and garden. *Function*, which is the relation of the practical service areas to the needs of the household and the relation of the decorative areas to the desires and pleasure of those who use it. *Simplicity*, upon which may rest both the economic and aesthetic success of the layout, and *Scale*, which gives us a pleasant relation of parts to one another.

### *Starting with the House*

Before tackling the problem of laying out the garden, let us look at the house. If you were fortunate enough to consider the relation of the house to the available garden area when the house was built, you are off to a good start. Doors will lead from the living rooms of the house to the livable areas in the garden. The house will have been placed on the lot to provide sheltered areas for garden living. House foundations will have been so constructed as to allow cutting or filling of soil where flat areas are needed near the house.

Perhaps your house was built in the days when it was unhealthy to be less than four feet off the ground, when it was dangerous to have a door come into the house at ground level, or when it just seemed to be bad taste to be able to walk right out into the garden from the house. You probably go through the kitchen, past the garbage can, and spill the cat's milk on the back porch before you get to your garden. If this be true, look the house over carefully. Perhaps a dining room window can be changed to a door. Perhaps a terrace can be built outside the living room, with out-

The San Francisco garden of Mr. and Mrs. John Bakewell is striking proof of the value of good design on a limited city lot.





door furniture and pots, and so with steps on into the garden. If this sort of thing exceeds the garden budget, do it gradually. If your house is still to be built, dwell at length on this subject. Don't pass it off, as it is easy to do by saying "Oh we'll think about the garden when the house is built and finished." It won't cost money to think about it now and it is cheaper to change the architect's drawings than to change the house later. And there you have principle number one—ease of access and a feeling of intimacy between the house and garden.

*Disposing of the Service Areas*

On a small lot you are definitely space-bound. You cannot have all the gardens you have clipped from the pages of HOUSE BEAUTIFUL and CALIFORNIA ARTS & ARCHITECTURE, although many people try. Often the result is a pee-wee golf course of the first water. The problem is complicated enough with all the things that must be got into the limited area. The service arrangements must be considered first, for they are inevitable. Time was when the great American backyard was one big service area, mainly used as a place to dump the ashes. With the small home-owner becoming garden-conscious, we turn eagerly toward it as the only chance to have a livable and exciting garden. First we must get the service requirements into as small an area as they will function in properly. There is the garbage can and drying yard and tool shed. There should be a space to burn garden rubbish. If you are a practical gardener, you need space for a mulch pile and cold frame. There may be a vegetable garden, and perhaps a dog run. These utilitarian features should be arranged in

an orderly and unobtrusive manner. They will find themselves, logically, near the service areas of the house. The remainder of the lot may be devoted to the more decorative units of the garden.

*Simplicity of the Ground Plan*

It is wise not to be over-ambitious in designing the garden. Too many things going on in a small area produce a restless quality which will leave the onlooker

dissatisfied. The design is influenced directly by the house. The house dominates the area and must be allowed to dictate the general lines of the garden. The unity of the whole scheme is advanced when the line and material of the house are carried into the garden. A terrace provides a transitional stage between the house and garden, as well as adding an outdoor room. Where space is very limited, the whole area may be taken up with the garden ter-

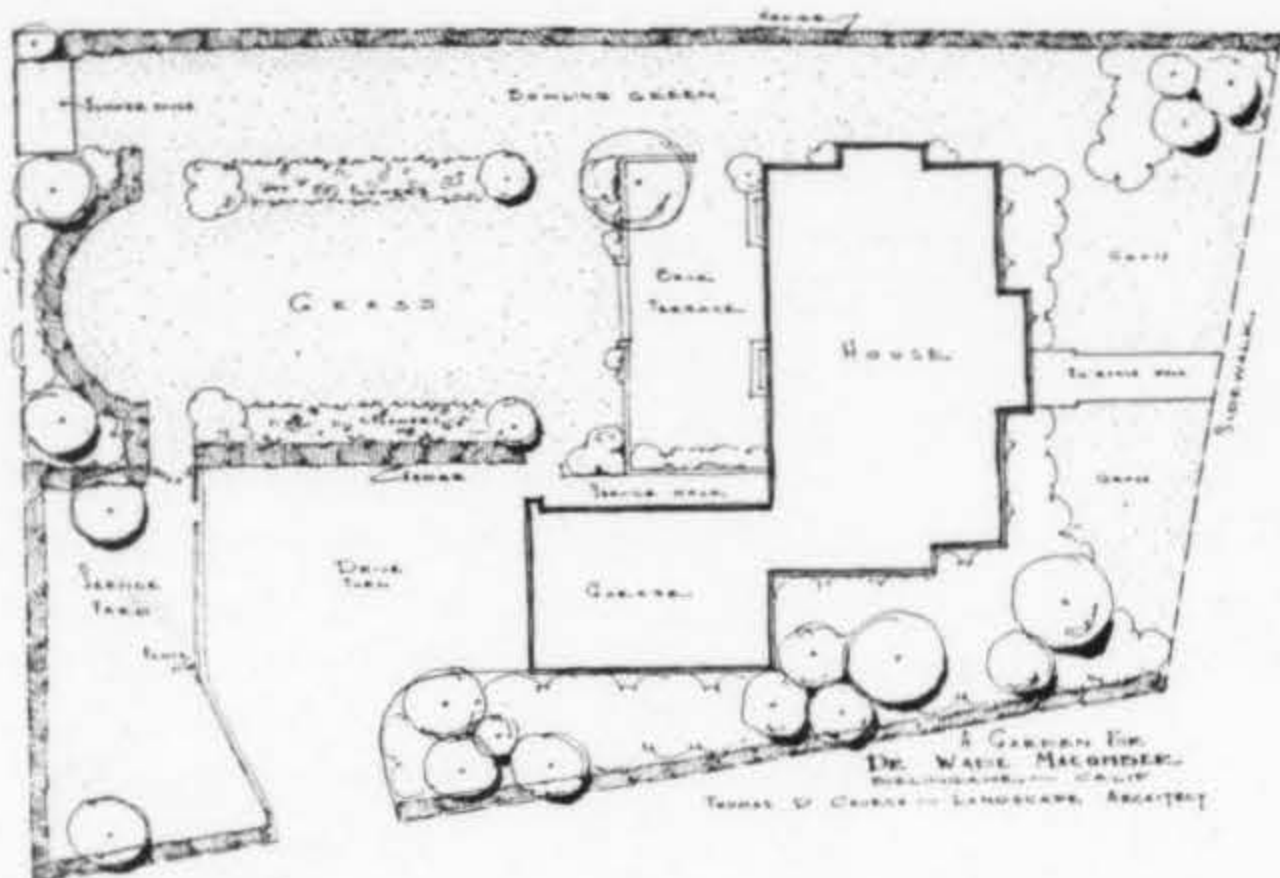


race. Beware of the illusion that a wavering, uncertain line is going to give the boundary a more natural feeling. Nine times out of ten it will seem more artificial than the simple rectangle which follows both the lines of the house and of the property. You have created the garden, just as you have the house, as a frankly man-made thing for your use and enjoyment. It is a little unfair to attempt to prove that nature has crept slyly over the back fence and done the job for you.

*Scale*

Last, but most important of the principles to be discussed is scale. Hard to define, impossible to give hard and fast rules for, it can nevertheless make or break the success of the design. It affects the line and proportion of the garden area, and the height and mass of the planting. Relative scale means the relation of one part of a design to another, and absolute scale means their relation to the human figure. The width of a path, for instance, is influenced both by a person who is to walk along it, and by the size of the area





A typical example of a small lot garden is that of Dr. Wade Macomber, Hillsborough, showing a logical distribution of space. The bowling green comes under "special requirements" of the owner and is fitted in along the side of the property. The summerhouse at the end of the green is built onto the end of the neighbor's garage and hides an otherwise unsightly feature. Doors lead onto the brick terrace from both living room and dining room.

sion easier than it does a too generous one.

It is important that the garden be built around a dominant idea. Do one thing well and let all others be subordinate in scale to this idea. If it be a central grass plot surrounded by a flower border do not clutter the area with miscellaneous planting and garden ornament which will detract the eye and diminish the dramatic effect of the scale of the original conception. Do not be afraid of large paved surfaces on terraces and entrance courts. The scale of these areas, and the simplicity of their unbroken lines, are an important consideration in the

amount of soil appears to be a construction project of the first magnitude. In a later chapter on the hillside garden I will attempt to show both the advisability and the inexpensiveness of modelling the ground forms to satisfy the aesthetic requirements.

*Planting*

While planting will be treated in detail later, it has a very definite significance as a part of the design, treated as a structural material. It provides our garden walls and our green background. It must be studied in relation to the scale of the areas for such important things as color, texture and mass. Here, again, simplicity of the plant list and repetition of the same material make for unity of the whole composition. Do not attempt to find room in your garden for one each of the wealth of material

*(Continued on Page 31)*



through which it passes.

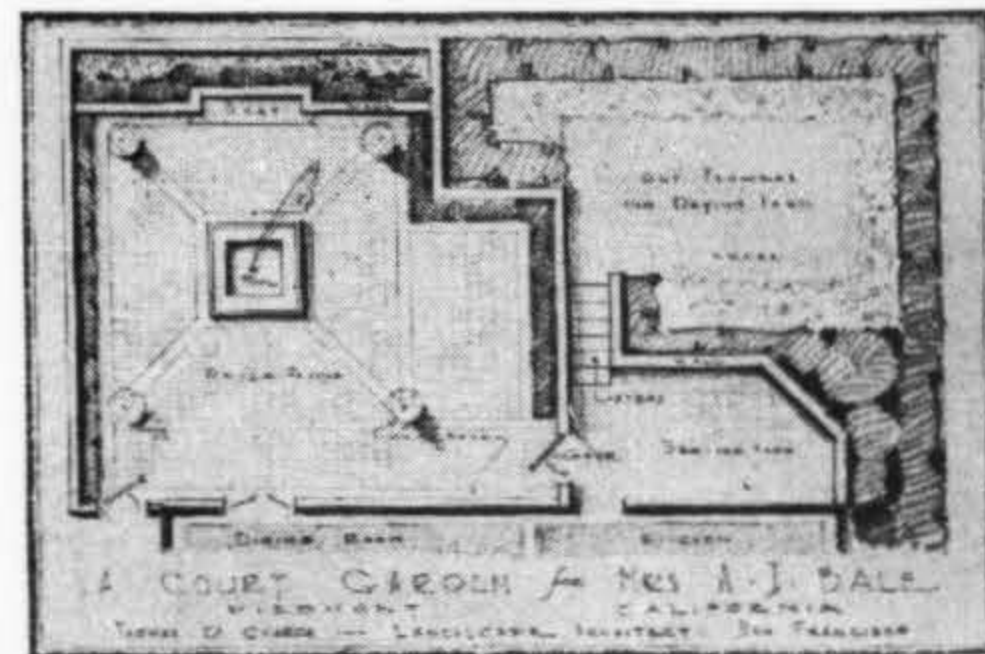
Our first check-up on scale is the relation of our garden area to the facade of the house. A terrace width which we might assume as a neat dimension in itself might prove wholly inadequate in proportion to the size of the house. The dimensions of a garden may not be bad in themselves, but fail in their relation to the size of other areas. When the whole scheme becomes cramped and crowded it may have perfect relative scale but fail in its relation to the human figure. The best general rule to follow is: when in doubt make it larger. The eye detects a meagre dimen-

pleasant relation of the garden to the house. Hard, uncompromising lines in the garden can be softened, to almost any extent, by planting. Once it is realized that this softening should be done by planting, rather than by altering the dominant lines of the floor plan of the garden, you are on your way to a successful garden layout.

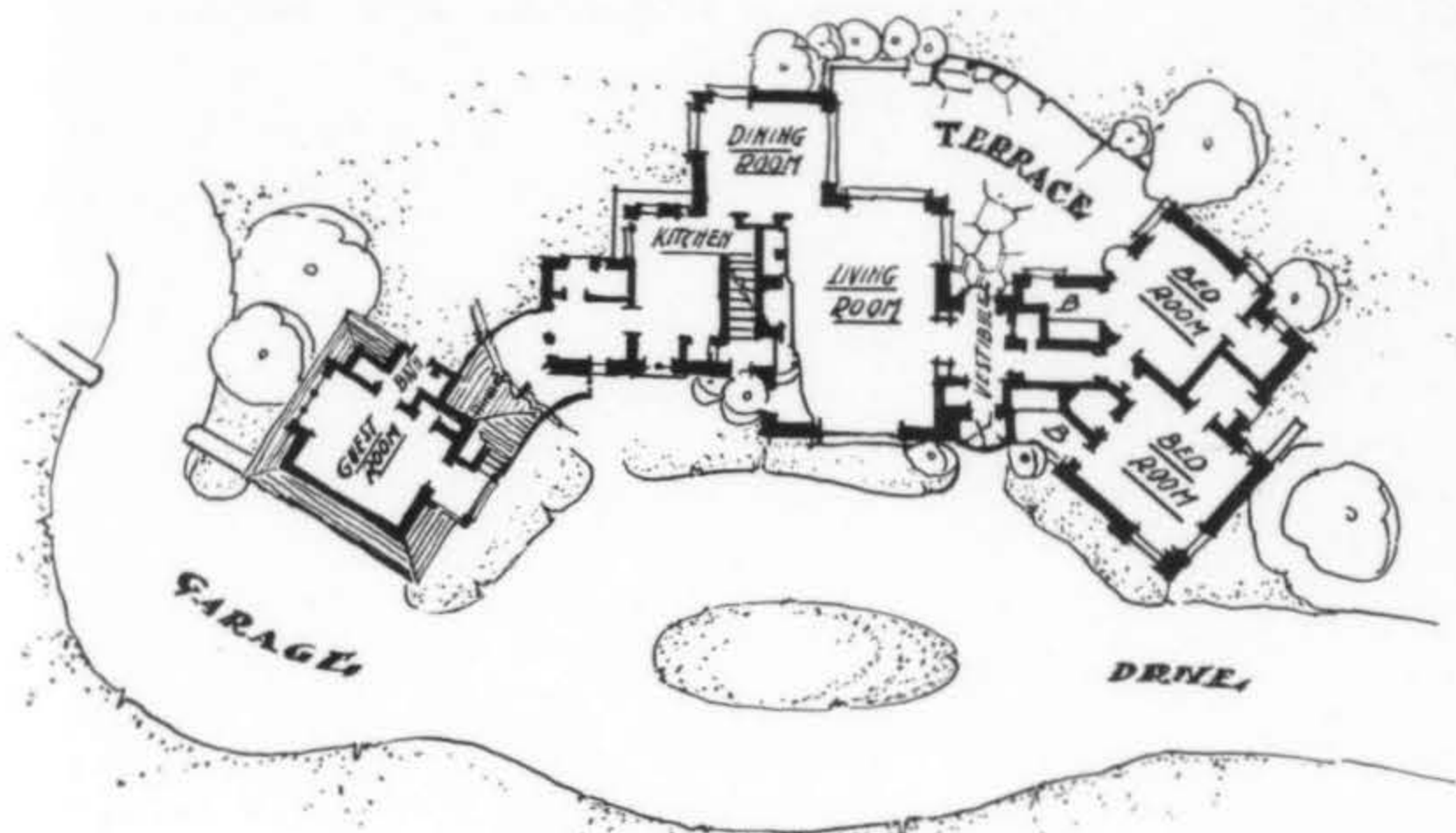
Often in order to obtain the desired feeling of scale near the house, it is necessary to do considerable grading. To the average person, the moving of a large

Plan of Mrs. Bale's garden court in Piedmont, illustrated in the previous chapter.

Katherine Bashford, A. S. L. A., designed a small garden for Mr. Jacques Vinmont in Los Angeles, which is doubly effective through skilled use of grass and flower beds, and potted plants against a high wall.







FIRST FLOOR PLAN



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# MODERN FLOWER ARRANGEMENT

By ELISE MANNEL

*Flower Arrangements by Rudolph Schaeffer Studios  
Photographs by Louise Dahl Wolfe*

MODERN homes offer us a wide scope for creating interesting and varied flower arrangements. Period rooms demand flower arrangements conforming to their style and ornament but modern rooms impose no such limitations. Fine spatial relationships, subtle harmonies of texture and color, rather than ornament, determine the beauty of the background in the modern room. So the ornamental features within the room assume an added significance, become, in fact, the focal points of interest. A fine flower arrangement is the highlight, the color climax toward which the eye is drawn. Who would risk ruining the whole decorative scheme of the room by flowers haphazardly placed or carelessly assembled.

Fine flower arrangements are works of art, ephemeral it is true, but lovelier for the very fleeting quality that heightens the

joy of experimenting with these living designs in color. No artist has more beautiful colors to work with than he (or more often she) who uses the delicate and brilliant hues of the flowers as his working palette. Flower forms are among the most beautiful in nature and the beauty of the elemental forms should always be considered in relation to the integral design of the whole composition. This, in turn, must be not only satisfying in itself but in harmony with its setting. Infinite variety is possible to one who likes to experiment with form and color and the reward is "a thing of beauty and a joy" not forever, but . . . for a few hours or days.

To assure success in making beautiful flower arrangements it is necessary to have on hand besides the flowers that are to be used, a varied assortment of materials and accessories. First a collection of bowls,

jars, plates, trays and containers of many kinds and colors and of every size. Second: flower holders of different sizes and kinds, sturdy wire ones, decorative frogs and turtles of porcelain and glass, tall wire holders that can be bent into any shape. Third: accessories, such as brilliant mats, lengths of Chinese silk and metallic paper for wall hangings, screens, tiny figures in glass, in porcelain, in painted wood. Fourth: working materials, including garden scissors, a sharp knife, flexible wire, twine or raffia, some modelling clay, toothpicks, etc. One clever woman we know, whose flower arrangements are the envy of all who visit her home, has converted a glassed-in sunporch into a workroom. Here, against the wall, is a wide cupboard with shelves for flower-jars and bowls, drawers to hold garden shears, balls of colored string, a collection of pebbles and bits of stone, a working smock and all other necessary equipment. Running water has been piped in, conveniently near to her low work table. An old painted sea chest holds lengths of brilliant silks and other materials for backgrounds. With all these assembled it is easy to choose the most effective foils for the flowers from her garden.

Having gathered the materials we are ready to apply all the best principles



Above A glimpse of the work table where flower arrangements are to be assembled. Sturdy flower holders are practical necessities and the larger the collection of bowls on hand the better!

Red hot pokers thrust fiery tips toward heaven in this flower composition. The little Japanese figure in a coat of jade-green glaze sits among tiny "bushes" made of mignonette tips that nestle against a stone "cliff".



of design in building up our flower arrangements. Color harmony, color contrast, repetition of like forms, symmetry,—these are but a few of the principles upon which pleasing arrangements may be built. The bowl of iris in the accompanying photograph illustrates the use of repetition of forms, in this case the circle. The whole arrangement was set on a low circular table of pleasing proportion, which formed the outmost circle of a harmonious sequence. Color contrast also was used in making this arrangement: the three gradations of blue in the lacquered table top and mats providing just the right notes of contrast to the bright yellow iris. The group of iris in the center, which define the rounding curve at the top of the arrangement, repeated the notes of blue and yellow with good effect.

In this art of building floral forms in space we must consider several factors besides the color scheme. First: the setting. If placed against a wall or screen for instance, the silhouette or general shape of the whole arrangement is the dominant feature, especially where the color values of wall and flowers are in great contrast. In such an arrangement (most of those shown are of this type) the outer shape of the scheme planned must be made as interesting as possible since it will have all of the decorative value of a stage setting posed against the backdrop. If it is pleasing when viewed from the front it has accomplished its object successfully. Where the flowers are arranged in space, with no wall or screen as background, the problem becomes more complicated. Such an arrangement must be planned so that it will be pleasing on every side and dominant enough in color and form to hold one's interest when viewed from many positions against a shifting background.

Quite another problem is the center decoration for the table, almost always symmetrical and either formal or gay in accordance with its function. Here, the wise hostess considers the arrangement of her flowers in relation to the size and shape of



Above: Glossy dark green leaves in a tall vase of ivory make a bold pattern against a silver background. The porcelain bird on the silver mat below provides just the right balance for this striking arrangement.

Below: A crystal "bubble" holds tulips that shade outward from gleaming white to rose. The silk strips that form the hanging are magenta and buttercup yellow, and the design in pastels repeats the tints as well as the forms of the flower arrangement.

Right: An arrangement of iris in a design where the circular motif is dominant. The iris, deep blue and canary yellow, are set in a blue bowl. The mats, in blues that furnish an excellent contrast to the yellow flowers, are circles concentric with the top of the bowl.

her table and of course chooses flowers that reflect the mood of the party she plans. Such everyday flowers as nasturtiums, marigolds, bachelor's buttons or sweet William, may strike just the right note for her informal breakfast table. For luncheon, lovely color schemes, simple or elaborate, can be evolved from flowers whose colors harmonize with the napery and china. Even the formal dinner table presents a wide latitude for arrangements that are charming and original. This is the ideal setting for the aristocrats among the flowers. The vogue for all-white decoration suggests possibilities for all-white table arrangements: Ropes of white stock, decorations of white camellias, gardenias, tuberous begonias, white sweet peas, white violets, white and gold narcissi, lotus, cyclamen. These in bowls of crystal, milky porcelain, white jade, offer an infinite variety of pictures in a single color. When colored flowers are used on the dinner table one must carefully consider the altered effect of a given color-scheme under candle-light or electricity. Many flowers that are vivid in daylight grow pallid or change color entirely under the direct rays of artificial light.

Another important factor to be considered when planning flower arrangements is one that is inherent in every decorative problem—scale. Anyone with a sense of  
(Continued on Page 30)

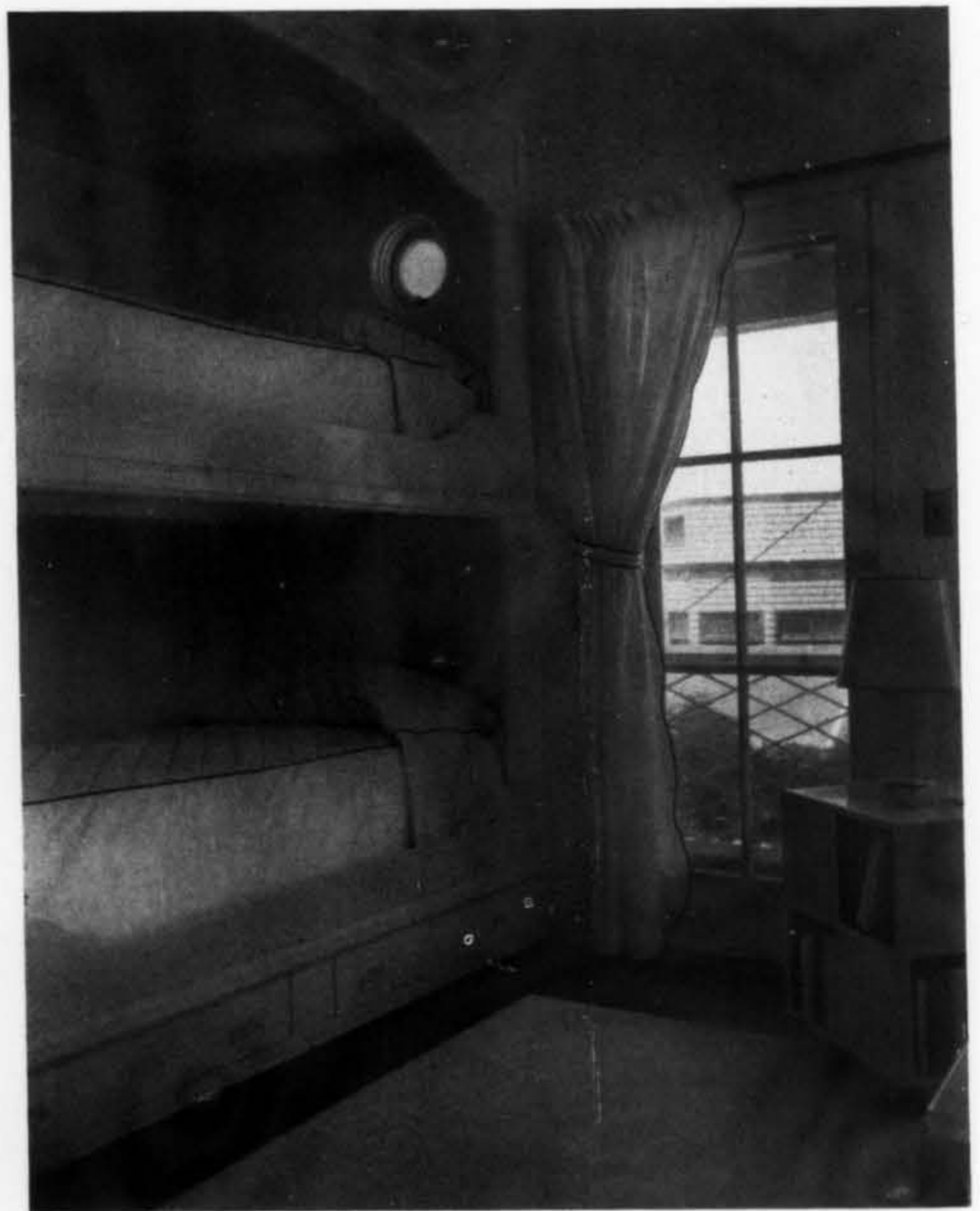




Trim, glistening with white paint, ship-shape from stem to stern, Mrs. Bergin's sea-side cottage is as smartly turned out as a modern steam yacht. Transplanted trees, potted plants relieve the crispness of the entrance court.



Photographs by Fred R. Dapprich



Designed for Mrs. Louise Eager Bergin at Hermosa Beach, California, by Ralph Flewelling, A.I.A., Fred Purdy, landscape architect.

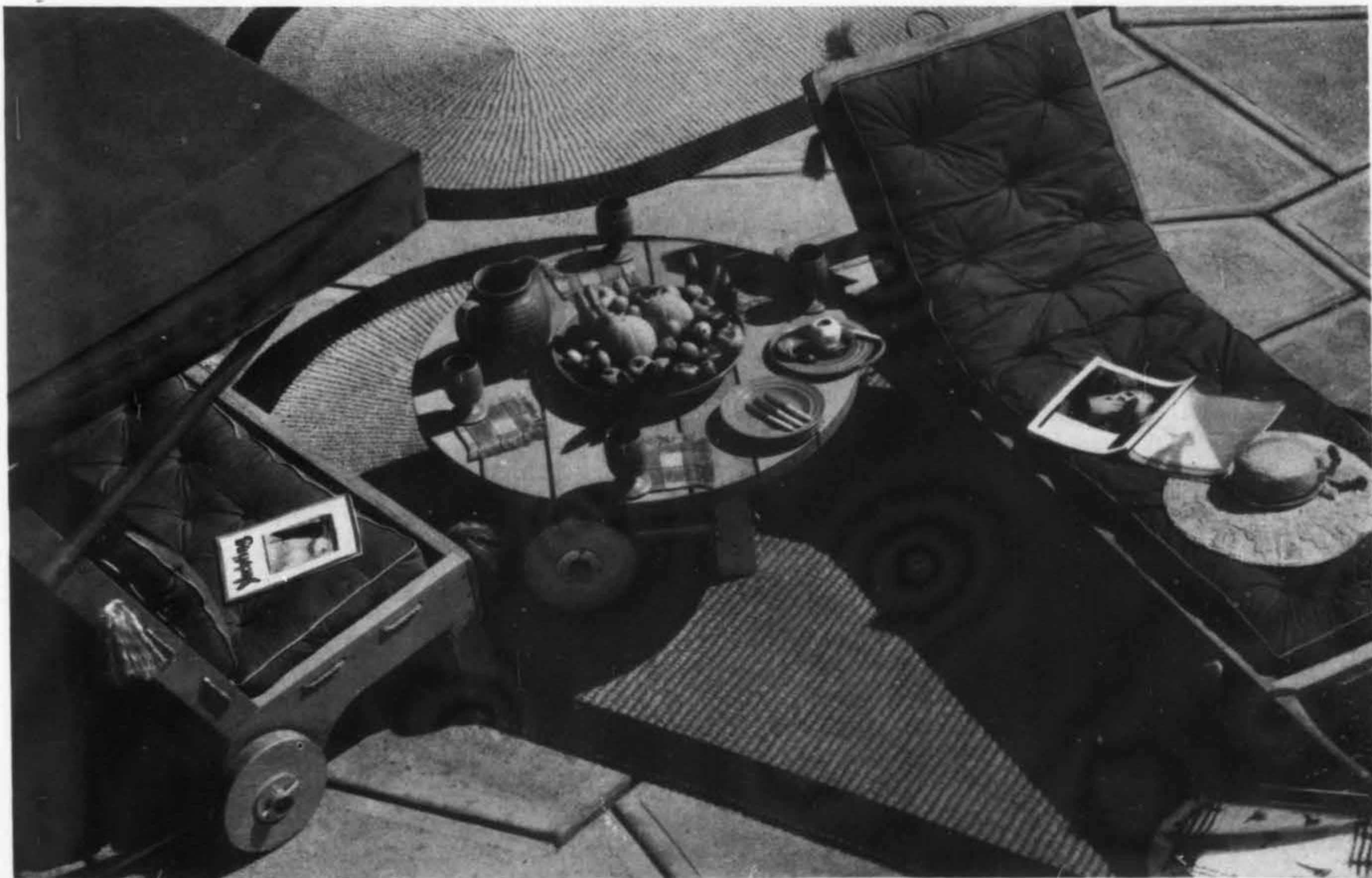
## A BEACH HOUSE, NATTY AND NAUTICAL



**CALIFORNIANS KNOW THE  
ART OF LIVING**

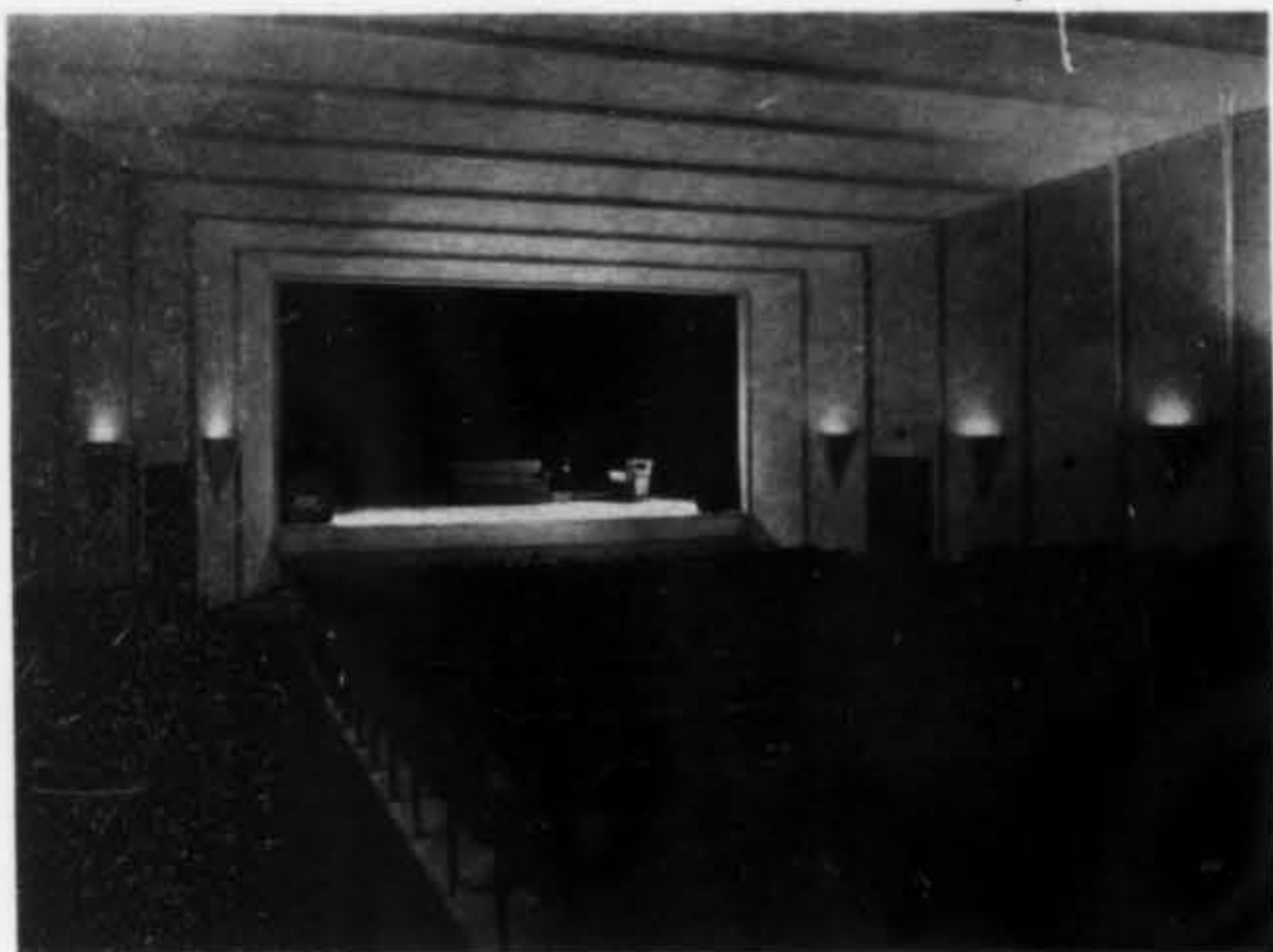
In this photograph as with the one reproduced on the front cover, Will Connell, distinguished California artist-photographer interprets his subject with skill and a modern touch. The Pacific Coast Club of Long Beach is crowded on Sundays with those seeking the soothing effects of sun and ocean.

Below is a colorful and comfortable patio setting arranged by J. W. Robinson Company of Los Angeles. Out-of-door furniture is selected as the ideal complement to the beach home. Rope webbing lends distinction as well as comfort. Solid wooden wheels are not only a decorative addition but make the furniture easily movable about the patio or garden. Rush rugs, plaid linens and pottery fruit service complete the picture now so common in southern California homes.

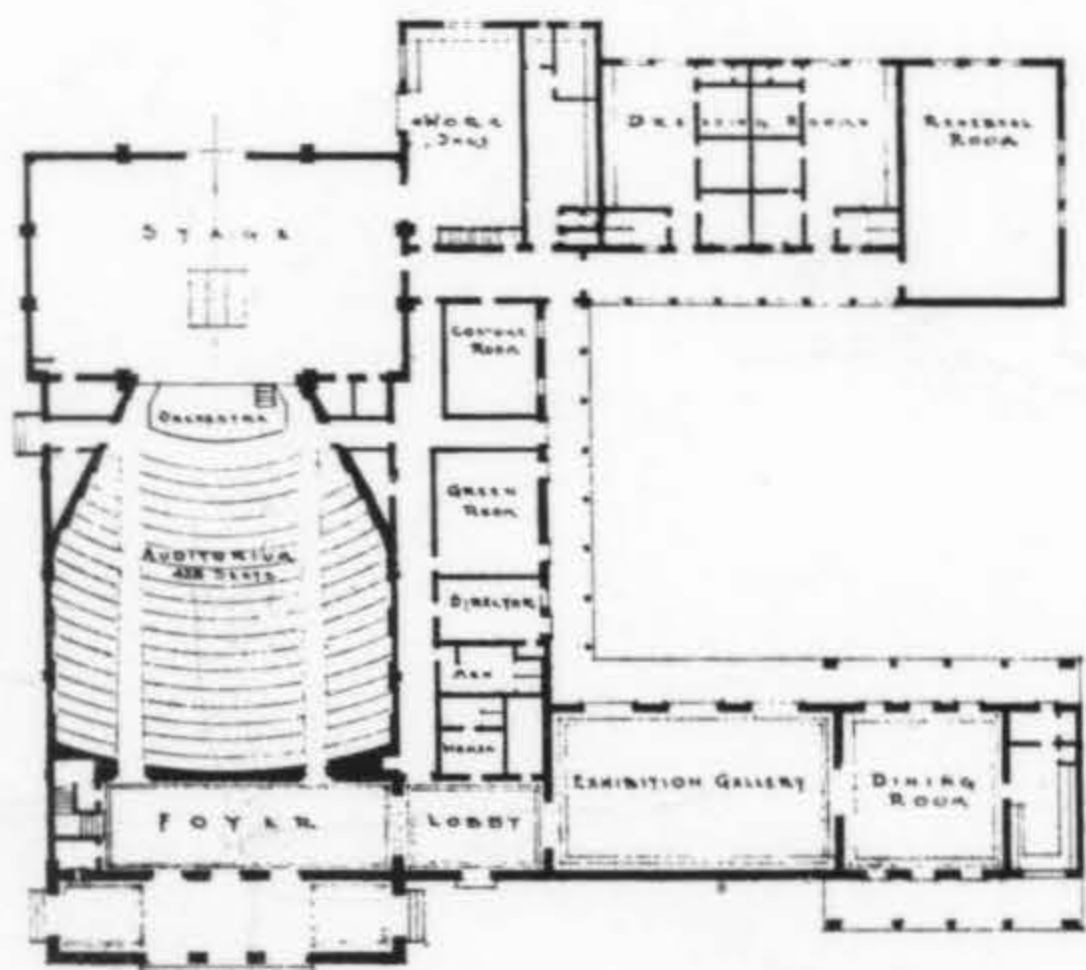
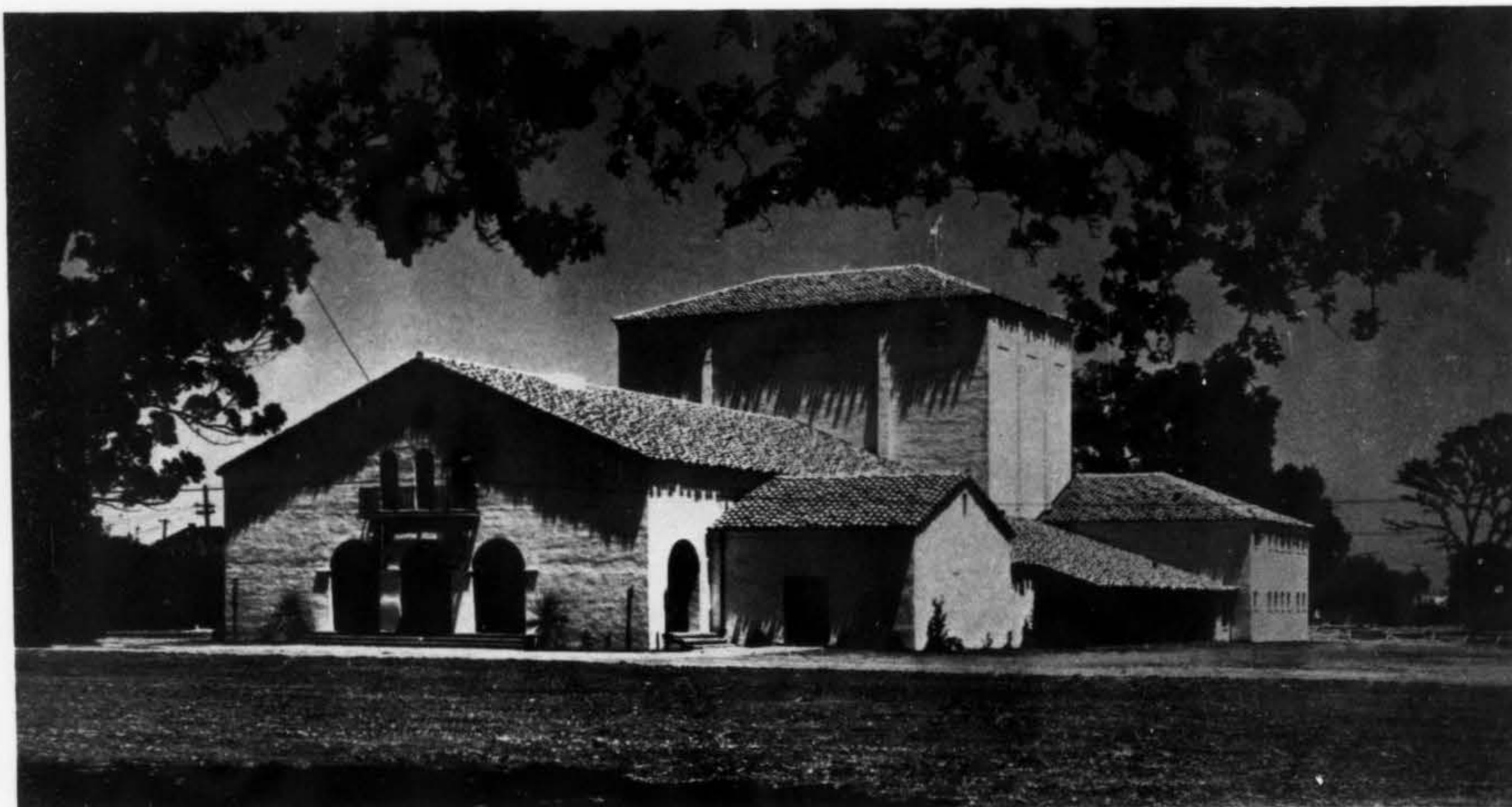


Courtesy of J. W. Robinson Company





The foyer is designed to serve as an art exhibit gallery. In the auditorium, "the play's the thing".



**THE PALO ALTO COMMUNITY THEATER**

Birge M. Clark, A. I. A. and  
David B. Clark, architects.

A gift to the city of Palo Alto by Mrs. Louis Stern. It is well designed, well suited to California and to community needs. Thanks to present low costs and to the fact that local workers donated two days out of each five, a hundred thousand dollar property was built for \$44,000.00. The enterprise was started in 1931 by the City Recreation Department and is now an active and successful movement, soundly established for community use. The new building is well equipped, but plans provide for future extensions.

THE "LITTLE THEATER" MOVEMENT GROWS



## THE LITTLE THEATER SPOTLIGHT

Edited by JEAN DU HAMEL

IT IS SAID that the Little Theaters show the plays of tomorrow on the stage today. More and more are producers looking to the Little Theater, and many will not accept a play until they have first seen it played in some little theater. "The Little Theater was an instinctive reaction against a stage commercialized by film, as the new little theater drama is an instinctive reaction of the artist-playwright against stage—cum—scenario craftsmanship." The Little Theaters everywhere are successfully resisting depression and advancing where the large commercial theater and the motion picture companies have been reporting losses and a decrease in attendance.

ONE OFTEN wonders just who take part in Little Theater activities, so it is interesting to note the occupation of some of the cast that are giving a three-act play this month. We find a real estate promoter, manager of an insurance company, son of a prominent physician, manager of a furniture company, teacher of English in a college, a designer of women's clothes, a young business woman who was formerly an editor and head of an advertising agency, two junior college students, and several society girls.

THE PALO ALTO Community Theater dedicated its first production, "Grumpy" a play in four parts presented July 7th and 8th to Mrs. Louis Stern. On July 20th, "Growing Pains", a comedy of adolescence by Aurania Reuvenal was presented to an appreciative audience.

ALONG WITH all the other old timers—as bicycles and beer—we are reverting to the old mello-dramas. However, our purpose in the latter is to laugh. And how funny all the confidential "asides" and flowery speeches seem to us. One of the latest revivals is *The Drunkard*, produced at the Theater Mart in Hollywood, by the "Troopers to the Gold Coast." It is a five-act drama first produced in 1843 by P. T. Barnum. Preston L. Shobe and Galt Bell, producers and the management have gone to great pains to produce this drama precisely as originally performed with sensational success in Barnum's "American Museum". As the spectators view this performance they are seated at tables busy with a buffet supper that is served between acts. The crowd properly hisses and boos the villain and claps for the hero and roars with laughter at the saddest parts.

The dress of that time seems ridiculous now. The props are extremely simple and it takes but a minute or two to change from a bed room scene to a forest. Mr. Shobe explains that all the props, when not used, such as a chair, window, etc., were painted on the back drop, which is carried out in this performance. The actors, most of whom came from Carmel, portray their parts with enthusiasm. The play will run indefinitely.

WITH THE formation of the Padua Players, under the direction of Gilmor Brown, the Little Theater in Padua Hills will be open six days a week. The Mexican Folk plays will be given as usual by the Garners on Friday and Saturday evenings, with a matinee on Saturday afternoon. The Padua Players will produce standard plays of the best type beginning October 15th. It is announced that plays will be produced regularly by good actors under excellent direction. The Padua Players will work in cooperation with the Claremont Community Players, and at the same time offer opportunities to local individuals for participation in the development of a community theater for the entire valley that shall be unique not only for its location, but for its standards and its ideals.

## THE ORGANIZATION AND THE GOAL OF COMMUNITY THEATERS

By GILMOR BROWN

*Producing Director  
Pasadena Community Playhouse*

A COMMUNITY theater must serve its community and fill the need which exists in that community for the cultural effect of good plays just as the library fills the need in the community for the best in literature. The community theater, like the library, must offer a program general in its scope. Along with the best in literature, the library must carry books covering as wide a range as possible.

In organizing a community theater, it must be remembered that each community has its own peculiarities and limitations, and that a careful study of these limitations should be made to enable the theater to fit into the community and give it a suitable program. The productions at the Pasadena Community Playhouse cover a very wide range in the course of the year and it is through this policy, among other things, that it has interested not only the people of its community but groups throughout the country.

These programs of each theater group must grow with the audience. The little theater forming its first program should have a good program but it should strive to occasionally give audiences something which may be a little in advance of their thinking. In addition to the scope of the program and the adaptation of it to the community there must be set up a very definite standard of excellence to which the group continually strives. The plays at all times must be staged and enacted as ably and as efficiently as humanly possible, the standard of excellence being the goal instead of the vague term professionalism.

The larger and more advanced community theater groups of America are now becoming identified with the National Theater Conference, an organization which has as its sole aim the upbuilding of the American theater. Membership in the conference is open to groups having certain regular programs throughout each year, the production of which are up to an accepted standard. The best theatrical minds of America are identified with the conference, and the members of it are striving for and achieving increasing excellence in their productions each year. The conference is not identified with either professional or amateur groups, but both. The term amateur is not used as a placement because in many groups amateurs have risen to a high standard of achievement. Sincerity and efficiency in the work are the necessary qualifications. Then there is an insistence that people give their best at all times and that long rehearsals and infinite attention be given to each detail in the play production.

Answering queries from many sources, I

feel that community theater groups should have their own theaters whenever it is possible, for, if the auditorium is shared by other activities, such as a school or club, these interfere with the work of production in many ways. Rather should the group have a barn of their own, than work in an auditorium of general use.

It is advisable that each community group have a governing board and a director. The board should never include an actor, should be concerned with a broad policy, should give the director full aid and support, and consult with the director in all matters pertaining to the conduct of the theater. The saying "too many cooks" is pertinent to any community theater, and the selection of a director should automatically place that director in charge of the productions.

The rule of merited performances must apply to the selection of actors. The only reason for assigning a role must be that the selected actor will give the best interpretation to that role. The actors must understand that enacting one or two bits in a play, all in the course of a few weeks, does not enable them to play leading roles. We have actors who have played for many years and, through their application and careful study of their various roles, have achieved high excellence and have won regard in the theater and in motion pictures, but their work was notable for their acceptance of the roles assigned and their care in making the most of them.

An actor is not developed in two weeks. Most of them in the beginning lack the ability to enunciate clearly, they have no voice, and are unable to walk across the stage properly. First the new actor must overcome self-consciousness, voice defects and ungainly physical action. It may take months to correct these defects but when these preliminaries have been conquered the actor is beginning, he is then prepared for characterization and the other elements which make up the art of acting.

The board, the director and the actors of any group must listen to criticism but analyze it and accept it if it is constructive. They need not be swayed constantly by public opinion but they must not feel above criticism. Then there are two essential things which should govern the publicity used concerning the activities of the theater. It should sell to the general public the idea of attending and supporting the theater but it must stress, in an informative and educational manner, rather than in a sensational or cheapening manner, the significant and literary elements of the production.





The Hawaiian number closed the "Spring Frolic of 1933" which was presented by the Gold Hill Players of Monrovia. Real flower leis were worn, and the scene represented an authentic Hawaiian Festival. Players are, standing, left to right: Mabel Prest, Gus Guardalabine, Maralla Ryser, Ted Croxon, Aljio Landona; sitting, left to right: Stephen Eggleston, Ervin Fiebelshom, Betty Duell, Helen Blain, Junior Hayes, Eileen Merryfield, John Mendenhall, Wyla Anderson, Virginia Draper.

## THE START AND GROWTH OF A LITTLE THEATER

By CLARE CRONENWETT

"THE Art Theater properly organized will succeed anywhere," said John Drinkwater, in a talk at the Pasadena Community Playhouse. "The first consideration must be quality of the work . . . not money. The theater is art . . . is living. A fine new play starts imagination. When we really get excited in imagination we see art . . . life. Nothing can excite like a living theater."

With these ringing words firing an urge, a group of artists and others were called together at the Little Studio Gallery, Gold Hill, Monrovia, to see what would happen if there were enough interested in the Little Theater idea to make a start. The night was January 31, 1931. One of those damp winter nights when home firesides are cozy. People drove through the mud and rain to the studio which is situated high on the mesa, close to the mountains overlooking the City. The roads at that time were not all paved. Twelve enthusiasts came. Another meeting was held a week later. Again it rained. Seventeen people came. Encouraged that even this number would brave a storm and the possibility of getting stuck in red mud,—the Little Theater movement in this community was launched.

### Small Beginning

At the third meeting officers were elected along with two play directors and an art director. To start in a small way was decided upon rather than to strive for a large membership and attract a paying public. Plays were to be given for members by members for the fun of the work itself. Guests to the performances would be permitted at the small sum of twenty five cents each. The necessary theater fund was started by each member giving one dollar, a small fund but a beginning. The Little Studio Art Gallery (just 16 by 22 feet) was accepted as the future "playhouse." For this there was no charge. After the president, vice president, secretary and treasurer had been installed to handle the business affairs it was settled by the group that organization "red tape" was not to defeat the real purpose of the theater. Methods must be business-like and the theater must pay but the dominant idea was to put on good plays with an opportunity for creative expression

unhampered by politics and too much system. The second question to be decided that evening was . . . How actually to start. Where and what were the talents, abilities and interests of the group. There were those who liked comedy, those who wanted drama and many preferred the lyrical type of play. A guest of the evening, Miss Margaret Penny of Pasadena, suggested the *Commedia dell'Arte* (Situations). "And why not try them out on the group." A spark was struck. Situations ensued . . . Hilarity resulted, and talent came forth. It was readily seen that plays might be cast from "those present." The date of April 8 was set with three one-act plays to make up the program. A play reading committee was to select and approve plays that would be submitted to the play directors. A start was made. Membership grew to twenty-five. Everyone teemed with energy . . . interest ran high . . . imagination started to work. On the night of the performance the little studio playhouse twinkled with many lights. The stage had to be at the entrance doors, so the audience walked over a corner of the stage to find seats. The house was packed, the audience very appreciative and the production was a success. Sixty-five persons saw the play.

### Growth

From this small beginning, in a year and a half the movement has developed and expanded into new and more interesting work. The aim has been high . . . good plays . . . and to build up the actors that the plays might have fine expression. Productions have been given every five weeks. Four of these were produced at the little studio theater. Then it was outgrown and the group moved down town. A school auditorium was rented for the fifth production. A guild hall was later offered to the players without charge except for an assessment tax, and it is here that they are now located on the corner of Wild Rose and California Streets, in central Monrovia. The seating capacity is a little over two hundred. Active membership has grown to ninety-four members. A new lighting system is being installed in the playhouse. Stage sets and equipment are being accumulated. Two productions have been given here.

The two play directors Mrs. Thelma Schultheis

and Mrs. Frances Newell alternate with the productions. Assisting directors are given opportunities to direct and produce plays. The Spring Frolic was put on by one of the newer assisting directors, Mr. Jerry Fletcher, and presented a variety program of one-act plays. Guest artists and "Hawaiian Luau" were featured. The Little Theater is now a thriving . . . alert project. The membership consists of artists, writers, newspaper and business folk from many of Monrovia's business houses, school teachers, society girls, gentlemen of the professions, club women, and many home people who "just love to act."

### Executive Board Meetings

The Executive Board meets once a month and takes over all the business of keeping the organization running smoothly. It is composed of five officers with the art director and two supervising play directors. Twelve persons make up the governing board.

### Creative Evenings

Short business meetings take place monthly at the regular member meetings when creative programs are held and interesting social contacts made. On these occasions the opportunity is afforded for trying out new talent and new ideas. One of the play directors, Mrs. Thelma Schultheis is program chairman and has included many innovations which have aroused among the members much interest and latent ability. New residents find these evenings an opportunity to become acquainted with the people of the community. Membership in the group is constantly growing. There is no high urging membership drive, those come who are interested. All are given cards to fill out which indicate the various committees and activities of the Little Theater, and are asked to check the one they desire to serve on, as, play reading play writing, directing, acting, stage craft, costume making, refreshments, etc., and from these cards which are filed with the secretary, casts are tried out and committee members are selected. Therefore, every one has the work desired, and for which he is fitted. The creative meetings have proved very delightful and inspirational affairs. There are two types of membership, the active members and the audience members. The dues for active members are \$1.50 a year, and the member must either be a worker in the casts or on one of the committees functioning every month. The audience members pay \$2.50 a year but do not participate in the activities.

### Art Emphasized

The theater is a creative, experimental one . . . but not trying to be "arty". The sets and backgrounds are built from knowledge of art principles. Very fortunate is the organization in having as art director, Peter Friedrichsen, who gained an interesting name for himself as a designer and colorist of stage craft when associated with Norman Edwards of the Eastern Art Theater at Rochester, New York, and later was for four years director of stage craft at the Little Theater of the Golden Bough at Carmel. Mr. Friedrichsen uses modern ideas in color and design effects and contributes much to the presentation of the productions. Several very talented members of the group assist him in sets and costume work. He has been conducting a class in stagecraft where unusual and beautiful effects have been worked out in sets, screens and masks. Lighting with color ideas cleverly used are a feature.

### Exchange Plays

One of the outstanding interests of the movement is the exchange of plays by the different communities. It makes for greater and wider friendships, often very valuable contacts.

The first guest play came from the Modern Mummies of San Bernardino with Mr. Bert directing. The Gold Hill Players reciprocated. Other groups which have exchanged plays are the Foot-hill Players of Altadena with Miss Bird Del Bundy directing, and the South Pasadena Players directed by Miss May McEmery. A visiting play from



Tucson, Arizona, the Comedy Guild, directed by Mr. Harry Behn was sponsored by the local group. Participation in the Santa Ana Tournament of One-Act Plays and in the Los Angeles Drama League Tournament conducted at Beverly Hills has been of much assistance in developing better work.

Scope

The Little Theater in Monrovia is filling a purpose . . . a cultural need. The aim has been high and will continue to be so. The opportunity for cooperation and participation and what it means to the individual as well as to the community proves that a Little Theater is the greatest medium for the expression of all the arts bringing people together in a cultural, educational and social way that makes for better thinking and better living. Every community should have its play group if it wishes to be in the march of progress. And those who will be in the fore ranks of activity will, many of them, be little theater workers who have played their parts well, whether it be back stage, or off the stage. Every community has to find its own way of developing a little theater. There are no stock rules. Each should be adapted to the needs of the people and develop their particular interests, abilities and talents. The Little Theater should be and is a part of the civic life. As Mr. Drinkwater says, "What the Little Theater means to a place . . . is that many many people are being transfigured in their lives and that there are things in this life that do matter."

PRIZE WINNING PLAYS

By JUNIUS JUNIOR

THE FOUR one-act plays that won recognition in the National Play-writing contest, conducted by the Los Angeles County Drama Association were presented June 17, 1933, at the Verdugas, Glendale, California. The final judges of the scripts were Irving Pichel, Dr. Margaret Carhart and Oliver Winsdell. The judges of the plays presented were those who attended the performance. Did the audience agree with the judges who made the awards?

The first play on the program was *Peter's Patience*, by Jean Cameron Agnew which won fourth place in the contest. Peter's home is a haven for disagreeable and neurotic relatives. According to his wife, Peter is a model of patience on which she discourses at length. The relatives engage in bickerings and disagreeable looks. Peter pops in, full of pep and joy, agrees to run their errands and hops out again. But instead of returning with their mail as usual, Peter sends the colored boy with a letter for the wife. As she is nearsighted, she has the cousin read the lengthy epistle in which Peter reveals his true and none too complimentary feelings for his relatives. He is about to embark for parts unknown and invites his wife to join him. There is neither action, conflict, suspense nor plot in this play. The audience received it with mild applause.

The play that won second place in the contest was *Ho Kritis* (The Critic), by Val Clarke. *Ho Kritis* is a play within a play and is a hilarious satire. Jordan Dean Nation, the critic, insists that the play which has just ended is "lousy." The author of the play challenges him to produce a better one and the critic accepts, agreeing to select the players from the audience. He does so, and the actors who were seated amongst the audience go upon the stage. But before he can give them their parts the "real characters from life" take the play away from him and pull an old fashioned "mello" which ends exactly as the play which he criticised. This play delighted the audience and the response was universal. The critic is a master of ceremonies that requires clever handling, done in this play by the author.

*Roll Jordan Roll*, by Mark Mitchell was selected for third place in the contest. The setting is a negro cabin on a southern plantation. Mandy, Eben's young wife, has "got religion" and wants to "die and meet Jesus." She is reduced to a state of

(Continued on Page 29)

THE "SITUATION"

In an interview with Miss Margaret Penny, well known playwright of Pasadena, the "situation" and its importance in Little Theater work is explained.

THERE IS no better way for a little theater minded group to start than through the "situation". It is the surest means to detect talent and the best method to develop it. The dialogue is necessarily impromptu and the acting is spontaneous, which affords the player an opportunity to display originality and ingenuity.

It is based on the old Italian idea of *Commedia dell' Arte*, wherein the players would memorize a scenario of the plot but improvise the dialogue. Mrs. Burton and a group at Carmel were the first to start the vogue on the coast. They became so proficient in the art of improvising dialogue that they decided to modernize the idea and go the *Commedia dell' Arte* one better, so they developed the situation. Unlike a plot, which is predetermined, a situation depends entirely upon the actors for development.

As an example, we will take the "Situation of the Insane Woman". First, the director selects a woman for the "hub". A great deal depends upon the director who must tell the actors just how much each should know so they can handle the situation intelligently. The "hub" is told that she lives alone, without even a dog for protection, out on a lonely road, but she is not afraid. It is now quite late and the night is dark and stormy. She does not know any more about her "situation". Nor does she know who is coming in or what they will say. The other actors "feed" her the cues and they are called the "spokes".

The "hub" takes the floor. She answers a knock at the door and lets in a woman who is dressed in street clothes and wearing an overcoat. This woman explains that she was on her way to the city and the car broke down, so she has left her chauffeur to fix it and comes to warm herself. In fact, she may offer any excuse or plausible reason. The visitor takes off her hat and coat and makes herself at home. She must answer the questions asked her logically, but the hub cannot make up situations, she can only take her cues from the "spokes". The visitor talks rationally until suddenly in a casual conversation and in a level tone she says something startling or illogical. She might say, "It was just such a night as this that I killed my tenth husband". The "hub" may try to get rid of her or find out where she came from, the situation is now entirely in her hands. Another knock on the door and the "insane woman" gets up and lets in a man. This man is a deputy and explains that he is looking for a woman who escaped the asylum. He, of course, does not know which one is supposed to be insane. Now, here is the dilemma. The "hub" finds herself in a position where she is suspected of being insane and must prove she is not. Unless the "insane" woman can convince the deputy that the other woman is the one he seeks, she will be taken back to the asylum. The "hub" declares, naturally, that the "insane" woman just came in and points to her hat and coat. The deputy, in his effort to discover which one is insane, has them both try these on, but he discovers that the coat may fit either. The "hub" is forced to get out of the situation and when she has won her point, the Audience calls "Curtain" and the play is over. On one occasion the "hub" told the deputy to examine the "insane" woman's shoes as she had come out of the rain. But the woman declared her feet were dry, to which the deputy agreed. Consequently the "hub" is forced to think

of another way out. She then claimed that the "insane woman must have worn overshoes, which she "finds" by the door.

(All props are imaginary of course). The "insane woman" states they are not hers, whereupon the "hub" says, "Try them on her, you can see that they are too small for me—so they must belong to her". The deputy can but agree so the audience called "curtain."

The audience can see the same situation worked out a dozen times, with different actors, and no two will be alike. The situation may take any turn as the "hub" can only use the material "fed" to her. She must know nothing about the situation until it develops through the dialogue and actions of the "spokes." It often takes fast thinking to get out of a situation, and some players have developed ingenuity and repartee to a high degree. One must have one's wits about one when "put on the spot."

It is difficult to find a good situation, though there may be some clever people who can invent them. The difference between the plot and the situation lies in the fact that the situation plunges the players into a dilemma from which they must extricate themselves as best they can, whereas a plot is a preconceived course of action.

A number of situations have been worked out, such as the "Situation of the Good Woman", and the "Bootlegger Situation". Oh, yes, and the "Situation of the Bankrupt Man." The latter is simple but requires clever handling to make it interesting and bring it to a point. There are just two characters in this, the man and his wife. She is the "hub", and is only told that she is the wife of a wealthy man, a broker say, and she is waiting for him to come to dinner. He enters, they greet each other, and then he starts pacing up and down, obviously anxious and worried. The wife, naturally asks what is the matter, and finally gets his story—he has lost everything in one grand crash. Furthermore, the doctor has informed him that he cannot work any longer, he must stop immediately. It is up to her to solve the situation—and if clever will find a way to turn the trick.

Not only does the situation bring out the actor's latent talent but that of the director also. A director must tell the actors, each separately, just enough so they can get into the situation and yet make it clear what they are to do and say.

The playing of situations need not be confined to clubs but can be acted at home or a party. Nearly every one has a yen for acting and situations will be found surprisingly popular. From situations the groups can gradually work into plays which can be put on for their own members, and when sufficient talent is developed then they may aspire to putting on plays for the public. Little Theater groups sometimes make the mistake of offering plays to the public before they are ready and then gain the reputation of being amateurish which hurts them in later productions. The actor is the most important factor in the Little Theater, and they should be willing to grow slowly and not be too ambitious at the outset. The working out of situations will be found one of the best ways to discover and develop latent talent in a group.

(Note—New situations for the groups to work out will be published each month in this section.)

<p>5th WEEK Starts Aug. 1</p>	<p>Samuel Ethridge—Ruth Marion in <b>THE DRUNKARD</b> with HENRY KLEINBACH, ADA LILLY, CHARLES O'NEAL Hilarious—Universal</p>	<p>Theater Mart 605 N. Juanita 1 Blk. East of Vermont and 1 So. of Melrose</p>
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**PLACES and PERSONALITIES**

OF THE MANY Fiestas which dot the days of the calendar in California the O'd Spanish Days at Santa Barbara create more nearly a picture of the time before the Americanos came. Perhaps because the people enter into the spirit so whole-heartedly and also because so many Santa Barbarans have helped to make her romantic history. The music which pervades the day and night is old music and the dances are all authentic. A very real love of the dance persists with Senorita Maria de los Angeles Ruiz, she remembers so much that others have forgotten, and admonishes and coaches the young people who appeal to her store house of memories. It is not only the steps, the turns, the actual movements of the dance that count so much but the little gallantries, the smiles, the nods, the turns of the hand, these are the perfections that bring again the fragrance and the beauty of a time long gone.

"DO SEE THOSE drapes. Note the restful quality, best things I've ever seen on a set." This sentiment fairly permeated the whole first scene of "A Lion in Her Lap" at the Community Playhouse, Pasadena, followed by the rustling of a program and a satisfied murmur, "Well, no wonder, George Hunt was the art director of this play and chose the drapes." With her taste verified the lady sat back content. This is merely one more confirmation of the fact that a real knowledge of beauty is felt. Furniture production has been brought to a fine art in the studios of George Hunt, here individual ideas may be developed and here may be found perfect reproductions of the most treasured examples of the art of early cabinet makers. But art does not have an entire hold on this gay and debonair young man, he spares a moment or two for sport, just now it is badminton, at which he excels.

APPARENTLY you have it or you don't have it. Enthusiasm. It may be cultivated for certain things and it may be held for a period in one direction but unflinching enthusiasm is a gift. And this gift of unbounded enthusiasm has been bestowed on L. E. Behymer. A plan based on artistry, a medium for the cultural advancement of Los Angeles, has the moral and physical support of the Maestro. Forty years of service to California has not dimmed his interest in presenting to the state the best in music and art. His life has held unending struggles with temperaments, they seem to infest particularly the field within which he works, but there is never a lull in his activities. A Festival of Art, contemplated for next win-

ter, now holds the attention of Mr. Behymer. As the guest of the Women Painters of the West at a recent dinner Mr. Behymer gave them shrewd advice concerning their possible connection with the art directors of the moving picture studios. Then he also outlined to them the general plan for the Festival of Art, proving to them that it was no haphazard undertaking but had already had thought and attention. Big things may grow from small beginnings but they grow rapidly and well when there is a guiding mind, an ability to develop the smallest detail.

TRUTH REMAINS, perfection triumphs. People will make a path to your door and come miles and miles to buy a better fudge. Witness the Bee Bender product. Two young women with pluck and a belief in their combination of sugar, cream and other ingredients, mixed with the grand amount of muscle power necessary to produce fudge of the proper consistency prove the axiom. On a California boulevard, not far from Monrovia, escaping from an orange grove through a garden of flowers, these girls have their home and their shop—it is a temptation not to say salon. In fact the salon tendency is always there, people come and then don't go, there is always conversation, clever stories, gossip of this and that. Then too both girls are so undeniably easy on the eyes.

THERE IS a very old maxim to the effect that "cats come back", and this really does apply to the members of the newspaper group of writing women in southern California, familiarly known as "Copy Cats." They travel forth to odd ends of the earth but they eventually find the way back. Just now Helen King, one valued member, is on the high seas, likewise on the crest of the wave of enthusiasm, returning from Japan. Helen King not only writes very informatively about gardens but very entertainingly and when she sought new lore and new funds of knowledge she naturally directed her course to the Flowery Kingdom. Japan has given her all she sought, even more, and yielded a few smiles as well, including the man who always spoke of Kyoto as though it were synonymous with cayote, and the woman who had visited a temple and saw no reason to totter into more. Helen King claims immunity from a romance but it does seem just a trifle significant that she sailed and returns by the Asamu Maru. Most travelers elect a different steamer for each voyage, and there is that much talked of Chichibu Maru, a sister ship, a marvel of luxury. It is to wonder.

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WRITE FOR INFORMATION

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THE FAIRMONT  
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(Continued from Page 27)

invalidism and requires all of Eben's attention. The landlord informs Eben that he must give up his cabin to the "preacher" as he needs some one who can work. Eben protests, and the landlord declares that Mandy is only "sick in the head." The brethren arrive for their nightly "meetings" and sing negro spirituals in the good old Hallalaha fashion while the "preacher" exhorts Mandy to a higher pitch of emotion. Eben, realizing that his remonstrance has availed nothing, slips out. As the "preacher" bends over Mandy who is now on the verge of hysteria, a ghost appears at the door. One by one the chorus deserts. Mandy catches sight of the ghost and bounds out of bed yelling for Eben. The ghost chases the "preacher" out of the house. Mandy returns—cured of "religion."

*Roll Jordan Roll* was excellently done with an all-negro cast. The audience called the players back again and again. And though this play seemed to be the favorite with the audience and is strong dramatically it is doubtful if it would have the same appeal with a group of amateur imitators. The naturalness of the acting, together with the spirituals which were sung with an emotional abandon, carried the audience away.

The last on the program was the prize winning play, *Mocha Cake*, by Agnes Emelie Peterson, which was unanimously chosen by the judges as the best submitted in the national contest. It is described as a "play of sentiment." Mary, the wife, who has been for many years supporting herself and aged invalid husband by baking mocha cakes, has at last saved the \$300.00 necessary to enter the "Home." She is waiting for a favorable reply to her application of which she was assured. The old couple reminisce about old times until the postman arrives with a letter from the rich girl Elmer could have married in his youth. She is coming that afternoon to see them. Mary decides to put on a "big front" for Elinor Norton Hill, and removes the covers from the antique furniture that has been sold, but still in

their possession. When Elinor arrives there is a reunion. Mary serves tea and cuts the mocha cake she had baked for a customer. Before leaving Elinor informs them she is one of the directors in the "Home" and as they are so well fixed she thinks it only fair to give the place to some one less fortunate. As a last gesture Mary gives Elinor the cake to take home and make her "butler" jealous. When she is gone, Mary blames herself for their plight, but bravely declares she will go on baking mocha cakes and they will get along somehow.

This story is a cross between "Over the hill to the poor house" and "Pollyana." There is little plot and it is mostly taken up with Elmer and Mary—lovable old people—talking about themselves and their past. From comment heard in the audience they evidently did not agree with the judges.

There were ninety-one plays entered in this contest, and it was announced that fifty-nine were considered of sufficient merit to be catalogued in the "library of plays" that is being established by the Los Angeles County Drama Association. It was also stated that many of the plays submitted ranked with the best of professional plays.

## BOOK REVIEWS

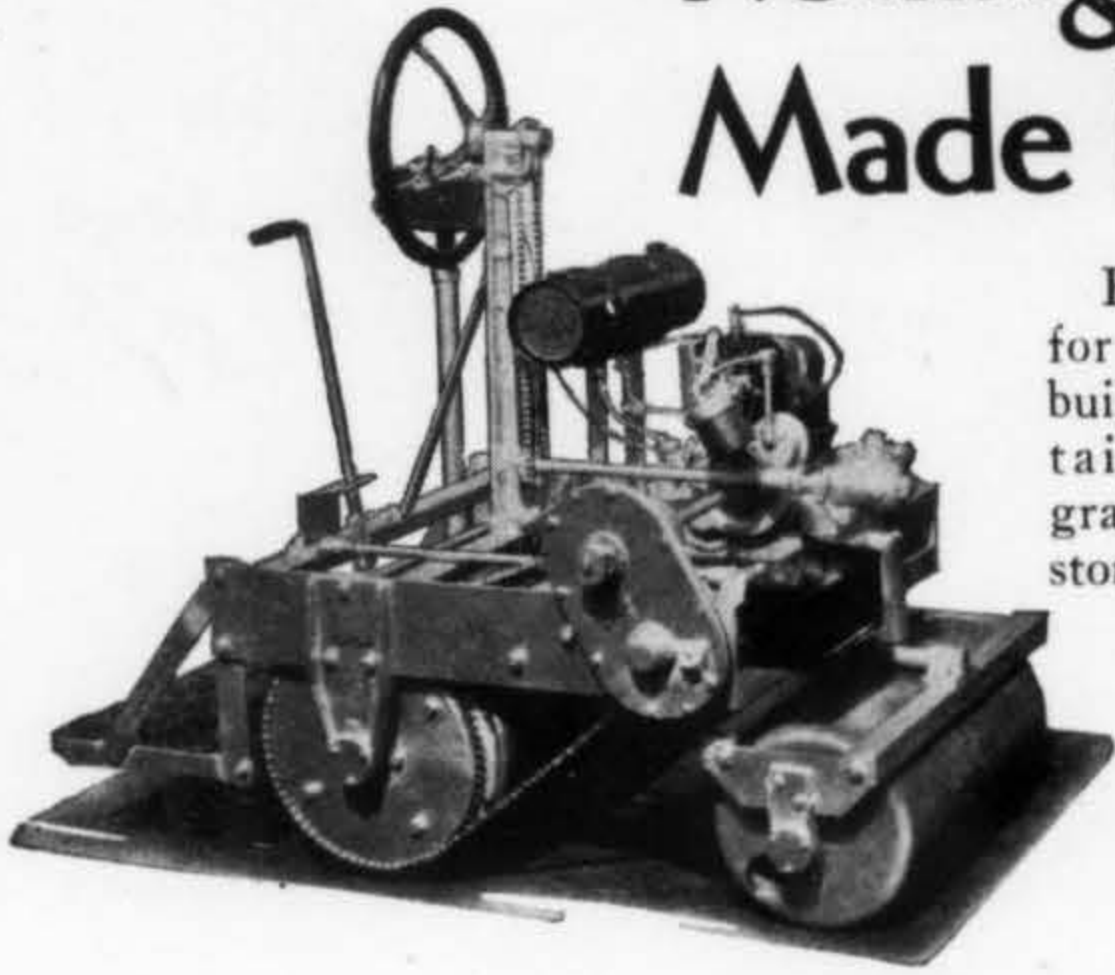
**TAPESTRY THE MIRROR OF CIVILIZATION** by Phyllis Ackerman (\$4.75) published by the Oxford University Press. Among the handicrafts which the human race has practiced through the history of civilization, tapestry has always been the aristocrat as it is now the most interesting of art crafts. Pursuing the modern method of following in the pathway of the archeologist, Phyllis Ackerman, wife of Dr. A. U. Pope, editor of the Survey of Persian Art now in preparation, has published a fascinating book which goes back

to the beginning of tapestry when it first appeared in 2900 B.C. From that time on the author has found remnants and pictures on the walls of ancient races which supplied the material for a mirror of civilization from Minoan Crete and ancient Egypt, Alexandria and Rome as well as the gods and goddesses of the barbarians of northern Europe. Feudalism and commerce, Christian themes and wars, tournaments and hunting, heroes and the lives of the saints and kings and travellers are the subjects which pass before our eyes. The author's knowledge of tapestry is profound and assures an authentic history of this subject which is the basis of a whole world history. Far from being dull and heavy reading the narration moves along with the ease and fanciful interest of a tale of adventure. It is becoming more and more popular to learn about history from books that are not dry historical facts but rather living, humorous, human expositions of the prominent personages of a period. The author excels in this mode of writing and makes a dead age live again with all the intriguing details of a spectator. M.U.S.

**GILMOR BROWN, Portrait of a Man—And an Idea.** This excellent biographical sketch, written and privately printed by Harriet L. Green, gives the more salient facts of the life of Gilmor Brown, one of the best known theatrical directors in the country, and shows that while he may have been motivated by heredity, he was shaped and rounded by hard experiences. The little book deals with the influences, human and otherwise, that united in developing this remarkable personality, and while it does not pretend to be more than a mere outline, it sketches perfectly the fruition of an ideal. Each year has brought new ambitions to Gilmor Brown and many successes, and these are concisely and compactly outlined in this small book, which is for sale at the Playhouse or the book stores of Pasadena, California. E.L.



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## MODERN FLOWER ARRANGEMENT

(Continued from Page 21)

fitness is disturbed when he sees a light console table overburdened by the weight of an enormous bunch of chrysanthemums, or a slender crystal vase with a single rose breaking the long curve of a grand piano. However lovely the arrangements of flowers may be in themselves all sense of harmony is destroyed when they are not related in scale to their surroundings. Fortunately most people who love flowers have an instinctive feeling for scale and are not apt to violate the delicate relationship between the size and apparent weight of their flower decoration and its supporting background.

Some of the most beautiful modern flower decorations ignore all the old tenets that allowed no liberties to be taken with the natural expression of stem, leaf and flower, while it is true that most flowers suggest a certain mode of treatment, fragile thin-stemmed flowers like carnations or cosmos seem to demand vases that allow full freedom to their gracefully curving stems, for instance—in some cases it is necessary to subordinate the flower forms to the demands of the composition in an arbitrary way. Dusky red carnations massed in a phalanx of solid tone may be used with contrasting tones of other densely massed flowers to build a strikingly modern flower arrangement. Or, in building miniature landscapes, all kinds of liberties are permissible in order to achieve the desired effect. In the one shown, notice how the red hot poker has been used to suggest trees, and mignonette

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tips to simulate a mass of bushes. Of all flower arrangements, these small pictorial compositions are perhaps most fun to make, since they allow the imagination full reign.

Every season offers its own flowers in a limitless range of color. Not a flower but has its own particular charm and suggests its own particular setting. Among this infinity of flowers some can be found to intensify the character of any given room when arranged with forethought and taste. Leaves, fruits, berries, all can be used to make arrangements of originality and charm. A formal decoration of leaves like the one photographed may be a fitting note of interest in a small hall, while the brilliant cobalt and canary iris in the circular arrangement could show their fullest glory only in a spacious setting.

Perhaps the highest function of flower arrangements is to express the changing seasonal moods of the year. The same room, the same furniture would be monotonous from January to December but for the flowers and greens that mark the transition from month to month. A great copper bowl of lilacs filling the room with fragrance though all the windows are swung wide, a wreath of holly above the crackling hearth—how completely these suggest the very spirit of spring or winter though the room is otherwise unchanged. Since flowers are the symbols that mark the seasons let us make the most of the opportunities they offer for enriching our environment and take care to arrange them beautifully.

### DESIGNING THE SMALL LOT GARDEN

(Continued from Page 18)

that California's generous climate affords, unless you definitely wish to establish a miniature arboretum.

Thus the success of the garden layout from the standpoint of design can be attributed mainly to these fundamental considerations: the relation of house and garden, the simplicity of the ground plan and plant list, and the scale and proportion of the garden units.

Editor's Note: This is the second article of a series by the same author. If you have enjoyed this article we shall appreciate hearing from you and if you have some questions to ask or would like some detailed information on some phase of garden layout, Mr. Church will be pleased to help you.

### THE HILLSIDE HOME OF RAMON NOVARRO

(Continued from Page 13)

vincingly realistic electric moonlight, of which aquaticly-minded guests are not slow to take advantage.

But the real heart and soul of this home is the music room, situated beneath the dining room. It is there that many of the great and near great of the musical world gather to hear the intimate piano and vocal concerts which make Mr. Novarro's one of the few salons in Hollywood worthy of the name. Across the floor sprawls a great polar bear rug; at one end stands the piano; and elsewhere the dull gold furniture of aeroplane tubing is covered as are the walls, with a rose brocade material the design carrying out the modernistic motif of the copper exterior trim.

Adjoining is a cocktail bar, complete with a well-worn brass rail, while on the same floor but reached by a separate entrance are the servant's quarters and passage leading down to the garage.

By day the music room with its glass walls serves as a studio, from which the expanse of terraced gardens and high-perched pergola brings back poignant memories of Amalfi and Sorrento.



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