

Aug 1934

California

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Sand dunes at Oceano, California.

From a photograph by Brett Weston.



August 1934

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—As We See It

WHILE we may chafe at the restrictions placed upon us by the Government it is well to remember that we have not yet reached that stage of civilization where we will, without force, "do unto others as we would have them do unto us." It is not necessary for a person to rob your safe or pick your pocket to be stigmatized as a criminal or crook. Rules and regulations are necessary for nearly all types of business relations and this applies particularly to the building construction industry. Through the State of California License Laws not only the practice of architecture but all building contracting work must be performed under a license and this is not obtained simply through paying a yearly fee. Each individual must prove his character and financial ability.

This license law is for your protection so it is well to be informed as to what constitutes an architect or a contractor before engaging in any contractual relations with them. From some of the reports issued by Colonel Carlos W. Huntington, Director of the Department of Professional and Vocational Standards, we are advised that applications of five central California builders for state contractors' licenses were denied due to their inability to prove their character, integrity and financial stability to function as contractors. In Judge Schonfeld's Court, San Francisco, May 24, 1934, J. J. Baldwin, alias J. J. Brown, formerly of Fort Worth, Texas, Los Angeles and Long Beach, was found guilty of obtaining money under false pretences from a San Francisco engineering firm on the plea that he was an architect. When it was shown that Baldwin did not hold a certificate as architect, the charge was sustained and Baldwin sentenced to serve three months in the county jail.

Because the windows leaked, the tile floors cracked and the home which he erected for a San Pedro woman "was in pretty bad shape," Frank R. Hill, formerly of Wilmington, will be indefinitely restrained from engaging in the contracting business. William Larson, Mountain View contractor, is now serving a thirty-day jail sentence following his conviction on a charge of operating as a contractor without a license and in violation of state law.

And here is a case involving the use of the term "designer" which so many pseudo-architects call themselves, although the term is definitely prohibited by the Act to Regulate the Practice of Architecture. In Judge Frank Dunn's Court, San Francisco, Herman Steiger was found guilty of violating the act when it was shown that Steiger maintained a business sign bearing the legend "Designer" and had refused the request of the State Board that the use of said sign be discontinued. Steiger was sentenced to pay a fine of \$50.00 or five days in jail.

Indefinite suspension of the State contractor's licenses of three Berkeley and Eureka builders was ordered this month. The action followed the failure of the three accused to answer citations in which the trio were charged with the diversion of funds in connection with building projects. The complainants in each case alleged that the accused contractors had received payments in full from their patrons, but that they had failed to pay for material used on the projects.

AS MARK DANIELS comments, "San Francisco's buildings are having their eye-brows plucked" and although he regrets the passing of many old landmarks by the elimination of furbelows and fussy ornament this modernization program has its advantages. Modern merchandise should be presented in a modern manner. Some of our old architectural monstrosities may serve to house accumulations of antiques and what-nots but the clean, simple lines of our modern store fronts invite customers and the music from the ringing of the cash registers is the marching song of progress, although many businesses are yet marking time. For months the block long establishment of J. W. Robinson Company in Los Angeles has been clothed with scaffolding exciting the interest of the passerby and this week a part of the screen has been lifted allowing a glimpse of the quarter-million dollar face lifting operation. That it will be a pleasing and successful transformation is assured for Allison and Allison were the architects. Not to be outdone, Mullen and Bluett announce a similar operation and workmen are busy behind the scenes modernizing both the interior as well as the store front. Also on Seventh Street, Myer Siegel & Co. are brushing away the dark, dingy gingerbread of the old Dyas store and if this is not an improvement I will buy Mr. Daniels a new tee-square.

QUITE frequently we are pleased to receive letters from the readers of California Arts & Architecture commenting upon some article or the illustrations in the magazine. Of course, it would be a difficult task to correspond personally with each one of our subscribers but we should like to establish a much closer relationship so that we may know your reactions to thoughts expressed in the columns of this magazine. Because the architecture of our communities has such a profound effect on its personality, upon its realty values, indeed, upon the very life of its citizens, we believe that it is an important subject, one that should be understood or at least have the interest of every individual. It is with this thought that the policy of this magazine was instituted. So that the public may become increasingly conscious of the value of good design and construction in our architecture the best examples of the work of our California architects are illustrated and described. We have published several articles on the subject of suiting the building to the site and the dissemination of information of this character should be encouraged by all in the building industry as well as those citizens interested in civic and governmental problems. The time has not yet come when we can expect laws to be passed regulating the actual design of a building. Only persons with the qualifications of training and experience should be allowed to design a building structure, regardless of its size, and no owner should demand a "style" that is out of harmony with adjoining buildings or that will prove detrimental to the aesthetic value of a neighborhood or community. In this issue we publish an interesting article by Gerald B. Burnett with the title of "Let's Have Some Decent Monotony" and we urge architects to preserve this issue and to endeavor to have their prospective clients read the article. You will find it interesting and we hope of value in convincing home builders that successful architecture is not an array of styles but the natural

Not many architects have been poets. Michel Angelo is the supreme example. There was one in England during Queen Anne's time, Sir John Vanbrugh by name, who was architect for Blenheim Castle. His poems are forgotten, but his epitaph survives, as follows:

Lie heavy on him, earth, for he
Laid many a heavy load on thee.

California's beloved and lamented John Galen Howard was a great architect and an excellent poet. His "Brunelleschi" is a noble poem, and so is his other book-length effort in blank verse, "Pheidias," published in 1930, in the shadow of death.

Architects should read "Pheidias"; it will inspire them for the work that is coming one of these days. Here is Pheidias speaking of the day before the battle of Marathon:

Over the plain I saw the soldiers running
And beating round the flank, to Marathon.
There flashed two thoughts, as one, upon
my mind:

"The Persians must be landing over
there—
Soldiers are just like figures on a jar."—
For as I said, I never saw a thing
That touched me deeply but I saw it
twice:

Intensely as it was in outward form
With inner meaning part of its true form:
And plastically unified, the whole
Conventionally rhythmical and flat.

That is the young Pheidias. But John Galen Howard is tracing the development of a great artist. Note the advance expressed in these lines:

Polygnotus with his painter's view
Helped on my sculpture in more fertile
ways.

Than stricter sculpture-practice could
have done.

As you must surely recognize, I am
A sculpture with the painter's influence;
And yet a sculptor straight through to
the bone,

A worker in the idiom of form
In the full round. Yes, even in relief,
Which is half painting, always in the
round

I feel my figures—as I feel my life.

A noble poem, "Pheidias", a noble
poem by a noble architect and a noble
gentleman.

—EDWARD F. O'DAY.

result of considering with common sense and good taste the social, climatic and topographical phases of the building problem.

IF THE writer who contributed to the world's knowledge for the benefit of "Time" had been a native San Franciscan writing of the union strike on San Francisco Bay, he would have used a different language when he wrote of that old maritime city which looks to the sea for its father and mother and knows less about "trail-blazing" and "Indians" than does Chicago or late comers to Seattle and Los Angeles. It is much to be doubted that the longshoremen and marine workers who were featured in accounts of the strike came from the Mississippi Valley or had fathers who crossed the plains at a time when Indians were sporting there. San Francisco business men have had strikes and "labor troubles" for nearly a century but not with frequenters of "dance halls and lumber camps".

+ + 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

LA FIESTA DE LA REINA celebrates the 165th anniversary of the nameday of Los Angeles, August 2, 1934, and is continued from vespers to midnight, Olvera Street, Los Angeles.

"OLD SPANISH DAYS" come again to Santa Barbara, California, August 23-24-25. This year marks the eleventh annual celebration and offers the always interesting Historic Parade, outlining early history in floats and costumes; the pageant at Peabody Stadium, "La Entrada de los Americanos", street dancing, entertainment on the Court House lawns, and "Rose of the Rancho" at the Lobero Theater.

LOS ANGELES COUNTY FAIR is combined this year with the Riverside and Orange County fairs and is held September 15 to 30 inclusive, in the landscaped grounds, near Pomona, California. Fifty additional acres have been added to the 175 acre exposition park to increase the facilities of the grounds. The programs include sixteen days of horse racing, with the usual brilliant night horse show.

CALIFORNIA STATE FAIR opens September 1 at Sacramento. The entries are always varied and interesting and the horse shows unsurpassed. The annual art exhibition is the largest since the opening of the fair gallery. Artists from Los Angeles, San Diego and Pasadena have sent representative paintings.

FESTIVAL OF THE ARTS is held at Laguna Beach, California, August 28 to September 3. The display of paintings, sculpture and other works of art is continuous, and the festival also includes a Pageant of Nations, puppet shows, concerts and dancing.

THE GRAPE FESTIVAL at Escondido, California, is held Monday, September 10, under the supervision of W. N. Bradbury. This is the ninth anniversary of this famous Grape Fete.

THE DAHLIA SHOW is scheduled for September 6-7 at the Biltmore Hotel, Los Angeles, sponsored by the Dahlia Society, August Pieters, president.

ANNUAL FOOD SHOW is held, November 4 to 10, at the Shrine Auditorium, Los Angeles, and plans are being perfected to display California-grown tropical and semitropical fruits and nuts.

"PACIFIC DISCOVERY DAY", September 25, marks the 421st anniversary of Balboa's discovery of the Pacific, and the Pacific Geographic Society sponsors the move for a recognition by the state of California.

NATURE STUDY CAMP is in session at Rocky Nook Park, Mission Canyon, Santa Barbara, California, August 6-18. The course of study is especially arranged for teachers and leaders of junior groups.

GARDEN TOURS, sponsored by the Plans and Planting Committee and the Garden Club of Santa Barbara and Montecito, are continuing each Friday during August, with a special Fiesta tour, Saturday morning, August 25, at Santa Barbara, California.

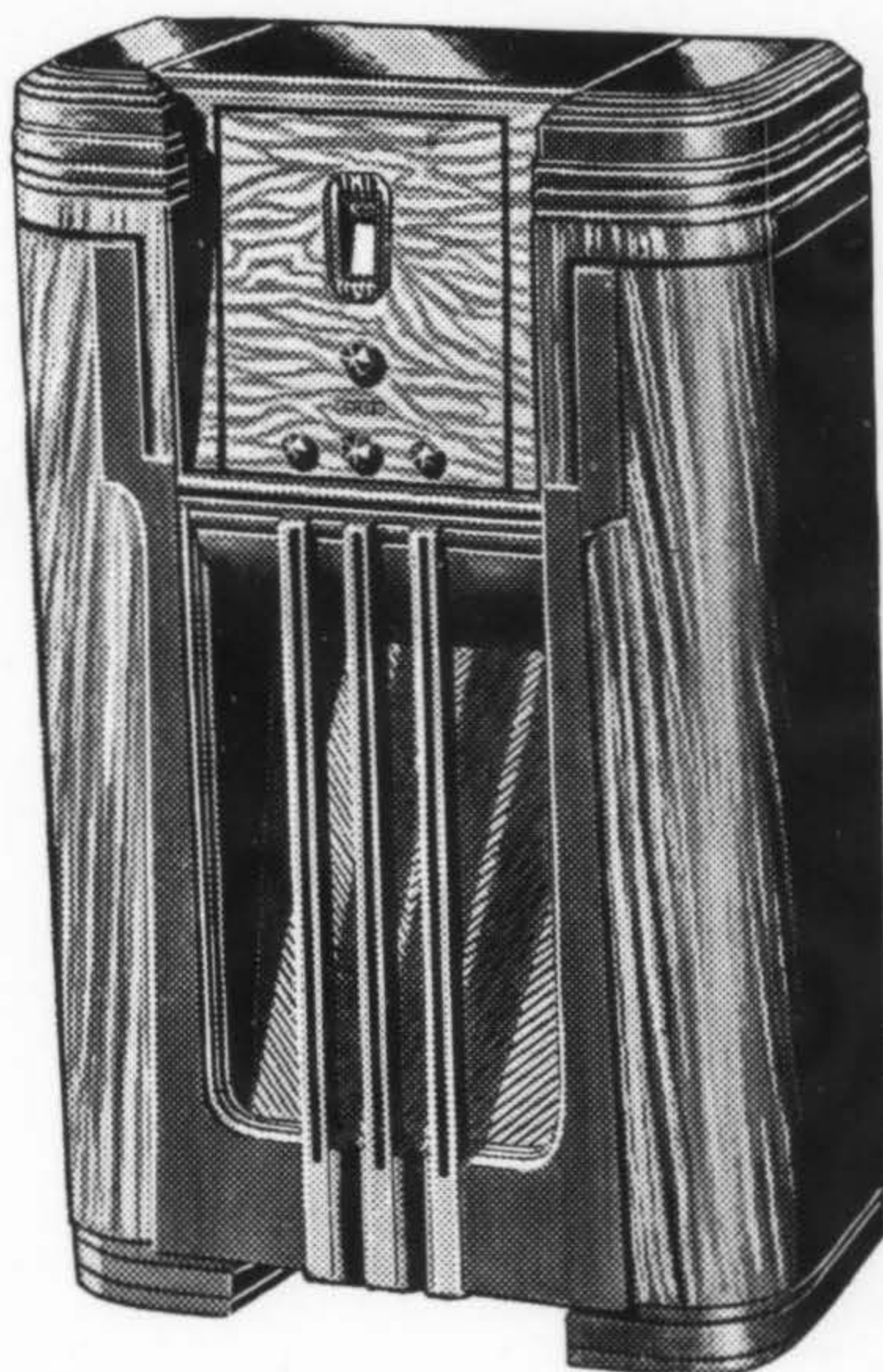
ST. FRANCIS YACHT CLUB holds the Lip-ton Cup Series, September 8-9-10, in the Bay at San Francisco, California. The International Star Class Championship is held September 15 to 21.

COLLEGE OF THE PACIFIC sponsors a summer study cruise to Alaska, August 4 to 21, designed for students and teachers.

SAN GABRIEL COUNTRY CLUB members are thoroughly at home in the new club house which has replaced the old structure, destroyed by fire some months ago. The original club house at San Gabriel was one of the oldest golf centers in California.

A GENERAL TICKET OFFICE is maintained by the Southern California Music Company in the new store at 737 South Hill Street, Los Angeles, California. Free of premium or extra charge tickets may be obtained for all musical, dramatic, sports and allied events at this convenient downtown location.

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FIFTH ANNUAL FIESTA is held at La Jolla, California, August 9, sponsored by the Social Service League, St. James by the Sea. The Fiesta and Historical Pageant is held at the La Jolla Beach Club.

SUNSET FIELDS GOLF CLUB announces a \$1000 open tournament, September 18-19-20-21. An Amateur-pro Sweepstakes opens the tournament, followed by fifty-four holes of medal play.

HALF-WAY SHOP is now housed in the rooms formerly used by the Junior League, at 336 East Green Street, Pasadena, California. Here the shop specializes in delicious cakes and confections, homemade, and adapted for dainty teas. Various types of trays, baskets and household appointments are available.

ALLEN G. SIPLE, architect, has moved to 450 North Beverly Drive, Beverly Hills, California and would like to receive manufacturers' catalogues and samples.

MUSIC

THE BOWL, Hollywood, California, continues the Symphonies under the Stars through September 1. The Symphony Society, Inc., is sponsoring the series of concerts, presented by the Philharmonic and Hollywood Bowl orchestras, Tuesday, Thursday, Friday and Saturday nights. On alternate Friday nights operas in concert form are presented and ballets are produced. The programs during August offer unsurpassed music and several novelties. The conductors are Sir Hamilton Harty, Nathaniel Finston, Jose Iturbi, Gaetano Merola, Nino Marcelli, David Broekman, Alfred Hertz, Richard Lett, Pietro Cimini, Rudolph Ganz, Ossip Gabrilowitsch.

PHILHARMONIC SOCIETY of San Mateo County presents the San Francisco Symphony orchestra in the last concert of the summer series, August 19, at the Woodland Theater, Hillsborough, California.

SUMMER BALLET SERIES at the Shrine Auditorium, Los Angeles, California, offers the world premiere of "The Painted Desert", American Indian ballet, with music by Homer Grunn, August 8. War dances, sun worship rituals, fire and rain ceremonies are presented in brilliant costume. August 22, the fantasy "Three Little Pigs" is given by Ethel Meglin, featuring a cast and chorus of five hundred children.

COMMUNITY MUSIC ASSOCIATION of Redlands, California, sponsors a series of concerts throughout the summer at the Prosellis, the Redlands Bowl. Every Tuesday night there is community singing from 7:45 to 8:30. Hugo Kirchhofer, director. The Valley Symphony Orchestra, directed by Vernon Robinson, appears annually in a program.

SYMPHONY ASSOCIATION of San Diego, California, presents the eighth annual series of summer concerts at Balboa Park. Nino Marcelli conducts the eighty-six-piece symphony orchestra.

PRO ARTE QUARTET of Brussels, with Mrs. Coolidge as beneficiary, gave a cycle of Beethoven at Stanford University during the summer.

ROTH ECCLESIA CHOIR, following an Eastern tour, has scheduled a concert during August at Los Angeles, California.

THE BEHYMER MANAGEMENT offers the usual Ten Event Series, opening October 23 at the Philharmonic Auditorium, Los Angeles, California.

GOLD SHELL Sunday concerts are held at 3:15 p.m. during August, at Pasadena, California, and are civily sponsored.

CLAREMONT COLLEGES ARTIST COURSE opens the 1934-35 concert season at the new Bridges Auditorium, October 25, with Fritz Kreisler, master violinist. Other events in the series include Nelson Eddy, baritone; Vienna Choir Boys; Maier and Pattison, duo-pianists; Dusolina Giannini, soprano; and the Los Angeles Philharmonic Orchestra with Gregor Piatigorsky, Russian cellist, as guest artist.

MERLE ARMITAGE announces his annual winter concert series will be presented at the Philharmonic Auditorium, Los Angeles, of which he is now manager, instead of the Shrine. Notable artists of the music world will be heard on these programs.

COMMUNIST PROPAGANDA in three of the frescoes created by artists of the Public Works of Art Project in the Coit Memorial Tower, San Francisco, has resulted, quite properly, in an order from the Federal Government to destroy those frescoes. The artists who painted them have wasted that much of the taxpayers' money, brought that much discredit on the Public Works of Art Project, and raised again the question whether artists have a right to introduce their political and social theories into mural paintings which they have been commissioned to execute in public places.

If, as they frequently contend when haled into the courts, the Communists are merely members of an unpopular political minority battling for their ideals, the public might have some sympathy for them. But an orderly political minority is one thing, and quite another is an organization known to be committed to a policy of overthrowing by violence and bloodshed the existing form of government. Recent events in San Francisco and elsewhere have amply demonstrated, even to the most tolerant-minded, that the Communists are such an organization. As such, they are entitled to be considered as criminals, whether they do their work with dynamite and machine guns, or with brushes and paint.

It is a part of the Communists' program in every country to advance their cause by seeking to enlist the support of those elements in the population which they consider to be discontented with their lot in life. Naturally, therefore, the artists have been one of their main objectives. Artists, since art began, have usually been largely misunderstood and unappreciated by their fellow men. Sincere artists have been at the mercy of shrewd men who, while recognizing the true value of art, have made the most of their knowledge for their own gain, and to the disadvantage of the artists. It is not surprising that artists listen willingly to those who promise them relief from the social injustice under which they live.

But when a government, recognizing the plight of the artists, sets up a Public Works of Art Project and employs artists at fair wages to execute works for the people, it is up to the artists to give their loyal support to that government, do their best work for it, and thereby increase the possibility of the government's being able, through popular approval by the people, to continue and enlarge the work it has undertaken on behalf of the artists.

It is bad manners, to say the least, to "bite the hand that is feeding you." And it is not considered intelligent to cut off your nose to spite your own face. Yet that is exactly what artists are doing when they paint such frescoes, at government expense, as the three which have been destroyed in the Coit Tower. If the artists who painted those frescoes were merely playing at Communism, they were playing with fire. If they were in earnest, then let them stand forth and be recognized for what they are—public enemies.

ACCORDING to the Washington correspondent of the Argonaut, "The public squares, or city parks, in Washington are sadly neglected. Great splotches of bare soil, unkempt grass, waste papers and rubbish strew many of the erstwhile beauty spots. The roving populace eats lunch on the grass and conveniently forgets to 'clean up.' The pigeons help some in scavenging, but much rubbish remains.

"What grass there is, is of poor quality; it wouldn't be tolerated by the most modest Peninsula cottage. The borders are ragged, the watering is done in the heat of the sun, and there are in many cases more brown spots than green.

"The parks in the 'colored' neighborhoods are especially sad looking. Practically no grass at all, litters of paper, weeds, rubbish. Altogether the picture is far from what the casual visitor

expects from the glamorous presentations of picture postcards."

This condition may be due to the heat or shortage of water but there seems to be no excuse for neglect of our parks and gardens in the national capital.

HOME owners and flower lovers of California are offered the opportunity to draw their dream garden in the Small Home Garden Plan Contest now being sponsored by the tenth annual California Flower Festival, which will be held in the Oakland Exposition Building, here, September 15 to 19, according to Merrit A. Vinson, general manager.

Cash prizes totaling \$100 and twenty-five \$5.00 trade orders for plants, shrubs, garden tools, insecticides, fertilizer and accessories are offered for the thirty-five best small garden plans submitted. The contest is now open and will continue until September 4. Winners will be announced at the opening of the Festival.

The contest is strictly for amateurs. Professional landscape architects, gardeners, students of landscape architecture are barred. The purpose of the contest is to assist home owners and garden lovers to prepare a sound plan for their gardens, which may be built all at one time or year by year as desired.

Contestants may enter by sending their names and addresses to the California Flower Festival at San Leandro, California. On receipt of the name and address, a drawing plan of house and lot will be mailed to the contestant, who in turn will draw his garden on the plan and return it to the Festival Association.

IN THE last issue we reported some of the findings of the Real Property Inventory being conducted by the Bureau of Foreign and Domestic Commerce. The survey, financed by civil works administration funds, covers a selected list of 63 cities with a population in excess of 10,000,000, every state being represented by at least one city. Figures for the two California cities included in the survey have just been released. The development of San Diego during the years 1924 to 1928 was remarkable. Almost one-third of the residential structures standing in that area were reported to have been built in that period. Exclusive of clubs, rooming houses, hotels and summer cottages, there are 52,565 residential structures within the metropolitan district of which 92% are designed for single families. 90% of the occupied dwelling units in San Diego are reported as adequate. The percentage of "overcrowding" is insignificant. 42% of the structures are reported to be less than 10 years old and only 6,088 were described as requiring major repairs. Nearly 30% of the dwellings are 5 room units. 97% of the homes are electrically lighted and a very large percentage of the dwellings have modern plumbing installations with 10,337 dwelling units equipped with mechanical refrigeration.

From a Spanish grant of 11 square leagues with practically no population, Sacramento is now a city with 36,505 dwelling units, more than half of which have been constructed within the last 15 years. Unlike San Diego there is greater need of modernization and repairs reported for Sacramento as 44% of the dwelling units need minor repairs and 15% require structural repairs. Of the total 36,505 dwelling units listed, 32,866 are reported as occupied. 96% of the homes are lighted by electricity while in 80% cooking is done by gas. 6,408 dwelling units are equipped with mechanical refrigeration.

The facts disclosed by the Real Property Inventory should be of great value to architects and to the building industry. The information concerning the inventories of the various cities will probably be released through the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, D. C.

If you are a merchant or manufacturer wishing to increase your sales think of the following facts:

1. What causes people to subscribe to or read magazines? Their interest in the particular type of editorial content for one thing. Readers of CALIFORNIA ARTS & ARCHITECTURE, by the very fact of being subscribers to a Class magazine of this type are buyers and users of quality merchandise and service. Quality circulation is more important than quantity.

2. There still is a Class Market. Maybe not as much money as in '29, but discriminating individuals who know quality and fine merchandise. You can appeal to their good taste through advertising in CALIFORNIA ARTS & ARCHITECTURE.

3. Many of your old customers, as well as many people you would like to make customers, are regular readers of CALIFORNIA ARTS & ARCHITECTURE. Why not tell them where you are (maybe they have forgotten), what you have to offer, through the use of advertising space in CALIFORNIA ARTS & ARCHITECTURE.

4. They may not remember you when they ARE ready to buy unless you keep reminding them that you are "still doing business at the same old stand".

CALIFORNIA ARTS & ARCHITECTURE gives a thorough coverage of the architects, interior decorators, landscape architects as well as going direct into the homes of owners of fine houses—people who have purchasing power.

ARRANGE FOR SPACE IN THE
OCTOBER ISSUE
FORMS CLOSE SEPTEMBER 20TH

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SAN FRANCISCO



LYRIC OPERA COMIQUE, a new musical organization, inaugurates a season of light opera at the Philharmonic Auditorium, Los Angeles, in September. The repertoire will be selected from such successful examples as "Chocolate Soldier," "Robin Hood," "The Mikado," "Iolanthe," "Pinafore," and "The Toy Maker."

"MIDSUMMER NIGHT'S DREAM" is scheduled for presentation at the Bowl, Hollywood, California, opening September 17, under the direction of Max Reinhardt. Einar Nilson is the musical director. Besides the cast of seventeen principals the plan includes a ballet of fifty, a chorus of forty singers, and several hundred supernumeraries. The production is to be given five or more performances in Los Angeles, then moved to San Francisco, at the Civic Opera House, and to the Greek Theater at Berkeley.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, continues the summer season of famous plays, with great artists from both stage and screen. Productions are continuous with the exception of Sundays and Mondays. New plays open on Tuesday with an unspecified run, as the length of time may depend on the popularity of the production. Matinees are given on Saturdays. Announcements are:

August 7, "Anna Christie", with Jean Inness, Victor Jory, Ralph Freud.

August 28, "Within the Law", with Hardie Albright and Martha Sleeper.

September 4, "Enchanted Cottage" by Arthur Wing Pinero.

LITTLE THEATER FOR PROFESSIONALS of Beverly Hills, California, have a new home in El Rodeo Auditorium, 605 North Whittier Boulevard.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, gives two plays a month, four performances each, at the Lobero Theater, under the direction of Paul Whitney. The play for August is always August 23-24-25, "Rose of the Rancho".

GATEWAY PLAYERS CLUB, 4212 Sunset Boulevard, Los Angeles, produces new and original plays admirably under the direction of Francis Josef Hickson. No performances Sunday or Monday. The production for August is "Embers of Haworth" by DeWitt Bodeen.

PINE STREET PLAYERS, San Francisco, California, opened their career as a little theater group with four original one act plays, two of them written by Phil Mathias.

PADUA PLAYERS at the Little Theater in Padua Hills, near Claremont, California, seek unusual plays and frequently produce three act mystery or comedy plays, locally written. The programs are never dull and productions range throughout drama history. Each play runs two weeks, Saturdays and Sundays excepted, with matinees on Wednesdays. Jerome Coray directs the Players.

MEXICAN PLAYERS, each Saturday at 2:30 and 8:30, present "La Serenata Mexicana" at the Little Theater in Padua Hills, near Claremont, California. The play represents the cycle of the day's events in the little town square in Michoacan, is rich with humor, with music, song and dance. The music is an original composition by three of the players, Salvador Sanchez, Miguel Vera and Catalino Alva. The production is arranged and directed by Mrs. Bess Garner.



Miss Gertrude Knowlton, solo dancer from Mexico City, who is being featured in the Oriental sequences of the ballets being presented by Ernest Belcher in the Hollywood Bowl this season.

DRAMA MAY DELUDE, DELIGHT AND DIFFUSE WISDOM

By ELLEN LEECH

AUTHORITIES differ in every field. Probably that is why there is advancement. And the rule holds in the field of drama. William A. Brady is easily conceded to be an eminent authority in the professional theater, and as representatives of the Little Theater Irving Pichel, Victory Jory and Morris Ankrum may be selected. Yet they are not exactly in accord on one point. Mr. Brady infers that preachment is not vital to a play. He even goes beyond that, he considers Elmer Rice an outstanding playwright of America but he finds fault with Rice's inclination to propaganda and feels that his plays would be pleasanter without it. In opposition the three protagonists are quoted because their opinions and discussions made the recent National Little Theater Conference, held at Pasadena Playhouse, assume importance. Under their direction one afternoon became a symposium, so readily did each concur with or heartily disprove the opinions advanced by another. While they differed in many minor points they agreed in stressing the importance of the community theaters, provided, always pro-

vided, the organization stood for something. They agreed that it is an obvious waste of time to produce plays with no essential meaning and that propaganda, whether used outright or subtly infused, is vital and legitimate. Mr. Pichel particularly stressed the necessity of courage and conviction, both in the selection of plays and the production. To each and all of these men Drama is an art, it need not be beautiful any more than a painting or piece of sculpture must be rounded in beauty, but it must convey a meaning, thought must dominate.

The public in general will agree with Mr. Brady. A theater is primarily a purveyor of entertainment and an audience cares very little about being instructed or swayed politically or socially, if they realize the object. Advancement may be best served by producing a thoughtful play without delving too deep into psychology, or showing a section of a scientific or medical laboratory.

Gilmor Brown probably had some such thought in mind when he began at the Community Playhouse, Pasadena, his series of revivals of plays which have made stage his-

tory in the past twenty-five years. These plays are not presented as caricatures but are given excellent presentations as examples of good drama. Of course they are old plays, a play of five years ago is old and hopelessly dated, but for all that "The Virginian" stresses the strain of courage and loyalty that exists in a real man, whether he be cowboy or bank clerk, while the Joe of "Paid in Full" is equally alive today, the weakling who claims the world owes him a living, the lame dog that sees that somebody helps him over the stile. These two plays are followed by "Anna Christie" and "The Enchanted Cottage", each proving not only good entertainment but worthy of thoughtful consideration. Gilmor Brown too expects a play to mean something. Let them speak for this country or another, this party or another, but present something that the mind can grasp—worth grasping.

The relation of stage and screen grows constantly closer, due to the interchange of stars, and the making of plays into pictures, which is highly beneficial to those who take their drama merely through the celluloid medium. In the film world the views of directors differ just as they do back stage. Frank Capra, a very understanding and successful director, claims that people do not want to think, they expect to be pleasantly entertained, maybe thrilled, but they do not seek pictures to be instructed or enlightened. As the director of "Lady for a Day" and "It Happened One Night" he has proved he knows his job. He says he has no rules for directing, he visualizes the effect he wants and keeps after it until he gets it. Clean pictures are a fetish with him, he thinks smut is never used except by lazy people, they are too slothful to work out a good scene in a clean way and so depend for their climax on the shock achieved by smut. Ernst Lubitsch seems to agree with him as he has frequently said that sensible censorship should not prove a bore, on the contrary an incentive, as it increases directorial ingenuity. The censor places a restriction but this gives the director an opportunity to work out a climax that will carry a flashing thrill regardless. Then Rouben Mamoulian joins his fellow workers with the statement that the imagination can only be stirred when something is left unsaid, when the audience is allowed to complete the scene or the sentence.

Producers are now selecting their material very carefully and are relying for the most part on the classics and on historical data. Errors will not creep in for lack of vigilance. In the filming of "David Copperfield" Hugh Walpole has been made editorial supervisor and since he is not only an author of note but is vice-president of the Dickens Fellowship the resultant picture should be worthy of the genius of Charles Dickens. Helen Hayes is now in Hollywood to star in "What Every Woman Knows," and will add charm to Barrie's delightful romance.



ART CALENDAR

BEVERLY HILLS

KANN-PAYNE GALLERY, 332 North Canon Drive: Starting August 15, drawings and replicas of Mayan and Aztec sculpture by Jean de Strelecki.

CARMEL

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

DEL MONTE

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

HOLLYWOOD

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

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

STANLEY ROSE GALLERY, 1625 N. Vine Street: To August 15, paintings by Lucien Labaudt.

LAGUNA BEACH

LAGUNA BEACH ART ASSOCIATION will hold its annual Festival of Arts from August 28 to September 3, inclusive. George K. Brandriff, chairman of the committee in charge of the festival, is also slated to become president of the association at its annual meeting on August 13. He will succeed Louis Danz, writer and lecturer on art, who has been president of the association for the past two years. Other new officers nominated are: John Hinchman, vice-president; Clarence K. Hinkle, second vice-president; William Riddell, corresponding secretary; Roy M. Ropp, recording secretary; William A. Griffith, treasurer, and R. Ferdinand Heckman, Thomas H. Lewis and Thomas L. Hunt, directors.

LOS ANGELES

ART CENTER SCHOOL, 2544 West Seventh Street, begins its fall term September 10.

BARKER BROTHERS GALLERIES, 840 West Seventh Street: Paintings and prints by American and European artists.

BARTLETT GALLERY, 5108 Wilshire Blvd: Paintings by California artists.

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

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Paintings by Jeanette Johns and John Coolidge.

CHOUINARD SCHOOL OF ART, 741 South Grandview Street, opens its fall term September 10.

EGAN GALLERY, 1324 South Figueroa St.: To August 31, paintings by Russell William Swan.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Closed for the summer, to re-open Oct. 1

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Summer exhibition, "Influences and Trends in Western Art," in which forty leading California painters are each represented by one picture. The Foundation's annual medal of honor was awarded to one of these paintings, Einar Hansen's portrait of Sadakichi Hartmann. In September the Foundation will hold its annual exhibition of etchings and other prints by California artists, and, concurrently with this show, an exhibition of paintings and sculptures by artists of San Diego and vicinity.

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

ILSLEY GALLERIES, Ambassador Hotel: To August 11, paintings by Lee Blair and Mary Blair. August 13 to September 1, paintings by John Hubbard Rich.

LOS ANGELES MUSEUM, Exposition Park: August 10 to September 2, paintings by Charles Matthews Crocker. Lucien Lefebvre-Foinet collection. Wildenstein collection of old European paintings.

OTIS ART INSTITUTE, 2401 Wilshire Boulevard, begins its fall term September 10.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: To August 17, "Masters of Drawing Exhibit," arranged under auspices of the Los Angeles Art Association. The drawings in this exhibition, by old and contemporary artists, are of a high order; but the labels attached to them serve only to heighten the already well founded impression that Los Angeles is a community of semi-literate. On August 15, at 12 o'clock noon, Harry Muir Kurtzworth, art director of the Los Angeles Art Association, will speak on the subject of "Los Angeles' Need of Drawing Collections."



Photograph by Willard Van Dyke

Alexander Archipenko with a recent work, "Reclining Torso." Archipenko has just completed six weeks of teaching in the Mills College Summer Session of Art, at Oakland, and is now conducting classes at the Chouinard School of Art, Los Angeles. In addition to his classes at Chouinard, he is giving a series of lectures there on Wednesday evenings at 8:30 throughout August.

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.

STATE BUILDING, Exposition Park: To September 30, annual exhibition of paintings by members of the Women Painters of the West,—second "Echo of the Olympics."

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To August 11, watercolors and drawings of Italy and Spain by Frances Brooks.

UNIVERSITY OF SOUTHERN CALIFORNIA announces that 28 courses in architecture and the fine arts have been scheduled for the fall quarter of University College, downtown evening division of the university, under the direction of Dean Arthur C. Weatherhead. Among the noted southern California artists who will conduct these classes are Paul Starrett Sample, Merrell Gage, Glen Lukens, Daniel Lutz and Clayton M. Baldwin.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street, recently purchased a painting, "The Way to the Village," by Orrin White. It is a landscape of the region near Guanajuato, Mexico. Funds to buy the painting were raised by a fiesta which the club gave in its gardens. Miss Marion Crandall, who has served as the club's art chairman during the past two years, has been succeeded by Miss Ingeborg von Schneidau.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To August 30, paintings by Henry Sugimoto. Gallery open 1 to 5 daily.

PALOS VERDES

PALOS VERDES ART GALLERY: Drawings by Stella Block. Pastels by Patricia Richards.

PASADENA

BURFORD GALLERIES, 575 E. Green St.: Paintings by California artists.

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

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

SACRAMENTO

CALIFORNIA STATE LIBRARY, Prints Room: During August, children of many nations, in color and in black-and-white.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Eighth Annual Southern California Art Exhibition.

SAN FRANCISCO

ADAMS-DANYSH GALLERIES, 166 Geary St.: To August 18, plans, sketches and models of the Golden Gate Bridge.

AMBERG-HIRTH GALLERY, 165 Post Street, opens its doors this month for the showing of applied arts and crafts.

ART CENTER, 730 Montgomery Street: To August 25, paintings by artist members.

CALIFORNIA SCHOOL OF FINE ARTS, Chestnut and Jones Streets, will open its regular sessions on August 20. The school

offers courses for beginning and advanced students in drawing, painting, sculpture, design, commercial art and the crafts. The night school classes in drawing and painting which opened with the summer session will continue throughout the year without interruption.

COURVOISIER GALLERY, 480 Post Street: Famous French paintings.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Etchings by Levon West, and other contemporary American and British prints, from the collection of M. S. Achenbach. Persian and Indian miniatures from the collection of K. Demirjian. Davis collection.

PAUL ELDER GALLERY, 239 Post Street, is now under the direction of Howard Putzel. This month he is showing recent photographs by Edward Weston and Willard Van Dyke.

GUMP GALLERY, 250 Post Street: To August 11, Persian miniatures.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To October 1, French paintings from the Louvre collection. On August 15 the Legion Palace will place on exhibition a group of about sixty paintings by artists of San Francisco and the bay region. The event inaugurates a series of such events which are to be held for one month each.

RUDOLPH SCHAEFFER SCHOOL OF DESIGN, 136 St. Anne Street, opens its fall term September 4.

SOWERS PRINT ROOMS, 451 Post Street: To August 25, history of the wood cut.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits, Flemish and Italian primitives. Gallery open daily from 1:30 to 5:30, except Mondays and second and fourth Sundays. Secure cards of admission in advance by telephoning Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL ART GALLERY, Public Library: Throughout August, fourth annual summer exhibition of works by Santa Barbara artists.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Boulevard: Marine paintings by Santa Monica artists.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Paintings, lithographs and wood-cuts by Rockwell Kent. Paintings by Matsuta Nara-hara and Henry Sugimoto. Women Artists of Washington. Paintings by Raymond Hill. French travel posters.

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 GALLERIES, 945 Westwood Blvd.: To August 11, prints by Rockwell Kent. August 13 to 25, pastels by Patricia Richards. August 27 to September 15, paintings by Edgar Payne.

WHITTIER

WHITTIER ART GALLERY, 205 East Philadelphia Street: To August 20, paintings by Alfred W. Johnston; watercolors and drawings by Emil J. Kosa, Jr.; pastels by Harry Muir Kurtzworth; pottery by pupils of Glen Lukens.

MISCELLANY

ORA RUGGLES has opened a studio at the Casa de Rosas, 2600 South Hoover Street, Los Angeles, for the sale of works by artists and craftsmen of southern California.

FIVE-MINUTE ART TALKS, by artists, will be broadcast each Friday at 1 p. m. from Station KFAC, Los Angeles, beginning August 17. They will be sponsored by the "Los Angeles Evening Herald-Express." The first talk of the series will be given by Duncan Gleason, a southern California artist.

SAN DIEGO FINE ARTS SOCIETY, through an anonymous gift of \$300, has purchased a portrait composition, "Dilwyn Parrish", painted by Clarence K. Hinkle of Laguna Beach. The painting is in the Eighth Annual Southern California Art Exhibition now being held at the Fine Arts Gallery of San Diego. Dilwyn Parrish, writer and resident of Laguna Beach, is a brother of Anne Parrish, authoress.

"RIO GRANDE PAINTERS" is the designation of a group of artists who have recently opened a gallery at Santa Fe, New Mexico, for the exhibition and sale of their own works as well as those of guest artists whom they invite from time to time. The group includes at present these seven artists: Eleanor Cowles, McHarg Davenport, Paul Lantz, Gina Schnauer, Anne Stockton, E. Boyd van Cleve and Cady Wells. Exhibitions are changed every three weeks. The current offering is a group shown by the members of the Rio Grande Painters. Their gallery, managed by Eleanor Stone, is located on the Sena Plaza at Santa Fe.

PRIZE WINNERS in the Southern California Annual, which is being held at the Fine Arts Gallery of San Diego until September 16, are as follows: The Mrs. Walter Harrison Fisher oil painting prize was won by Nathalie Newking for her canvas, "Charlotte", with honorable mentions to "Girl on Trapeze" by Arthur Durston, "Evening Angel" by Jean Goodwin, "Persephone" by Helen Lundberg, and "Palomino Horses" by Douglass Parshall. The Mr. and Mrs. P. F. O'Rourke watercolor purchase prize went to "Baroque Figure" by James Couper Wright, and honorable mentions to "Four Leaves" by Knud Merrild, "After Rain" by Myrton Purkiss, "Copper Sunflowers" by Irene B. Robinson and "Han Hsiang Tze" by Tyrus Wong. A special honorable mention for a group of paintings in egg-tempera was given by Kenneth T. Jameson. The Mr. and Mrs. P. F. O'Rourke sculpture prize was awarded to "Annunciation" by George Stanley, and honorable mentions in sculpture to "Man With Sheaf of Wheat" by Donal Hord, "Head of Girl" by Gilbert Leung, and "Temptation" and "Torso of a Dancer" by Ada May Sharpless. The Wheeler J. Bailey novice prize went to "Another Morning" by Dr. R. H. Kennicott.

An out-of-town jury—DeWitt Parshall, Mabel Alvarez, Dr. George J. Cox, Lorser Feitelson, Isabelle Schultz and Clarence K. Hinkle—selected 234 oils, watercolors and sculptures from the 750 entries.

PUBLIC WORKS OF ART PROJECT offices in San Francisco and Los Angeles are closing on the 15th of this month. During its eight months of activity in California, the Project has created for the people of this state several thousand works of art in the form of murals, sculptures, oil paintings, water colors, prints and craft work. The value of all this work, at a conservative estimate, is far in excess of the money outlay by the Federal Government. Hundreds of competent artists have been employed through a most difficult period in the economic life of the country.

With a very few exceptions, the artists on the Project have given of their best. Though the works they have created remain for all time the property of the Government, these have been distributed by the Government as "permanent loans" to schools, public libraries, museums, parks and other public institutions wholly or partly supported by taxes. Thus, out of the economic depression, has come at least one direct benefit—an incalculable enrichment of the art life of the people.

Public appreciation of this benefit is indicated in countless letters received by the Project from the heads of such institutions, as well as from private individuals. From a letter written to Merle Armitage, director of the Project in the southern California region, by Miss Althea Warren, librarian of the Los Angeles Public Library, we quote the following paragraph:

"In reviewing an economy year, the Public Library has certainly cause to count among its blessings the beauty and embellishment received through the Public Works of Art Project, when no funds for such purposes could possibly be spared from our own meagre budget."

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By ALICE R. ROLLINS



Enamel Salt Cellars, probably Battersea. Limoges Enamel Perfume Bottle. Grisaille decoration. Courtesy Beaux Arts Antique Shop.

BATTERSEA AND OTHER ENAMELS

THE WORD "Battersea" has been commonly applied to all English enamels, but they were made at Bilston, Wednesday, Birmingham and other places as well. It is only within the past decade that research has brought to our attention the fact that much that has been attributed to Battersea was in reality made in South Staffordshire and also that some of the finest work came from there.

Few things are more tempting than the dainty, intimate small trifles made of enamel. The variety of their shape, the delicacy of their workmanship, beauty of coloring and decoration have appealed to all lovers of small trinkets. These small objects had many uses and are to be found in boxes for snuff, letter seals, bonbonnières, and thimbles. They provided a dainty receptacle for the small black patches which were considered such necessary aides to my lady's beauty at one time. Other pieces included bodkin cases, candlesticks, decanter labels, inkstands, watch backs, and scent bottles.

Enamelling represents perhaps the most interesting form of applied ornament, for not only does it call for exceedingly small compositions to fit exact spaces, but the artist in enamel has to work in colors which he knows will change to a considerable degree when fused with heat. The artistry and craftsmanship in the decorated and enamelled boxes of the French Louis and English Georgian periods have never been surpassed, and while those of later date do not carry the fine jewelled ornamentation of those times, nevertheless they have an attractiveness of their own and for the benefit of the average collector more in keeping with his purse.

English enamels were fashioned of copper to which was applied a vitreous coating that resembled porcelain in appearance but not in feeling. On this plain surface many kinds of decoration were used, painting, transfer-printing and sometimes a combination of both. The design, usually copied from some print, was engraved on a copper-plate and transferred to the white enamelled

surface of the object to be decorated by contact printing. This same process was later used by the pottery factories for their printed wares. Many of the designs were taken from contemporary engravings after great artists of that time.

The art of enamelling was introduced into England by a Frenchman named Janssen, who established the famous factory at Battersea. This factory was founded about 1750 by Stephen Theodore Janssen at York House, Battersea, and remained in operation until 1756, when the owner went into bankruptcy and the stock was sold. In consequence of the brief time the factory was in existence, little real Battersea exists outside of museums and fine private collections. Much of that we see on the market at the present time is of French, German and late English manufacture.

Two main groups are recognized as having been made at Battersea: those decorated with transfer prints in soft black, brown, red or mauve in the manner of the famous French engraver, Ravenet, who was employed at Battersea, and those in the shape of animals, fruits, etc., which in decoration seem to imitate the products of the nearby porcelain factory at Chelsea. In panelled box lids Battersea paintings usually extend to the edge. The trellis, diaper, and scroll work are always evidence of the work at that factory. Many of the small boxes have quaint mottoes such as: "Love and let live", "Trifles show respect", "Thy eyes have power to kill or cure". Battersea will always be famous for its fine transfer-printing which was never excelled by the other factories. Incidentally, these transfers help us to date pieces, for the copies of famous paintings which were used can be dated. Other pieces can be assigned to their correct period by comparison with pieces of hall-marked silver of similar shapes. Color is also important. Dark blue was first used as a ground color in 1755, pea-green in 1759, turquoise and claret color in 1760, and rose color after the last date. Patch boxes with steel mirrors in the lids were not made after 1785 when glass came into use. Patch boxes having glass mirrors are Bilston products.

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Bilston enamels from the South Staffordshire district in England have been the subject of considerable study of recent years and new history seems to give credit to this factory for much of the work that has in the past been attributed to Battersea. The accepted view today is that some of the craftsmen from Battersea migrated to Bilston after Janssen's bankruptcy, and it is these men who were responsible for much of the fine work produced at a later date at Bilston. In the Bilston pieces the paintings are in panels on colored grounds, somewhat after the manner of the French porcelains. The coloring of much of it is very rich and varied. It is further enhanced by decoration in slight relief either in gold on yellow enamel or a diaper pattern of loaded white enamel. A peculiar rose color painted with small flowers and gilt borders was often used. The ground of Bilston examples is invariably hard and very white when uncolored.

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SAN FRANCISCO



A GROUP of water colors and oil paintings of the desert will appear in an exhibition, scheduled for the coming fall and winter, at the Westward-Ho Hotel in Phoenix, Arizona. The water colors include an especially fine selected group from the portfolios of Oscar Strobel's "Arizona Series," in which this artist has presented scenes which summarize the great American Desert in all of its natural beauty of delicate colors and shades. Supplementing the exhibition of water colors there will also be a group of larger oil paintings depicting the Arizona Desert. Last year Mr. Strobel had a one man show at the Arizona Biltmore Hotel in Phoenix. The above reproduction is a field sketch made in Arizona last winter south of Phoenix in the Superstition Mountains.

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R U N N I N G F I R E

By MARK DANIELS, A.I.A.

BLINDERS

THE mental horizon and the visual horizon bear a very close relation to one another. That is only one reason why we may yet be forced to send our children to school wearing blinders.

If it is true that the repeated contemplation of an inspiring view broadens the mental horizon it is equally true that the sight of ugly architecture, suggestive bill-boards, and immoral pictures will shrink it.

I once knew a very successful financier. His office was on the sixteenth floor of a building in San Francisco. He would often stand in deep thought gazing through his windows over the bay to the eastern hills or north to Mt. Tamalpais and the Marin shore and, as he looked, so his great plans took form. He never missed a performance of Tristan and Isolde and Sundays frequently found him in one of the art galleries. Yet he was what has come to be known as "hard boiled".

"Never look at ugly things and you will never make ugly plans," he once said to me. "Never look at things in a little way and you will never make little plans."

But it is becoming difficult to avoid seeing the ugly things without the aid of blinders. You cannot raise a sun-flower in a swamp.

THE EYES HAVE IT—AT LAST

"NONE so blind as those who will not see."

Everyone has, at one time or another, envied the discoverer. My childhood days were filled with dreams of undiscovered lands and tales of desert islands. In the years of adolescence books of travel such as "In Darkest Africa", "The Land of the Midnight Sun" replaced "Robinson Crusoe", and "The People of the Mist". With these books came the slow conviction that probably all the places had been discovered before my time, of itself a very discouraging discovery.

But ah, what ho, and gadzooks! There remained the field of the archeologist who, lacking new lands to discover, found a wider world of re-discovery awaiting him. Reports of the Smithsonian Institute, the National Geographic Society, and various archeological societies were of easy access. I turned to them. Finally I set out, only to learn that it was hopeless. All the discoveries I made in the Cliff Dwellings of Arizona, the Mayan ruins in Yucatan, the crumbled remains of Roman cities in Algeria were on file in the postal card departments of the leading travel bureaus while I was still reading "The Viking Age". The discovering business in all its forms, was, like freedom, a thing of the past. I gave it up and started reading the Encyclopaedia Britannica.

Years later, when I had about reached the volume "SARS to SORC", I embarked upon a trip. Traveling south by motor one day we left a low-lying, wind swept valley and entered a land of wooded, rolling hills. The highway entered a tunnel of towering trees and suddenly I realized that, with my early ambitions all but forgotten, I was at last embarked upon a journey of discovery. The thrill of this realization sharpened my jaded powers of observation. Between the trees that lined the road on either side flashed glimpses of a broad sheet of water. More open spaces yielded views of distant hills that had stolen tints the setting sun had purposed for the rose. Patches of red tiled roofs glinted through the complimentary green of waving foliage.

Our guide and driver turned into a less frequented lane. Here were giant, aged oaks with protecting arms outstretched over dozing cattle. The land became as level as a table. Fields of

wildflowers faded in the distance on either side. An occasional gnarled and twisted trunk, that would have delighted Arthur Rackham, grimaced at us in the waning light. With the last ray of twilight we turned into the gateway of the old Flood place in Atherton. On familiar, traveled roads I had at last made my voyage of discovery.

In every city, in nearly every town, there is some doorway, some oriel window, some secluded garden that we pass and re-pass and never see. Of the thousands who have visited that creation of Bob Farquhar, the library of the late W. A. Clarke, Jr. in West Adams Street, Los Angeles, I wonder how many have really seen it.

PLUCKING THE ARCHITECTURAL EYEBROW

EYEBROW plucking has come to stay. It has, at least, crept into our architecture. As a form of depilation it is inferior to the habit of Nero, who confined his plucking to the red hairs on his fat, fiddling fingers. As a factor in beautification it is a step down from the custom of the Akamba of Kenya Colony who confine the practice largely to the chest.

Whether the conversion of the strong and beautiful eyebrows of Valasquez' "Daughter" to the all but invisible ones of Leonardo's "Gioconda" would be a step toward the ultimate in beauty is debatable. That it would reduce strength and character cannot be denied. The pock marks of Mirabeau were not a thing of beauty yet it is notorious that he had more lovers than any man in Paris. Nor did Delilah's depilatory activities with Sampson result in more than his downfall. Efforts to increase beauty at the expense of character should be discouraged.

Despite the obvious merit of the above philosophy they are plucking the eyebrows from some of the fine old buildings in San Francisco; buildings we had come to love just because they had a squint, a beetling brow or a friendly leer. All this shouting about falling cornices during an earthquake is balderdash. It fools no one. These architectural eyebrows are being plucked to keep step with the fashion, nothing less. The latest building to undergo the treatment is the old Pacific Telephone and Telegraph building on Grant Avenue. When they have finished, the building may look ten years younger but it will never be the same again.

The wart on Abraham Lincoln's face may have kept him out of beauty contests but it also did much to keep him in the hearts of his countrymen.

ALWAYS STRIP THE FORMS

NOT long ago I went with a dinner party to the Bal Tabarin in San Francisco. In the clubs there had been considerable discussion of the ceiling in the huge room where dining and dancing are carried on simultaneously, frequently by one and the same person. Some critics had said that the ceiling was a Cyclopean washboard suspended not too far above their heads to remind the patrons of their proper places. Others claimed that it was a masterpiece of modern art and that it was "over their heads".

I will admit that the ceiling is strongly corrugated—that it is decidedly "overhead", so much so that one has a strong desire to "duck" now and then. But the impression that it gave me was that it was a huge slab of concrete rip-rap from which the forms had not been stripped. In fact I left the place with the very definite feeling that the only forms in the Bal Tabarin that had been stripped were those of the female entertainers.

THE REWARD OF WATCHFUL WAITING

"ALL things come to him who waits," said POVERTY as she socked HONESTY in the eye. Who of us has not longed and waited for the day when a shopping trip, followed by a pleasant drive about town, might be essayed without fear of having a fender torn off or a radiator stove in by some giant truck or other juggernaut of commerce? That day has come, at least in San Francisco, for the so called strike has cleared the streets of almost every vehicle more dangerous than a perambulator. But the above eye-socking continues, for the very agency that cleared the streets took also all of the necessary gasoline. Does anybody want to buy a nice automobile cheap?

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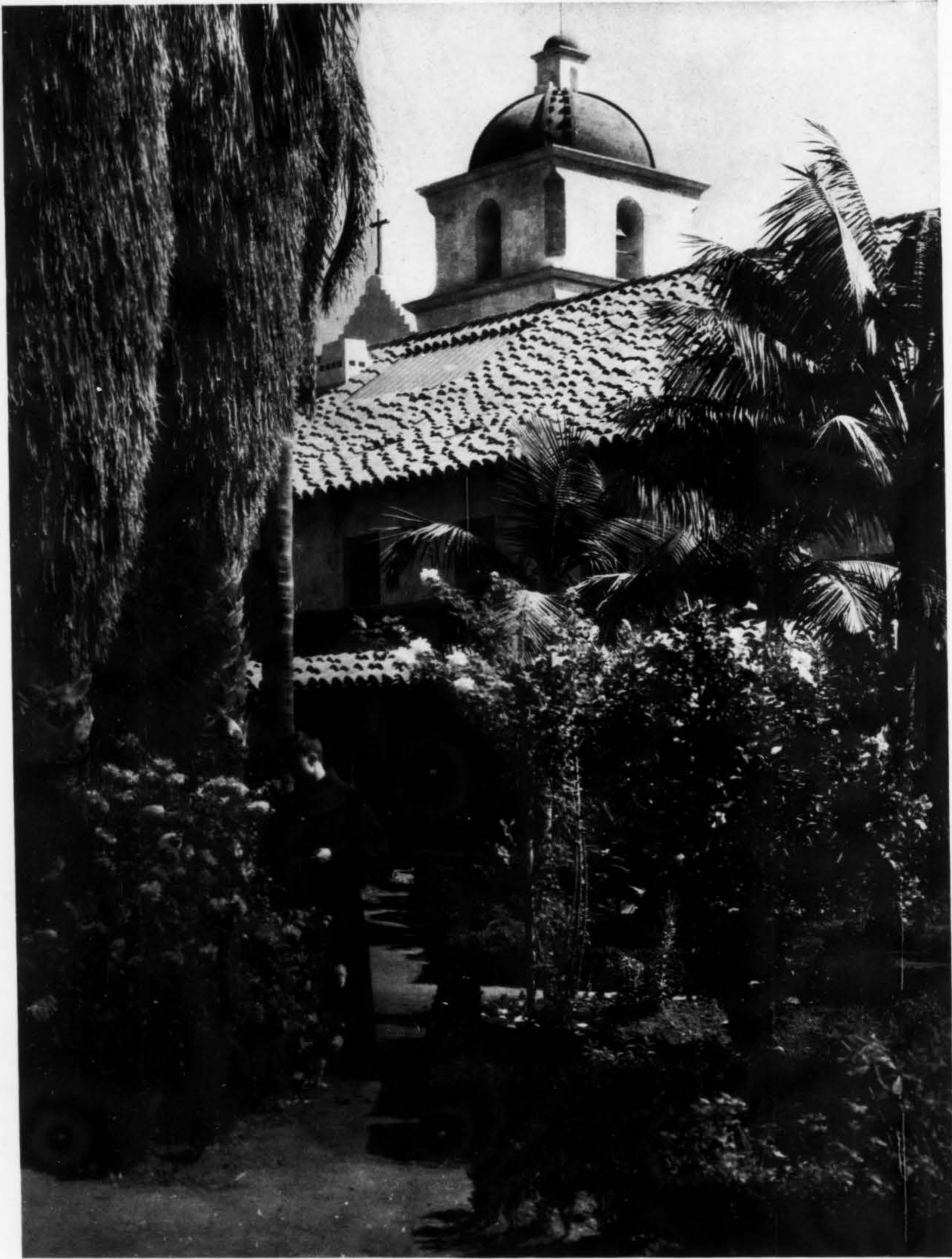
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Photograph by J. Walter Collinge

LIVING IN THE PRESENT ENJOYING THE PAST

The garden at Mission Santa Barbara in which the fan and cocoa palms, roses, chrysanthemums and box are shown. The last two probably had not reached California during the Spanish period. Immediately in front of the Mission the city of Santa Barbara is planning, under the direction of Ralph T. Stevens, a park in which only ornamental plants known to the mission fathers prior to the American period are to be included. There is also to be an out-of-door museum of the appliances, tools and conveyances of Spanish California.



The original plant inhabitants of the mission gardens, especially the annuals, have long since disappeared and even a knowledge of their identities lost. Without such knowledge faithful garden restoration is impossible. In this instance the pepper tree, the prickly pear or tuna, and the palm, all shown above, are plants characteristic of the Spanish period; but the nasturtium, hollyhock, Shasta daisy, and sweet alyssum, also shown, are not known to have been grown in California in Spanish days. Mission San Juan Capistrano. Founded 1776.

SPANISH MISSION GARDENS OF CALIFORNIA

By G. W. HENDRY

THERE is a growing public interest in the historic Spanish missions of California and already this interest has been translated into constructive efforts at preservation and restoration throughout the length of El Camino Real. Actual restoration of the neglected buildings presents few technical difficulties because plans and descriptions are in many cases available, and very often even the floor plans of buildings leveled by time are still traceable on the ground. Architectural details are not known in all cases, but the general type of such detail is often well illustrated in the remnants of buildings still standing. The primary aim of all restoration should be the faithful reproduction of the original edifices down to their last detail of form and material, but unfortunately some recent attempts at this have fallen far short of that ideal.

To complete the picture and so pass on to future generations the missions in all of their primitive charm and beauty, it is also necessary that the gardens and orchards which originally surrounded them should be reconstructed. But this is more difficult of accomplishment. Most of the original plant materials, with the exception of a few surviving long-lived perennials such as olives, pears, and pomegranates, have long since disappeared from the mission enclosures, and search as we may, the historic documents fail to enlighten us concerning these departed plant inhabitants.

Some years ago, however, the writer discovered by chance that the padres had actually built up rather extensive herbariums, consisting of dried specimens of both cultivated and wild plants; but these were so well hidden from the curious that their existence had not even been suspected prior to the accidental discovery of the one at the Mission San Francisco de Solano in 1925. Early writers on California history assumed that no such collection had been made. Horace Davis, a former president of the University of California and a student of agricultural history, said that although the padres planted wheat in Cali-

fornia there was now no means of knowing what varieties were planted. Horace Davis thought that the original plant introductions, particularly the annuals, had been so completely obscured by the multitude of modern importations that their identity could never be known, and this attitude has been taken by other historians. But with the discovery of the first of these ancient plant collections this viewpoint has been dispelled and a new chapter in California history made possible. Already many of the original plant specimens have been carefully studied and their identities accurately determined. But this was not all. The padres in the same way preserved many of the native weeds which grew on the mission sites, and as new ones from foreign lands began to appear these, too, were added to the plant collection. In short, a more or less continuous history of plant introduction has been left from the foundation to the secularization of the missions, so that we now have a means of tracing the changes which have occurred in wild plant populations from an original virgin flora to one which is now dominated by alien species from the far corners of the earth.

These ancient plant collections, however, differ from our modern ones in

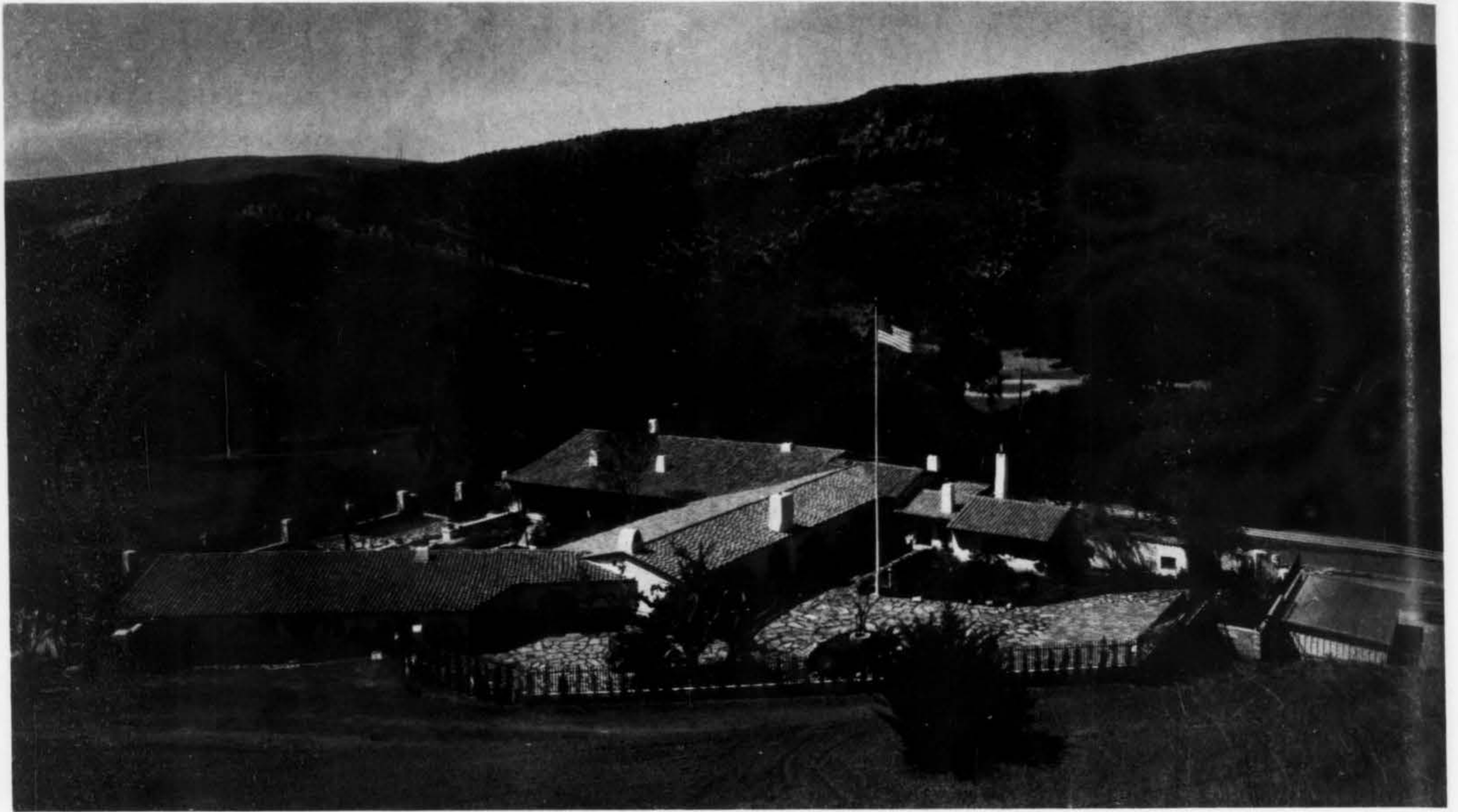
Stately California fan palms appropriately dominate the cloister garden at Mission Santa Barbara. *Cereus* cactus, live oak, ferns and tree roses also recall early California, but the box hedge edging the walks serves to remind us of a newer day.

that they have never previously been studied. Indeed, they have been so effectively hidden through the years in the thick adobe walls of the missions that they have been wholly unknown and inaccessible.

In the process of adobe brick making it is generally necessary to incorporate in the soil enough fibrous plant material to serve as a binder for the soil particles, and so add to the strength of the bricks. Such plant materials may consist of straw and weeds, or of such general refuse as would naturally ac-

(Continued on Page 28)





Photographs by Associated Photographers.

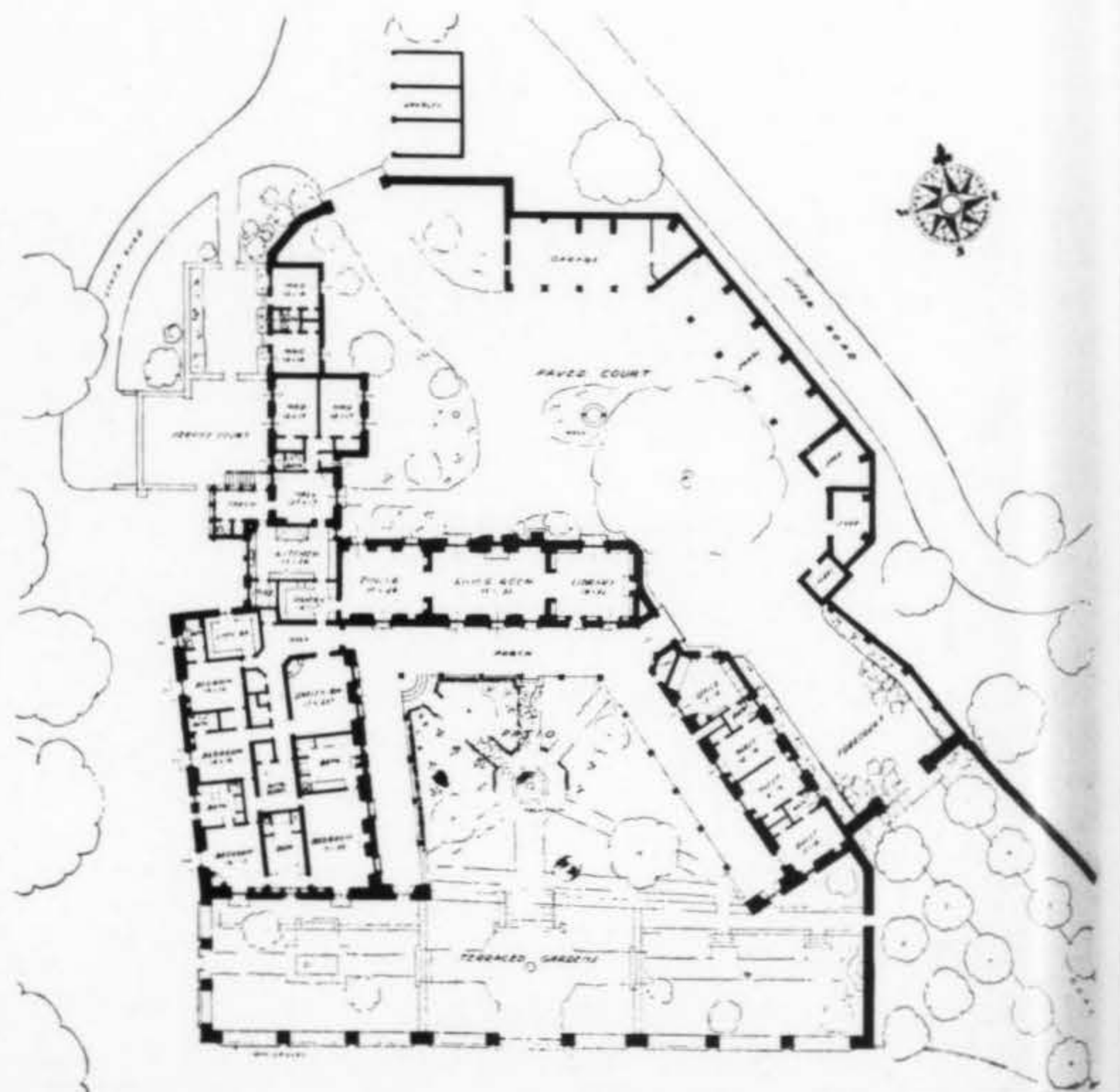


Reminiscent of the early days of California when this state was a Spanish colony and vaqueros roamed the hills on ranchos extending over what we now term a county is this low roofed ranch house. Located among the rolling hills of Santa Barbara County the owner and the architect have taken full advantage of the opportunity and achieved a result of unusual merit.

THE OLDEN DAYS—THE GOLDEN DAYS
OF CALIFORNIA

Enjoyed again in this typical
early California ranch house

William Mooser Company, architects



As there was no limit to the ground area, the architects William Mooser Company were able to plan two long wings providing plenty of guest rooms and a large patio which is open to the southern exposure. After a year or two the vines and shrubs will undoubtedly cover the walls and wing end shown in the view at the right. All the walks as well as the enclosed courts are paved with flagstones.



The house is reinforced concrete, fire-proof throughout. Very simple in design and finish, every effort has been made to produce a ranch house that would be truly Californian yet comfortable and with modern conveniences. The large paved court around which are the service buildings is shown at the left. The view above shows the wide porch terraces which surround the patio and garden.



CONSTRUCTING THE SMALL GARDEN

*Problems of
Grading
Drainage
Plumbing*

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

IT is assumed, in this article that the garden is now designed, but that it is still on paper awaiting execution. There are various logical steps to be gone through to complete the garden and these will now be investigated and explained.

Grading

It is seldom we find the existing grades around a house suitable for the scheme we have planned. Inasmuch as most people choose to build on a hill there are generally certain level areas desired around a house which entail the cutting and filling of soil.

It is wise to have the garden scheme determined before the house concrete is poured. This will insure the concrete being low enough, or high enough as the case may be, to allow the leveling of house terraces, and the grading of soil without undermining the house foundation or filling against the wood. Where this has not been done it is necessary to pour a secondary wall against the house to allow the fill to be made, for damp soil should never come in contact with the wood of the house due to the danger of dry rot and termites. It is wiser to alter the scheme rather than attempt to grade out lower than the house foundations.

First determine the depth of the topsoil. If the grading contemplated goes below the strata of topsoil pile it all to one side to be spread later. Allow at least six inches for lawn areas and eighteen inches to two feet for shrub and flower beds. Paved areas and walks do not need to be excavated. Before replacing the topsoil, investigate the subsoil. Some clay soils drain very poorly. Some rock formations do not drain at all. Dig a hole a foot deep and several feet square and fill it with water. Allow it to stand twenty-four hours and see if the water disappears. If not, and the soil is rocky, you can "sub-soil" or dynamite the area, using about a quarter stick

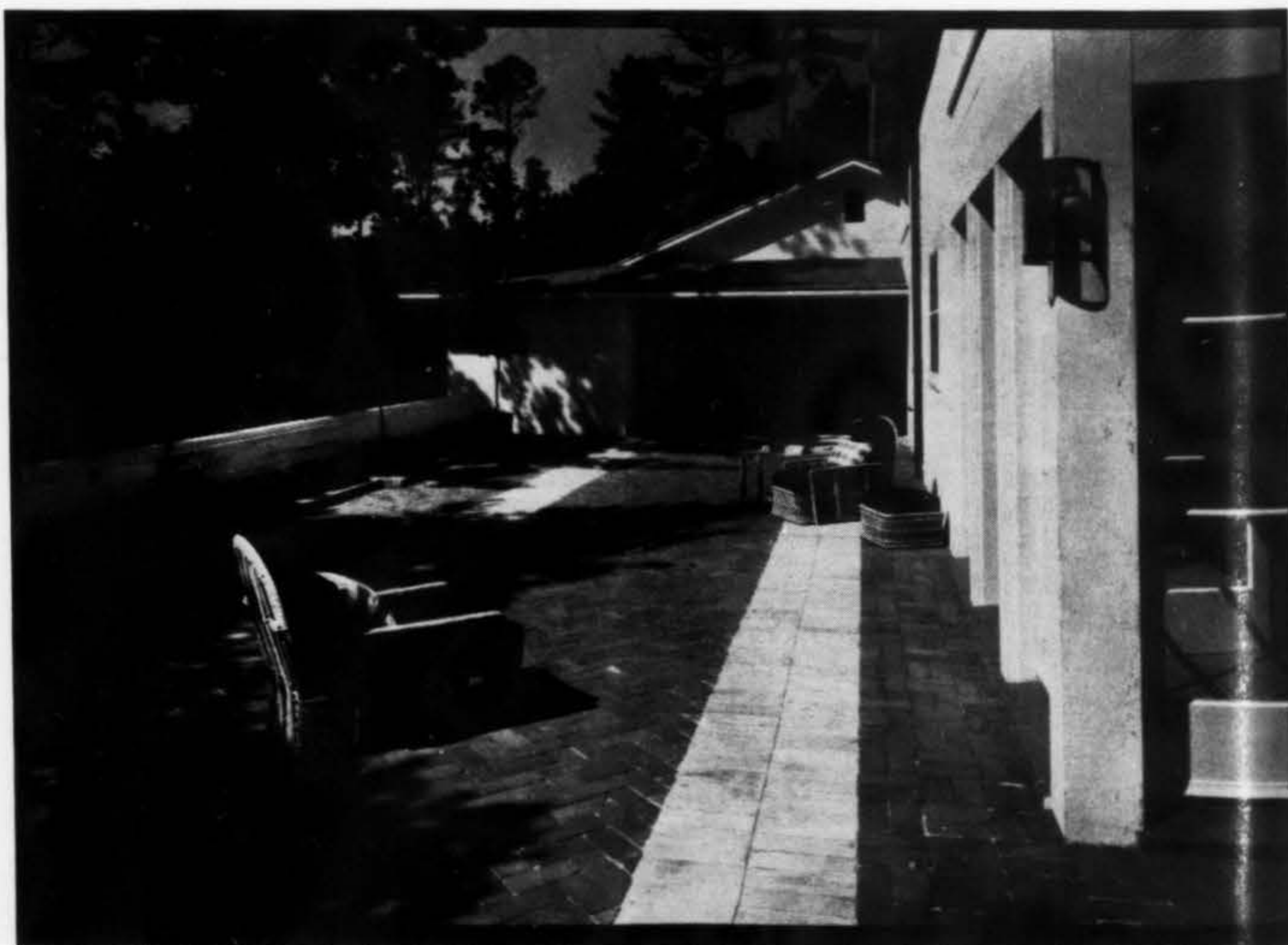
every five feet. Get a competent person to do this for you. This will open crevices in the rock and allow the area to drain. In heavy clays and adobes where the sub-grade has no chance to drain naturally, a system of tile drains is advisable. Otherwise be sure the sub-grade pitches so as to carry surplus water away, for if large depressions or holes are left in the clay the water will stand and the topsoil will sour. It is especially important when planting large trees or shrubs not to

Brick paved courts and terraces very often bring the garden into close relationship with the house, blending the outdoor living quarters into the architecture of the house. This has been done with admirable results in the residence of Mrs. E. C. Converse at Carmel, California, and above at the Berkeley residence of Mr. Henry V. Colby, Thomas D. Church, landscape architect.

create a pocket in non-draining subsoil without providing an outlet for excess water. This may be done by digging a trench pitching away from the hole and filling the bottom with coarse rock. If the area is flat lead it to a dry well. The dry well should be several feet deep and filled with rock. These problems may not generally occur, although there are a great many places in California where the topsoil is thin and the subsoil is obstinate, and it is at this time in the garden preparation, that the problem should be met.

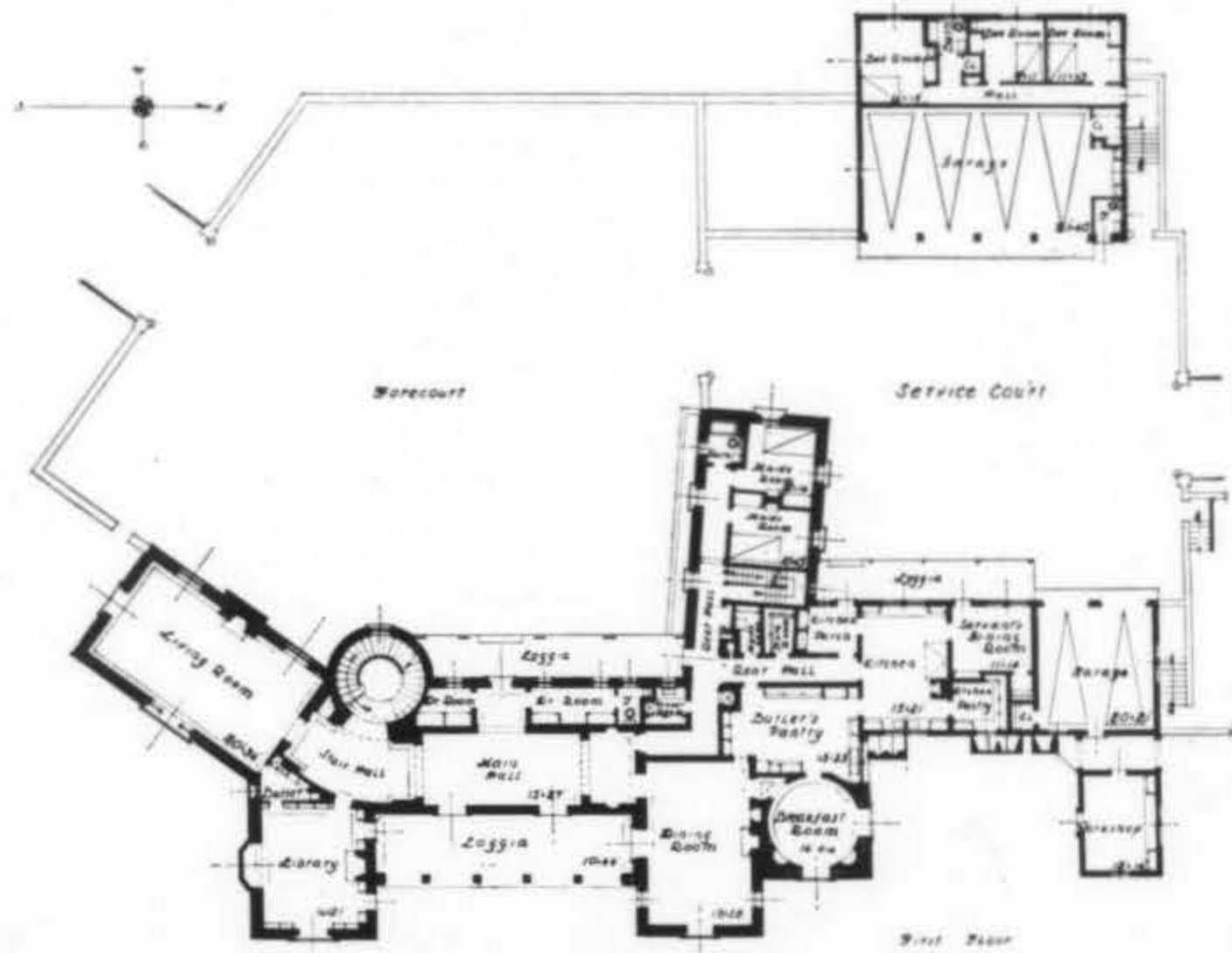
The subsoil should be loosened before the topsoil is replaced, and if the budget permits, some peat worked into it. If you buy the topsoil look for a dark slightly sandy loam, unless your base soil is sand, in which case a heavy loam should be used and worked into the sand.

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RESIDENCE OF
 MR. and MRS. MALCOLM McNAGHTEN
 Holmby Hills
 Los Angeles, California
 Gordon B. Kaufmann, Architect



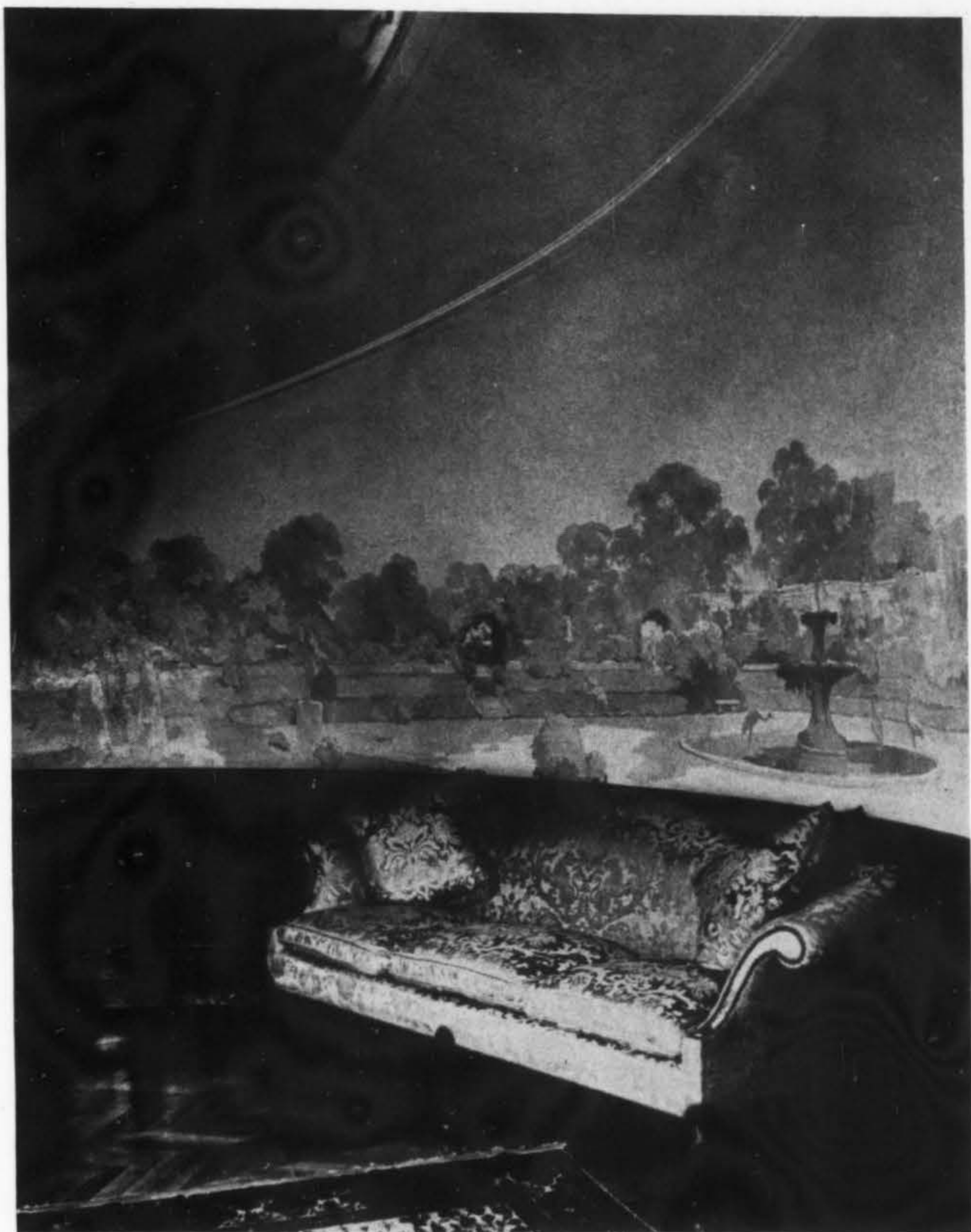
Photographs by William H. Clarke.

Situated on a knoll at the eastern end of Holmby Hills where the cool breeze from the Pacific may be enjoyed, the architect has achieved a happy result—a large house but not pretentious, all within good scale. From the loggia and the living quarters one looks out on a broad expanse of lawn and garden to a view of the Los Angeles Golf and Country Club beyond a row of eucalyptus trees.
 Edward Huntsman Trout,
 landscape architect.





In the general scheme of furnishing for the residence of Mr. and Mrs. Malcolm McNaghten no particular period was followed; comfort and homelike surroundings were more the object inasmuch as a great many of the pieces had been in the family for a number of years. The dining room is panelled in white cedar finished in a heavily antiqued honey tone. The furniture is made of beautiful burl walnut and the chairs are covered with rich yellow needle-point. The curtains are crimson damask, antique, with magenta fringe. The chairs in the breakfast room are reproductions of an antique wheelback model with coverings of hand embroidered tapestries. The rug is jade; the draperies of yellow ground bourree. In the cabinet is a collection of old English china and Bristol glass. Indication of a more general appreciation and utilization of creative artists in the decoration scheme, Jessie Arms Botke executed one of her popular bird subjects on the walls of Mrs. McNaghten's bathroom. Charles Ray Glass, interior decorator.



Charles Ray Glass, interior decorator, is responsible for a unique series of panels executed on wallpaper by Alson Clark which depicts scenes of the family estates in England and more recent homes in southern California. The view above of the main stair hall shows the sunken gardens on the old Hollywood estate of Mrs. McNaghten's father which was noted for its semitropical gardens. Woodwork finish of the stair hall is gunmetal and antique gold. The bedroom at the left is in antique white and ciel bleu. The library is panelled in knotty pine, bleached a silvery gray tone. Fireplace black and gold marble; furniture coverings of antique Gobelin tapestries and a Persian rug of a rich wine color. Gordon B. Kaufmann, architect.





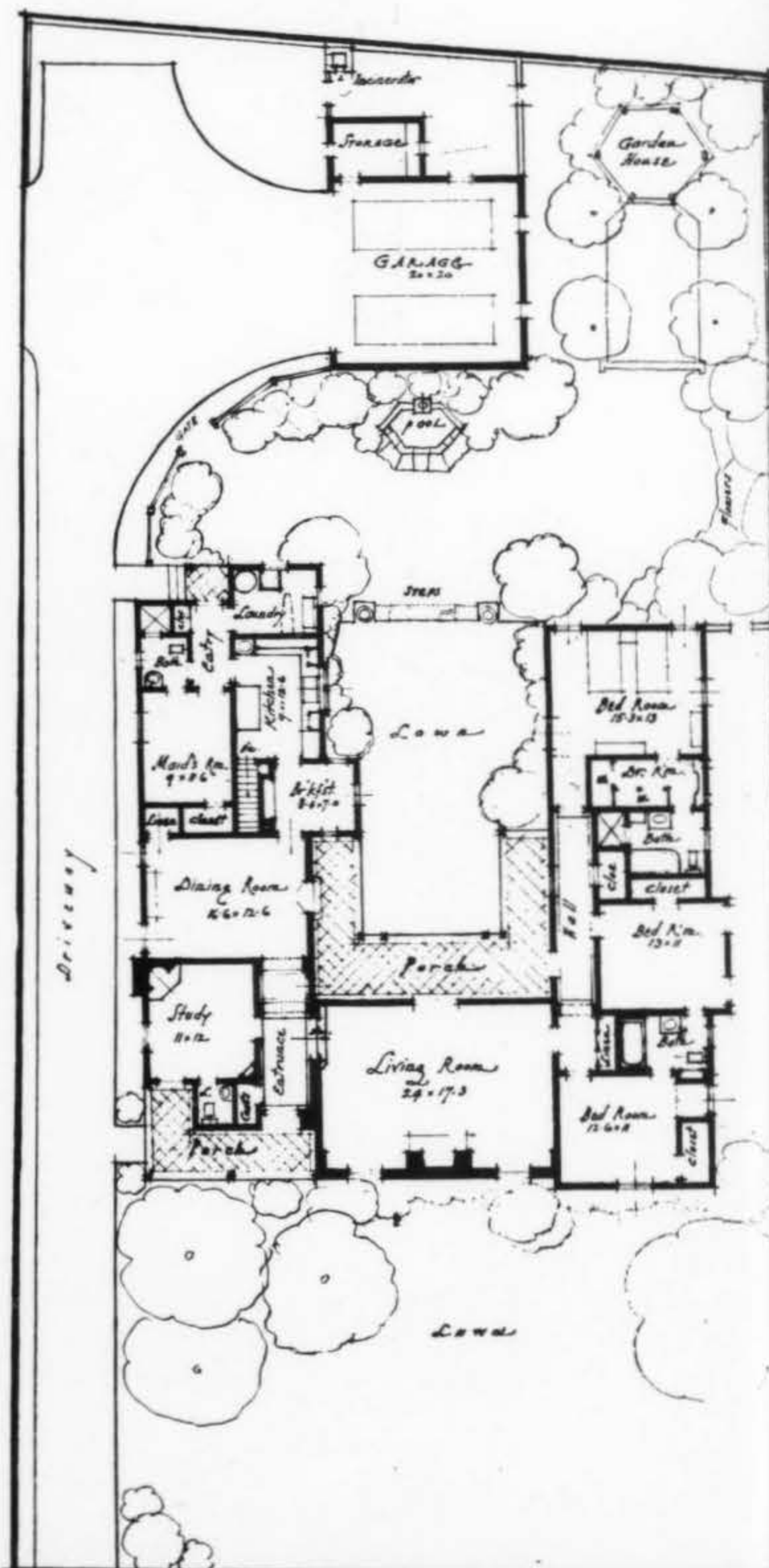
Residence of Mr. and Mrs. N. L. Zeagler

Beverly Hills, California

Gable and Wyant, architects

Typical of the one-story, low-pitch roofed houses in the popularly described California Colonial manner this residence is in good scale and the plan is especially interesting. Brickwork and stucco are brush-coated in off-white, with vertical siding and trim in straw yellow with sage green blinds at the windows. Porches are paved with red brick; wrought iron is painted light green; roof is natural color shingles oiled. Benjamin Morton Purdy, landscape architect.

Photographs by Associated Photographers



PRELIMINARY SKETCH OF A PROPOSED RESIDENCE FOR MR. & MRS. N. L. ZEAGLER
GABLE AND WYANT ARCHITECTS

The study shown below and the breakfast room have knotty pine wainscots with trim in off-white. A special feature of this house is the system of floor construction, which is reinforced concrete joists with concrete slabs, over which are placed the sub-floor and the finished floor, thus making the building termite proof and earthquake resistant.



The guest bed room in the N. L. Zeagler residence is white, accented with rose. Draperies and upholstery are glazed chintz. Dressing table is white glaze chintz with rose tufts. The rug is white and wall paper of colonial design. Below is the living room which opens to the porch and patio. Bingham and Porter, interior decorators.





Typical of the low mass and low pitched roof type of house with predominately horizontal lines is this residence designed by architect H. Roy Kelley for Mr. and Mrs. F. A. Phillips of West Los Angeles. It might be classified as Early California yet its style and plan is the outgrowth of social, climatic and topographical conditions. The house is built on a hilltop with the street several feet below. The exterior walls are brick, plaster and vertical boards, whitewashed; roof of hand split shakes. The floor plan is shown below.

LET'S HAVE SOME DECENT MONOTONY

By GERALD B. BURNETT

THE battle of architectural styles furiously pressed in every city of this country finds its peak in southern California.

Easy travel, access to pictures and misguided freedom have left the home-builder free to choose home styles as he will. Confusion is now the dominant characteristic of American residential districts.

The way out, according to William H. Schuchardt, distinguished architect, is what Henry James referred to as "decent monotony."

Decent monotony pleases, commonplace monotony bores.

Everyone who is building a home is confronted with this question. Shall we choose an English, a Normandy cottage, a Spanish, a French chateau, a "modern" style for our home?

Some base their preference on homes they have been seen here or elsewhere or on pictures which have appealed. Some are prejudiced against certain styles because of poor examples they have seen. Some cherish a style for years until they accumulate enough money to build the castle of their dreams.

Where every owner builds in the style he likes best the result is conglomeration. A beautiful English cottage alongside a Mexican farm house suggests a scrambled geography. One design, be it ever so perfect, destroys its neighbor.

An English manor house, a Normandy cottage, a Monterey Colonial and a French chateau all in a row suggest a museum shelf. Yet we see streets just as badly confused in a drive through any residential district.

No one would like to set his fine Atlantic Colonial style home down among a Swiss chalet, an Egyptian temple and a Chinese temple. Yet it has been done, in Hollywood, and not in the studios either.

The builder of a Spanish farm house would like a similarly styled home next door. But his neighbor builds a Queen Anne of the early eighties because he wanted to reproduce his boyhood home in Iowa. Next year the vacant lot on the other side may get a Turkish kiosk.

The trouble with most houses is their permanence. Passing whims in architecture stay with us long after their popularity wanes.

Unfortunately out of date buildings cannot be junked yet although the new deal may bring that about.

Those who lean to the "there ought to be a law" method of accomplishment can insert here a paragraph. Yes, there ought to be a law prohibiting people from ruining the value of their own property and their neighbors by erecting homes unsuited to the vicinity.

But there will be no such law for a long, long time. Lots of education has to come first.

Rugged individualism is still a paramount characteristic in this country. If your Iowa friend can have his Queen Anne why should you not have your Egyptian temple to advertise your travels? No reason at all as things go today.

Some glorious day, in the highly Utopian future, residences and residential districts will be planned communities. A good example for today is the city of San Clemente nearby where only Spanish type homes may be built.

But you say, "Well if all the homes are the same I couldn't stand the monotony."

That is where decent monotony comes in.

The charm of old European villages lies largely in the harmony of form and color which prevails. Never do you find in these delightful places a conscious attempt to be original or different or conspicuous.

Their builders, using the materials at hand and common methods of construction, did not shrink from a family resemblance to other homes in the locality.

That is decent monotony. No individuality was submerged. Rather it was possible to gratify different tastes by a skillful display of subtle variations in mass and detail. Yet the whole group remained related giving a background that makes these little villages so charming. (Continued on Page 24)





HONEYMOON COTTAGE

What a far cry this charming house is from the early attempts at factory made ready-cut houses. The good design and substantial construction often lacking in the factory made house are the two salient features of this new idea in home construction. Wallace Neff, the architect who has been developing the idea of a factory built home for several years, says the name "Honeymoon Cottage" was suggested by Mary Pickford, and the name is an ideal one. Inspected by over fifty thousand persons the first week of its exhibition it has captured the fancy of many people whose requirements are met by a compact one or two bedroom home. The house shown here consists of a living room, entrance hall, bedroom, bath and kitchen. All units have been planned with a view of compactness and no waste space. The exterior is strikingly modern and distinctive.



Built on heavy timber beams, this small house is especially engineered to withstand the stresses of moving by truck, and is earthquake and storm proof. Walls are six inches thick throughout and, with the roof, insulated. Redwood is used for exterior walls and ceilings and for interior walls excepting the living-dining room which is panelled in knotty pine. The walls of tightly joined redwood are perfectly smooth and are painted white with doors, shutters, base-line and mouldings in cobalt blue and light blue.



• CALIFORNIA •

is noted for its domestic architecture and among those architects responsible for the design of our most pretentious and beautiful residences is Gordon B. Kaufmann, A. I. A. In the residence for Mr. and Mrs. Malcolm McNaghten, the architect has achieved a result worthy of praise. It is a splendid addition to the many fine homes in the exclusive Holmby Hills district. The firms listed here are appreciative of the opportunity of assisting in the construction of the McNaghten residence.

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LET'S HAVE SOME DECENT MONOTONY

(Continued from Page 22)

Decent monotony is the background for delightful Broadway, near Stratford-on-Avon. It is the background of French and Italian towns. It is the background of any fine group of homes wherever they may be found or whenever they may have been created.

The primary characteristic of a masterpiece is good composition. John Ruskin called it "putting several things together so as to make one of them." In one word good composition is unity.

The several parts of a picture must be related so that all make a beautiful whole. In music the law of unity holds, witness the "leit motif" of the symphony.

So, in frozen music as Ruskin termed architecture, unity must obtain where a masterly quality is sought.

But the battle of the styles destroys the very essentials of an architectural masterpiece. American insistence on individual expression has been the cause of few distinctive developments of residential districts in this country.

What is the way out? According to Mr. Schuchardt there is a way.

He points out that we have been too willing to plagiarize the styles of whatever country or period we admire regardless of its fitness to our present environment. Often photographs are slavishly adhered to in building a new home.

Yet we do not choose our clothes, our manner of speech, or our way of living from the past without considerable alteration.

Choosing a home style on the grounds of sentiment or prejudice is a mistake. A home design must be logical as well as beautiful. It must be the outgrowth of social, climatic and topographical conditions.

A home may be of no named style and yet be pleasing. The secret is simple.

Reduced to the simplest terms this secret is prescribe simple and low masses, predominating horizontal lines, low pitched roofs and the use of materials best suited to a country occasionally subjected to earth tremors.

On this common ground a residential district can have decent monotony without abolishing originality.

If you fear that "pure" English, or French or what not styles will be destroyed remember this. No architecture became pure until it was dead. When style is standardized into purity it dies and becomes the refuge of copy book rather than imaginative designers.

The old styles, which we all admire, were alive when they were erected. They frankly met the requirements of climate, social life and the character of building materials obtainable. They were not copies of buildings erected in still earlier days or in other countries.

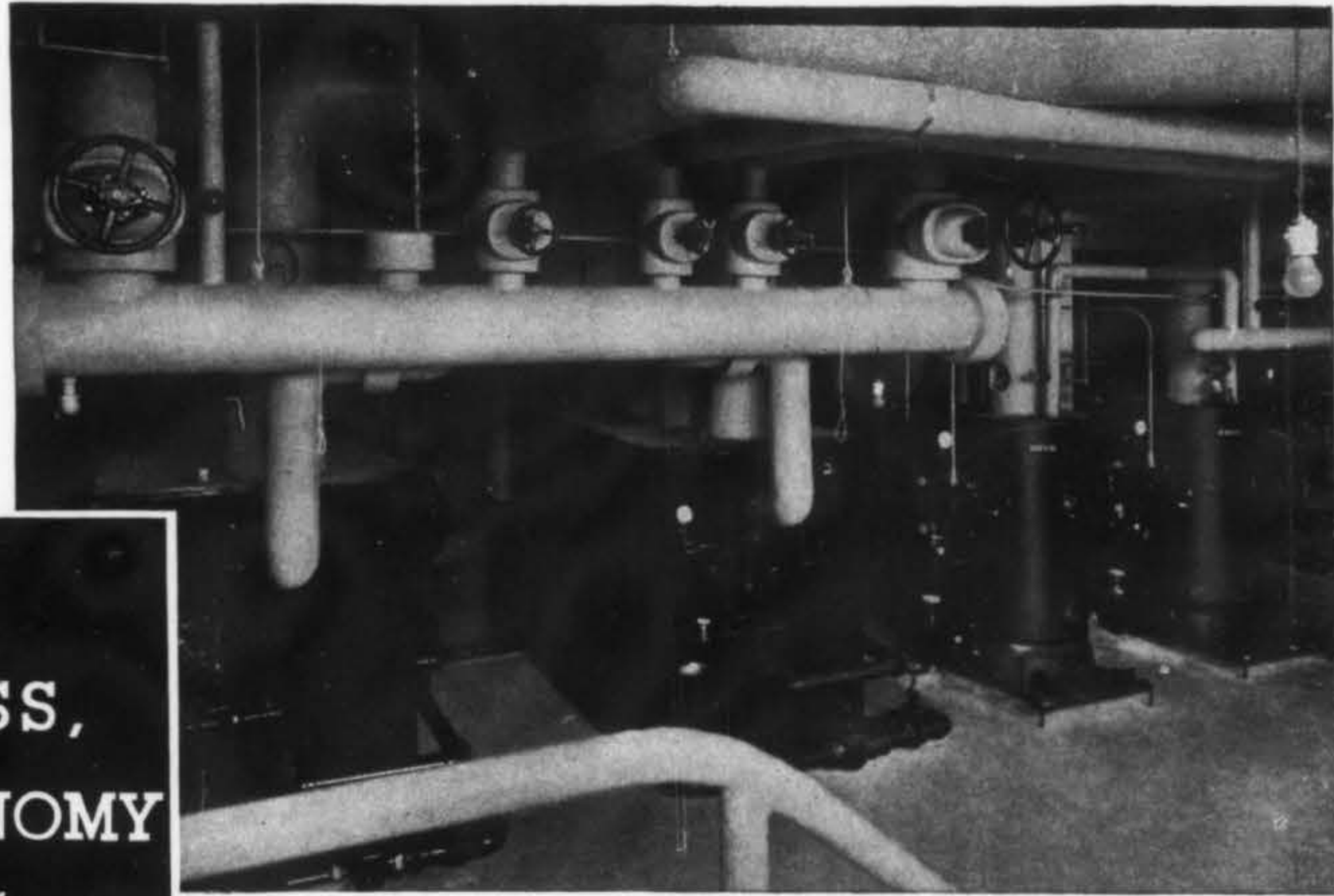
Distinction can be obtained by really able design. The imagination required to reshape any style of the past into a type which will have distinction, which will fit into southern California and which will harmonize with other homes similarly thought out is available here today.

After all we are not Englishmen speaking the language of Shakespeare, nor Frenchmen fitting perfectly in chateaux, nor Spanish peasants. We are twentieth century Americans, living in a semi-tropic climate.

Our homes should simply and directly meet our needs and those of our climate.

Let's stop making southern California a museum of all the traditional architecture of foreign countries.

Let's have some decent monotony that pleases.



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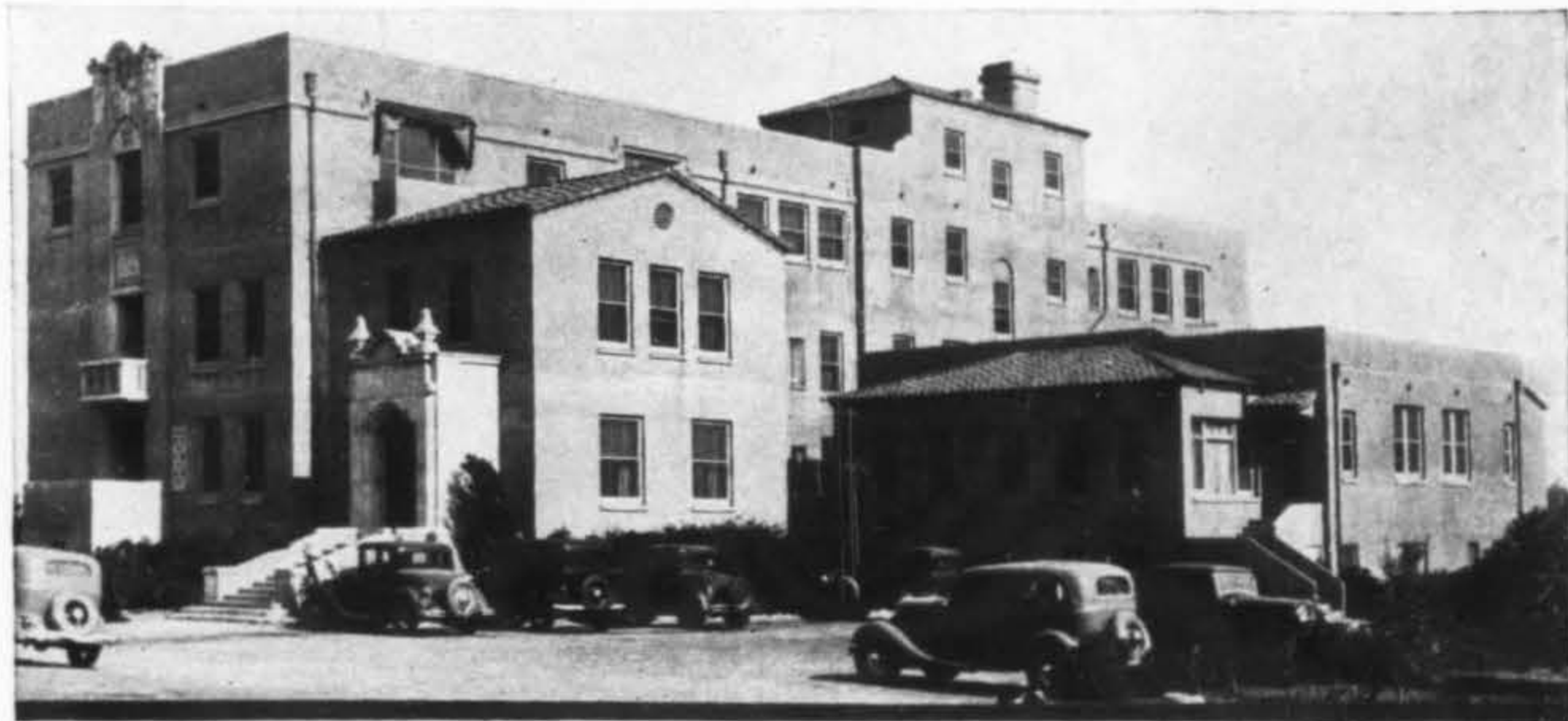
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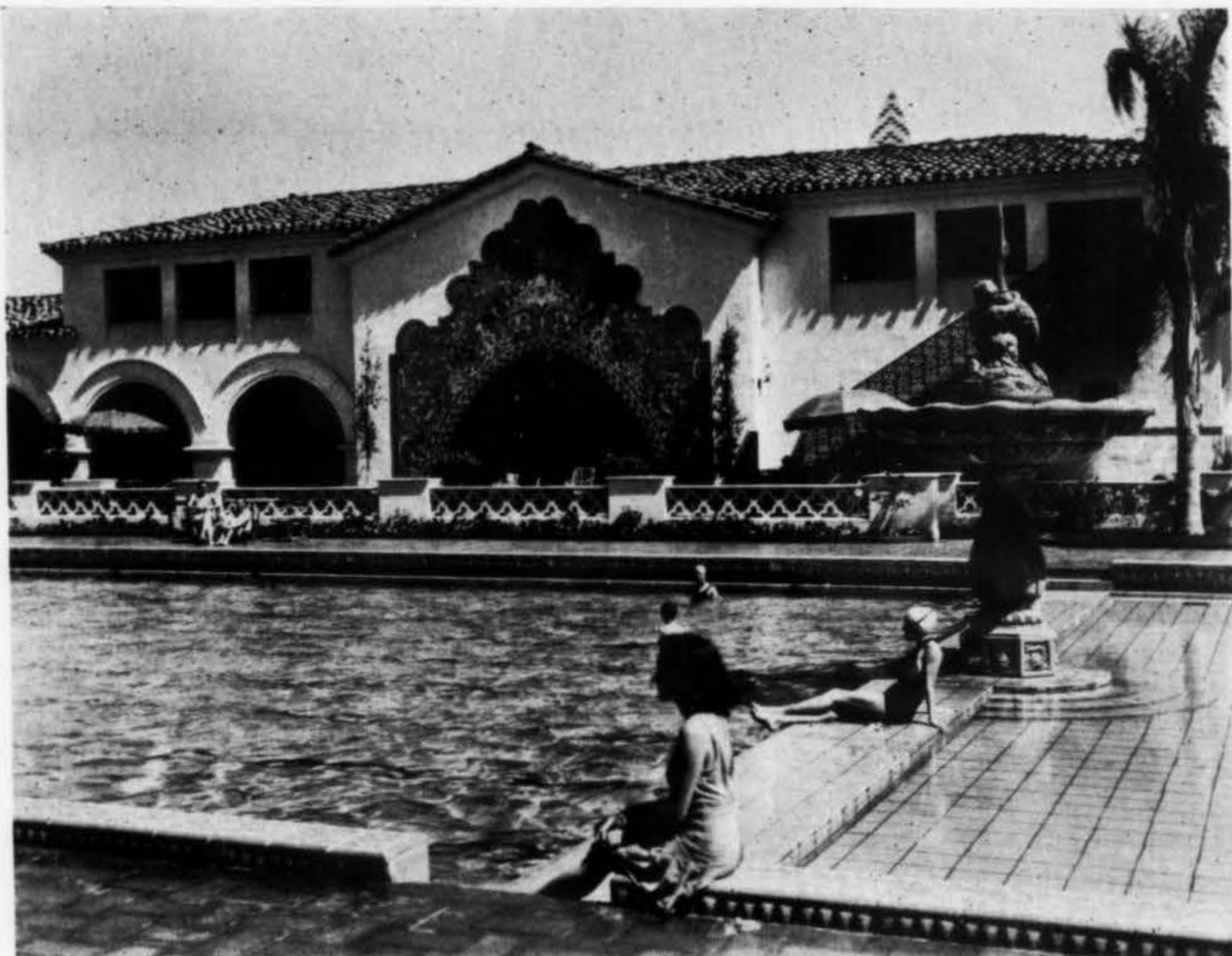


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The spa at Agua Caliente is not simply a swimming pool. The pool is one of the finest on the Pacific Coast and the service buildings containing the dressing rooms, baths, rest rooms, sun parlors, are colorful and in harmony with the hotel and casino. This is a popular spot for vacationists who are going to Agua Caliente in increasing numbers.

DR. AURELIA REINHARDT through the presidency of Mills College at Oakland, California, wields a tremendous influence in the feminine world but this same influence would be felt anyway because she is so much more than a college president. Dr. Reinhardt's outlook is broad and she never hesitates to change the line of procedure at Mills when she feels a change is beneficial. To serve the changing times almost a new curriculum has been instituted. Sincerely believing that only intelligence and understanding can solve the world problems and that education must lead to this solution yet Dr. Reinhardt feels that too much stress has been laid upon the scholarly aspect. Systems in general vogue are too professional, academic and conservative, while the need is for new courses to be accepted and enjoyed because of pleasure derived, not from credits to be gained. The head of this great institution of learning is not pedantic in any sense but is a charming person, a pleasing, earnest speaker and is endowed with an understanding of the problems confronting the young students now enrolled as well as those graduated.

ONCE UPON A TIME, not so very long ago as weeks run, the proletaire, at least the impecunious of California could scarcely hope to attain to the ownership of a house built by Wallace Neff, architect. But why mention the past, this is a new era, and since Wallace Neff was always in the foremost ranks of the

One of southern California's finest private swimming pools is that of Mr. and Mrs. E. L. Cord on their estate in Beverly Hills.



moderns it is not surprising to find him conforming to a new idea. He claims the new world needs things in a hurry and needs good-looking things but at a modest rate and so, with a group of associates, he is sponsoring a factory built cottage which can be set up in a day, on any chosen lot, ready for occupancy. The houses are built in a Los Angeles plant and in courtesy to the intrepid young souls seeking a home and fire-side he calls these answers to the quest, "Honeymoon Cottages". The houses are designed with one bedroom but are so planned that additional rooms may be added as desired without destroying the symmetry of the whole. A lot at the beach or in the mountains may now become a home within twenty-four hours provided a truck laden with a cottage has access to the site selected. Cupid owes Wallace a vote of thanks, may he send it by way of King Midas.

SOME WORDS are synonymous with some people, for instance, Alfred Hertz and music. California feels a very proprietary interest in this maestro, who makes his home in San Francisco and was one of the early directors of the Symphony Orchestra of that city. From there he now conducts the Standard Symphony Hour, broadcast by a network covering the west coast and reaching to New York, Hawaii and Mexico. For almost seven years Alfred Hertz has directed these symphonies, having conducted more than three hundred and fifty programs. Long ago Los Angeles conferred upon him the title of "Father of the Hollywood Bowl", since in 1922 he led the Bowl orchestra in its initial concert. Now this summer, August 14, Mr. Hertz directs his 100th concert of the Symphonies under the Stars. Music appreciation has advanced tremendously through the efforts of this one man. He is never too weary to encourage a student, nor does he hesitate to rebuke the desecration of talent. A fairly small man, low in stature, he grows in height as he mounts the director's stand and lifts his baton.

ANGELICA PATTERSON, born in New England, was never bound by hampering traditions of that section unless a staunch love of the right is provably Puritan. In pursuit of her art she maintained a studio in New York and painted there for many years. She interprets her thoughts and translates the lines of the early prophets through curve and color. Symbolism is her chosen medium but the issue is never clouded, her meaning is as clear as her colors.



After dinner coffee on the terrace or in the patio is a pleasant aftermath to a dinner in a California home on a balmy California evening and the white wire furniture from the galleries of J. W. Robinson Company is quite appropriate for the purpose.

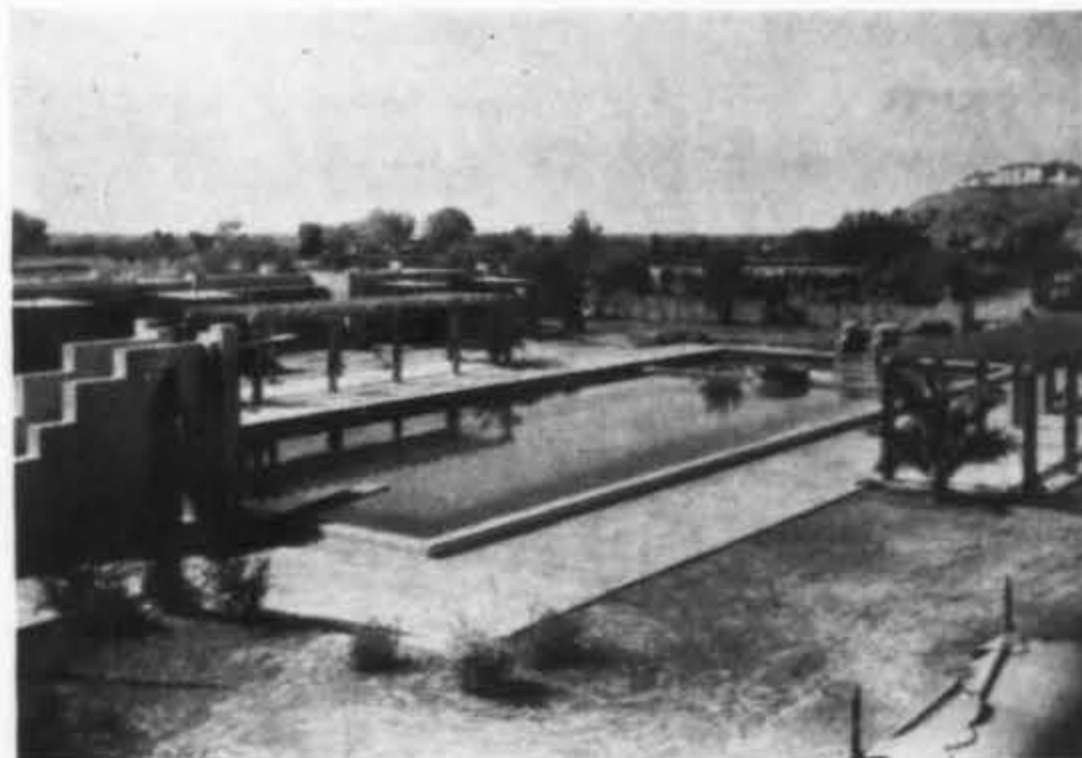
Seeking a less rigorous climate Miss Patterson came to California and built a home in the Ojai Valley, known as "Quest End", which seems to fill all requirements. But in California it is apparently impossible to be content with one home, no matter how beautiful the surroundings, so this year Miss Patterson is building a cottage at Cambria Pines, north of Santa Maria and south of Morro Bay, gaining the proximity of the ocean and the perfume of the pines. As in her home in the Ojai this new retreat will express the personality of the owner and delight the fortunate friends who may be invited to share the hospitality of the shore and enter into the many art discussions which arise. Miss Patterson continues to paint in any and all environments and also writes. She has strong ideas as to the differences between Primary and Primitive in Art and also feels that the Opposite Ideals in Art should be thoroughly uncovered.

LAGUNA BEACH, Malibu, Agua Caliente, La Jolla have been thronged this summer with vacationists eager to escape the daily grind and responsibilities which, for many of us, have seemed increasing withal the so-called benefits from the New Deal. Laguna Beach is fast growing in popularity, and the number of beach houses owned by residents of Los Angeles and Beverly Hills has multiplied during the past two years, most of them occupied throughout the summer months.

We were fortunate enough to spend several days roughing it at Lake Arrowhead. It was our first trip this season to this popular all-year resort, and be assured it is not our last. The high gear road makes it possible to make the trip in less than three hours at moderate speed. Signs of building activity were noticed all around the lake, and energetic L. J. Burrud who is in charge of sales promotion for the Lake Arrowhead Company is doing a good job—for both the company and the purchasers of property.

At the North Shore Tavern we spent some time with Earl Coffman who took especial delight in showing us the new tap-room, panelled in knotty pine and patterned after the old English taverns. We congratulated Mr. Coffman on the successful season last year at Palm Springs where he and his mother, Mrs. Nellie Coffman operate the Desert Inn from October first to June first. The same personnel who cater to those seeking the desert sun at the Desert Inn take care of the North Shore Tavern guests from June first to October first.

THIS seems to be the summer for going places. The public has dug down in its sock and pulling out a new car has followed the advice of a national insurance company to have a grand time. Everyone has been pegging away, month after month; some have been pegging away ever since 1929, but this year they are taking a vacation. The national parks have had more guests this season than since the ticker crashed. Good roads and modern cars cut down the great open spaces so that it is now possible to cover greater distances in two weeks or a month. Yosemite, the Redwood Highway, Oregon, the Columbia river, Seattle—the yachtsman's paradise, and across to Yellowstone. Judging from the cars in Yellowstone, the new stamps publicizing our national parks are not going to be needed. No matter where you plan to go, near home or far away, a vacation is what a lot of people who have been worrying themselves thin during the past four years need. Plenty of sunshine and fresh air—plenty of rest and a healthy good time. Take your own trappings and camp out for a while; many people are discovering the convenience of having their own bungalow trailer, or visit the camps and hotels which are eager to accommodate you. Then after you have gone far enough, stayed long enough and sent everybody postcards, come home as most of us know coming home is sometimes the best part of going away.



The Arizona Biltmore is one of the most popular resorts in the southwest and one of its many attractions is the swimming pool where guests may take refuge from the Arizona sun.

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• PASADENA •

PASADENA was, originally, the Indiana Colony, but its position as a finished town growing out of rigorous demands inherent in the nature of its founders whose ancestry leads back to Colonial times, makes it today more typically American than it was at its beginning. Descendants of the founders of this country from every state in the Union, even a few born in California, can be found here as the value of the three great institutions of Astronomy, Technology, and Literature, secured to Pasadena by the work of William Ellery Hale, becomes more and more evident to those throughout the known world who are studying along these lines.

In order to secure these three vital institutions, however, the climate of this part of the Pacific Coast must needs be free from fog. For the first, the Observatory, looked for that freedom thoroughly and found it not too far from the Pacific's great potentialities, on top the coastwise sierras north of Los Angeles. Here a splendid road connects the Observatory with the city of Pasadena which lies below the fog line and is made habitable even in the months of summer because of its nearness to the sea. After investigators had proved the top of Mt. Wilson a proper place for a great astronomical observatory and Mr. Hale had organized there the observatory of the Carnegie Institution of Washington in the first years of this century, trustees of Throop College, asked him to reorganize that splendid outgrowth of the sloyd system as California Institute of Technology.

The Huntington Library, with its astonishing collection of manuscripts and its beautiful pictures and furnishings exhibited to acquaint the youth of this distant country with what the world has done, has but begun its work. More and more, as its administration makes it adaptable to work now beginning in California, will this lovely addition to Pasadena's environment become a source of fascinating articles and interesting reproductions of notable work.

Having added the Huntington Library, California Institute and The Carnegie Observatory to the environs of Pasadena, its far-seeing descendants of colonial ancestors had then to make the center of the town conform. Here again they asked a leading citizen to advise with them, and under Mr. Hale's direction a competition for a civic center was instituted and the present handsome city hall by the San Francisco architects, John Bakewell and Arthur Brown, was built. The beautiful library by Myron Hunt and the auditorium by Edwin Bergstrom, and Bennett and Haskell of Pasadena, were added. Here was made the nucleus of a handsome city surrounded by residence districts, an arroyo for play ground, and mountains and hills galore for camping and tramping, sketching and rest.

The civic sense is often very late in coming to an individual, and even a depression has some value in giving us all time to study how to make towns more beautiful.

—M. Urmy Seares.

SPANISH MISSION GARDENS OF CALIFORNIA

(Continued from Page 13)

cumulate around the fields, kitchens, and barns, and might conveniently be disposed of and serve a useful purpose in binding operations. In other words, it contained much of the field, fruit, and garden crop residues as well as many of the common weeds of the mission community. This botani-

cal miscellany then, entering the bricks and becoming perfectly preserved therein through desiccation, became the herbariums of the missionaries—more accurate than any written accounts could have been, and of far-reaching scientific and historical significance.

Nine years ago the writer began a study of these plant collections and found that they became readily accessible and yielded up their store of plant lore when properly approached and interrogated. A sun-dried adobe brick when immersed in water for twenty-four hours slacks down and completely disintegrates, so that its plant content may be separated from the soil particles by much the same process that gold may be separated from auriferous gravel by means of the prospector's pan.

To date, some twenty adobe structures in California, Arizona, and the states of northern Mexico have been studied in this way, and a considerable collection of domestic and wild plant specimens have been collected, identified, and classified. Of the various classifications only those pertaining to gardens are here presented, and the lists which follow have been supplemented for the sake of completeness by the names of other plants not yet found in adobe bricks but mentioned in the historic literature as having been grown in America during the Spanish or Mexican periods. All of the plants which follow are alien to America, but certain ones are not yet definitely known to have reached California during the Spanish period.

FRUITS AND NUTS

almond, *Prunus communis* Fritsch.
apple, *Pyrus Malus* L.
apricot, *Prunus Armeniaca* L.
cherry, *Prunus* sp.
chestnut, *Castanea* sp.
citron, *Citrus medica* L.
date, *Phoenix dactylifera* L.
fig, *Ficus carica* L.
fig, (variety *Godens* or *Burgarotes*).
grape, *Vitis vinifera* L.
grape, *vitis vinifera* L. vars. *Alba*, *Albilla*, *Molar*, *Torrontes*, and *Muscat*.
grapefruit, *Citrus maxima* Merr.
jujube, *Zizyphus* sp.
lemon, *Citrus Limonia* Osbeck. vars. *Royal*, *Fragrant* or *Centies*, and *Sweet*.
lime, *Citrus aurantifolia* Swingle. vars. *Sweet* and *Sour*.
medlar, *Mespilus germanica* L.
mulberry, *Morus* sp.
nectarine, *Prunus Persica* Sieb. & Zucc. var. *nucipersica* Schneid.
olive, *Oleo europaea* L.
orange, *Citrus sinensis* Osbeck.
orange, *Sour* or *Seville*, *Citrus aurantium* L.
orange, *Large fruited*.
orange, *Cagels* or *thick skinned*.
peach, *Prunus Persica* Sieb. & Zucc. vars. *Melocotone* and *Priscos*.
pear, *Pyrus communis* L.
pear, *Pyrus communis* L. var. *Bergamont*.
plantain (African banana), *musa paradisiaca* L.
plum, *Prunus domestica* L.
pomegranate, *Punica Granatum* L.
quince, *Cydonia oblonga* Mill.
walnut (English or Persian), *Juglana regia* L. ?

KITCHEN GARDEN PLANTS

artichoke, *Cynara scolymus* L.
asparagus, *Asparagus officinalis* L. var. *altilis* L.
beet, *Beta vulgaris* L.
cabbage, *Brassica oleracea* L. var. *White*.
cardoon, *Cynara Cardunculus* L.
carrot, *Daucus carota* L. var. *sativa* D.C.
chicory, *Chicorium Intybus* L.
chive, *Allium Schoenoprasum* L.
cucumber, *Cucumis sativus* L.
endive, *Chicorium endiva* L.
eggplant, *Solanum Melongena* L.
garlic, *Allium sativum* L.
leek, *Allium Porrum* L.
lettuce, *Lactuca sativa* L.
melon, *Citrullus vulgaris* Schrad. (Watermelon).
melon, *Cucumis* sp. (Muskmelon, cassaba).
onion, *Allium cepa* L.

pea, *Pisum sativum* L.
parsnip, *Pastinaca sativum* L.
radish, *Raphanus sativus* L.
rape, *Brassica Napus* L.
rhubarb, *Rheum Phaponticum* L.
spinach, *Spinacia oleracea* L.
sorrel, *Rumex* sp.
turnip, *Brassica Rapa* L.
water-cress, *Roripa Nasturtium-aquaticum* Hayek.

HERB AND MEDICINAL PLANTS

anise, *Pimpinella Anisum* L.
basil, *Acinum Basilicum* L.
borage, *Borago officinalis* L.
camomile, *Anthemis nobilis* L.
caraway, *Carum Carvi* L.
coriander, *Coriandrum sativum* L.
cumin, *Cuminum Cyminum* L.
fennel, *Foeniculum vulgare* L.
lemon balm, *Melissa officinalis* L.
marjoram, *Origanum vulgare* L.
mint, *Mentha Pulegium* L. (Pennyroyal).
mustard, *Brassica nigra* Koch.
nightshade, *Solanum* sp.
parsley, *Petroselinum hortense* Hoffm.
peppermint (hierba buena), *Mentha piperita* L.
rosemary, *Rosmarinus officinalis* L.
saffron, *Crocus sativus* L., or *Carthamnus tinctorius* L.
Santa Maria (an aromatic plant).
thyme, *Thymus vulgaris* L.

ORNAMENTALS

bamboo, *Phyllostachys* sp.
broom, *Cytisus* sp.
carnation, *Dianthus* sp. L. vars. red, pink spotted with red, white, and marisalda.
china tree, *Melia Azedarach* L. ?
daffodil, *Narcissus Psuedo-Narcissus* L.
gilliflower or stock, *Mathiola incana* R. Br. vars. white, yellow, purple, light red, and dark red.
iris, *Iris* sp. var. dark purple.
jasmine, *Jasminum* sp.
larkspur (espuela de galau), *Delphinium* sp.
lavender, *Lavandula Spica* L.
lily, *Lilium* sp. L. var. white.
mallow (large or mad mallow), *Malva* sp. *Lavatera* sp., or *Althaea* sp.
osier, *Salix* sp.
plane tree, *Platanus* sp.
poppy, *Papaver* sp.
rose, *Rosa* sp. vars. *White musk*, *Castillian*.
tamarind, *Tamarindus indica* L.

CONSTRUCTING THE SMALL GARDEN

(Continued from Page 16)

Grade at this time for foundations for walls and steps and dispose of the soil. Do not forget to leave in a handy place enough soil to backfill against the walls. Where a fill of any considerable depth is made against a wall the earth should be filled about a foot at a time in horizontal layers, and thoroughly soaked. This is called puddling, and will avoid serious settlement later when the garden is installed. What has just been gone over is known as rough grading. When this is complete the foundation is laid on which to build the garden.

Drainage

Certain problems to do with natural drainage have already been discussed. There remains the disposal of surface water which may otherwise gather in great pools, pour in the basement windows or make miniature grand canyons out of our nicely graded slopes. First see what has been done about the roof water. Is the house equipped with roof gutters? From the standpoint of the landscape architect, all houses should be complete with gutters and leaders. Especially where the roof drains into a court-yard or terrace, or where the ground pitches toward the house. They are omitted sometimes because of appearance and sometimes because of cost, but they will pay for themselves many times in the grief that they save the gardeners. If they do exist see if the leader pours onto the ground, or is carried away in a tile drain. If it

THE traditions of early California and the atmosphere of life on the old ranchos is still to be found in California where today's gentlemen farmers build with all the modern conveniences. The ranch house designed by William Mooser Company illustrated in this magazine is typical of the early California type. Modern quality materials and equipment were supplied by the following firms:

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pours on the ground, do not hesitate to lay the necessary tile to insure the water being carried off the property. Many garden areas will absorb a normal rainfall, but to pour the roof water onto it also is overloading. Solid surface terraces (concrete, asphalt, brick in mortar, etc.), courts and drives should be provided with catch-basins unless the water can run off without doing any harm. This is the time to provide also for the drainage of any pools which are contemplated in the final scheme. The tile should be laid to within several feet of the outside of the proposed pool and about one foot lower than the bottom of the pool. The drainage from the pool will be through a galvanized iron pipe until it clears the concrete and will then join the drain tile. Drain tile carrying water away from the garden should be bell sewer tile with cemented joints, as opposed to the soil drains which are open joint agricultural tile covered with six inches of 3/4 inch rock. When this is done we cover up the trenches, puddle and tamp the loose dirt, and while we have spent some money it does not seem as though we have made any progress at all. So much of the first money spent in garden-making goes underground, that it is easy to be impatient and wonder when something is really going to show. And we are not through yet, for the problems of irrigation and soil preparation have not been disposed of.

Garden Plumbing

Here again it is fortunate if you have thought of the garden plumbing problems at the time the house is built. It is common practice to put a number of hose bibs (faucets where the hose may be attached) on the house at the time the house is built. This has many disadvantages. Water drawn from the house line sounds throughout the house. (There is a slight advantage inasmuch as you never forget to turn off the sprinkler.) Then the hosebib always seems to be just where a large plant or flower bed is to be, is inaccessible, and the hose breaks down the flowers. Also the house line often has a pressure reducer on it, which means that the garden valves do not get the full force as shown at the meter. Lastly, if one gets broken it cannot be fixed without turning off the whole house system. Have the house plumber put a tee in the main line somewhere between the meter and the pressure reducer, and have him leave the hose-bibs off the outside of the house. Later, when the floor plan of the garden is determined, hosebibs may be placed at convenient points around the garden.

The garden plumbing starts at the above-mentioned tee. Provide a gate valve at this point, which means the garden system may be shut off for repairs without affecting the house supply. A gate valve may also be installed in the house line between the tee and the house, if you wish to be able to shut off the house line without affecting the garden, although this is seldom felt to be necessary.

Hosebibs should be so located that all garden areas may be easily reached with a fifty-foot length of hose. When these are spotted, locate also the position of the control valves for any lawn sprinkler systems, and the intake pipe for pools or fountains. Then figure out the most economical way to reach the various points. If the system is at all complicated it is wise to consult a competent plumber or irrigation engineer. It would be impossible here to go into the effect of pressure and volume on size of pipe and number of sprinkler heads per valve, for every problem varies. The novice can make some costly mistakes, so have it right before you start. Be sure to get the pipe run through walls and under walks before the construction work starts. The specific plumbing for garden pools will be discussed in a later article on garden pools. With the pipe lines in and covered (they should be 8 to 10 inches below the surface) the underground construction work is completed, and the things which really show may be started. It will soon be time to bring out that list of flowers which you hastily made out when the problem of a garden first arose. Next will come garden construction, then soil preparation, finished grading and planting.



•WM. J. GAGE
Architect

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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)

TUBBED SPECIMEN

Acacia latifolia (Broad leaf Acacia)
Aucuba japonica
Buxus in variety (Boxwood)
Camellia japonica (Camellia)
Carissa grandiflora (Natal plum)
Citrus limonia (Lemon)
C. sinense (Orange)
Cupressus sempervirens (Italian cypress)
Elaeagnus pungens (Thorny Elaeagnus)
Eriobotrya japonica (Loquat)
Eugenia Hookeri (Hooker's Eugenia)
E. myrtifolia (Australian Brush cherry)
Euonymus japonicus (Euonymus)
Fatsia japonica (Fatsia)
Ficus elastica (Rubber plant)
Ficus pandurata (Fiddle leaf fig)
Ilex aquifolium (English holly)
Osmanthus aquifolium
Laurus nobilis (Greek laurel)
Lonicera nitida (Bush honeysuckle)
Monstera deliciosa (Ceriman)
Nerium oleander (Oleander)
Pieris japonica (Japanese Andromeda)
Prunus ilicifolia (Island cherry)
Punica granatum (Pomegranate)
Skimmia japonica
Taxus in variety (Yew)
Tetrapanax papyrifera (Rice paper plant)
Veronica buxifolia
Viburnum odoratissimum (Sweet viburnum)
Myrica californica (California wax myrtle)
Parkinsonia aculeata
Penstemon lemmoni (Bush beard tongue)
Photinia arbutifolia (Toyon)
Physocarpus capitatus (Ninebark)
Prunus ilicifolia (Evergreen cherry)
Rhamnus californica (California coffee berry)
Rhamnus crocea (Redberry)
Rhododendron occidentale (Western azalea)
Rhus integrifolia (Lemonade shrub)
Rhus laurina (Laurel sumac)
Rhus ovata (Sugar bush)
Rhus trilobata (Squaw bush)
Ribes in variety (Gooseberry and flowering currant)
Romneya coulteri (Matilja poppy)
Rubus spectabilis tenuiflorus (Salmon berry)
Salvia mellifera (Black sage)
Sambucus glauca (Blue elderberry)
Sambucus racemosus (Red elderberry)
Spiraea Douglasi
Symphoricarpos racemosus (Snow berry)
Vaccinium ovatum (California huckleberry)

SHRUBS WITH FRAGRANT FOLIAGE

Artemisia californica (California sage)
Buddleia salviifolia (Butterfly bush)
Calceanthus occidentalis (Sweet shrub)
Choisya ternata (Mexican orange)
Diosma ericoides (Breath of heaven)
Laurus nobilis (Greek laurel)
Lippia citriodora (Lemon verbena)
Myrtus communis (Myrtle)
Myrtus ugni (Chile guava)
Osmanthus fragrans (Fragrant osmanthus)
Rosmarinus officinalis (Rosemary)
Umbellularia californica (California bay)

SHRUBS WITH LONG PERIOD OF BLOOM

Abelia grandiflora (Glossy abelia)
Abutilon megapotamicum
Berberis Darwini (Darwin's barberry)
Cestrum elegans (Purple cestrum)
Choisya ternata (Mexican orange)
Cistus in variety (Rock rose)
Coronilla in variety
Cytisus canariensis (Canary Island broom)
Erica in variety (Heather)
Escallonia in variety
Hypericum moserianum (Gold flower)
Lantana camara
Polygala dalmaisiana (Dalmais' polygala)
Spartium junceum (Spanish broom)

SHRUBS WITH WHITE FLOWERS

Abelia grandiflora (Glossy abelia)
Adenostoma fasciculatum (Greasewood)
Arbutus unedo (Strawberry tree)
Arctostaphylos glauca (Glaucous manzanita)
A. manzanita (Manzanita)
Bouvardia Humboldti (Sweet Bouvardia)
Buddleia asiatica (Butterfly bush)
Buddleia salviifolia
Bursaria spinosa
Buxus in variety (Boxwood)
Camellia japonica (Camellia)
Carissa grandiflora (Natal plum)
Carpenteria californica (Tree anemone)
Ceanothus americanus
Ceanothus fendleri
Choisya ternata (Mexican orange)
Cistus ladaniferous (Rock rose)
Cornus capitata (Evergreen dogwood)

Correa alba
Cotoneaster in variety
Cytisus albus (Broom)
Daboecia cantabrica alba (Irish heath)
Daphne odora alba (Winter daphne)
Diosma ericoides (Breath of heaven)
Elaeagnus in variety
Erica mediterranea alba (Heather)
Erica persoluta
Escallonia montevidensis
Eugenia apiculata (Short leaf eugenia)
Eugenia myrtifolia (Australian brush cherry)
Fabiana imbricata
Garrya elliptica (Silk tassel tree)
Gaultheria procumbens (Wintergreen)
Genista monosperma (Bridal veil broom)
Hakea in variety
Laurocerasus lusitanica (Portugal laurel)
L. officinalis (English laurel)
Leptospermum laevigatum (Australian tea tree)
L. scoparium
Leucothea catesbaei
Ligustrum in variety (Privet)
Lonicera nitida (Bush honeysuckle)
Melaleuca leucadendron
Myrtus communis (Myrtle)
Nandina domestica (Sacred bamboo)
Nerium oleander (Oleander)
Philadelphus in variety (Mock orange)
Osmanthus aquifolium
Osmanthus fragrans
Pernettya mucronata
Phillyraea latifolia
Photinia in variety (Toyon)
Pieris japonica (Japanese andromeda)
Pittosporum phyllaeoides (Willow pittosporum)
P. tobira (Tobira)
Raphiolepis umbellata (Yeddo hawthorn)
Solanum pseudocapsicum (Jerusalem cherry)
Ternstroemia japonica
Veronica buxifolia
V. elliptica levis
V. longifolia alba
V. traversi
Viburnum odoratissimum
V. suspensum
V. tinus (Layrustinus)

SHRUBS WITH RED FLOWERS

Abutilon darwini
Antirrhinum speciosum (Scarlet snapdragon)
Callistemon lanceolatus (Bottle brush)
Camellia japonica
Cantua buxifolia (Magic tree)
Cestrum elegans
Chorizema ilicifolia (Holly leaf flame pea)
Coronilla viminalis
Daphne odora marginata
Erica gracilis (Heather)
Escallonia macrantha
Feijoa sellowiana (Strawberry guava)
Fuchsia in variety
Grevillea thelemanniana
Hakea laurina (Laurel leaf hakea)
Iochroma coccinea (Red violet bush)
Lavatera assurgentiflora (Mallow)
Leptospermum scoparium Nicholii
Malvaviscus mollis (Turks' cap)
Melaleuca hypericifolia (Dotted melaleuca)
Nerium oleander (Oleander)
Pittosporum crassifolium (Karo)
P. Ralphi
P. tenuifolium
Rhus ovata (Sugar bush)

SHRUBS WITH PINK FLOWERS

Abelia engleriana
Albizia julibrissin (Silk tree)
Arctostaphylos stanfordiana (Stanford manzanita)
Azalea hindegiri
Camellia japonica (Camellia)
Ceanothus roseus (Rose ceanothus)
Cistus crispus (Rock rose)
Coronilla variegata
Daphne cneorum
Erica melanthera (Heather)
Erica persoluta rosea
Erica mediterranea
Gaultheria shallon (Salal)
Hybiscus syriacus (Shrub althea)
Jacobinia carnea
Kalmia latifolia (Mountain laurel)
Lagunaria patersoni
Lantana sellowiana
Lonicera hispidula (California honeysuckle)
Melaleuca nesophila (Pink melaleuca)
Nerium oleander (Oleander)
Pimelea ferruginea (Rosy rice flower)
Rondeletia cordata
Symphoricarpos racemosus (Snowberry)
Vaccinium ovatum (California huckleberry)
Veronica cupressioides
Veronica hulkeana
Viburnum suspensum (Sandankwa viburnum)
Weigela rosea (Pink weigela)

WALL SHRUBS

Those Which Train Well Against a Wall

Azara microphylla (Azara)
Berberis Darwini (Darwin's Barberry)
Ceanothus thyrsoiflorus (Blue blossom)
Coprosma Baueri (Coral Coprosma)
Cupressus sempervirens (Italian cypress)
Escallonia in variety
Jasminum humile (Jasmine)
Jasminum nudiflorum
Lantana camara
Laurocerasus officinalis (English laurel)
Laurus nobilis (Greek laurel)
Leptospermum laevigatum (Australian tea tree)
Ligustrum japonicum (Japanese privet)
Myrtus communis and varieties (Myrtle)
Pittosporum undulatum (Orange Pittosporum)
Prunus ilicifolia (Island cherry)
Prunus Lyoni
Pyracantha in variety (Firethorn)
Solanum rantonetti (Paraguay Night shade)
Streptosolen Jamesoni

SHRUBS WITH BLUE FLOWERS

Buddleia Davidi (Butterfly bush)
Caryopteris incana (Bluebeard)
Ceanothus in variety (California lilac)
Cerastostigma willmottianum
Plumbago capensis (Cape plumbago)
Teucrium fruticans
Veronica incana (Woolly veronica)
Veronica incana subsessilis (Clump veronica)
Veronica speciosa (Showy veronica)

SHRUBS WITH PURPLE OR LAVENDER FLOWERS

Abutilon megapotamicum
Agathosma villosa
Aucuba japonica
Buddleia lindleyana (Butterfly bush)
Carmichaelia odorata
Daboecia cantabrica (Irish heath)
Daphne odora
Duranta plumieri (Golden dew drop)
Erica in variety (Heather)
Iochroma tubulosa (Violet bush)
Lavandula vera (Lavender)
Polygala dalmaisiana
Olearia paniculata (Daisy tree)
Rosmarinus officinalis (Rosemary)
Salvia leucantha
Solanum rantonetti (Paraguay night shade)
Tibouchina semidecandra (Glory bush)
Veronica hulkeana
V. longifolia
V. speciosa

SHRUBS WITH ORANGE FLOWERS

Chorizema ilicifolia (Holly leaf flame pea)
Iochroma fuchsoides
Lantana camara
Leonotis leonurus (Lion's tail)
Lonicera involucrata (Twinberry)
Pittosporum undulatum (Orange pittosporum)
Punica granatum (Pomegranate)

SHRUBS WITH YELLOW FLOWERS

Abutilon striatum
Acacia in variety
Albizia lophantha (Plume albizzia)
Azalea mollis
Azara microphylla (Azara)
Berberis in variety (Barberry)
Buddleia globosa (Butterfly bush)
Calceolaria integrifolia (Lady purse)
Cassia artemisioides (Wormwood senna)
Cassia corymbosa (Flowery senna)
Cassiatomentosa (Woolly senna)
Cestrum aurantiacum (Yellow lilac)
Cestrum nocturnum (Nightblooming cestrum)
Coronilla emerus
Coronilla minima
Cytisus in variety (Broom)
Fremontia californica (Flannel bush)
Hypericum in variety (Gold flower)
Jasminum floridum
Lupinus arboreus (Tree lupine)
Mahonia in variety (Holly grape)
Parkinsonia aculeata
Pittosporum eugenioides
Spartium junceum (Spanish broom)

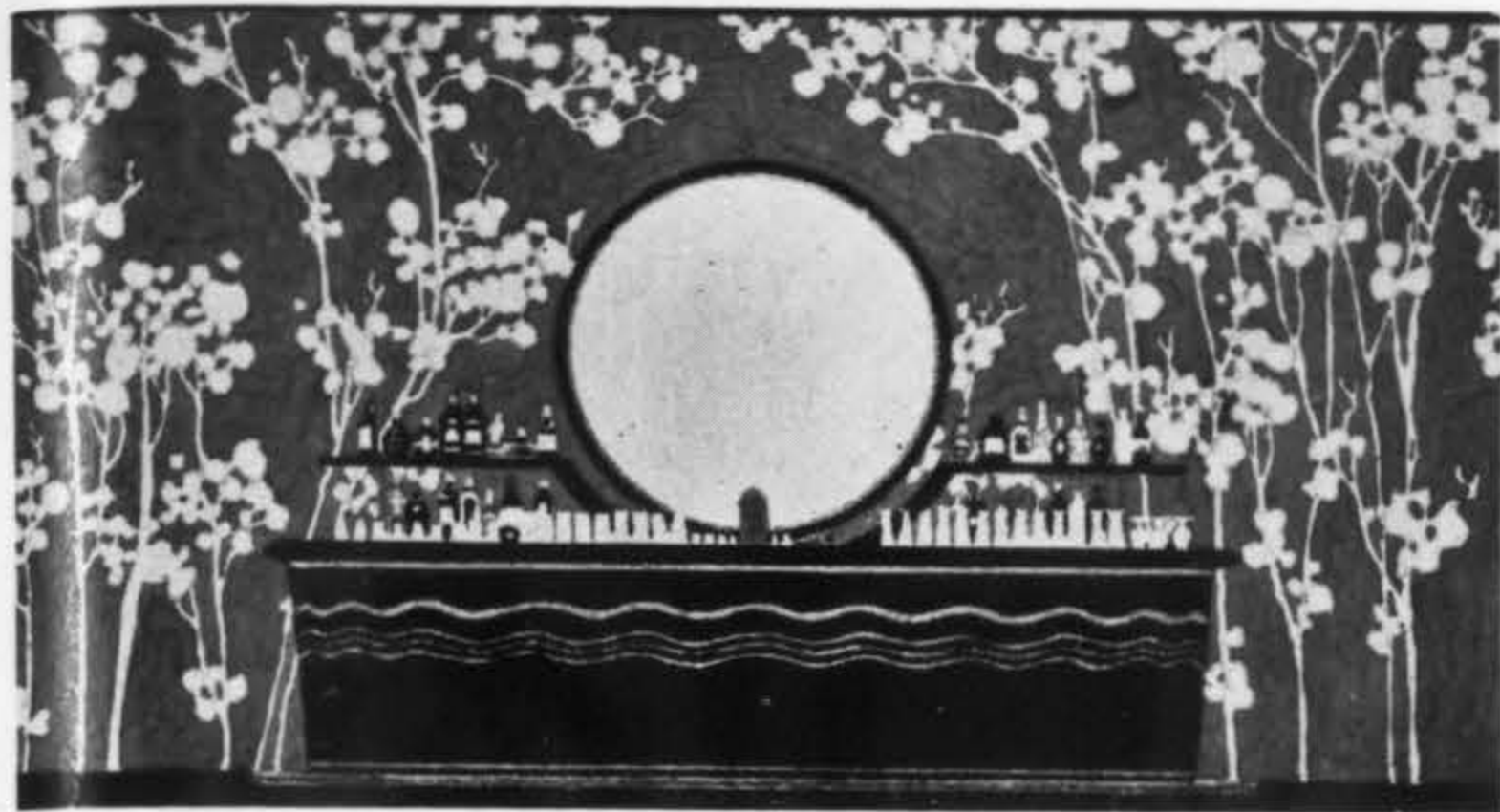
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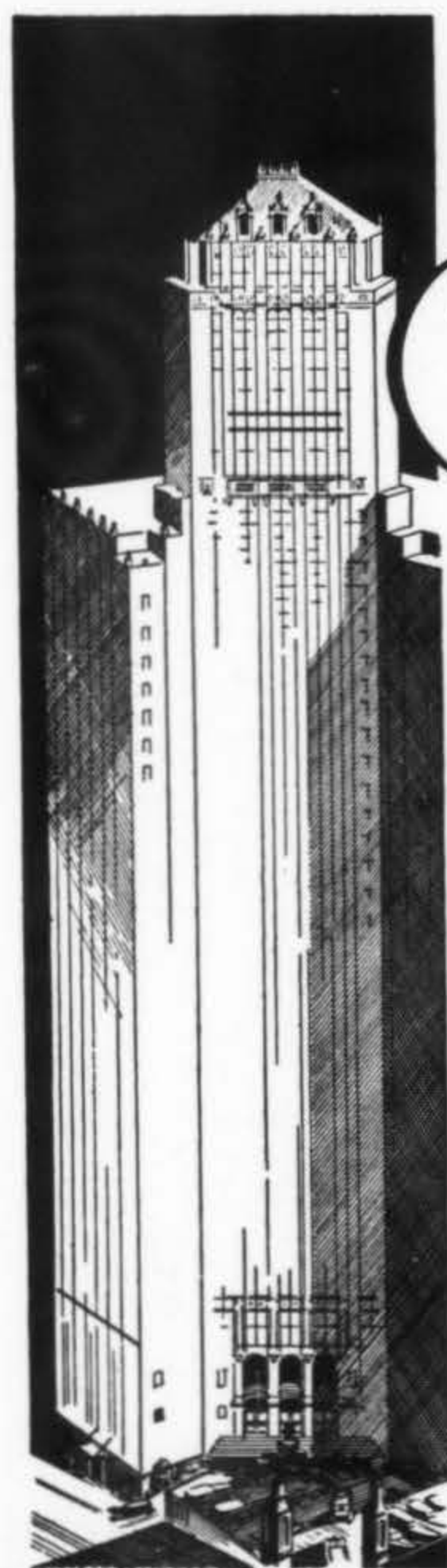
This design by Donald M. Douglas of Georgetown, Connecticut, was awarded first prize of \$350 for the Service Bar class.

THE winners of \$5,000 in cash prizes in a nation-wide competition for new ideas for bar designs were recently announced by the jury of awards. Brunswick-Balke-Collender Company of Chicago distributed prizes for best designs for three types of bars and Harvey Wiley Corbett, nationally known architect who was chairman of the jury, commented as follows: "The jury wishes to comment on the originality as expressed in the designs by the contestants and on the rare good judgment of color and practical construction as displayed by not only the prize winners but by practically all of the competitors. The jury feels that the competition was unique in that it produced remarkable results which probably could not have been accomplished in any other way."

Winner of 2nd prize, \$250, in Division 1 for a De Luxe Bar was Lyle R. Wheeler of Los Angeles. Other Californians who received mention prizes of \$25 were Robert E. Alexander of Pasadena, Emil Monier, Los Angeles, Orrin F. Stone, Pasadena, Edith Barton and James Anderson of Berkeley.

In the Division II Class for a Commercial Bar the following were mentioned with \$25 prizes: Lyle R. Wheeler, Harold Nicolais, Richard F. King, all of Los Angeles, Edith Barton and James Anderson of Berkeley, Robert E. Alexander of Pasadena and Henry Carleton Newton and Robert Dennis Murray of Los Angeles.

In Division III for a Service Bar, Emil Monier, Los Angeles, Henry Carleton Newton and Robert Dennis Murray, Los Angeles, and Melvin Runkel of Los Angeles were awarded Mention with \$25 prizes.



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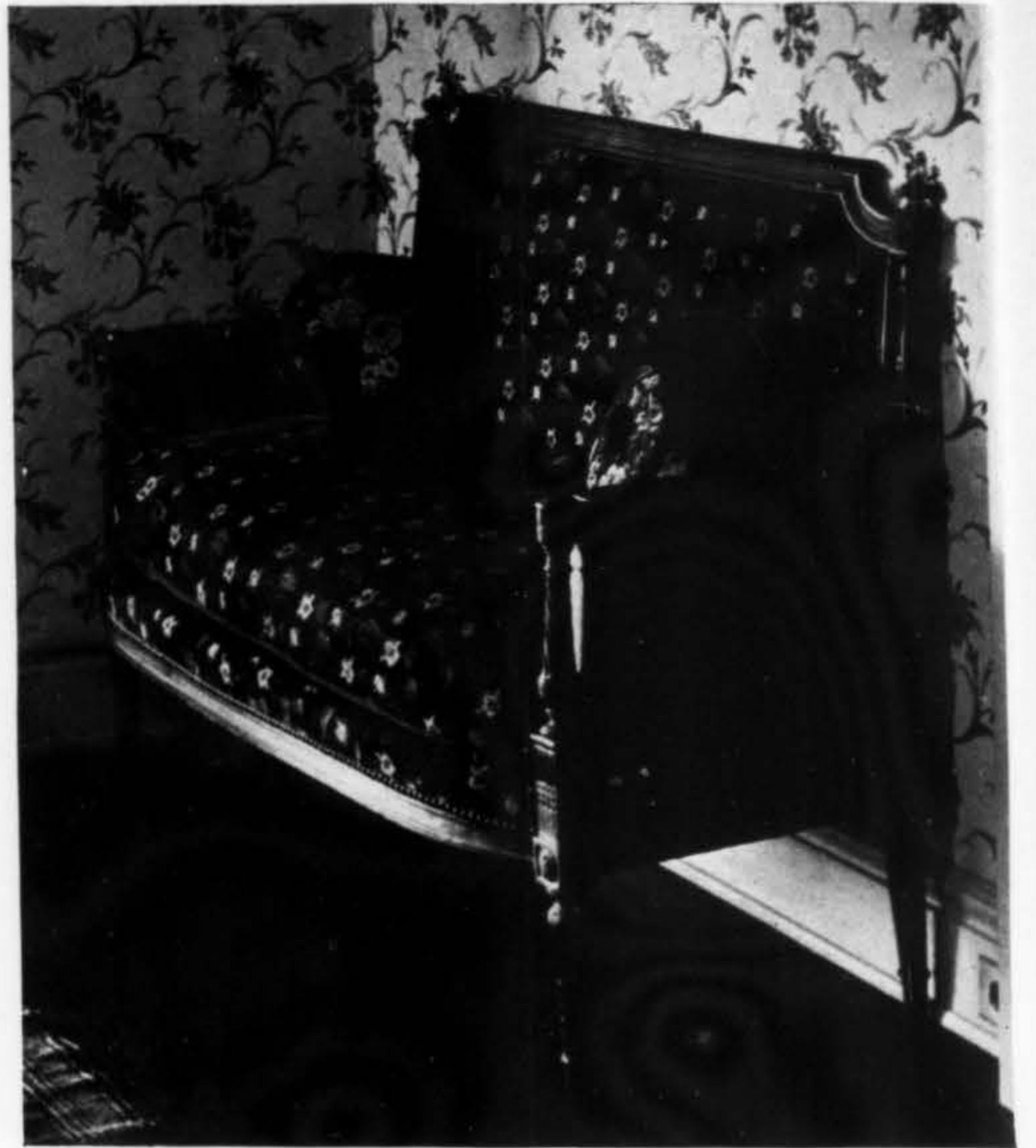
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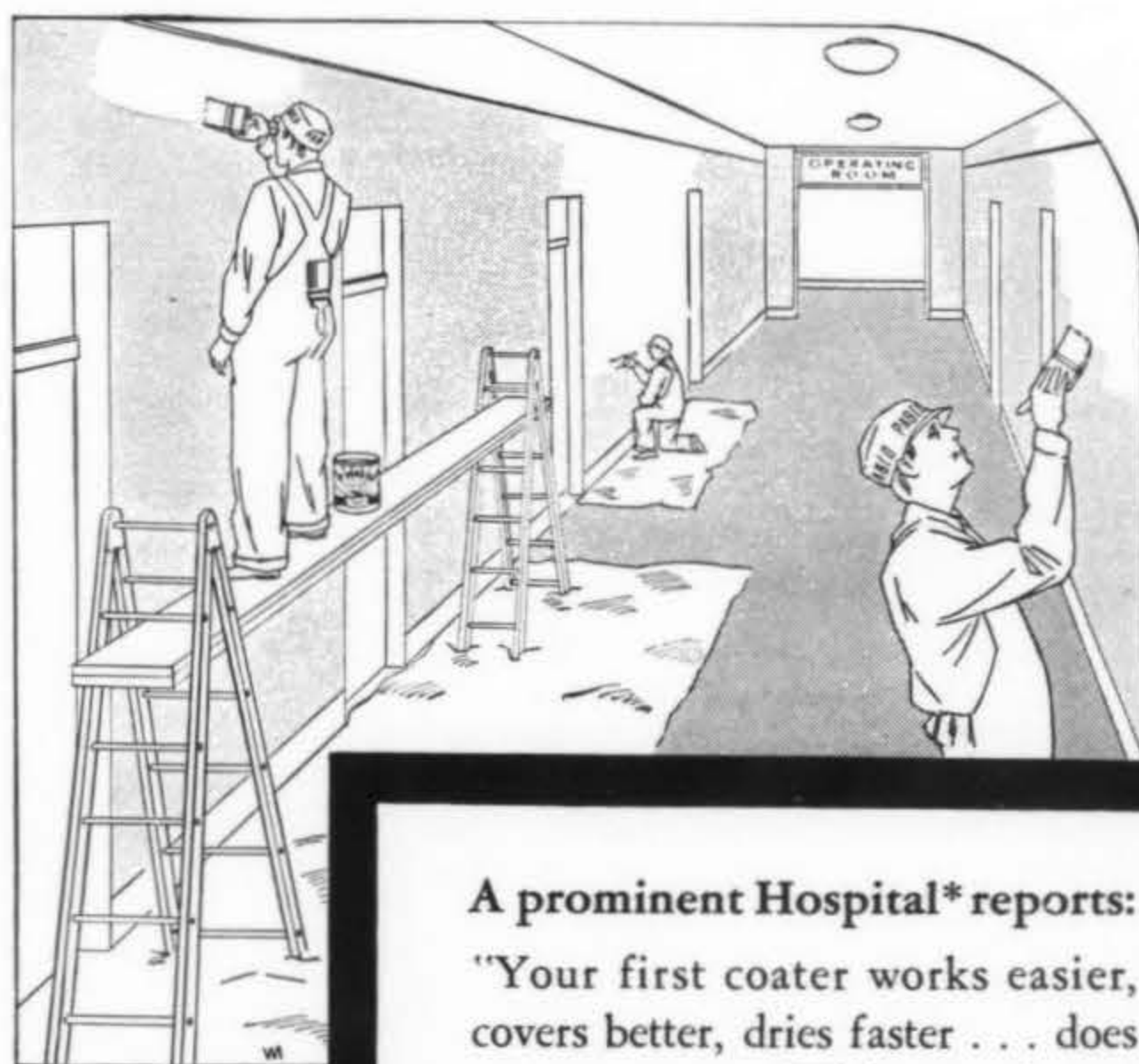
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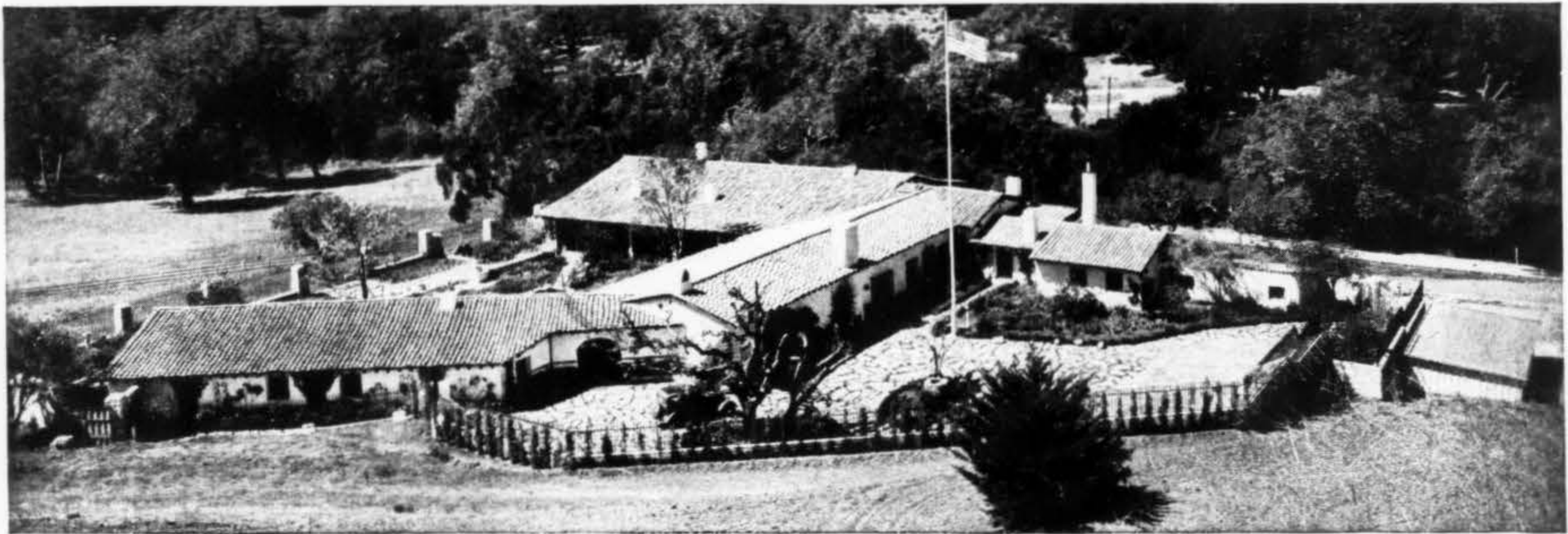
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