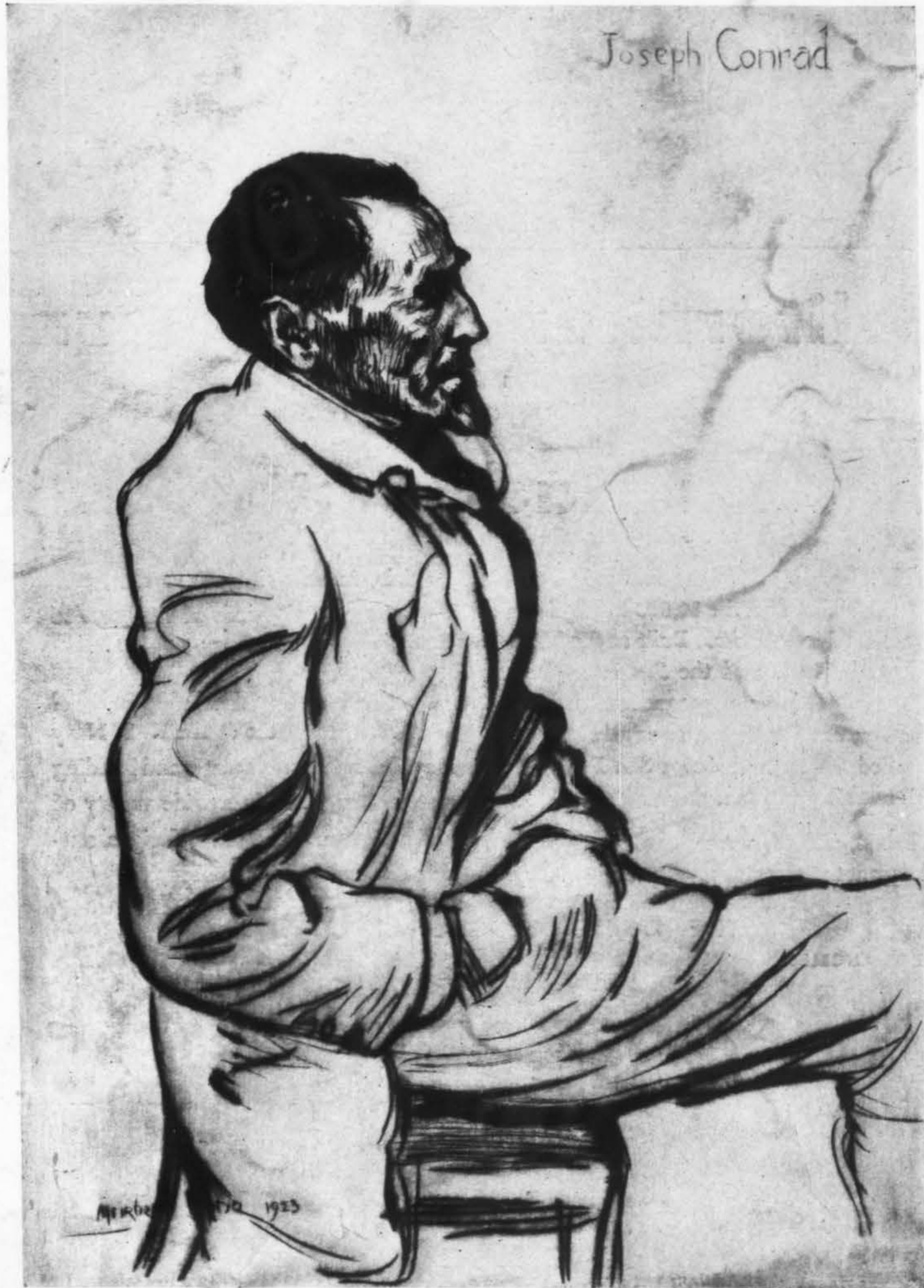


APR 19 1934

# California

## Arts & Architecture

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"Joseph Conrad Listening to Music."

From a Drypoint by Muirhead Bone.

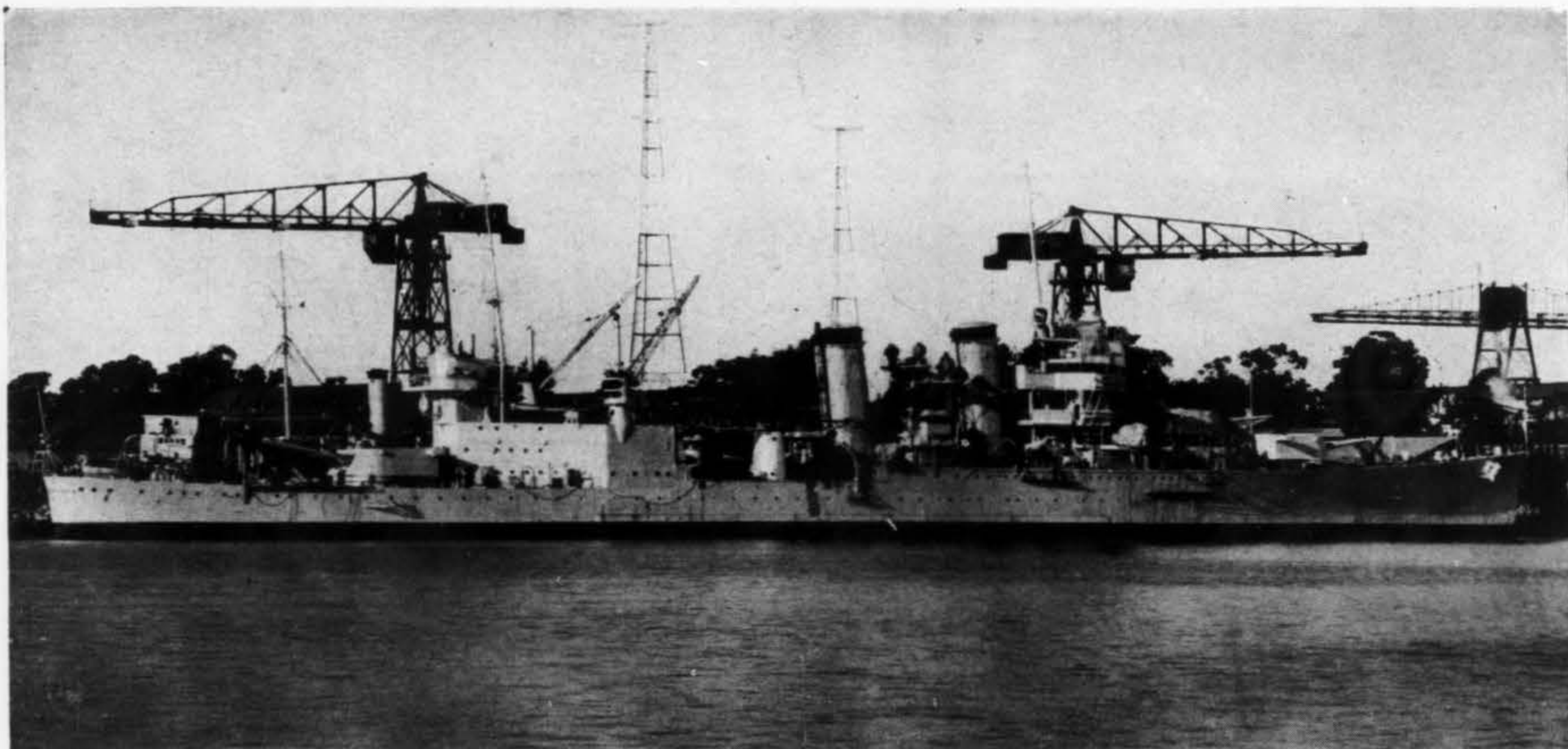
In the Los Angeles Art Association's Exhibition, "Fine Prints of Famous Personages"

April 1934

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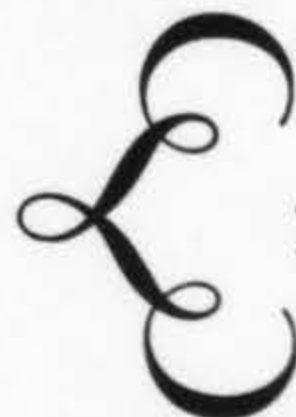
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# California

## —As We See It

SPRING is here and the flowers are gorgeous. Last month the California Federation of Garden Clubs treated us to a most attractive and exquisite display in South Pasadena. Garden clubs throughout California are busy with plans for their Spring Flower Shows and we urge you to attend as many as possible. Dates and places may be found in the Calendar of Announcements.

LATELY, OUR popular magazines have been publishing stories by prominent writers in which the salaries paid to cinema stars and executives are explained and justified. In the early days when most everyone connected with the moving picture industry was previously a sales girl, a chauffeur, a clothing manufacturer, big profits and salaries were spent with abandon and with very little discrimination and no regard for the future. There is no question but that the cultural standards of the people connected with this large industry have improved and their earnings spent with more regard for good taste and quality.

As a class these people lead normal lives and generally are a credit to the community in which they live. They build big homes, ride in expensive automobiles and their purchases, especially the past two years, have been a godsend to many Los Angeles and Hollywood merchants.

There is a strange enigma, however, which we fail to understand. Ordinarily the average actor, actress or executive buys a good quality car, stays at the best hotels, engages the services of the best and most expensive legal talent and would not think of seeking advice from a quack doctor. But why do they persist in going to anyone but a certificated architect when they are ready to build a home? Is it because they feel they are likely to be persuaded by an expert that their fanciful ideas are not practical or cannot be co-ordinated into a house of good design? Or, is it merely to save the amount of the architect's fee? Whatever the reason we are sorry to note that a big percentage of the houses constructed in recent months for those in the industry have been designed by builders, draftsmen or by some artistically inclined individual connected with the studios. Being in the public eye, their hobbies, habits and eccentricities are followed by many. Consequently it is unfortunate that so few of their homes are really good, architecturally.

One of the most famous persons in the industry whose reported income has been enormous, recently moved into a big, new house which was pictured in the newspapers and in advertisements of such concerns as the telephone company. The plan may suit this owner, and it would be a shame to disillusion him about the beauty of the house. It lacks character, is out of scale and of very ordinary design. The house shouts to the world that it is designed by one without proper training. Perhaps the contractor was a friend or a friend of a friend but few people seem to realize that a contractor is a builder—one who coordinates the work of craftsmen and laborers and supervises the construction. It is the architect's function to design and plan the house or building.

It has been proven time and again that the average house designed by a good architect is far superior to one designed by a builder (a good contractor will not attempt to design a building) in regard to beauty of design, quality of construction, utility, resale value and maintenance cost.

Perhaps we may be accused of unfairness in singling out the people in the motion picture industry for this diatribe. Many other persons, unfortunately, build without the services of an architect. But those who receive such national publicity and acclaim should do their part by example in educating the general public to a greater appreciation of good architecture as well as all the arts, so that our cities may become more beautiful.

IT HAS OFTEN been suggested that poetry should be given consideration along with all the other forms of art expression in the columns of this magazine. Certainly, it has not been due to a dearth of material because much fine verse has been sent to us for publication but rather to lack of space which even now causes us anguish and disappointment in our inability to include all of the fine photographs and manuscripts that come to us for publication. Through the generous cooperation of Mr. Edward O'Day we are happy to announce that at least one poem will be published in each issue and for this month Mr. O'Day has selected something from the pen of Mark Daniels, of our own staff.

UNDER THE AUSPICES of the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce, and with the co-operation of many artists, art patrons and civic organizations, a Southern California Festival of the Allied Arts will be held at Los Angeles from June 22 to July 1, which has been designated as Festival Week. Mrs. Grace Widney Mabee is general festival chairman.

The purpose of the festival is to stimulate, develop and encourage talent in the various arts. Competitions will be held in architecture, painting, sculpture, music, drama and the speech arts, dancing, poetry, the arts of the Negro, the arts of the blind, the arts of the motion pictures, radio and essays on the history of California.

The competitions in architecture, painting and sculpture are under the chairmanship of Mrs. Oliver C. Bryant. The Southern California Chapter of the American Institute of Architects will sponsor at least one contest in architectural design. Such competitions will have for their subjects architectural problems of a timely and interesting nature, and will be conducted under the established rules of procedure of the American Institute of Architects. The committee in charge of the architecture section of the festival includes John C. Austin, Sumner M. Spaulding, Eugene Weston, Ralph Flewelling, David Allison and Edgar F. Bissantz.

In the paintings section, prizes are offered for portraiture, figure painting, landscape or marine, genre, still life, black-and-white and miniatures. The committee for this section includes Frank Tenney Johnson, Carl Oscar Borg, Katherine

### FIRST RAIN

Dear rain, sweet rain,  
Falling on the hills again.  
Through the year the gentle glow  
Of rolling hills, unknown to snow,  
Fades beneath the western sun  
From green to gold, from gold to dun.  
Now the winter's first born rain  
Falls upon the hills again.

Dear rain, warm rain,  
Falling on the trees again.  
Falling with the needed store  
Of life for oak and sycamore;  
Bringing jewels to adorn  
The grateful leaves of bush and thorn.  
Dear rain, soft rain,  
Dropping on the trees again.

Dear rain, pure rain,  
Cleanse my heart of its dark stain.  
Let thy purifying grace  
Fall upon my upturned face,  
That my soul may once more be  
At one with God, and hill, and tree.  
Dear rain, kind rain,  
Ease my heart of its deep pain.

MARK DANIELS.

Leighton, Julian Garnsey, John Hubbard Rich and Arnold Mountfort. Among the prizes offered in this competition is the Louise Ward Watkins cash award of fifty dollars. A scholarship in painting is offered by the University of Southern California.

Contestants in the sculpture section fall into one of three groups: 1—junior high schools; 2—senior high schools; 3—junior colleges, colleges, universities, private schools of similar grade, and art schools. All modeling will be done in a class work-room furnished by the Chamber of Commerce, under the supervision of the sculpture committee. Members of that committee include Arnold Foerster, S. Cartaino Scarpitta, Roger Noble Burnham, Julia Bracken Wendt, Harold Swartz, Lora Woodhead Steere and William Lee Woollett. Among the prizes offered in this section is a scholarship at the University of Southern California.

All aspirants in the arts are eligible to compete in the festival, regardless of age, place of residence or degree of proficiency. A small registration fee is required for entrance.

All art exhibits will be on display at the Los Angeles Museum, Exposition Park (unless otherwise decided at a later date), from Sunday, June 24 to Sunday, July 1, inclusive. Further details may be secured by sending ten cents, to cover the cost of the festival syllabus, to Mrs. Grace Widney Mabee, 320 Chamber of Commerce Building, Los Angeles.

IT IS NEWS when a manufacturer of a building commodity not only makes an intensive study of the application of his product but presents facts and information in a clear, concise and useful manner. Manufacturers' guaranteed roof maintenance agreements have been eliminated and no longer does the architect, contractor or owner simply buy built-up roofs by name with the expectation of guaranteed maintenance. So that the buyer may be thoroughly protected the Paraffine Companies, Inc. have prepared a "Master Set of Specifications". They contain every detail and requirement in the matter of constructing a good roof. In these times when it is the ambition of every one of us to have a good roof over our heads the Paraffine Companies may be said to be rendering a public service. If you are interested, write to their San Francisco or Los Angeles office for a copy of AIA-File No. 12-B-11.



+ + 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**

**FLOWER SHOWS AND WILD FLOWERS** claim the attention of all Californians during March, April and May. Various flower shows are listed for these months and the wild flowers continue to cover the hills and valleys. Both the Ojai and the Coachella are rife with bloom, challenging Santa Maria and Santa Clara to new effort. The shows listed are:

Bel-Air Flower Show, April 6-7, always a social event of the season, is held at the Bel-Air Administration Building.

Santa Barbara Annual Spring Flower Show, April 6-7-8, is held at the County Court House.

Pasadena Horticultural Society holds the annual spring flower show, April 13-14-15, at the Pasadena Civic Auditorium. The terraces are used this year, with commercial displays under canvas.

San Diego Floral Association holds the 27th consecutive show at Balboa Park, April 14-15.

Riverside announces a flower show, April 20-21-22, with tours through the finest gardens.

Glendale Garden Club holds the first spring flower show, April 21-22, at Glen Oaks Park.

Pomona City Garden Club, features patio gardens at the show, April 26-27, at Patriotic Hall.

Laguna Beach Garden Club has chosen April 13-14 for the show.

In San Fernando Valley twenty garden clubs have joined to give a representative valley show, May 18-19, in the auditorium at North Hollywood Park.

Minerva Library Club sponsors the flower show at Santa Maria, May 26.

Fifth Annual California Spring Garden Show opens April 24 at Oakland. This is always an important event.

Spring Flower Show at Sacramento is held April 20-21.

**CALIFORNIA GARDEN CLUB FEDERATION** holds the annual meeting at Sacramento, California, April 20-21-22, with headquarters at Hotel Senator.

"PAGEANT OF THE SAN JOAQUIN," sponsored by the Lindsay-Strathmore Orange Blossom Festival Association, is held April 21, in a natural amphitheater, recently purchased by the association, between the two communities.

**RAMONA PAGEANT** is given on three weekends, Saturday and Sunday afternoons, April 21-22, and 28-29, May 5-6, in the Ramona Bowl, between Hemet and San Jacinto, California. This pageant-play is derived from a dramatization by Virginia Calhoun of the novel by Helen Hunt Jackson, and adapted to outdoor presentation by Garnet Holme. The legend of the love of Ramona and Alessandro is beautifully told, and the whole is embellished with Spanish and Mexican songs and dances, as well as the Indian sunrise and sunset calls. Ralph Freud directs the pageant this year. Victor Jory and Jean Inness are scheduled for the leading roles.

**OJAI VALLEY Tennis Tournament** is held April 26-27-28 on the well known courts in the civic park, and is sponsored by the Ojai Valley Tennis Club. This is one of the events of the amateur tennis world, and this year marks the thirty-ninth annual. Social affairs are numerous. The Dramatic department of the Thacher School presents a play in the Outdoor Theater, on Thursday evening. On Friday evening the Tennis Dance is held at the clubhouse, while on Saturday evening a unique "street dance" is arranged.

**J. W. ROBINSON COMPANY**, Los Angeles, announces that on April 9 from 2 to 4 p. m. Johnny Deuel will autograph his new book, "White Cayuca," a story of a recent expedition to the Amazon valley, Guianese jungles and Antarctic Islands; on April 16 at 2 p. m. Phyllis Bottome, author of "Private Worlds" will autograph her books. A Home Fashion Show will be presented daily in the auditorium April 16-19. Puppet club meetings will be held every Saturday at 10:30 a. m. and 1:30 and 3:30 p. m. and fashion shows will be given at bridge luncheons on April 18 at the Women's Athletic Club and on April 25 at the Jonathan Club.

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**THE JUNIOR LEAGUE** stages "Forty Winks" at the Ambassador Hotel Theater, Los Angeles, California, April 14. This is a Mother Goose play, put on for the children with the proceeds to go to philanthropy fund of the League. Mrs. Harrison Lobdell is chairman of the play committee and Mrs. Walter Leimert is directing.

**JUNIOR LEAGUE**, Pasadena, stages the children's play, "Aladdin and the Wonderful Lamp," at the Pasadena Civic Auditorium, April 28 and also May 5. The old Arabian tale has been developed into a musical extravaganza with untold possibilities. Mrs. Harold Landreth directs.

**THE SHAKESPEARE FOUNDATION** resumes activities with a bridge and tea function at the Uplifters' Ranch Club, near Santa Monica, California, April 4. Proceeds will be devoted to the production of "Othello" at the Wilshire-Ebell Theater.

**SANTA BARBARA SAILING ASSOCIATION**, recently organized, hopes to promote a new interest in sailing, cruising, racing and general yachting activities. A new type of boat has been designed for the purpose of helping beginners to learn technique.

**IN THE REALM OF SPORTS:** State Championship for women golfers is held April 9-13, Bel-Air Country Club, Los Angeles. At the Catalina Island Golf Course the Bobby Jones Trophy Tournament is held, April 13-15. Members of the Ojai Valley Country Club are congratulating themselves and their guests on the excellent condition of the course, and the benefits derived from the re-opening. In May the Catalina tourney, May 6-7-8; the Southern California Championship at San Diego, May 21-25, followed by the champion of champions tourney, June 12-16.

**DUNE FORUM** is the unique publication, published in the Dunes, near Oceano, California. The cover shows a photograph of the dunes by Chandler Weston and the editor is Gavin Arthur. Associate Editors are Ellen Janson, Pauline Schindler and Dunham Thorp.

**VICTORIAN CENTENARY HORTICULTURAL COUNCIL** of Melbourne, Australia, is planning a huge combined horticultural exhibition to be staged in Victoria, opening in October and continuing for six months. It is the desire of the Council to make the exhibition international in character. It is inviting interest from all parts of the world, in the form of exhibits, and is also asking representatives from the leading horticultural societies to attend these conferences. Information may be obtained from G. R. Gould, Secretary, Box 1852, G. P. O., Melbourne, C. L., Victoria, Australia.

**MILLS COLLEGE** continues the Community Forum on Monday evenings throughout the college year. Dr. Glenn E. Hoover is chairman. The remaining dates are, April 2 and 16, May 7 and 21.

**MUSIC**

**PHILHARMONIC ORCHESTRA**, under the direction of Otto Klemperer, presents the remainder of the symphony concerts for the season during April at the Philharmonic Auditorium, Los Angeles. Symphony pairs are played Thursday evenings and Friday afternoons, with Sunday afternoon concerts at three. A concert is given each Sunday in April except one, the season closes April 29. The symphony pairs are given April 5-6, and the last pair April 19-20. April 12, Beethoven Ninth Symphony, with Los Angeles Oratorio Society, John Smallman directing. The Orchestra plays at San Diego, April 13, and at Bridges Auditorium, Claremont, April 23.

**SAN CARLO OPERA COMPANY** follows a successful run in San Francisco by opening in Los Angeles, April 3, for a two weeks engagement at the Shrine Auditorium. The repertoire includes, Aida, Butterfly, Faust, Martha, Trovatore, Lohengrin, Boheme, Rigoletto, Giocanda, Traviata, Carmen, Hansel and Gretel, Tales of Hoffmann, and Othello. Fortune Gallo presents grand opera at a "dollar top," with good voices. The company brings its own orchestra, chorus, ballet and scenery. L. E. Behymer is responsible for the Los Angeles season.

**THE SAN FRANCISCO SYMPHONY** gave the final pair of concerts of the season, under Issay Dobrowen, in March. The Summer Symphony Association is now making plans to hold a ninth season. The full orchestral personnel will be used, under the best available conductors. Six concerts during the summer are promised, probably eight will be given.





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**PLACES and PERSONALITIES**

SEARCHING eyes, a fleeting yet satisfying smile, a hearty laugh, a sturdy figure, with no arty lines or mannerisms are component parts of the artist-architect, Charles Morgan, A.I.A. He is all for the truth in art and realizing that what might be well known to a few was not familiar to all Mr. Morgan accepted an invitation to visit various schools and clubs in California and other western states this winter. He took for his main theme, "Architecture is truth without compromise, fitted to the uses for which it is designed, and appropriate to the surroundings and the material available." His talks were termed "Sketching for You," a pleasingly descriptive title since he illustrated his points by sketches, giving veritable "chalk-talks." By means of words and sketches Mr. Morgan traces the growth of architecture from the very earliest days, always stressing the value of simplicity. He heartily approves of the best of the modern ideas in architecture but not what is termed "modernistic" and he begs for a discrimination between the false and the true in art. Mr. Morgan is the Chicago associate of Frank Lloyd Wright, and has won wide recognition as an artist and portrait painter. He is a philosopher as well as an architect and refused to let his plans be entirely changed because a thief took a case of prized sketches from his automobile before he left Chicago. The sketches represented the work of six months in Spain and were invaluable to him but all the redress he had came in the form of a report from the police department of Chicago, stating that if he would post a reward of \$100 the return of sketches was almost assured. Just another branch, or side line racket.

SURE SIGNS of Spring, as prevalent in California as the fields of wild flowers, are the tennis tournaments. One of the most prominent, popular for season after season, is the tournament at Ojai. The courts there have always teemed with personalities, famous names dot the records of the years. To realize that the spring event, April 26-27-28, is the 39th annual is to know that many records have been made since the first year and that most of the well known tennis champions of the country have been seen on the courts. Much preliminary reminiscing is done, much is required to cover almost forty years. The older visitors speak of the valor of Mr. William Thacher, one of the founders of the Thacher School, and tell of his record as state champion. Famous names dot the lists, in the Men's doubles Alphonzo E. Bell, Robert A. Rowan, Simpson M. Sinsabaugh, Clifton B. Herd appear again and again. Later Johnny Doeg and William T. Tilden II were the champions. In the Women's Singles Miss May Sutton has an unbeaten record, she was

the champion for seven successive years, 1902 to 1908 inclusive, and continued to sprinkle her conquests down through the seasons, both as Miss Sutton and as May Sutton Bundy. Helen Wills Moody, with Philip Neer, won the Mixed Doubles in 1931. Alice Marble and Ellsworth Vines shared honors with Josephine Cruickshank and Keith Gledhill last year. This tournament more than any other takes on the aspect of a social function, really continued social functions. The hotels are always crowded and there are luncheons, teas and dinners by the winter residents to their visiting friends. Each evening of the tournament is filled with entertainment, always varied. The Dramatic Association of the Thacher School presents a play, Henry IV, in the Outdoor Theater on Thursday evening. The Tennis Club arranges a dance for Friday, and on Saturday there is the final reception and the interesting and unusual "Street Dance."

MARGARET HUNT has clear, keen brown eyes with well marked brows, no faint thin line for her. This is characteristic, nothing pale and mild is favored but out and out decision counts. She knows what she wants and when she wants it. She drives a car, of course, but horses are her delight and she claims that everyone can ride, age has nothing to do with it. Thus she has developed horsemanship in many a man and woman of sixty years and she and they are proud of it. This Margaret Hunt is a true Californian, a native of Ojai Valley. She inherited a love of the outdoors from hardy ancestors, an appreciation of nature and a knowledge of horses. Because of all this she likes to begin the day early and will fare forth at dawn with friends for a ride. She holds that to see the sunrise from the outside of a horse is good for the inside of a man. The Hunt home, a rambling brown ranch house, rests under protective oaks and adjoins the corral and the barn, whence issue the mounts, each anxious to inspect the callers, since some may bring sugar. These horses, are always ready for a canter or will follow surely and sedately the narrowest mountain trail. Fortunately all roads leading through the Ojai Valley have accompanying bridle trails, also good trails may be used to distant points in the mountains, so that winter guests of the Ojai may ride each week and never exhaust the possibilities. The guests of El Roblar not only vie for the company of Mrs. Hunt on equestrian jaunts but also as a dinner guest and a partner for contract. Mrs. Hunt's knowledge of horses and understanding of humans is only equalled by her information as to the real estate in Ojai, what houses are for rent or sale, and how the owners may be best approached.



**THE COLEMAN CHAMBER CONCERTS** are given under the Coleman Chamber Music Association, Inc., at the Community Playhouse, Pasadena, California, on Sunday afternoons. The final concert of this season is presented, April 8, by the London String Quartet.

**MUSIC BRANCH** of the Community Arts Association, presents Myra Hess, pianist, April 3, at the Lobero Theatre, Santa Barbara, California.

**CLARA E. HERBERT** offers programs of distinction and a variety of interest in her Master Course of Concerts. The season closes April 19, with Gladys Swarthout, soprano, singing at the Lobero Theater, Santa Barbara, California.

**BARTLETT-FRANKEL STRING QUARTET** gives three popular priced concerts at the Ebell Club, April 2 and 24, and May 8. The concerts are sponsored by the Los Angeles Chamber Music Society.

**THE WILSHIRE EBELL THEATER**, Los Angeles, presents Freita Shaw and her Ethiopian chorus and Onest Conly, dancer on April 15. The program of Negro singing and dances directed by Albert Deano is sponsored by the California Art Club. On April 22 the Theater will produce the "Wizard of Oz" under the direction of Ellen Von Volkenberg and on April 29 Martha Clark will give original monologues and Jacqueline Stoll will sing in a presentation of young American artists.

**CALIFORNIA FEDERATION OF MUSIC CLUBS** meets at Redlands, April 23-24-25.

**YEHUDI MENUHIN** plays with the Los Angeles Symphony Orchestra, conducted by Otto Klemperer, April 17, at the Shrine Auditorium, Los Angeles. He plays three concertos: The first one by Mozart, "Ade-laide," the next, the Paganini concerto complete, and finally the Beethoven concerto in D major.

**CLARITA MARTIN**, Spanish danseuse, is seen in programs April 24 and 28, at the Philharmonic Auditorium, Los Angeles.

**MYRA HESS**, pianist, is heard at the Philharmonic Auditorium, Los Angeles, April 8, in the Behymer artists series.

**LESTER DONAHUE**, pianist, closes his season with a recital at the Wilshire Ebell Theater, April 10, under the management of Ruth Cowan.

**WOMAN'S SYMPHONY ORCHESTRA** of Los Angeles plays the only winter concert, April 13, at the Philharmonic Auditorium. The Orchestra presents the Dvorak New World Symphony. Arthur Alexander conducts.

**SPRING CHAMBER MUSIC** program is arranged for May 10 by Otie Chew Becker, Axel Simonsen, Thilo Becker and Phil Kahgan, Los Angeles.

**SYMPHONY SOCIETY, INC.**, representing the Los Angeles Philharmonic Orchestra, under management with the Hollywood Bowl Association, assumes responsibility for a summer season of symphony concerts at the Hollywood Bowl. With this sponsorship the fourteenth season of Symphonies under the Stars should be a successful one.

**PAN PIPERS** of the Assistance League, Hollywood, announce Queena Mario, soprano, gives a program for them, April 15.

**SUNDAY SYMPHONY CONCERTS** have been revived by the Orpheum Theater, San Francisco, California. Classical and popular compositions are offered by an orchestra of symphonic proportions, conducted by Gino Severi.

**DRAMA NOTES**

**COMMUNITY PLAYHOUSE**, Pasadena, offers exceptional entertainment for the spring and summer months, including some very new and some very old plays. Each play is remarkably well cast and strikingly staged. Production is continuous with the exception of Sunday and Monday evenings. The programs change on Tuesday, each play continuing for two weeks with matinees on Saturday. The announcements are:

April 3, "Salome," Oscar Wilde, and "Lady in the Sack," Conrad Seller.

April 10, "Stolen Summer" by Ramon Romero, a premiere production.

April 24, "Alley Cat" by Alan Dinehart. In May, "Cavalcade," the spectacle drama by Noel Coward, will have the first American production.

Other plays considered for the production are "Boulevard Stop," a revue by Mrs. Chandler Ward; "Finder's Luck" by Nikki Nesba; "The Boy Through the Window" by Colin Clements; "The Brothers Karamazoff," and Moliere's "The Miser" featuring Charles Levison.

**CLINICS, BODY AND SOUL**

By DELMAR J. EDMONDSON

**T**HE western theater holds rare promise for ensuing days. At the Biltmore in Los Angeles begins the career of "Biography", with Alice Brady in the role played in New York and London by Ina Claire. In Miss Brady's support are Hardy Albright, Vera Gordon, Huntly Gordon, Albert Conti and Noel Francis.

To the Belasco, Messrs. Belasco and Curran have brought "She Loves Me Not", a New York hit of the type called, by esoterics given to such violence of expression a "smash". The leading players are Dorothy Lee, John Arledge and Phillip Faversham, whose father oldsters will vividly recall.

Duffy is to present "Ah, Wilderness", O'Neill's essay into Tarkingtonia. In short, a comedy of adolescence. A comedy for adults, but for the adolescents themselves, to be sure, a wry tragedy. Surely you remember how painful young love could be.

The Hedda Gabler of Eva Le Gallienne, recently in our midst, was a woman, neurotic and profound, who like Iago loved evil for itself. Her malice served no utilitarian end, save that of medicining the ache of an exigent ego. In all she is as pitiable as she is cowardly, born to the prophetic brain of Ibsen, a misconception for her period, who in a later age might have found a modicum of serenity.

Another character says of her that she is afraid of a scandal. There, succinctly, she is: in dread of her own nature, too imaginative to cast ruthlessly off, too cramped to break away as did Nora with the slam of a door that still echoes in the pages of dramatic literature. So her soul becomes petty, her aims contemptible. Her mind is oppressed. It has no outlet such as it might have found even in that day from the skull of a man. She is confined by an environment of mediocrity. Boredom is her bete noir, and boredom is the mother of a driving recklessness, finding victims

in Hedda's case among her friends. She intends to risk nothing. Ultimately she is caught by a trap whose palpable weakness is the one flaw of the play, a crease in the smoothness of an incomparable last act.

Thea and Lovberg are to be her creatures. When he taunts her with cowardice for not surrendering herself to him, Hedda construes her timidity as a lack of nerve to do wrong. Depravity becomes her ideal. Lovberg, when he attempts to seduce her, now retrospectively appears a hero, defiant of God and man. It follows that he went astray when he allowed Thea to redeem him, to cause him to snatch the vine leaves from his hair.

Hedda therefore invites Lovberg to perdition, subtly urging an artistic suicide. By his death she is to recapture some belief in a noble courage in human kind. Her twisted sense sees perversion of the primal natural law as the sublimity of emancipation. But instead of killing himself "beautifully", Lovberg gets himself shot by an accident through the stomach. Nausea of distaste for Hedda, succor for Thea and Tesman in the salvaging of Lovberg's literary estate. Threatened with sensual slavery by the blackmailing Brack, Hedda makes away with herself. She might easily have gone to the police to admit ownership of the pistol and insist upon ignorance of how the deceased came by it. But perhaps it was more like her, given Tesman and Brack as alternatives, to reject both and choose death for her mate. Mayhap Ibsen forced the issue only a little.

Anspacher's "Unchastened Woman" would have known Hedda as sister. Freud would have delighted in her. Perhaps even a more physical therapeutic might have helped. Certainly Dr. Hochberg of "Men in White", so finely produced by Duffy, could have made a shrewd analysis, for he was master of the spirit as well as of

(Continued on Page 9)

**DRAMA BRANCH**, Community Arts Association, Santa Barbara, presents five plays in the Spring Series, which opened in March. The dates are, April 5-6-7, April 26-27-28, May 21-22-23. The list includes "Much Ado About Nothing," William Shakespeare, and "One Sunday Afternoon" by James Hagan, with selections from "Night Over Taos," "Both Your Houses," "The Criminal at Large," "Alien Corn," "The Tavern," "Porgy," and "Double Door." Paul Whitney directs with Tyrone Power, Jr., as an associate.

**PADUA PLAYERS**, under the direction of Jerome Coray, are seen at the Little Theater in Padua Hills, near Claremont, California. Plays run two weeks, Saturdays and Sundays excepted, matinees are given on Wednesdays. "Lady of Lyons," April 2 to April 13.

**MEXICAN PLAYERS**, at the Little Theater in Padua Hills, have added a new comedy to their repertoire. "La Casa del Castillo" is a story of the clash of old customs and the younger generation in Mexico. Mrs. Bess Garner adapts and directs all plays and is using new songs and dances collected during her recent visit to Mexico. These plays are given each Saturday afternoon and evening at 2:30 and 8:30.

**NINETEEN GROUPS** have entered playlets for the annual dramatic contest at Berkeley, California, held April 3-4-5-6-7. The contestants are the Playmakers, Thespians, Wesley Players, Players Guild, M. I. A. Drama Group, Players Club "A," Players Club "B," Women's City Club, Footlights Club, Granada Players, At the Old Time Hall Dramatic Club, Children's Theater, Dickens Fellowship and Charlotte Cushman Players.

**OJAI COMMUNITY PLAYERS**, Ojai, California, announce "The Queen's Husband" by Robert Sherwood for May production. The members present one-act plays or read a new play the third week of the month.

**WESTWOOD THEATER GUILD**, Westwood Village, California, plans to present ten consecutive plays, all to be premieres, each being the product of writers now living in the West, and with casting from the ranks of local actors. Mrs. R. D. Shepherd and Mrs. Georgia King Kennedy represent the civic interests of Westwood and Los Angeles.

**THE LAGUNA BEACH COMMUNITY PLAYERS** will give "Salome" and "Gammer Gurton's Needle" on April 11, 14 and 21.

**HOLLYTOWN THEATER**, operated by Lela Rogers, at Hollywood, shows new and original plays with the idea of marketing them to the films. Four productions have been thus sold. "Thirty Thousand to Go" opened March 29.

**THE WAYFARERS** have redecorated their loft theater, 74 Commercial Street, San Francisco, and have the advantage of a larger stage for their productions. Jack Thomas directs.

"ALICE IN THE LION'S DEN" by Ernest Frederick Chester is announced for the Mason Theater, Los Angeles, opening second week in April.

"AUTUMN CROCUS," Curran Theater, San Francisco, will doubtless equal the long and successful run given the play at Los Angeles. Francis Lederer is starred in the role of proprietor of an Austrian Mountain Inn, where he meets Julie Haydon, the little blond school teacher.

"ROB ROY," described as historical drama with music, booked to open, April 7, at the Music Box, Hollywood, was written by Sir Walter Scott and has been popular in England and Scotland for the past hundred years but never presented in America.

**YALE PUPPETEERS** are seen at their theater, Olvera Street, Los Angeles, every night at nine, except Sunday, matinees Saturday at three.

**MARIONETTE THEATER**, in a portion of the old Hollywood School for Girls, Hollywood, is the home of the Joseph Finley and Gordon Graves' puppets.

**TINGEL-TANGEL** is a combination of theater, cabaret and music hall, and is found in Hollywood, Santa Monica Boulevard. Here may be seen and heard "Allez-Oop," described as "The Vaudeville of Life," written and directed by Frederick Hollander. It is distinctly continental entertainment, and the bar is very much in the European manner.

**PLAYS AND PLAYERS**, Drama Department of the Los Angeles Junior College, in the Main Theater productions give "The Student Prince," May 17-18-19. Harold Turney is the head of the department, with Jerry Blunt as supervising director.

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## ART CALENDAR

## CARMEL

CARMEL ART ASSOCIATION: Paintings, sculptures and prints by members of the association.

## DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by Arthur Hill Gilbert, A. N. A.

## GARDENA

GARDENA HIGH SCHOOL is holding from April 2 to 22 its seventh annual exhibition of paintings by Southern California artists. About 150 paintings in the show. This year's graduating classes offer two prizes of \$300 each.

## GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Throughout April, paintings by Nell Walker Warner.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Avenue: To April 14, color wood block prints by Frank Morley Fletcher.

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

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

## LOS ANGELES

BILTMORE SALON, Biltmore Hotel, will be the setting for the All-California Art Exhibition to be held May 15 to June 15 under auspices of the Los Angeles Art Association. Two purchase prizes of \$1000 and \$300 each are offered. There will be an additional prize of \$100, and four merit awards. The jury of selection includes William May Garland, president of the Los Angeles Art Association; Richard J. Schweppe, Edward A. Dickson, Fred E. Keeler, William H. Schuchardt, Harry M. Kurtzworth, Jack Wilkinson Smith, John Hubbard Rich, Everett C. Maxwell, Evelyn Nunn Miller, Paul Lauritz and Merle Armitage. The exhibition will be limited to about 150 canvases.

The jury of awards includes Willits J. Hole, Mrs. Sydney A. Temple, Russell McD. Taylor, Mrs. Walter Harrison Fisher, Mrs. Jerrold F. Walton, William Preston Harrison, Seymour Thomas, Arthur Millier and Harry M. Kurtzworth.

BURNETT ART SHOP, 5466 Wilshire Blvd.: Paintings and prints by southern California artists.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Paintings and sculptures by members of the club.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Paintings of the Navy, by Lieut. Arthur Beaumont, U.S.N.R. Sculpture by Roger Noble Burnham. Etchings by Wilson Silsby.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Second annual exhibition of desert and Indian paintings.

FRIDAY MORNING CLUB, 940 South Figueroa Street: Women Painters of the West. Miniatures by Martha Wheeler Baxter.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Paintings, sculptures and prints by American and European artists.

LOS ANGELES MUSEUM, Exposition Park: To April 15, loan exhibition of Italian paintings from the collection of Samuel H. Kress, salon of American humorists.

ILSLEY GALLERIES, Ambassador Hotel: To April 19, "portraits from the family photograph album," by Luvena B. Vysek. Recent paintings by Thomas L. Hunt.



SWINGING BRIDGE, BLACK CANYON, JANUARY 1934

This canvas by Conrad Buff is one of three which he has painted for the Public Works of Art Project. The Boulder Dam country served as the inspiration for all three, as well as for the mural which Mr. Buff is painting for the Santa Monica High School. The mural, also, is made possible through the operations of the Public Works of Art Project.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: To April 15, "Fine Prints of Famous Personages," an exhibition arranged by the prints committee of the Los Angeles Art Association. April 15 to May 15, watercolors by western artists. May 15 to June 15, etchings by Rembrandt.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Nicolai Fechin. Wood carvings by Sergei Konenkov.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Throughout April, watercolors by southern California artists.

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.

## MILLS COLLEGE

ALEXANDER ARCHIPENKO will again conduct summer classes at Mills College in sculpture, painting and drawing, for beginning or advanced students. Alfred Salmony will give a series of lectures on the arts of Asia. Other instructors include Dr. Anna Cox Brinton, Esther Waite, Bernice Weimann and Gustav Breuer. The summer sessions commence on June 18 and continue to July 28. They are open to both men and women.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: April 8 to May 8, etchings and other prints from the California Print Makers' Society; 2 selected paintings from the 1934 Oakland Annual; paintings by Florence Reinhold Earnist.

Nicolai Fechin and Earl Stendahl, discussing plans for Mr. Fechin's exhibition and classes which are being held this month at the Stendahl Galleries, 3006 Wilshire Boulevard, Los Angeles. Mr. Fechin is well known for his colorful paintings of the Indians and landscapes of New Mexico.

## PALOS VERDES

PALOS VERDES ART GALLERY: To April 8, exhibition of works by sculptors of Southern California.

## PASADENA

FERN BURFORD GALLERIES, formerly at 186 East California Street, have moved to 575 East Green Street.

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

PASADENA ACADEMY OF ART will move about April 20 from its present location in Stickney Hall, 303 North Fair Oaks Avenue, to 699 East Walnut Street. The move is necessitated by the fact that Stickney Hall is to be demolished to make way for a filling station.

PASADENA ART INSTITUTE, Carmelita Gardens: To April 19, paintings by Paul Lauritz, Carl Oscar Borg and Otto H. Schneider; lithographs by Alison Clark. April 20 to May 31, paintings by George K. Brandriff and Adele Watson; Pasadena artists' sketch show.

## SACRAMENTO

CALIFORNIA STATE LIBRARY, Capitol Building: Throughout April, oil wash drawings by Edith Kinney Stellman.

## SAN DIEGO

FINE ARTS GALLERY, Balboa Park: April 5 to 30, graphic arts by George Vernon Russell; selected examples from the California Water Color Society's annual show; paintings by James Chapin. To April 19, Fourth International Salon of Pictorial Photography. From April 15, paintings by Cavanaugh, Sherman, Van Evera and Volkman; Mexican children's work; work by

Jo Davidson, sculptor, came from his Paris studio to America a few weeks ago to make a bust of President Roosevelt. Before returning to Paris, he made a flying trip to California to model a portrait bust of Mrs. Elizabeth Sprague Coolidge. He is shown here sunning himself in the patio of the Stendahl Galleries, Los Angeles.

students of the Francis Parker School. From April 25, Italian paintings loaned from the collection of Samuel H. Kress.

## SAN FRANCISCO

ADAMS-DANYSH GALLERIES, 166 Geary Street: To April 7, paintings by Gottardo Piazzoni.

ART CENTER, 730 Montgomery Street: April 9 to 21, watercolors by Gertrude Sands.

CALIFORNIA SCHOOL OF FINE ARTS, Chestnut and Jones Streets: To April 30, paintings by California artists, from the collection bequeathed to the San Francisco Art Association by the late Louis Sloss.

COURVOISIER GALLERY, 480 Post Street: To April 7, watercolors by Millard Sheets.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: April 4 to May 6, annual exhibition of applied arts, designs and decorations by the San Francisco Society of Women Artists.

PAUL ELDER GALLERY, 239 Post Street: To April 14, watercolors by Karen Christensen.

GUMP GALLERIES, 250 Post Street: To April 7, spring show of the California Society of Etchers.

PALACE OF THE LEGION OF HONOR, Lincoln Park: April 23 through May 20, paintings and drawings by John O'Shea.

## SAN MARINO

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

## SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Paintings by Paul Sample and Guy Rose. April 15 to 31, oils and watercolors by southern California artists of the Public Works of Art Project.

## SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Boulevard: April, spring show of the Santa Monica Art Association. May, art schools of Los Angeles.

## STOCKTON

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

## WESTWOOD VILLAGE

WARNER INCORPORATED, 945 Westwood Boulevard: Paintings by Julius Delbos.

## MISCELLANY

PACIFIC ARTS ASSOCIATION will hold its annual convention June 7 to 9 at Seattle. Arrangements are in charge of Maud Elmer, secretary, 831 Central Building, Seattle.

GUSTAVE GILBERT, formerly of Flax & Gilbert, has opened an artists' materials store at 3303 Wilshire Boulevard, Los Angeles. Occasional exhibits of important American and European paintings will be held there. The first of these, during April and May, will include canvases by Corot, Bouguereau, Whistler and Sargent.

DOUGLAS DONALDSON of Los Angeles will conduct summer classes at the Honolulu Academy of Arts from July 10 to August 18. He will be assisted by Miss Claire Cronenwett. Instruction will be given in color, design, interior decoration and flower arrangement. With a group of their students, they will sail from Los Angeles for Honolulu on June 27 on the S.S. "Mariosa".

Photograph by Mary Culley





Kathleen Cornwall L. M. Pugh

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By ALICE R. ROLLINS



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**Spring Furnishings and Decorations**

JUDGING from the crowds of eager people we found wherever we went on a recent tour of the various department stores and shops, spring is here and the paramount thing of the moment is freshening and re-decorating the home. This means that business is again becoming normal and indeed, the various commercial and industrial figures show a continued improvement in that respect. Another encouraging note is seen in the general showing of a better class of merchandise than has been on the market for some time. We are again spending money on things that bring comfort and pleasure in the home and the best is not too good for our homes.

California means so much living out-of-doors—the desert, mountains and seashore—that there is a demand for a certain type of furnishing which is found in reproductions and adaptations of the early Colonial that speak of America's past in the Colonies and the early California settlement. The light woods resembling the early pine and maple are peculiarly adaptable to an informal kind of furnishing and furniture made from this may be found at Barker Bros., Bullock's, and the May Company in Los Angeles.

At Barker Bros. we found crowds viewing the spring furnishings of the "1934 Home Show." There are attractive new things for every style of house, whether you desire furnishings copied from the old from the Val-Kil shops of Mrs. Franklin D. Roosevelt or the newest of the modern. Rooms are arranged with appropriate settings to give added suggestions for the home. Especially delightful are the many aids of out-of-door entertaining which is so popular here. Who would not be captivated by so many just right accessories for that function!

At the J. W. Robinson Co. in the Decorative Fabrics section, we saw many new and beautiful fabrics for all purposes. New weaves, new designs, and colors, all so perfectly suited to the newest in furnishing. It was in the Art & Gift department that our attention was attracted to some of the fine old Sheffield silver that is to be found at this store. There is an appeal about old Sheffield that is irresistible. There is this to be said also, the real Sheffield is fast disappearing from the market. We must remember that when electro-plate came in the old Sheffield, silver rolled on copper, went out. It was not as in so many other things that the art was lost but that it was superceded by a newer and quicker method. However, anyone who has ever handled the old will not be satisfied with the new.

At Bullock's on Broadway we found in the House Furnishings lecture room on the 7th floor, an audience listening to a fine talk by Richard Allen on the Art Principles of Interior Decoration. In the number of questions asked and the keen interest manifested by those in attendance, we found another proof of better times in that the subject of house furnishing is again very much to the fore.

And at the May Company a most interesting talk was being given by Nelson Hicks on Home Decoration and as a special feature historical wall papers from famous early American homes were being shown.

Dawson's Book Shop has instituted the delightful custom of serving afternoon tea the third Friday afternoon of each month. Many old book and print lovers find this a good meeting place for chats on their various hobbies, or they like browsing among the books looking for rare items to add to their collections. An impromptu visit from Rockwell Kent, well known artist, author, and adventurer, was one of the enjoyable

(Continued on Page 27)



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(Continued from Page 5)

the flesh. He knew the essentials from the accidents, and hewed to the line. Barbara's disaster is unfortunate but not important. What is important, possibly vital to the race, is Ferguson's gift for medicine. So waste no tears over the dead Barbara but hurry on to the aid of those who are stricken but live.

Consulted by Hedda, Dr. Hochberg might have recommended a regimen of strenuous exercise and cold baths, or of babies, or of some aesthetic endeavor. Thus Hedda, if she did not contain content, at least might have dried up her pernicious juices. Dr. Hochberg might have so prescribed for Laura, the feminine protagonist of his own play.

An eastern critic commends "Men in White" for its array of hospital minutiae but reprimands it for a trite story. Ferguson is confronted with much the dilemma that faced Sadie Johnson in "The Front Page". But the critic, sneering at the plot, should have recognized as Dr. Hochberg did, that the climax, based on war between the first and second forces of nature, self-preservation and reproduction, is fundamental.

In the end Laura suffers from that hope deferred which maketh the heart sick. Dr. Ferguson is saved from unhappy union with Barbara—both Laura and the doctor must feel the stirrings of relief

amid their misery over that tragedy—only to ally himself with duty, science, Dr. Hochberg, and the realization of his true inner self. The finale is therefore only superficially unpleasant. Indeed one hopes that Ferguson will by his studies in Vienna be completely weaned from Laura, who as the playwright presents her is not so hot. Laura's loss is humanity's gain, and one is tempted to believe, a good break for the doctor. But it is foolish to waste worry over his future after the fall of the curtain, as Laura is hardly the lassie to wait for him to get back from the cadavers of Austria.

On one's own part, however, one feels the doubt that all medical students who marry early must succumb to sloppy practice. Surely the choice is not inevitably between celibacy and the atrophy of genius. Doubtless many of our best doctors were married in youth and weathered through somehow to an honorable proficiency. It would be hard on the nursing profession if one of that number must needs be sacrificed, as Barbara was, to enable each superior student to ascertain his correct course in his field.

However, this is to cavil at a splendid job. "Men in White" runs a dramatic and to me vital course, taking time to spread its background without ever becoming less than absorbing, and it is herewith set down as required for this course.

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# R U N N I N G F I R E

By MARK DANIELS, A.I.A.

## THE SENSITIVE LADY

AT THE MOMENT OF SUCCESS, the quest for a better title to this column has been abandoned. Constant search, repeated inquiries, conferences with distinguished journalists, finally brought out the fact that the brain child was cross-wise in the mental pelvis. In desperation the library was deserted for the cellar, that clinic of mental obstetrics, and lo, the child was delivered. It was to be named "From the Hip." In turn it was abandoned on the door step of Lady Sensitive.

From a lady in Pasadena came a letter protesting against the use of the words "abdomen" and "navel" in "Running Fire" of the last issue. Shades of Peppys and Voltair. To support her sensitive stand was a late book by Dr. Fowler, of the O. E. D. staff. Acutely the lady pointed out that "navel" was not in the book. It was true! And she writes from a land proud that all its orange groves are not Valencias. It may seem strange to look for a navel in a book but, anyhow, Dr. Fowler ignores such things.

Tortured by the fear that this column, newly to be yclept "From the Hip," might add fresh offense, reference was made to Dr. Fowler's book. It seemed silly, because there are hip pockets, hip flasks, to say nothing of hip, hip, hurrah, but you can't be too careful. Alas, the word "Hip" was not in the book. The book is entirely hipless, a lamentable condition in these days of Mae West's popularity. So "Running Fire" must do until an inoffensive title can be coined with punch in it. I wonder if "Punch" is in Fowler. So, my hippy title has gone the way of all flesh. The sensitive lady has left me without a nether extremity to stand upon. I think I shall go down to the cellar again.

## SANTA CATALINA

NOT MANY CITIES ARE BLEST with near-by islands. Still fewer develop them for any other purposes than penal colonies and fortifications. And yet the list of romantic novels with island settings is a long one, indeed. Standing out clearly in my memory are the happy hours spent on Margaret Island in the Danube river, between Buda and Pest, or, if you prefer, in Budapest. Of course, it is not a large island, being but five or six miles in length, if my recollection is correct. But it is landscaped, has beautiful drives and gardens and nice cafes and dining places where Hungarian foods and wines make life worth living.

In San Francisco bay are many islands but none of them has been developed to any extent except for military purposes. The opportunity has been ignored. Near Los Angeles is Santa Catalina Island with possibilities far surpassing those of most islands off the western coast of the United States. What a dreamland could be created there!

Imagine winding roads leading to villas on the heights framed in groves of cypress and pines; a Capri or a Corfu. The climate is similar to that of the Algerian coast where gardens of surpassing beauty are to be found on the terraced slopes of the Atlas mountains. Climate, geology and fertility do not present any insurmountable obstacles and accessibility fires the imagination. Some day, perhaps, some day.

## HAVE WE NO ARCHITECTS

SOME TIME PAST A DISTINGUISHED English author was visiting me in Pebble Beach. He is the author of many plays and books that are famous for their quality and their ability to earn revenue for publishers and producers. At

the risk of disclosing my place amongst the Babbitts I asked him what impressed him most in California other than the Californian's continual boasting.

"The fact that you either have no architects out here or, if you have, you are ashamed of them," he replied, unhesitatingly, and continued, "From what I see I cannot easily believe the latter."

I was bewildered and asked him to explain.

"Well," he replied, "In the month or so that I have been here I have read a number of accounts of new buildings and residences of importance being started. Glowing pictures are published in the papers, together with the names of the owners, financiers, and contractors. I have not yet seen the name of the architect in any of these accounts. Perhaps I missed them, but if so, they must have been at the foot of the column. The conclusion that you either have no architects or that you are ashamed of them is quite natural."

Near the National Gallery in London is a bronze statue of Henry Irving, in a church yard in the Strand is one of Dr. Johnson, in Prague is a statue of a beloved sculptor. The older countries are not ashamed of their artists, they are proud of them.

## BRICKS AND BEAUTY

IN THE WEST WE ARE PRONE to mistake empirical knowledge for genius. Many of us think that a golf course must be laid out by a man who shoots par, that building should be designed by a contractor, that a garden should be designed by a nurseryman. Nothing could be farther from the truth.

One of the greatest golf course architects in England never broke ninety. If detailed knowledge of the materials used were all that is needed, Noah Webster should have been one of the greatest authors, for he certainly knew more words than most men. By the same token a brick mason should be a great architect. I do not mean to infer that a thorough knowledge of the medium employed is unnecessary. On the contrary, it is essential. But that knowledge, without creative genius and imagination, will not produce beauty.

Particularly is this true in landscape architecture. So many people turn over their garden designing to men whose only qualification is an intimate knowledge of plants and plant life. On every side are evidences of the error in this procedure. Poe, in his essay, "The Poetic Principle," I think it was, calls landscape gardening the greatest of all arts. We do not expect a manufacturer of paint to be a landscape artist. We should not expect a botanist necessarily to be a landscape architect.

## SUSPENDERS AND ARCHITECTURE

AT LAST THE CALL OF MODERN art and architecture has penetrated to the halls of the mighty. The stream line has overtaken, and passed, the "waste" line. Economy of eye, ear, nose and throat has liberated struggling humanity from the torture of gingerbread. Ruskin's "Seven Lamps of Architecture" have been replaced by the candle of simplicity and the stream line has become the line of purity.

The Pioneer Suspender Company has sent in a pair of their incomparable streamline suspenders, inclosed in a box that is a joy to the eye of the modern architect. They point out the streamline motif in the design of the suspenders and pay their debt of gratitude for the inspiration to the modern architect in general and "California Arts and Architecture" in particular by crediting modern architecture with the idea. But, though worthy, theirs is

only the first step in the great migration. For example:

Mr. W. A. Clark, Jr., presented John Henry Nash a beautiful pair of deeply carved, oaken doors. They had been the entrance to his library in West Adams Street, Los Angeles, but they did not admit light when they were closed so Mr. Clark, in appreciation of John's beautiful printing, gave them to his friend, the great printer. What was to be done? It was a fix. To my mind the answer was simple. Having those gorgeous doors there was nothing to do but to hinge a house onto them, which we did.

The Pioneer Suspender Company has lead the way. If streamlines were inspired by architecture it is quite in line for the manufacturers of streamline automobiles to express their appreciation in the courteous manner of the suspender company. Surely, no one will take offence. Once this manner of giving credit where credit is due is started there is no telling where it will stop. The gasoline companies might send in a tank of ethyl to go with the automobile. Anyhow, we will be grateful to the tailor who will send a pair of trousers to be hitched, like John Nash's house to the doors, to the braces.

## HONESTY IN ARCHITECTURE

THE FIRST LAUGH OF RECORD occurred when an anthropoid tree sitter overheard a crocodile tell a hippopotamus that a porcupine was good eating. In oral and written expression lies and laughter often go together but their association in the arts usually results in either disgust or sorrow.

The portrait painter who depicts the obese matron as a sylph like Boticelli maiden dancing over the flower strewn lea, may have some excuse for his dishonesty—the excuse of poverty and need. The sculptor who models the pudgy banker with triple chins as a noble and slender youth with eyes cast heavenward in intimate gratitude to his maker, may have an overdrawn account with the bank. But the architect who gives the exterior of his creation the aspect of a chateau and the interior the atmosphere of a charnal house seldom has any other excuse than his own ignorance or conceit.

The exterior of a residence should express, or forewarn of, the interior. One should not be subjected to the shock of passing through the portals of a church only to find himself in a pub, yet this happens only too often. The vogue of unusual shop fronts has resulted in such combinations as "Ye Cow's Tail Shoppe" housing such commodities as perfumes and lingerie behind a front that is a reproduction of a cow shed in Galway.

Nor is this dishonesty in architecture confined to residences and shop fronts. Even if Sir Christopher Wren did design it, I am inclined to agree with the many who think that St. Paul's can be easily mistaken for the bank of England, particularly in these days when so few of us spend any of our time in either type of building devoted to such purposes.

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The Quality Magazine of the West

Published by WESTERN STATES PUBLISHING COMPANY, Inc., 627 South Carondelet Street, Los Angeles, Telephone Federal 1161; 307 Mills Building, San Francisco, Telephone SUtter 6303; 608 Otis Building, Chicago; 415 Lexington Avenue, New York City. President and General Manager: GEORGE OYER. Secretary: J. B. JOHNSON. Advertising Staff: EDGAR H. SNOW, H. M. LEVY, DUNCAN A. SCOTT, R. W. WALKER.

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CONTENTS

APRIL, 1934

Cover—"Joseph Conrad Listening to Music" from a Drypoint by Muirhead Bone.

California—As We See It.....	2
The Calendar—Announcements, Music, Drama.....	3-5
Clinics, Body and Soul..... By Delmar J. Edmondson	5
Calendar of Art Exhibitions and Events.....	6
Antiques..... By Alice R. Rollins	7
Running Fire..... By Mark Daniels, A. I. A.	10
The Garden of Mr. and Mrs. O. D. Short, Hillsborough Park.....	12
Planting the Small Garden..... By Thomas D. Church	13
Residence of Mr. and Mrs. O. D. Short, Hillsborough Park.....	14
Residence of Mr. and Mrs. Roy C. Hackley, Oakland.....	15-16
Suiting the Building to the Site..... By George Oyer	18-19
Residence of Mr. and Mrs. S. R. Smith, Vancouver.....	18-19
Ranch House of Mr. and Mrs. Albert B. Wells, Rancho Santa Fe.....	20-21
Game Room and Casino of Mr. and Mrs. Tom May, Beverly Hills.....	22
Game Rooms, Recreation Rooms and Bar Nooks.....	23-24-25
Here's How.....	26
Little Theater Spotlight..... By Jean du Hamel	29
Book Reviews.....	29
Plant Lists.....	30
Gardens.....	31

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



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### THROUGH THE GATE INTO THE GARDEN

The beauty lies in its simplicity and careful attention to scale. A beautiful wrought iron gate causes one to hesitate with admiration and then welcomes an examination of the gardens beyond the wall. The chalk white texture of the walls absorbs the shadows and silhouettes the exotic foliage of the shrubs. How serene it all seems and yet one immediately senses the skill and feeling with which the architects have created this effect. The residence of Mr. and Mrs. O. D. Short, Hillsborough Park, California. Masten and Hurd, architects.





A corner in the garden of Mrs. Herbert Evans, San Diego. Courtesy of Armstrong Nurseries.

## PLANTING THE SMALL GARDEN

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

THOSE who plan gardens must be dual personalities. They must understand both the art of design and the craft of horticulture. The conflict between the designer and the horticulturist in each of us, is apparent in almost every garden we see. It is comparable to the eternal struggle between the orchestra leader and the opera star, each wishing to show to the best advantage. That a subtle compromise is possible in either case is conceivable but hard to achieve.

Those things which the designer must consider in planning a garden have been listed in preceding chapters. In the first stages of the development of the planting plan he must view the long list of available plant material dispassionately. Plants have more than a botanical name and a set of cultural requirements. They have height, mass, density, color and texture. These are terms with which the designer is familiar, and which must be considered in their relation to the basic design of the garden. The designer first considers plants as a structural building material with which to build his garden walls and backgrounds, the ceilings and floors of his garden rooms, and to accent and divide the various elements of his design. He then chooses, carefully and simply, those plants which will answer the requirements of the project.

Now what of our horticultural counterpart, who, when our backs are turned, delights in planting the newest introductions from China in the center of our choicest open space? He is not to be denied. A great majority of home gardeners see their gardens through the individual plants which are in them. Their joy is derived from an intimate knowledge of their plants and an eager and fascinating hunt for new and lovelier varieties.

When we say that so-and-so is a wonderful gardener, we mean she knows lots and lots about plants. The field seems to be inexhaustible. We swap plants with our neighbors. We spend a day at a nursery and buy twenty new and entrancing varieties. Of course the garden is pretty full already, but we will get them in somehow. There is a thrill in having

something from Peru, something from South Africa and something from French Indo-China all in the confines of our own little plot. The problems and joys of our horticultural twin are definite and tangible—something to set your teeth into. I must admit the stern precepts of the designer seem a shade unimportant when I list the joys of the horticulturist. To say that you must not clutter up your garden with these relatively unimportant things seems like inviting a general strike.

And so the quarrel goes. The designer wants to plant simply—to use as few plants as will gain the desired effects. The horticulturist takes pride in the number of varieties, and encroaches farther into the sacred open spaces of the garden. We might listen to an imaginary conversation between the two, a conflict which must go on in many of our minds:

Designer: "The background of this little garden would be more suitable if there were larger masses of one kind of plant."

Horticulturist: "Yes, but if I did that I wouldn't have room for all the various things I want in my garden."

Des.: "Don't forget it is my garden, too, and I have carefully studied the plainness of the facade of the house and the simplicity of this panel of grass, and it really needs some feeling of continuity and repetition in the planting."

Hort: "But they're all good plants, and they're all green—except for those variegated shrubs and that grey Echium. And that is the only place there is for that cactus."

Des: "Can't you see that the background to this garden is like the walls of a room? Would you have the walls of your living room made up of patches of brick, plaster, and board and batting?"

Hort: "What is the matter—don't you want me to have anything I want?"

Des: "Yes, but I want them to be right, even if we have to sacrifice some varieties for the good of the scheme as a whole."

Hort: "I see you're looking at that blue spruce. Isn't it a beauty?"

Des: "It certainly is, but does it have to be in the center of this lawn?"

Hort: "Oh yes, that is the only way it will develop into a really handsome specimen."

Des: "Would you let a nice feeling of scale and livability around the house be sacrificed for these specimen plants scattered through the garden?"

Hort: "I wanted to get some more. Did you see that there is a new Buddleia just being introduced?"

Des: "Forget about it. The place looks like an aboretum already."

Hort: "You just don't want me to have any fun in the garden."

Des: "Not at all. I am very much in sympathy with your problems. I'll make a bargain with you. These background plantings and the divisions between the garden areas, in other words the main backbone of the planting is very important to the success of the design as a whole. Especially in these areas near the house the planting needs to be considered more for the form and texture of the material as a part of the design than as the plant itself. Are you following me?"

Hort: "Yes, but remember I have a box full of cuttings of new government introductions."

Des: "If you will let me get these main garden lines established then I will turn the rest over to you. You will have the filling in of the shrub borders, the perennial garden, we'll make a cactus and rock garden on one side, and we'll have a trial garden by the greenhouse where you can try everything out."

Hort: "Sounds alright to me."

Des: "Then we're parting friends."

Hort: "Sure. By the way, there's a lecture tonight on recent plant introductions from Tibet. Want to come?"

Des: "I'd be delighted."

The compromise, promised earlier, seems to be just that. Let the main planting be governed by the requirements of the design, and let the intricacy and variety of miscellaneous planting come within the framework of the major planting scheme.



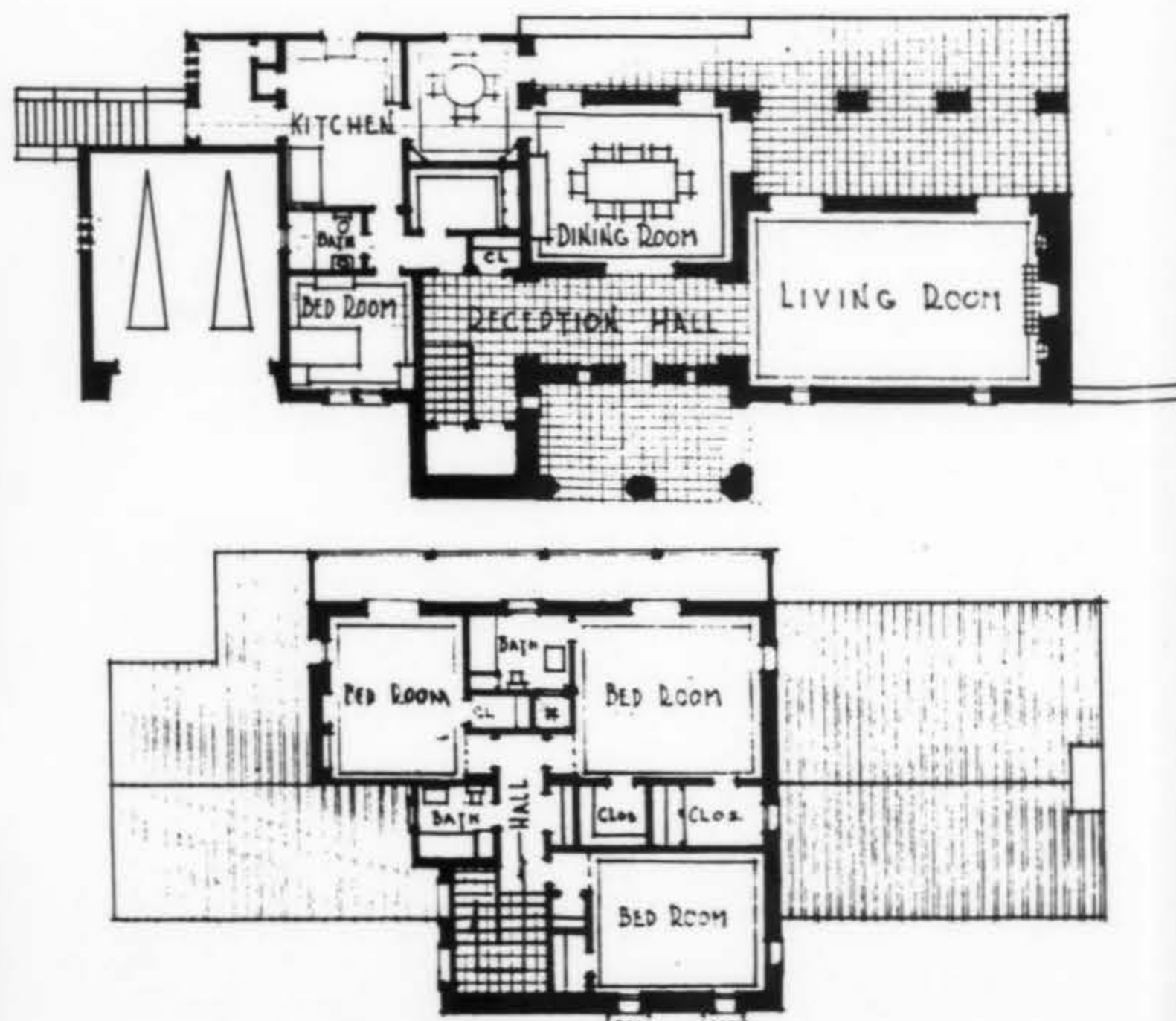


Photographs by Roger Sturtevant

Residence of Mr. and Mrs. O. D. Short, Hillsborough, California



The plan below discloses the ease and directness of communication between rooms. Compact and yet not cramped; dining, living, cooking departments all connect with the reception hall. Note relation of plan to exterior. It is true architecture when one can look at a plan and see in its various elements every architectural feature of the exterior design. The main rooms all face out upon a rolling garden and a glorious view. Above, a wide balcony decorated with potted plants overlooks the garden and provides a high, quiet retreat. Masten and Hurd, architects. A. F. Marten Co., interior decorators.

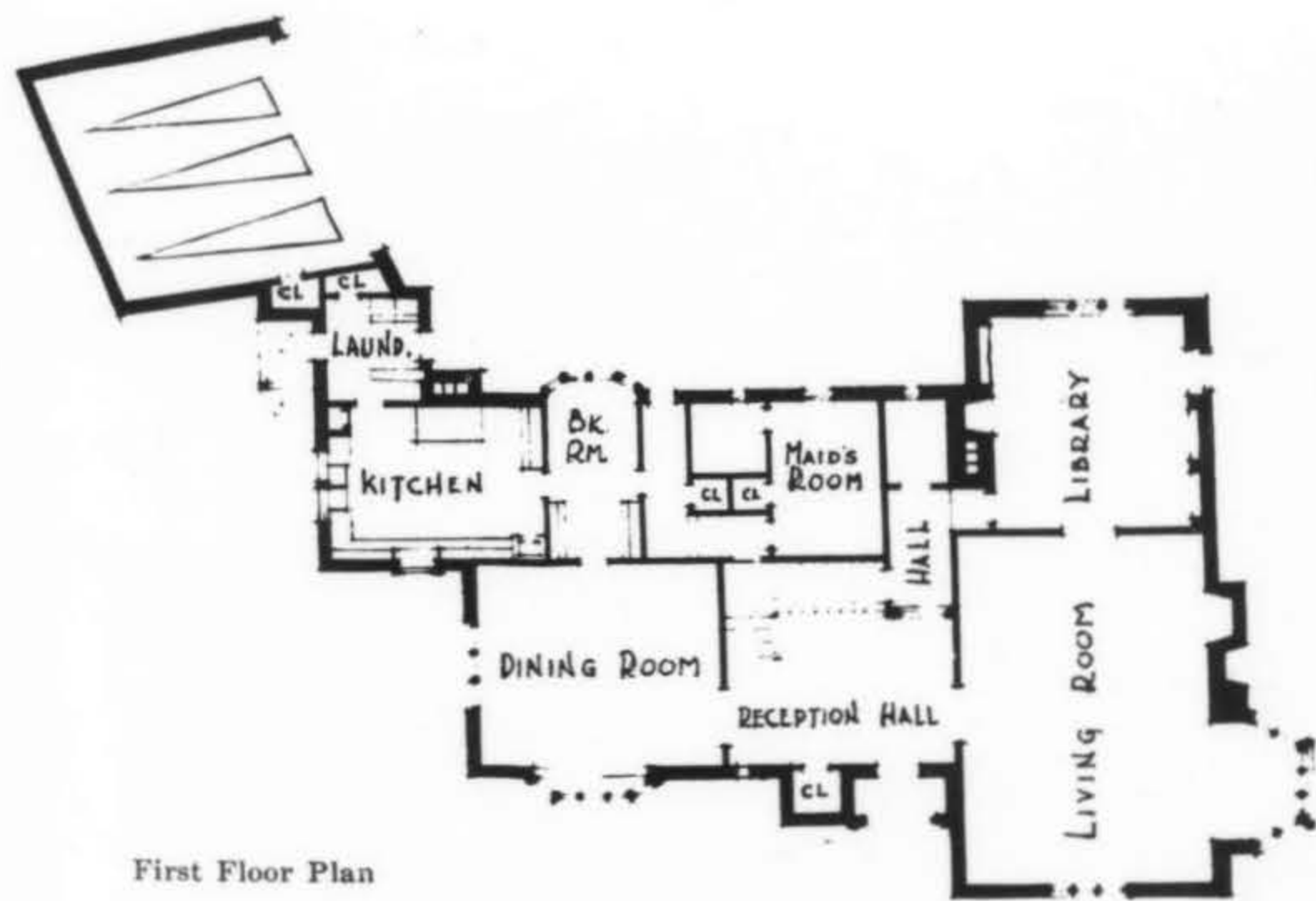




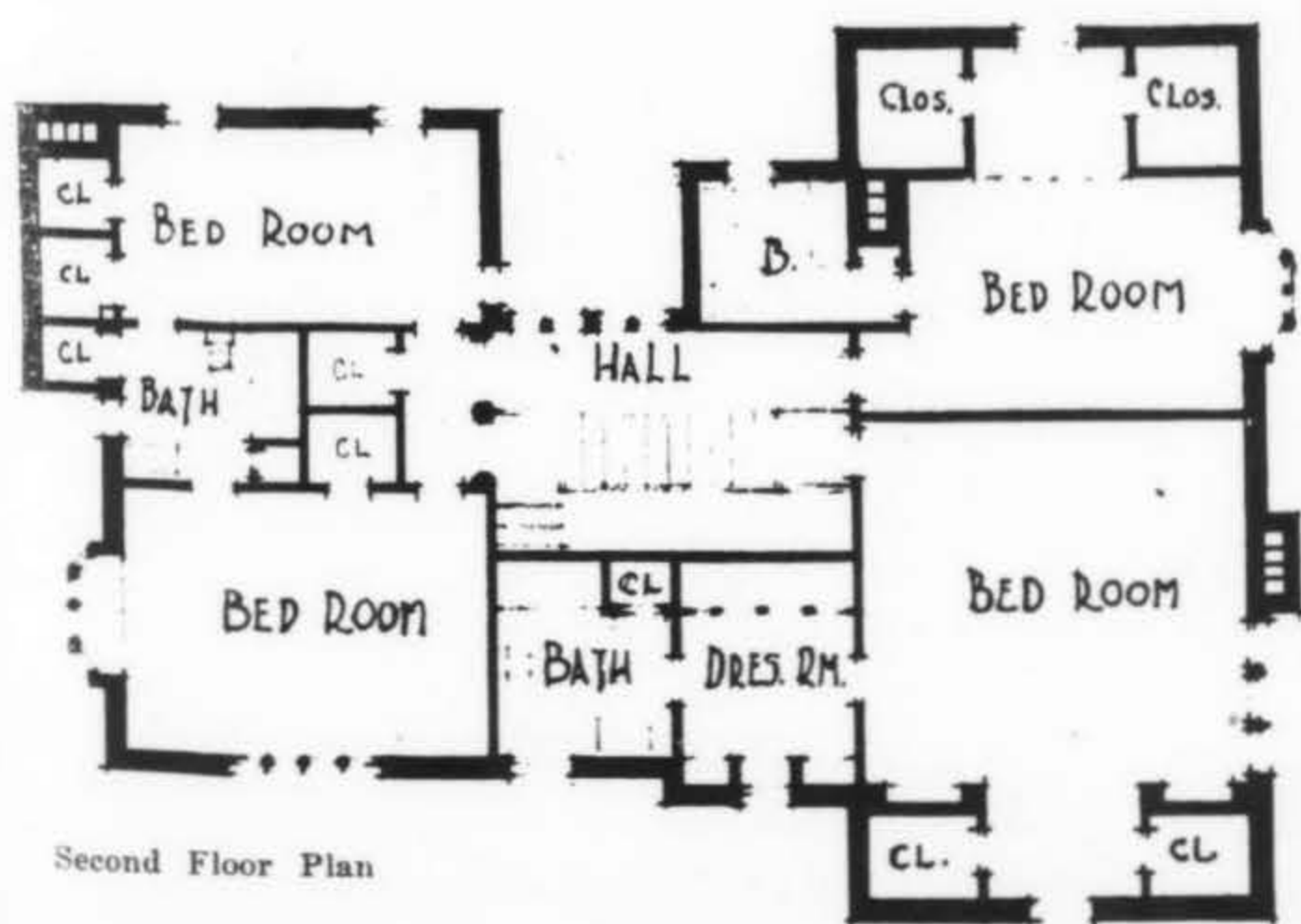
In this instance the architects have suited the building to the site. Built up on a background of existing black green natural foliage of pines, eucalyptus and heavy shrubs the English house with its freedom of height, gables, dormers and roof lines is in a natural setting. The walls are oyster gray, wide carpet textured plaster; the roof is hand made shingle tile in russet red, shaded and laid in a thatched pattern.



Residence of Mr. and Mrs. Roy C. Hackley  
Oakland, California  
Masten and Hurd, architects



First Floor Plan



Second Floor Plan







In the "Great Hall" as this picture should be titled, for that is the feeling which the architects have given to this spacious entry, the oak timbers are moulded and then hand planed and carved, giving a living quality to the timber. The stair balustrade is sturdy and yet gracefully the balustered arches carry the attention upward to the bedroom hall. The floor of hand scraped solid oak planks gives a firm strength of everlasting quality and beauty. Altogether, a well designed scheme, a composition, a background, a welcome and feeling of hospitality. Truly a great hall. The residence of Mr. and Mrs. Roy C. Hackley, Oakland, California. Masten and Hurd, architects. A. C. Mauerhan, interior decorator.

"A Design for Living" one might term this living room. Elegantly homelike in its decorative treatment and furnishings. Here one can smoke or play at cards or perhaps the history of a great world could be discussed among friends. The windows carried from floor to ceiling, with a screen of diamond leaded panes, bring the garden into view and those within sense the permanence and steadying quality of nature's forms. Again, the architects have shown a superior talent for a knowing honesty toward materials and a complete understanding of form and function in their relation to romantic yet restrained and balanced living.







## OUT OF THE EAST THEY COME

By MARK DANIELS, A. I. A.

Fifteenth Century reredos  
in the Grace Cathedral,  
San Francisco. Lewis P.  
Hobart, architect.

SOME years ago, while in charge of the National Parks, I was ordered to accompany the late Emerson Hough through the Arizona Grand Canyon country. In our Pullman car was a pinkish, stoutish man whose attitude, accent and attire were unmistakably of Boston origin. We heard him ask the conductor, with a broad, Harvard accent, if the words "El Tovar" were not Navajo for "The Tower". Hough said to me, "If I had a chain-mail suit I would lend it to that cherub. He'll need one tomorrow".

At that time Hough was one of the most experienced mountaineers in America. I also had learned a little of the wisdom of traveling light. As we handed our luggage, consisting of a dunnage bag and suitcase for each of us, to the porter, we saw a small van load of trunks and bags being stacked, all marked "Boston, Mass." "Ten to one he has added a bowie knife and spurs to his accoutrement," Hough said.

We were out at sunrise, for we had much to do. As we left the dining room the Bostonian entered. He was clad in the most complete Montgomery, Ward cowboy outfit I have ever

seen. Broad sombrero, red bandanna, checkered flannel shirt, chaps, boots and spurs.

It was nearly six o'clock in the evening when we returned. On the veranda was the usual gathering of people. Some were already in dinner clothes. Most of the others were attired as for a Newport garden party, more or less. As we threaded our way through the crowd the Cowboy came up the steps. At the top he halted, agape, gazed around, flushed to a deep scarlet, and slunk through the doorway.

He did not appear at dinner. We did not see him in the morning. We never saw him again.

Incredible though it may seem there are still a great many New England cowboys east of the Mississippi. Despite the fact that California has one of the largest universities in the world, has a dozen other universities and colleges, has developed many of the great opera stars, has been the home of some of the greatest authors, has developed famous painters and sculptors, has its Nicholsons, Sponslers, and Millikans, there are still many New Englanders who will say, "The California climate is delightful but, of course, they have no culture out there."

Now comes Lewis P. Hobart, A.I.A., with another spike for the coffin of this spectre of misconception. His treatment of the reredos in the Grace Chapel of the Grace Cathedral in San Francisco beckons, not only to the New Englander but over his head and beyond, to those whose long gone ancestors left them the heritage of good taste and the love of beauty.

The problem was not one of design alone. It involved the adaptation of the apse to a fifteenth century reredos. From the Abbey of Hambye, Manche, begun nearly eight hundred years ago, came this beautifully carved wooden reredos, itself five hundred years old, with its plea for a new and sympathetic setting.

On a sixteenth century Flemish stone altar Mr. Hobart placed it and surrounded the group with exquisite design and Gothic tracery that would have warmed the heart of any lover of beauty in the *Moyen Age*.

I do not know whether Mr. Hobart would go as far as Boston to design a cathedral, but his telephone number is Douglas 0680, in George Sterling's "Cool, gray city of love."





Situated on a beautiful wooded slope leading directly to the waters of the Puget Sound, John Byers, architect, has designed this typically New England house for Mr. and Mrs. S. R. Smith.

## SUITING THE BUILDING TO THE SITE

By GEORGE OYER

PICTURE, if you can, a Spanish house with red tiled roof, overhanging balconies, a banana tree or two, and a few cactus and succulent plants, located on the wooded slope of this beautiful estate overlooking the waters of Puget Sound in Vancouver. The house you vision might be an architectural gem, perfect in detail and plan, yet obviously out of place in this setting. Strange to say, it is not unusual to see combinations of style and site as incongruous as this might have been. Consideration of style is where owner and architect must come to a clear understanding, for propriety is the law most often transgressed in architecture, and a conscientious architect will not blindly accept an owner's order to design a Spanish house for a site that is not appropriate.

In suiting a building to its site, there is something more subtle than the merely obvious, as for example—the log-cabin-in-the-woods idea. Something more than meets the eye, something more intangible, a question of silhouette, and mass, and composition.

It is useless to speak in generalities and to say, for example, that a tall building should not be built on a hill-top where it "sticks up like a sore thumb". There are hundreds of examples of fine structures topping off a hill that are in the very essence of good design—the hill, the approach, the walls, the terraces, the castle, the turrets, all one—beautiful composition. The log cabin in the woods may be fine, particularly if there is no other way to get material; but on the contrary, and discarding the theory of "protective coloring," so to speak, one finds in Pasadena, California, a charming and most sophisticated little French pavilion sitting beside a tiny lake in the midst of a veritable forest. A lordly swan floats dis-

dainfully about on the placid water, completely miscast, if we consider the coarse and tangled underbrush surrounding, and yet the effect is charming. How banal and obvious to have cut down a few trees and built a log cabin! So, who shall say that materials should conform to environment?

Admirable taste is shown in the clean, crisp details and furnishings of the entrance hall, where brick, wallpaper, white enamel woodwork form a background for Queen Anne furniture [Circa 1710-1720] and fine old paintings carrying out the atmosphere of New England. The two pastels are of George the Third when a boy and are generally attributed to Joshua Reynolds.



The south-sea-islander builds a shelter perched on bamboo stilts and thatched with palm leaves, and achieves a result which blends perfectly with its background. He has used the materials at hand to tremendous advantage, both practically and artistically. On the other hand, the little box houses on the cut-off road to Cajon Pass—again in California, we regret to say—built of round nigger-head stones, gathered at the site, are obnoxious to the last degree. Materials, alone, do not necessarily establish a suitable style!

Certain properties of climate and precedent, the first usually having established the second, are important elements in the suitability of style. Italian houses may wander away from Italy, and in all their far journeyings they do not need to be occupied by Italians, but they would be out of place in the desert at Palm Springs. Spanish architecture in California? Yes, why not, if well done? But not in British Columbia! It is to the credit of the architect, Mr. John Byers, whose Spanish houses in southern California brought him a client from Vancouver, and to the credit also of this client, who might have insisted on a Spanish house had he been a man of less tolerant vision, that a residence of suitable design was erected on a site already owned. From the windows of this house, which admirably suits its location, may be seen the great liners nosing out to sea on their way to the Orient, just as three thousand miles away in New England now, and many years ago, such windows looked out upon the old whalers beating into port under sail.

If a person insists on a definite style, then he should select a site adapted to the style. If you happen to like Mount Vernon, do not insist upon such a style for Malibu Beach. It would be out of place

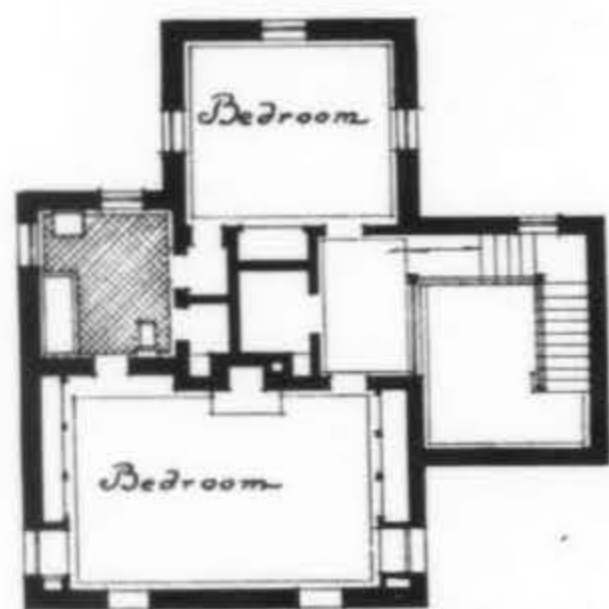


there just as much as a beach cottage would be out of place in the mountains. At the beach, especially if a house is to be occupied only part of the time, give it something that smacks of the sea, if nothing but a ship's light at the entrance, a bit of canvas, some brass, lots of paint, or a rope mould. All of these materials may be built into something interesting and attractive without being theatrical, if done with proper restraint.

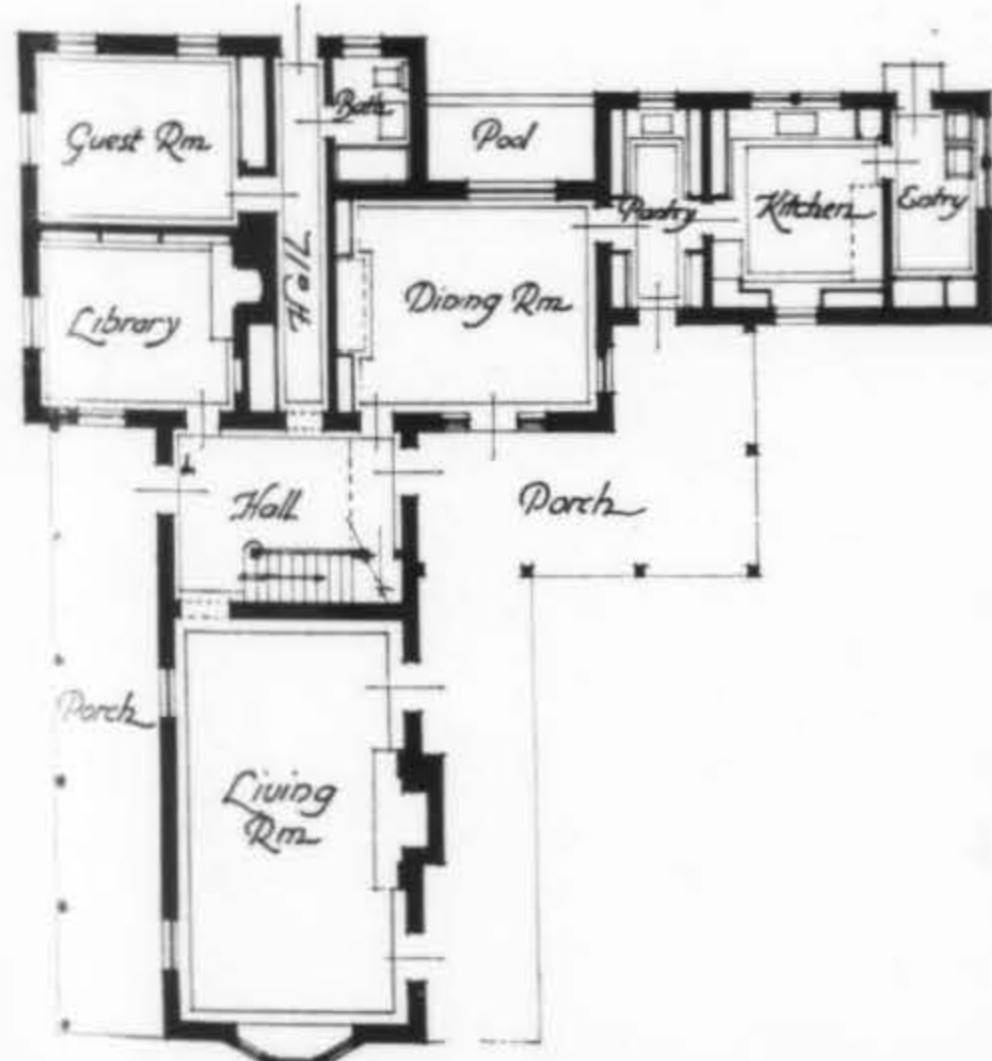
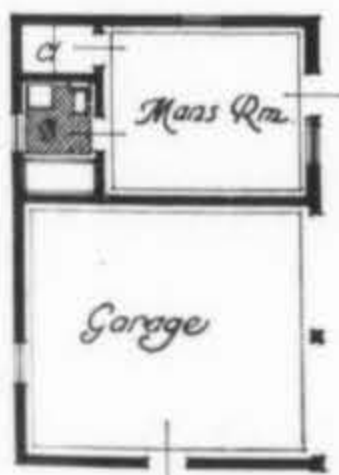
The decade just passed, which turned loose upon the gaze of the innocent passer-by an Egyptian tomb in the guise of a human habitation, a Turkish mosque attempting the same illusion, gave us some startling examples of houses not conforming to their site. A house should not be gaudy, and certainly it should not be so weird and bizarre as to cause intense excitement in the bosom of the guest who passes its portals. Good sense and good architecture should go hand in hand. The house and its site, so far as possible, should make a complete picture and be studied to that end. It should be looked at and approached, mentally, from the viewpoint of the passer-by, the man in the automobile. No remark sounds more dismal or more uninspiring to the architect than that of the client who says, "We don't care what it looks like outside."



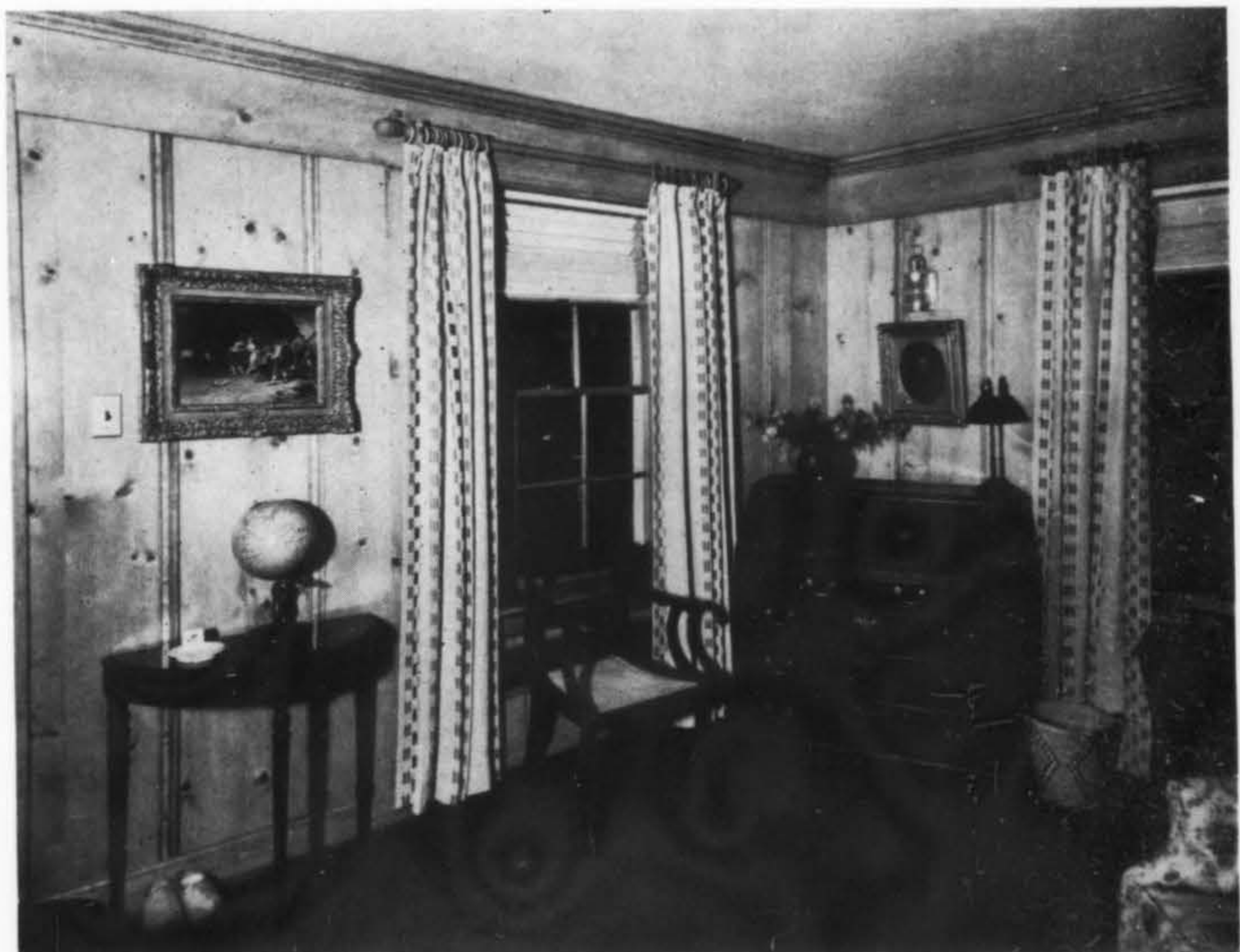
The interiors of the residence of Mr. and Mrs. S. R. Smith which overlooks Puget Sound at Vancouver are treated generally in the Georgian period which fits in admirably with the architecture of the house. In the living room is a Keshan rug in soft autumn shades. The highboy in the corner is very early American. Around the fireplace the architect has used a border of imported Italian tiles. Fine old paintings add character to an interesting and livable room. In the dining room is an antique Tabriz Keshan (circa 1600) rug in autumn shades and the sideboard is a fine Sheraton specimen. The library, shown below, is panelled in knotty pine. The interesting bureau-desk is an old Queen Anne, and the oil paintings are of the eighteenth century. John Byers, architect.



Second Floor Plan



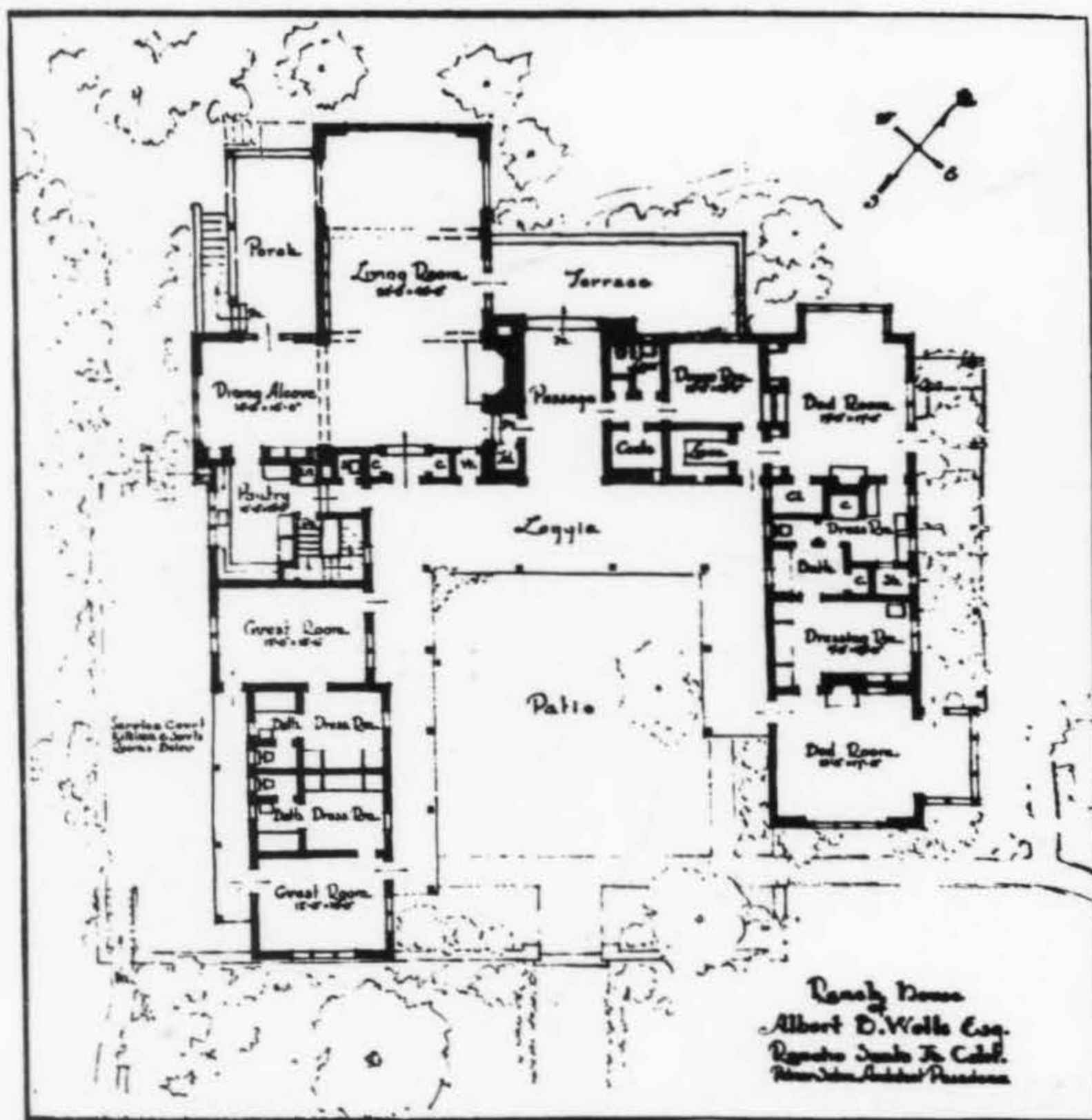
First Floor Plan







Ranch House of Mr. and Mrs. Albert B. Wells  
 Rancho Santa Fe, California  
 Palmer Sabin, architect



The patio of this well planned house opens to the south-east with a connecting passage to the north terrace from which can be seen the rolling hills of Rancho Santa Fe and the ocean four and a half miles away. Sliding and folding doors close the passageway and protect the patio from westerly winds. The design of the house was keyed down to the simplest tones and is a splendid example of the fine ranch houses in California.

A CALIFORNIA WINTER HOME AT RANCHO SANTA FE



The residence of Mr. and Mrs. Albert B. Wells is located on the highest point of a forty-five acre estate at the west end of Rancho Santa Fe. The house is designed primarily for winter use and planned for accommodation of a variable number of guests. The design was influenced by the fact that the owners are from New England and possess an important collection of early American pieces many of which are used to furnish this winter home. The ground floor, not shown in the plan, contains service rooms, game room and kitchen. A dumb-waiter connects kitchen with the pantry. Exterior is red wood siding in large slabs, treated with stain and whitewashed. Heavy shake roof is natural color and sash and doors are painted tawny red. Interior is partly plastered and partly in natural pine. Palmer Sabin, architect.



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### A SEPARATE BUILDING FOR ENTERTAINING

Eat, drink and be merry and the household is undisturbed. This casino is a separate building on the estate of Mr. and Mrs. Tom May in Beverly Hills, California. An enclosed passageway connects the casino to the house as well as to the swimming pool. Around the sixty-foot octagonal dance floor are card, lounge, bar, powder and dressing rooms. In addition to family entertaining, Mrs. May is often hostess to club women who find the casino delightfully suited to book reviews, lectures and informal teas.

The interior treatment of the May hospitality center was under the personal supervision of Owen S. Nisbet of the May Company. For the ceiling Frank Johnson Taylor created a blue sky with white puffy clouds. In the illustration above may be seen the Chinese hand-carved ivory white fireplace. All furnishings are in antique white, blue, chromium and glass. Lighting fixtures and fittings are of chromium and flash opal glass, draperies for the main room blue antique satin, walls of the bar of silver paper, upholstery of blue leather and floor of dark blue linoleum. Everything in the bar room has been moisture-proofed.







The space on the ground floor, below the living room of the Woodworth Clum residence at Beverly Hills is used for a game and recreation room. The house, of French Normandy style, was illustrated in the last issue of this magazine. At one end of this spacious room is a large fireplace and at the other, beside the stairs which lead to the entrance hall, is a refreshment bar. John Byers, architect. Interiors by Barker Bros.

During the late, but unlamented, prohibition era, wines and liquors were consumed surreptitiously and most private bars or nooks were concealed behind panels or trick doors. Those who were bold enough to make provision for proper storage and sane enjoyment of anything stronger than apple cider were loath to have their private bars and game rooms shown to public view. Now we are privileged to look behind the scenes and find that the planning and equipping of these popular recreation rooms is an important matter. A check of the recently completed homes of more than eight rooms reveals that a large proportion of them have game rooms of some sort which replace what was formerly designated the den. For the ranch house of Mr. Harold Tuttle located in Hidden Valley, California, John Byers, architect, has provided a well equipped bar room which opens to the patio where an outside grill is installed. Below is a view of the game room in the Santa Monica residence of Mr. Arthur Rosson. There is no mistaking the purpose of this room in which the owner, who is a well known director of motion pictures displays an interesting collection of personal mementos. John Byers, architect.







It is surprising the results to be achieved in as small a space as shown above. In this ranch house at Rancho Santa Fe, the architect, Palmer Sabin, has provided a cupboard with folding serving table and adequate storage space for the necessities in mixing a long, cool drink after a ride in the hills.

When space allows, one usually finds a billiard table, or if in a less pretentious home, an indoor tennis or ping pong table. The large game room in the Beverly Hills residence of Mr. and Mrs. E. L. Cord is equipped with the former. The ceiling and trim is in English oak and the walls are covered with light brown leather. Paul R. Williams, architect. Interior decoration by Barker Bros. The reception room of the Seth Hart residence in Holmby Hills is finished in a more simple design with a color combination of red and white. Paul R. Williams, architect.





Where the house is not sufficiently large to utilize a room for game and recreational purposes a corner or small closet can be arranged for the preparation and serving of refreshments. At the right a bar has been built in a corner of the long hall in the Malibu Beach house of Mr. Edmund Lowe. The entire house and furnishings are carried out in red and white. The stools are upholstered in red and white leather and the bar finished in the same colors with a marbelized top.

H. W. Grieve, interior decorator.



In the library of the William H. Collins residence designed by architect Paul R. Williams, an interesting bar is concealed in a small closet. Panelled in oak with copper trim, there is ample storage space on shelves built back of the barrel-like doors.

Good wines should not be purchased by the quart, carried home and consumed immediately. Full flavor and enjoyment is the result of care in selection and proper attention to storage. Tap rooms, cellars, bar nooks do not indicate reckless consumption but an intelligent knowledge and sane manner of living. Below is a view of the small private bar room in the Beverly Hills residence of Mr. and Mrs. E. L. Cord.







## HERE'S HOW!

What, how, when to serve is an art which is just a little rusty but this knowledge is now an important element toward success in the art of living.

Plunder from the foaming brine never compared with this booty from the flowing vine, say these attractive pirate misses. They are proudly displaying the Greystone Treasure Chest, a beautiful and sturdy redwood chest containing twelve bottles of assorted Greystone wines. California wineries are getting into stride again and furnish some of the finest wines in the world.

### From the Planning of Your Game Room or Bar Nook to the Final Tinkle of the Ice in Your Glass These Firms Can Advise and Supply You with All the Necessary Equipment and Accessories

Bars? Drink Nooks? Why, that's our specialty. Ice is the first thing you think of when mixing a drink and it should be the first thing to consider when planning the place where drinks will be mixed and prepared. Our experience, gained in furnishing Frigidaire equipment for hundreds of fine homes, is at your service. We shall be glad to consult with you or your architect and interior decorator. Incidentally, the Woodworth Clum and E. L. Cord bars shown in this issue are Frigidaire equipped. Desmond & Hammond, Ltd., 323 So. La Brea Ave., Los Angeles. Telephone ORegon 1231.

**TOM AND JERRY**— $\frac{1}{2}$  jigger of rum, 1 tablespoonful powdered sugar,  $\frac{1}{2}$  jigger of Mouquin brandy, 1 egg. Beat up white of egg and yolk separately, then mix both together, fill glass with water, and add nutmeg grating on top.

It is demanding too much of the imagination to ask that you try to picture a "game or recreation room" without its musical instruments! . . . When the well of gossip runs dry and the bridge game wanes, "music in the air" will revive the spirits, add zest to the party and send the guests home with eager anticipation for another invite. . . . Since it is hardly proper to ask your guests to lug their zithers or pianos with them, it's up to you to provide the instruments. In the attractive new showrooms of the Southern California Music Company at 737 South Hill Street, Los Angeles, "the world's most luxurious musical instrument" and certainly the most versatile is now available. The "Capehart" combination of custom-built radio and automatic phonograph is a "natural" for any recreation room that strives to be complete.

**EGG NOGG**—Fill large bar glass with  $\frac{1}{2}$  finely shaved ice, 1 egg (well beaten), 1 teaspoonful sugar,  $\frac{3}{4}$  jigger of brandy,  $\frac{1}{2}$  jigger of rum. Fill up with milk, shake thoroughly, strain into a thin tall glass and serve with little nutmeg grated on top.

Perhaps the younger generation does not recall but all the fine bars in our pre-prohibition era were noted for their mirrors. It was a very poor bar that did not boast of its mirror. Its use was probably to create the illusion of greater space and today in small private bars mirrors are used for the same purpose, the reflection of silver and glassware lending the modern touch of brightness and cheerfulness. Reflections, Inc., Carlton Way at Van Ness in Hollywood specialize in fine mirror installations for exclusive homes and invite you to see their studio.

**WINES**—By Julian Street. A practical treatise, published by Alfred A. Knopf, New York, telling the American who wishes to experiment with wines everything he needs to know. The author, a well known novelist, shows that a sound knowledge of wines means not a mere social accomplishment, but definite economy. The selection, care, and service of wines, with a chart of vintage years, and observations on harmonies between wines and foods, and on wine-glasses, cradles, corkscrews, and kindred matters are covered in the 194 pages. Price, \$2.00.

**MINT JULEP**—Fill small bar glass with three-quarters of water and stir in 1 teaspoonful of sugar. Crush 3 or 4 sprigs of mint in the sugar and water until the flavor of the mint has been extracted. Then remove the mint and pour the flavored water into a large goblet which has been filled with fine ice and add one jigger bourbon, 2 dashes of Jamaica Rum, stir well. Decorate with a few sprigs of mint and around the rim of glass dress up with fruit and serve.

It is no longer good etiquette to drink your vin rouge from a coffee cup nor is it necessary to hide your liquor in the cellar or behind the shoes in the closet. It was inevitable that much of the niceties of cuisine and home entertainment of the old days should be forgotten but at J. W. Robinson's in Los Angeles you will find all the necessary accoutrements from the tiny inexpensive swizzler to the finest quality silver and glassware.

**GOLDEN FIZZ**—Fill large glass with  $\frac{3}{4}$  shaved ice, 1 yolk egg, 1 heaping teaspoonful of sugar, 3 dashes of lemon juice, 1 dash of lime juice, 3 jiggers of Milshire Dry Gin. Shake well, strain into fizz glass. Fill up with carbonated water and serve immediately while drink is effervescent.

Recreation rooms are subjected to rough treatment and especially is the floor covering put to a thorough test. Regardless of the size or color scheme of your bar or game room you will find a pattern of Pabco linoleum that is suitable and guaranteed to give lasting satisfaction. See a Pabco dealer or write to Paraffine Companies, Inc., 474 Brannan Street, San Francisco for Pabco linoleum booklet.

**CLOVER CLUB COCKTAIL**—A pony of French Vermouth; a jigger of gin; a teaspoonful of grenadine syrup, the white of one egg, one-quarter spoonful of sugar and a half teaspoonful of lemon juice. Frappe, shake thoroughly and after pouring, add a dash of bitters.

"Twenty-One," shouts the enthusiastic ping-pong player and in the whirl of excitement a golden fizz and a mint julep waste their potent force and aroma against the walls of your beautiful bar and game room. Whether you shudder and cringe or simply "light a Murad" depends on your foresight in choosing your wall covering. Whether it is fireproof, waterproof or foolproof you will find in our extensive stock a wallpaper that provides the proper background and withstands the shock of hot gossip as well as cold drinks. If you cannot find what you want at C. W. Stockwell Co., 3262 Wilshire Blvd., Los Angeles, "it cannot be had." This is headquarters for Fine Wall Papers.

**BRANDY DAISY**—A medium-sized glass half filled with cracked ice to which add the juice of a lemon, three dashes of Orange Cordial, a jigger of brandy (or bourbon). Stir, strain into a punch glass, fill to the brim with Shasta water.

Think of the convenience of being able to completely control your household without leaving your recreation room. With Vocalphone, manufactured by the Doorman Mfg. Co. of Los Angeles, it is possible to instantly communicate with the servants' quarters, butler's pantry, front, rear door or gate, or any part of the home or grounds. Just touch a button and talk. An outlet in the nursery brings every sound to you, clearly, instantly.

**OLD FASHIONED COCKTAIL**—In an old-fashioned cocktail glass put 1 lump of sugar, crush and then add a piece of ice, dash of Angostura Bitters, dash of Orange Bitters, 1 jigger of rye whiskey. Stir well, twist a piece of lemon peel on top and serve with a spoon.

Whether you are planning a new home or simply fitting up the attic for a game and recreation room care should be taken in the selection of the floors. "Frostbrand" oak floors in attractive designs and finished with special penetrating stains, acid and stainproof are unexcelled for use in game and bar rooms. Floors for the Seth Hart, W. H. Collins, Woodworth Clum and E. L. Cord residences shown in this magazine were furnished and installed by John Johnson Flooring Company of Los Angeles.

**GOLF COCKTAIL**— $\frac{1}{3}$  part of French Vermouth,  $\frac{2}{3}$  parts Gin, 2 dashes Angostura bitters. Stir well.

In game rooms and bars to enjoy thoroughly your favorite blend, mixture, game, or what have you, the modern trend in air conditioning is to provide not only ample heat but proper ventilation so that the air of the room is at all times clear of smoke, clean and sweet. This is done by delivering outside warm air and exhausting the foul air in adequate quantities to accomplish this result. In some cases, cooled as well as warmed, washed air is provided. Is it not significant that the Clum, Cord, May, Rosson and Tuttle game and bar rooms shown in this issue of California Arts & Architecture are Payne heated, ventilated or air conditioned?

**HONOLULU COCKTAIL**—3 dashes of Angostura bitters, 1 shot of Bourbon. Add seltzer, stir well.

Along about ten, some member of your family will beg to be excused and trek off to bed expecting a recharging of batteries while in the arms of Morpheus. Will you have to keep shushing the party or will the unfortunate person lie awake bemoaning the fate that caused the architect to include a game room in the new house? Surely no party or congenial gathering of friends can be a success if there is restraint and someone is sure to start singing "Sweet Adeline" before the evening draws to a close. One sure way to eliminate this embarrassing situation is to insist on the use of Alltite Sound Deadening Felt in the walls of your recreation or game room. Details can be secured by addressing the Coast Insulating Company, 634 South Western Avenue, Los Angeles.

**GRAPE JUICE PUNCH**—1 pony brandy, 1 pony maraschino, 1 pony yellow chartreuse, 1 dash grenadine syrup, juice of  $\frac{1}{2}$  lemon, 1 quart grape juice, 1 pint Apollinaris, add ice, dress with fruit and mint and serve 6 persons.



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● We do like to be told these things though . . . compliments about our efforts only spur us on to better things you know . . . and we hope that lots of you artistic folks will visit us some time and try our Hotel . . . its bathing . . . tennis . . . golf . . . and in the evening . . . the incomparable “Cocoanut Grove” . . . rendezvous of those who really enjoy nice things.

● The rates are surprisingly low . . . and we’ll do our best to make your visit this winter one that you’ll always remember with pleasure.



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The low-footed cocktail cups are expressive of the new informality introduced in cocktail services. These and other pieces are of chromium-plated steel, the beauty of workmanship and design alone being deserving of the favor it wins. Convenient individual canape trays, larger folding canape trays, relish dishes and caviar dishes each with ice compartment, cocktail shakers, bowls, ash trays—every detail, in fact—may be selected to harmonize. From the galleries of J. W. Robinson Company.

(Continued from Page 7)

experiences of this group of book lovers recently. Mr. Kent in a delightful, informal way gave some of his experiences while traveling in Greenland. Other recent visitors were Ernest Thompson Seton, famous writer of animal stories, and Sisley Huddleston, noted world traveller and journalist. Our own well-beloved Sarah Bixby Smith dropped in to report progress on her new book which is coming out soon. We predict a huge success for this book which tells the true story of our much maligned city. To those of us who have lived here for some time it is a pleasure to be able to note the development of this shop into one of the best of its kind. It is not only a rare book store but a beautiful book store with a most pleasing personality.

A talk on old prints followed by a showing of some fine old examples of this art, was recently given by Miss Geraldine Kelly of Dawson’s, at the home of Mrs. Egerton Crispin. This talk, which was one of four on old books, prints, etchings, and fore-edge printing, was given for the benefit of the Scholarship Fund of the Smith College Club, a cause dear to the heart of Mrs. Crispin. Incidentally Dr. Crispin is president of the Bookplate Association International which will hold its annual exhibit of bookplates in May. Here are two delightful hobbies in one household and how nicely old prints and bookplates associate. This is the day of hobbies. Start one and see how interesting it is to collect something. You may choose old china, silver, glass, or anything else you fancy. It will give a zest to life as nothing else will.

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“You’re a perfect hostess” . . . he said

The evening had been delightful. Our guest of honor, epicure, bon vivant that he is, seemed elated and, as we left the table, he drew me aside and gave me this treasured compliment-- “My dear, you are a perfect hostess. The dinner was a symphony-- not one discordant note.”

I’ll have to admit I was just a tiny bit jealous, as my Treasure Chest really deserved the credit.

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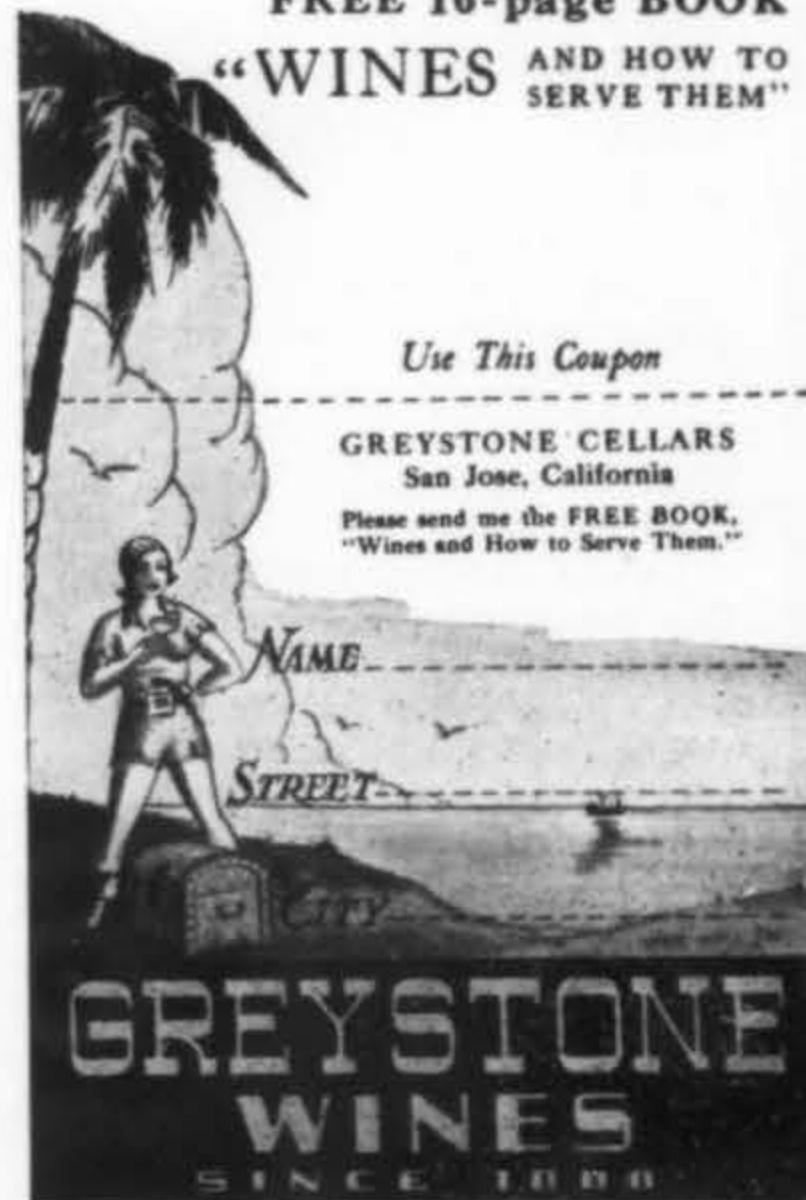
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**The Horse Comes Back**

An amusing tale by Mark Daniels illustrated with views of California's private stables.

More Game Rooms—including a new addition to the home of Mr. and Mrs. William Goetz at Bel-Air by architect Wallace Neff.

**JUNE ISSUE**  
Out the Fifth

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*Unexcelled Food—Friendly Prices*

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**Hotel Savoy**  
Sixth & Grand

Quality materials plus experienced, expert craftsmanship were specified and used in the construction of the residence for Mr. and Mrs. O. D. Short by the architects Masten and Hurd. Illustrated on pages 12 and 14 of this issue.

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**First Western Shade Tree Conference**

will convene at 10 a.m. Thursday morning, April 26th, in the Miles Memorial Playhouse located on Lincoln Boulevard just north of Wilshire Boulevard in Santa Monica, California. Papers will be presented and read as follows:

"An Outline of What Shade Tree Problems Mean to California" by W. W. Wagener, Pathologist U. S. Forest Service.

"The Value of Design in Street Tree Planting" by Charles Gibbs Adams.

"How Park Officials and the Citizens' Shade Tree Commission May Cooperate" by Gilbert L. Skutt, Pasadena Park Superintendent.

"The Role of Forestry in Western Beautification" by Merritt B. Pratt, State Forester.

"Chemical Injections in the Treatment of Shade Tree Diseases" by C. Emlyn Scott, Pathologist, University of California.

"Some Important Insect Pests of Western Shade Trees" by H. E. Burke, Shade Tree Insect Laboratory, Stanford University.

"Recent Introductions of Ornamental Eucalypti" by Hugh Evans, Horticulturist, Santa Monica, California.

"What Forestry Means to California" by Spence D. Turner, Los Angeles County Forester.

"Plant the Aristocrats of the Tree Family" by Ralph D. Cornell.



## THE LITTLE THEATER SPOTLIGHT

Edited by JEAN DU HAMEL

WHEN it comes to putting over a good "play", the Foothill Players of Altadena take the stage. They will soon occupy a \$35,000.00 little theater and recreational building—which is a plum they picked from the CWA cornucopia. On March 21 they celebrated with a dinner (and speeches) at the Altadena Country Club in honor of their guiding spirit and director, Miss Bird Del Bundy. This project not only creates work for the "unemployed" but provides a recreational and cultural inspiration for leisure hours.

AND when you think of all the little theaters that might have been built by the thousands on thousands of "unemployed" who were employed for months on months to do nothing more constructive than polish the leaves in our parks and pick off all the little pebbles from the banks of isolated creeks! That Altadena crowd is right on the job. Wonder how many little theater-minded communities have missed a good legacy from their Uncle Sam.

LITTLE theater fans, as well as members for miles around, will be seen at the Elks' Club in Monrovia on April 20. On this night the prize-winning play, *Lovely Lady*, by Ruth Haggin Cole, will be staged by the Gold Hill Players. This play tied for first place in the Los Angeles Drama Association's National Three-Act Contest. Thelma Laird Schultheis will be the leading lady as well as director of the play which insures a finished performance. The Gold Hill Players have a reputation for fine presentations and beautiful sets. Peter Friedericksen is art director.

THE Gold Hill Players are a bit puzzled. Their play, directed by Mrs. Florence Ross Newell, which competed in the recent Symposium held at Beverly Hills, was ruled out of a place in the finals because (so rumor has it), "The play was not little theater material," "Too sophisticated", and, "Obviously done in a professional manner". Yet, these same judges awarded this play—*Perfect Ending* by Florence Ryerson and Colin Clements,—the manuscript prize for the best original play entered in the Tournament.

THEY can now put the silver cup on the mantel, or in a vault—it is theirs for "keeps". The Verdugo Players, Glendale, for the third time won first place in the annual Play Tournament conducted by the Los Angeles Drama Association in the Beverly Hills Little Theater the first of March. Oscar Wilde's *Salome* won the honor this year. The play, directed by Lester Horton, was done most artistically for a little theater group. There was quite a bit of private discussion over the interpretation of *Salome*, played by Mary Betty Nuzum. The interpretation was that of an exotic, but petulant child.

GILMOR BROWN, always an admirable speaker, recently said of the little theater, "It is a movement in which the people at large may be a part of . . . it is invading schools and colleges, churches and business". Then he plead for holding the standards of the little theater high. We wonder, are such plays as *The Terrible Turk* and *Let's Be Civilized* to be considered "torch lighters" to high ideals?

## BOOK REVIEWS

**THE LEANING TOWER.** By Fred Rothermell. 361 Pages. (Published by John Day, 386 Fourth Ave., New York City.) Price \$2.50.

Engineers, doctors, lawyers, bankers have many times been the principal characters in our modern novels. Very seldom does an author choose the architectural profession as a background for his material. Perhaps this is due to the fact that few architects ever turn author or that, if they do, they prefer to write fiction about other things. If the plot adheres closely to the daily life of an architect, then an author must absorb a tremendous amount of detail and be wary of false information. The author of this book is unusually familiar with the problems of our modern architects, and has succeeded in building up strong characters as well as an intensely absorbing tale involving the design and construction of a modern New York skyscraper.

Through the keen eyes of the architect, Paul De Muth, the reader witnesses the Aztec Tower rise against the ever changing skyline of New York—a monument to his work and time. That done, De Muth flees from the frustration which success has laid upon him, leaves his family and goes to Mexico where he hopes at last to paint, and meets Carnella, the dancer. Under the influence of the woman and of the primitive charm of old Mexico, he sinks into a morass of inertia until his building leans—to call him back to a terrific struggle against time and fate. The author has dedicated the book to Timothy Pflueger, famous architect of San Francisco, who built the Pacific Telephone and Telegraph Building and 450 Sutter Street Building, two of that city's skyscrapers.

**HOW PLANTS GET THEIR NAMES.** By L. H. Bailey. 209 pages. (Published by The Macmillan Company, New York.) Price \$2.25.

No doubt most persons interested in gardening as a hobby or pleasure are quite bewildered with the strange names given to plants and flowers. Very often in reading manuscript and proofs for material appearing in this magazine we find it difficult to understand the scientific person's description of flowers and plants. This book will be of immense value to us, and we believe it will be received with a great deal of interest by everyone interested in gardens because it is written more in a narrative form. The reason for existing names of representative cultivated plants is told, and there is an extensive list of generic and specific names, with their meanings and pronunciations.

**THEATER AND SCHOOL.** By Samuel J. Hume and Lois Foster. 412 pages. 35 illustrations. (Published by Samuel French, 25 West 45th Street, New York.) Price \$4.00.

A simple, useful and illuminating handbook on the art, craft, and pedagogy of the theater in relation to the school. The authors have had considerable experience and the volume will find great appeal in all dramatic schools and in little theater groups. The chapters on production of plays are most complete. The following chapter headings will give one an idea of the range of subjects: The School Theater, The School Production, The School Play, The School Stage, The Stage Setting, Lighting and Color, Stage Decoration, Stage Costume, Stage Makeup.

**TERMITES AND TERMITE CONTROL.** (Published by the University of California Press, Berkeley, California.) Price \$5.00.

Written by thirty-four different scientists and engineers, headed by an editorial board of which Dr. Charles A. Kofoid acted as chairman and editor-in-chief, this book presents the most complete study of the wood-eating insects yet published. The book is intended for biologists, architects, engineers, contractors, building inspectors and in general for all users of wood, but it is also a valuable compilation of facts for the owner of any building, or other

structure using wood. Termites are classified as a primitive insect, related to the cockroach, and a relic of ancient days when man began to fight his way against terrific odds. Termites of various types live pretty generally all over the United States, but are most destructive in areas of relatively moist climates, along seashores particularly. Methods of discovering their whereabouts and the most successful ways of combating termites are thoroughly covered in this valuable book. None of the expense of research has been included in the cost of this book, and all profits from its sale will go toward further research on termites.

**ASSISTANCE LEAGUE COOK BOOK.** (Published by the Assistance League of Southern California.)

When leading society women, whose position is so well assured that they never think of it, concentrate their trained minds on publishing a cook book, the world of which they are a part may well sit up and take notice. That the income from this remarkable book is dedicated to the immense amount of service performed by the Assistance League of Southern California simply means that, for the sake of the work which they see before them, these prominent women, born in California and devoted to their country, have decided to set forth their secrets and let the passing world know what they give, in the intimacies of their homes, to their favored friends.

There is no swank about it. No elaborate fandangos essays to adorn it. Before the first page where the whole world's efforts to make something unusually attractive out of "bread" are culled and set forth, are the names of the officers of the League which publishes it: Mrs. Hancock Banning, Founder and President; Mrs. Ada Edwards Laughlin, Mrs. Isaac Hampshur Jones, Mrs. Treanor, Mrs. Harcourt Hervey, Vice-Presidents; Mrs. J. Warren Tatum, Recording Secretary; Mrs. Michael Creamer, Corresponding Secretary; Mrs. Percy H. Booth, Treasurer. One realizes as she reads on through the pages why no boosting or boasting is needed.

Mrs. Anita M. Baldwin, chairman of the committee on compilation and publication has written the foreword. And, rather than give you any of the luscious recipes which fill the book, make one's mouth water and determine every well woman who reads them to go into the kitchen on the cook's day out and try them herself, I will just quote this foreword from the Chairman of the Palatists Committee: "All for Service and Service for All" brings to you the story of the Assistance League of Hollywood, California, an organization of splendid women whose work in the Red Cross during the World War showed them the need of contributing to the uplift of mankind. You are doubtless familiar with the various ramifications of the League . . . Last but not least is the Palatists, a newly formed group catering to the needs of the inner man.

"This book of cookery is not for the beginner", the Chairman informs us. "It is for those who know. There have been selected the best available recipes from far and near. It is the ambition of the Palatists Committee to present a book unique. They hope that you will enjoy it."

**ARCHITECTURAL PLANNING OF THE AMERICAN COLLEGE.** By Jens F. Larson and Archie M. Palmer. (Published by McGraw-Hill Book Company, Inc., New York.) Price \$2.50.

A subject in which every architect in the country is interested today, and this present volume covers the subject adequately. It is of value not only to the architect but also the college authorities can glean a vast amount of information in the selection and dealings with the architect.

It is surprising to most architects that the clients who come to them are so uninformed as to the qualifications and responsibilities in the problems entrusted to them.

This little book will at least give the college trustees an outline of what to expect and what to look for in the selection of an architect.



# PLANT LISTS

EDITED BY THOMAS D. CHURCH, M. L. A.

## BROAD-LEAVED EVERGREEN SHRUBS FOR CALIFORNIA GARDENS

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

### SHRUBS FOR SCREENS AND BACKGROUND

Acacia in variety  
 Arbutus unedo (Strawberry tree)  
 Azara microphylla (Azara)  
 Buddleia in variety (Butterfly bush)  
 Callistemon lanceolatus (Bottle brush)  
 Cassia tomentosa (Woolly senna)  
 Cestrum elegans (Purple cestrum)  
 Coronilla emerus  
 Cotoneaster frigidus  
 C. pannosa  
 C. francheti  
 Cytisus canariensis (Canary Island broom)  
 Eugenia myrtifolia (Australian brush cherry)  
 Griselinia lucida  
 Hakea in variety  
 Laurocerasus officinalis (English laurel)  
 Lavatera assurgentiflora (Mallow)  
 Leptospermum laevigatum (Australian tea tree)  
 Ligustrum japonicum (Japanese privet)  
 L. lucidum  
 L. ovalifolium (California privet)  
 Myrica californica (California wax myrtle)  
 Olearia paniculata (Fragrant olive)  
 Osmanthus fragrans  
 Phillyrea latifolia  
 Photinia in variety (Toyon)  
 Pittosporum crassifolium (Karo)  
 P. eugenioides  
 P. undulatum  
 Prunus ilicifolia (Holly leaf cherry)  
 Prunus lyoni (Catalina cherry)  
 Rhamnus californica (Coffee berry)  
 Umbellularia californica (California bay or laurel)  
 Viburnum opulus (High brush cranberry)  
 V. tinus (Laurustinus)

### FREE FLOWERING SHRUBS Shrubs Valued for Their Bloom

Azalea in variety  
 Bouvardia Humboldtii (Bouvardia)  
 B. triphylla (Scarlet bouvardia)  
 Calceolaria integrifolia (Lady purse)  
 Camellia japonica (Camellia)  
 Cantua buxifolia (Magic tree)  
 Carpenteria californica (Tree anemone)  
 Caryopteris incana (Bluebeard)  
 Ceanothus cyaneus (Blue ceanothus)  
 Ceanothus hybridus roseus (Pink ceanothus)  
 Ceanothus thyrsiflorus (Blue blossom)  
 Choisya ternata (Mexican orange)  
 Chorizema ilicifolia (Holly leaf flame pea)  
 Cistus in variety (Rock rose)  
 Cornus capitata (Evergreen dogwood)  
 Daphne cneorum (Rose Daphne)  
 Daphne odora (Winter Daphne)  
 Duranta plumieri (Golden dew drop)  
 Echium fastuosum (Pride of Madeira)  
 Feijoa sellowiana (Strawberry guava)  
 Fuchsia gracilis (Naiad fuchsia)  
 Fremontia mexicana (Flannel bush)  
 Hibiscus syriacus (Shrub althea)  
 Hypericum in variety (Gold flower)  
 Lavatera assurgentiflora (Mallow)  
 Jasminum humile (Italian jasmine)  
 Kalmia latifolia (Mountain laurel)  
 Leonotis leonurus (Lion's tail)  
 Malvastrum mollis (Turk's cap)  
 Nerium oleander (Oleander)  
 Parkinsonia aculeata  
 Plumbago capensis (Cape plumbago)  
 Rhododendron in variety  
 Senecio grandifolius  
 Solanum rantonetti (Paraguay night shade)  
 Tibouchina semidecandra (Glory bush)  
 Veronica in variety

### SHRUBS WHICH CAN BE TRIMMED INTO PYRAMIDS, BALLS, SQUARES, ETC.

Acacia latifolia (Broadleaf acacia)  
 Buxus sempervirens (English boxwood)  
 Buxus japonica (Japanese box)  
 Citrus limonia (Lemon)  
 Citrus sinense (Orange)  
 Cupressus sempervirens (Italian cypress)  
 Cytisus canariensis (Canary Island broom)  
 Escallonia macrantha (Red escallonia)  
 Eugenia myrtifolia (Australian brush cherry)  
 Euonymus japonicus in variety (Euonymus)  
 Ilex crenata (Japanese holly)  
 Laurocerasus caroliniana (Carolina laurel)  
 Laurus nobilis (Greek laurel)  
 Ligustrum coriaceum (Dwarf privet)  
 L. japonicum (Japanese privet)  
 L. ovalifolium in variety (California privet)  
 Lonicera nitida (Bush honeysuckle)  
 Myrtus communis microphylla (Myrtle)  
 Nerium oleander (Oleander)  
 Pittosporum crassifolium  
 P. tobira  
 Taxus baccata (English yew)  
 Taxus cuspidata (Japanese yew)  
 Umbellularia californica (California laurel)  
 Veronica buxifolia

### SHRUBS FOR BORDERS

#### Compact Shrubs Which Mass Well

Arbutus unedo (Strawberry tree)  
 Arctostaphylos manzanita (Manzanita)  
 Berberis Darwini (Darwin's barberry)  
 Coprosma baueri (Coral coprosma)  
 Carissa grandiflora (Natal plum)  
 Choisya ternata (Mexican orange)  
 Coronilla emerus  
 Cotoneaster in variety  
 Cytisus canariensis (Canary Island broom)  
 Elaeagnus pungens  
 Escallonia rubra  
 Euonymus japonicus  
 Grevillea thelemanniana  
 Ilex aquifolium (English holly)  
 Laurocerasus lusitanica (Portuguese laurel)  
 L. officinalis (English laurel)  
 Laurus nobilis (Greek laurel)  
 Leptospermum laevigatum (Australian tea tree)  
 Ligustrum in variety (Privet)  
 Mahonia aquifolia (Holly grape)  
 Myrtus communis in variety (Myrtle)  
 Osmanthus aquifolium  
 Pittosporum crassifolium  
 P. tenuifolium  
 P. tobira  
 Pyracantha in variety (Firethorn)  
 Raphiolepis umbellata (Yeddo hawthorn)  
 Rhus ovata (Sugar bush)  
 Veronica buxifolia  
 Viburnum odoratissimum  
 V. suspensum  
 V. tinus

### SHRUBS SUITABLE FOR NATURALIZING AND UNDERGROWTH

Adenostoma fasciculatum (Greasewood)  
 Arctostaphylos in variety (Manzanita)  
 Azalea  
 Carpenteria californica (Tree anemone)  
 Ceanothus in variety (California lilac)  
 Cercocarpus betuloides (Hardtack)  
 Cestrum in variety  
 Cornus capitata (Evergreen dogwood)  
 Fuchsia in variety  
 Garrya elliptica (Silk tassel tree)  
 Gaultheria shallon (Salal)  
 Kalmia latifolia (Mountain laurel)  
 Lonicera in variety (Honeysuckle)  
 Mahonia in variety (Holly grape)  
 Myrica californica (California wax myrtle)  
 Osmaronia cerasiformis (Oso berry)  
 Photinia in variety (Toyon)  
 Physocarpus capitatus (Ninebark)  
 Rhamnus californica (Coffee berry)  
 Rhamnus crocea (Redberry)  
 Rhododendron  
 Rhus ovata (Sugar bush)  
 Rhus laurina (Laurel sumac)  
 Ribes in variety (Flowering currant)  
 Romneya coulteri (Matilja poppy)  
 Symphoricarpos racemosus (Snowberry)  
 Vaccinium ovatum (California huckleberry)

### SHRUBS WHICH WILL TOLERATE ALKALI AND SALT SPRAY

Acacia armata (Kangaroo thorn)  
 A. longifolia (Sydney Wattle)  
 A. melanoxylon (Black Acacia)  
 Anthyllis barba jovis (Jupiter's beard)  
 Artemisia californica (California sage)  
 Atriplex in variety (Salt bush)  
 Callistemon in variety (Bottle brush)  
 Cassia artemisioides (Bladder senna)  
 Ceanothus in variety (California lilac)  
 Coprosma Baueri (Coral coprosma)  
 Coronilla glauca  
 Dodonaea viscosa  
 Cupressus macrocarpa (Monterey cypress)  
 Cytisus in variety (Broom)  
 Echium fastuosum (Pride of Madeira)  
 Elaeagnus pungens (Thorny E.)  
 Escallonia macrantha (Red escallonia)  
 Hakea in variety  
 Juniperus in variety  
 Lavatera assurgentiflora (Mallow)  
 Leptospermum laevigatum (Australian tea tree)  
 Ligustrum ovalifolium (California privet)  
 Lippia citriodora (Lemon verbena)  
 Melaleuca in variety  
 Myrica californica (California wax myrtle)  
 Nerium oleander (Oleander)  
 Pittosporum crassifolium  
 Polygala dalmaisiana  
 Rhamnus californica (California coffee berry)  
 Rhus integrifolia (Lemonade berry)  
 Santolina chamaecyparissus (Santolina)  
 Spartium junceum (Spanish broom)  
 Tamarix in variety  
 Ulex europaeus (Gorse)  
 Veronica in variety

### SHRUBS SUITABLE FOR CLIPPED HEDGES

Atriplex breweri (Salt bush)  
 Buxus in variety (Boxwood)  
 Carissa grandiflora (Natal plum)  
 Chamaecyparis obtusa nana  
 Cupressus macrocarpa (Monterey cypress)  
 Escallonia in variety  
 Eugenia apiculata (Short leaf Eugenia)  
 Eugenia myrtifolia (Australian brush cherry)  
 Euonymus japonicus  
 Grevillea thelemanniana  
 Ilex crenata (Japanese holly)  
 Laurocerasus officinalis (English laurel)  
 Ligustrum ibota  
 L. lodense (Lodense privet)  
 L. ovalifolium (California privet)  
 L. vulgare  
 Lonicera nitida (Bush honeysuckle)  
 Myrtus communis (Myrtle)  
 M. communis microphylla  
 M. communis microphylla compacta  
 Pittosporum crassifolium (Karo)  
 P. eugenioides  
 P. ralphii  
 P. tenuifolium  
 P. tobira (Tobira)  
 P. undulatum (Orange pittosporum)  
 Prunus ilicifolia (Holly leaf cherry)  
 Prunus lyoni (Catalina cherry)  
 Santolina chamaecyparissus (Santolina or lavender cotton)  
 Taxus baccata (English yew)  
 Taxus cuspidata (Japanese yew)  
 Veronica buxifolia (Boxwood veronica)  
 Viburnum tinus (Laurustinus)

### SHRUBS WITH FRAGRANT FLOWERS

Abelia triflora  
 Azara microphylla (Azara)  
 Bouvardia Humboldtii (Sweet bouvardia)  
 Buddleia in variety (Butterfly bush)  
 Carmichaelia odorata  
 Carpenteria californica (Tree anemone)  
 Cestrum in variety  
 Citrus limonia (Lemon)  
 Citrus sinense (Orange)  
 Coronilla in variety  
 Cytisus in variety (Broom)  
 Daphne cneorum (Sweet daphne)  
 Daphne odora (Winter daphne)  
 Diosma ericoides (Breath of heaven)  
 Genista monosperma (Bridal veil broom)  
 Hakea suaveolens  
 Lantana in variety  
 Lavandula vera (Lavender)  
 Myrtus communis in variety (Myrtle)  
 Osmanthus in variety  
 Parkinsonia aculeata  
 Pittosporum tobira (Tobira)  
 Pittosporum undulatum (Orange pittosporum)  
 Raphiolepis umbellata (Yeddo hawthorn)  
 Rosmarinus officinalis (Rosemary)  
 Viburnum odoratissimum  
 Viburnum suspensum

### SHRUBS FOR TOWN GARDENS

#### Compact Shrubs Suited to Congested City Areas

Arctostaphylos nummularia  
 Acacia latifolia (Broad leaf acacia)  
 Aucuba japonica  
 Berberis Darwini (Darwin's barberry)  
 Buxus in variety (Boxwood)  
 Camellia japonica  
 Carissa grandiflora (Natal plum)  
 Cistus in variety (Rock rose)  
 Cotoneaster in variety  
 Cytisus canariensis (Canary Island broom)  
 Elaeagnus umbellata (Autumn E.)  
 Escallonia rubra  
 Eugenia apiculata  
 E. myrtifolia  
 Euonymus in variety  
 Ilex aquifolium (English holly)  
 Laurocerasus lusitanica (Portugal laurel)  
 L. officinalis (English laurel)  
 Ligustrum in variety (Privet)  
 Lonicera nitida (Bush honeysuckle)  
 Mahonia aquifolium (Oregon holly grape)  
 Myrtus in variety (Myrtle)  
 Pittosporum crassifolium  
 P. tobira  
 Pyracantha in variety (Firethorn)  
 Vaccinium ovatum (California huckleberry)  
 Veronica in variety  
 Viburnum in variety

### SHRUBS WITH AUTUMN AND WINTER BERRIES

Arbutus unedo (Strawberry tree)  
 Aucuba japonica  
 Berberis in variety (Barberry)  
 Cotoneaster in variety  
 Gaultheria procumbens (Wintergreen)  
 Gaultheria shallon (Salal)  
 Ilex aquifolium (English holly)  
 Ligustrum in variety (Privet)  
 Mahonia in variety (Holly grape)  
 Nandina domestica (Sacred bamboo)  
 Osmanthus in variety  
 Photinia in variety (Toyon)  
 Pyracantha in variety (Firethorn)  
 Rhamnus californica (Coffee berry)  
 Rhamnus crocea (Red berry)  
 Taxus in variety (Yew)

◆

Editor's Note: These lists of broad-leaved evergreen shrubs do not pretend to be complete. The information has been gathered from all available sources and we believe will prove useful and valuable in planning the California garden. Announcement of other lists to follow will be found on another page.



# GARDENS

SEND IN YOUR SUBSCRIPTION NOW TO ASSURE PROMPT RECEIPT OF THE NEXT AND FOLLOWING ISSUES

The series of articles on CALIFORNIA GARDENS will be continued in each issue of CALIFORNIA Arts & Architecture. Those scheduled for insertion in coming issues are:

**GARDEN INSTALLATION**  
Notes on drainage, irrigation, soil preparation.

**GARDEN MATERIALS**  
A discussion of walls, walks, pools, etc.

**HILLSIDE GARDENS**  
Walls, steps, etc.

**GARDEN MAINTENANCE**

These will include: SUBTROPICAL SHRUBS, SMALL SHRUBS SUITABLE FOR ROCK GARDENS, RAPID GROWING SHRUBS FOR QUICK EFFECTS, TUBBED SPECIMENS, NATIVE CALIFORNIA SHRUBS SUITED FOR ORNAMENTAL PLANTING, DROUGHT RESISTANT SHRUBS, SHADE TOLERANT SHRUBS, SHRUBS WITH RED FRUIT OR BERRIES, SHRUBS WITH YELLOW OR ORANGE BERRIES, SHRUBS WITH FRAGRANT FOLIAGE, SHRUBS WITH VARIEGATED FOLIAGE, SHRUBS WITH GREY FOLIAGE.

For the following issues Mr. Thomas D. Church has prepared lists of EVERGREEN TREES, DECIDUOUS TREES AND SHRUBS, VINES AND TRAILERS, and PERENNIALS. These lists will appear in each issue of CALIFORNIA Arts & Architecture.

**ADDITIONAL  
LISTS OF  
BROAD-LEAVED EVERGREEN SHRUBS  
FOR CALIFORNIA GARDENS**

Will Be Published in the JUNE Issue

FOR PRACTICALLY ten years Lupines have been the subject of controversy. Gardeners urged that there was no reason why the plant should not be a contented inmate of American gardens. Other growers admitted this in theory but declared in fact the Lupine showed decided partiality and grew, as the wind blew, "when and where it listeth." Casual visitors to wild flower fields accept and enjoy the wide-flung carpets of blue, and Californians would scarcely recognize the season without this harbinger of Spring. But gardeners know the coyness, the elusiveness, of this gay coquette.

Many a gardener has despaired, has registered a failure in an attempt to tame and make the Lupine a part of the home garden. Various theories have been advanced. Growers have insisted that Lupines require an acid soil, while others point to the English variety growing wild in almost pure chalk. This means, however, a chalk that is largely gypsum, not the lime common to the United States. Tests have proved that Lupines are not equally partial to lime or to acid soil but one grower, R. M. Carleton of Chicago, states the plants would never live for him until he supplied the bacteria they demand. This bacteria transforms atmospheric nitrogen into a form usable by plants, in a sense the bacteria breathes for the Lupines, and is found in small, irregular lumps on the roots of all legumes. Nor does this bacteria grow except on the roots of a legume. Even this discovery may not fully solve the problem of healthy Lupines unless the soil is neutral and the drainage satisfactory.

On the other hand, where the plant is allowed to follow its own inclinations as in the purely "nature garden" of Miss Belle Breck on Thacher Road at Ojai, California, it rears its blue and lavender stalks in just the strategic spots, and demands no attention other than such pruning as the owner deems necessary. In this garden it is surrounded by native plants and shrubs, and has no reason to feel domesticated.

Another California gardener, Dr. J. H. Franklin, feels that with good native growth available for hybridizing, something should be done about it. He has studied and has experimented in the Waller-Franklin gardens near Guadalupe, California, and can now show a new and improved strain of Annual Lupines, known as the New Lupinus Hartwegii Giants Mixed. These Hartwegii Giants have the base-branching habit, with four to six long spikes to a plant, with large blooms and leaves. The colors include dark blue, sky blue,

rose and white. Among the California gardeners who are watching these experiments and expecting to profit thereby is Frank J. McCoy, who wants to make the Lupine an integral part of his famous "cutting gardens" at Santa Maria.

The Lupine has proved to be useful as well as beautiful. San Francisco, in the days of her youth, needed anchoring inasmuch as her shifting sand dunes were concerned, and called upon the Lupinus arboreus which, armed with its golden spikes, supplied the needed strength and brought beauty to the task. To see this Lupine gleaming, and to catch glimpses of great lakes of the blue in the Spring throughout the wild flower sections of California is enough to fire every gardener with renewed hope and enthusiasm.

—By Ellen Leech.

IT HAS BEEN told of the French kings, who lived at Versailles, that they so dreaded the sight of empty flower beds, that, in winter, they went to tremendous expense to fill them with Dresden china flowers and plants made of gilded lead. Even to this day, gardeners, working around the Grand Palais and the Petit Trianon, turn up these fragile bits of kingly extravagance. What food for thought for us in sunny southern California, where ravishing bloom may be the order of the day for twelve months of the year! And now, what better time, before we forget the lovely flowers we have grudgingly enjoyed in the gardens of our far-seeing neighbors, to take stock of some of the better shrubs and sub-shrubs that offer much desired color and insure consistent bloom during the winter months?

Almost without exception, a Camellia, in bloom, is approached with a wistful reverence. True, there are few lovelier flowers, but there seems to prevail a widespread belief that they are not only difficult of culture but prohibitive in price. Both of these notions are untrue, so why not treat yourself to several varieties of these beautiful flowers? If wisely selected, they will give you continuous bloom from October to April. The range in color and form is sufficiently wide to satisfy all. Among the japonicas, or large-leaved type, the following superb varieties are worthy a place in the finest gardens: Dai Kagura, Valvareda, Caprice, Kumasaka, Chandlerii elegans, Flora and Pierette. White Doves, a sasanqua, or small-leaved type, deserves special mention. This exquisite trailing Camellia, with its delicate profusion of feathery blossoms, is unquestionably one of win-

(Continued on Page 32)

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(DEPT. K-4)

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ter's choicest offerings. When allowed to spread its lacy filigree over a bank or wall, you will discover that it has also wound itself around your very heart.

Within the next few months, some of the younger generation of one of our "best families," the Hibiscus, from the enchanted Isles of Hawaii, will make their bow to the public. Our eager interest in these newcomers, whose ancestors have contributed so much of charm to our gardens of an earlier period, is rewarded with some fine examples of color, form and adaptability. They are, in most instances, quite as hardy as their progenitors. Being young and—in the spirit of the times—gay, they deck themselves in colors ranging from the porcelain pastels to vibrant oranges and scarlets fit for a king. Sakamatsu, Hawaiian Moon, Coral Reefs, Singing Surf and Fires of Kilauea have kindly given us a preview of what

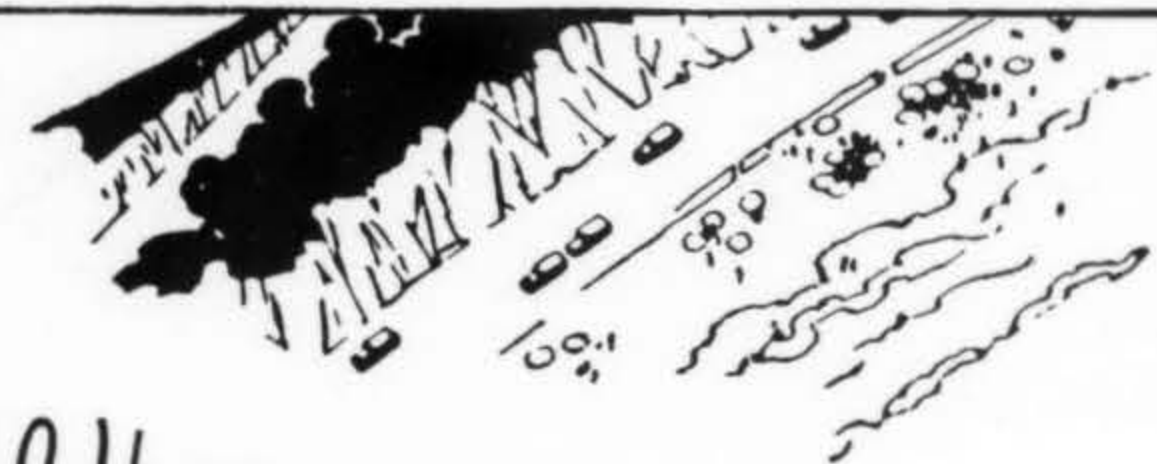
we are to expect.

While not a winter bloomer, strictly speaking, the Fuchsia, an old love in many a new guise, has rung her fragile bell outside our doors, this year, throughout the entire holiday season. In sharp contrast with her delicate loveliness is her voracious appetite. It would seem that she would almost indefinitely oblige with bounteous bloom in return for frequent and hearty feasts, as long as the weather is mild. England contributes, among others, Rolla and Pink Ballet. From France we have the small but exquisite Couleur de Rose. Bangles, a new trailer, bearing chartreuse and vermilion flowers of odd form, is a recent arrival from New Zealand.

These and many others will bloom their gay way into our affections as well as our gardens within the next few years.—ROMA COOLIDGE MULVIHILL.



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## *A New Note in Peninsula Architecture*

Beautiful Baywood, in San Mateo on the San Francisco Peninsula, now has this striking home to show admiring visitors. It is the new residence of Dr. Harold Groth, designed by Herbert Goodpastor. Architect Goodpastor has captured the charm of both old and new modes, and has combined them with his own ingenuity to effect a truly arresting design.

On the roof N. Clark & Sons' Essex Shingle Tile have been laid by C. L. Frost & Co., roofing tile contractors. In a medium dark shade, half of the Tile are antique surfaced. They are laid with moderate irregularity. Hips and ridges of the same Tile contribute to the effect of rugged simplicity.

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