

# California

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The House of Today—Los Angeles, California

(See Page 31)

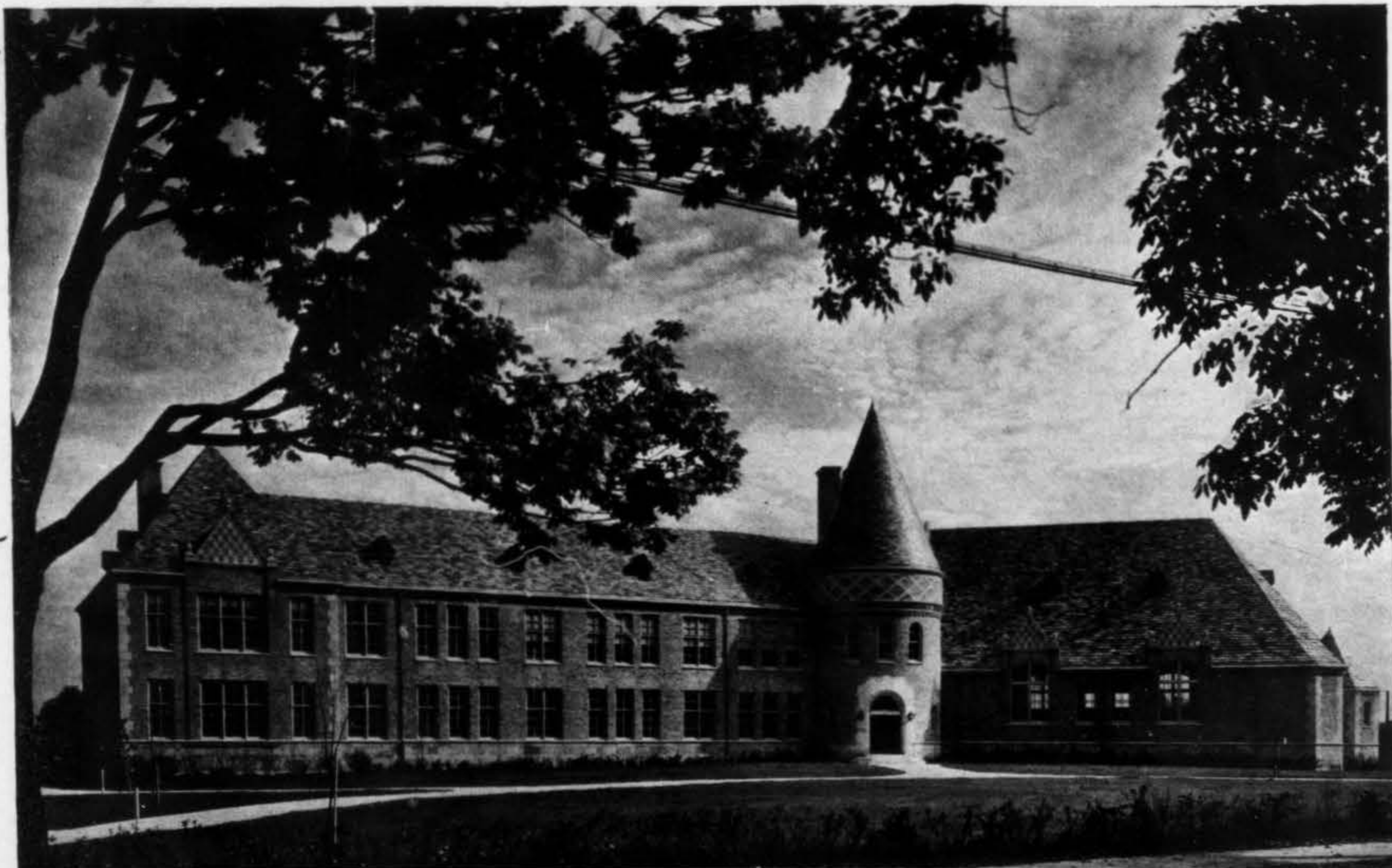
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# California

## —As We See It

OUR mail has been increasing of late and we feel that it is due both to the improved and timely editorial content, and to a more thorough understanding of the policy of this magazine. We welcome comments whether they be commendation or otherwise.

Edwin Turnbladh, who so ably writes the book reviews, has received many bouquets. Among them is a letter from Thornton Wilder, who says, ". . . what a fine issue of a good magazine it is. And you did the review very well. I wish more people would concede to me that Brush when allowed to speak, spoke well. Everybody else is so confused on what they call the 'satire on religion' or are so mad at Brush for what they call his 'lack of imagination' that they're not free to listen to his best moments."

Another letter from Harry Carr reads, "I was naturally pleased by the generous review of 'Riding the Tiger'. Incidentally I was charmed by your magazine."

Mark Van Doren writes from New York, "Thank you very much for your review of 'A Winter Diary,' and for a copy of the magazine in which it appeared. I should be delighted to believe that what you say about poetry in general applies to mine in particular, for what you say is important—and incidentally, it is most excellently said. Your whole page indeed seemed to me lively and in a good sense literary."

Of course, it is natural that Mr. Turnbladh should be patted on the back by the authors because he has been generous in his praise. However, he seems to have a knack of confining his reviews to good literature. We believe that Mr. Turnbladh would rather receive praise from the readers of the magazine than the authors; so here is your invitation to write him a letter.

In the February issue we published an article entitled "Is Your Home Earthquake Proof?" by Jacob J. Creskoff, which elicited much comment from our subscribers, many of whom wanted to know who and where was Mr. Creskoff. He is now commuting between his home in Philadelphia and Washington, D. C., where he is consultant on a number of Federal building projects. A letter received from Mr. Creskoff, as we go to press, says: "I am the consultant on Aseismic Design for the new San Francisco Mint Building (\$1,250,000). Incidentally, G. Stanley Underwood of Los Angeles, is the consulting architect. Mr. Underwood got a great kick out of it when I presented him with a copy of your February issue. It seems that he was quite home-sick, as all loyal sons of California should be, and the magazine was like a 'breath of home.'"

Of course, we cannot expect to please everyone, and our task would be monotonous if we could not find someone to disagree with our opinions. We fully expected, when we devoted the entire contents of the January issue to the modernists, that there would be showered upon us the criticisms of those who live in the past and believe there is nothing new under the sun. Much to our surprise, we received but one complaint and that from a venerable old gentleman, steeped in the traditions of the architecture referred to by someone as Iowa Renaissance. Most of our readers were satisfied with our explanation "whether or not you like it, is beside the point. It is here, so we acknowledge it." Perhaps our own unbiased editorial comment was overlooked by a writer in the March issue of Pencil Points who devotes three pages to criticism of our magazine and especially the January number. We withhold additional comment except to advise you read Mr. Magonigle's nit-witticisms in preparation for the reply of Mr. Irving T. Morrow which will appear in the May issue of CALIFORNIA ARTS & ARCHITECTURE. Mr. Morrow does not sign his name with the mystifying symbols, D. arch, F. A. I. A., but perhaps this allows him a clearer vision of the subject. Mr. Morrow is not criticism shy, but lest he take Mr. Magonigle's comments too much to heart we have told him that few will see the Magonigle article and of those few who do, fewer will read far enough in it to reach the paragraphs about Mr. Morrow's work.

BUILDING permit figures, so far this year, have exceeded those of last year and with the added impetus of the Housing Expositions, to be held in San Francisco and Los Angeles this May the Federal Housing Administration program will carry on with expected increase of volume for each succeeding month. Manufacturers, distributors, architects, contractors and builders should capitalize on the fact that the public is housing-conscious. It is hoped, however, that quality in both design and construction will be demanded by the building public so that we may not unknowingly be building future slum areas.

THE army and all patriotic organizations are celebrating Army Day, April 6. It was on this date in 1917 that America entered the World War and each year our attention is called to the inadequacies of our armed forces. It is timely, therefore, to show the development of the army's newest air base. Happily the government realizes the necessity of housing officers and enlisted personnel of the army in modern well-designed buildings.

## ON THE RADIO

By LORNA LADD

SPRING and summer used to be the radio artist's perfect little hell on earth. It meant the return to mother and dad, the in-laws or county relief, for temporary support. Their sponsors invariably cancelled from May to September. Why? Because the men paying the bills were broadcasting on the hazy theory that the listening public didn't listen in summer time. They didn't know why they thought it. They just thought it. Only this year was anyone able to explode the theory to the extent at least where some of the big shows are willing to brave this summer's air. The more courageous of the sponsors are starting new shows. For which—hurrah! The radio artist will eat. You can listen. I can write this column. Al Jolson is returning to the ether lanes over NBC-KFI-KPO. The program as the Shell Chateau opens its door every Monday night at 9:00 for a full hour's entertainment with the getting-to-be-decidedly hackneyed famous names as guest stars. Benay Venuta, young San Francisco blues singer who couldn't get a job in the home state, will be one of the regular performers with Jolson and Victor Young's orchestra. Al will serve as master of ceremonies with songs, jokes and stories in the traditional Jolson manner. If he sings "Mammy," we'll all shoot to kill.

Another new broadcast will bring Mario Chamlee, former Metropolitan Opera star, and George Frame Brown, noted radio actor, to the air with new roles—an Italian youth with operatic ambitions and a young Swedish heavyweight with prize ring aspirations. The program, Tony and Gus, a dramatic series with provisions for songs by Chamlee, will be heard over NBC Saturday and Sunday at 7:15 p.m., KFI-KPO, beginning Monday, April 29.

Halt, race fans, your attention! The sixty-first running of the Kentucky Derby will be broadcast coast-to-coast Saturday, May 4, between 4:00 and 4:30 over CBS, KHJ-KFRC. For the first time in radio history the race will be sponsored. A cigarette company will pay the bill.

The networks have been tardy this year in sending out publicity on their special Easter services. However, I can say, with all safety, that one of the networks will get into the Hollywood Bowl for the sunrise broadcast. I don't know which one. I'm not even guessing. There is usually some spiffing, spouting and spitting. Columbia got in last year. Perhaps NBC will hook it this year. Maybe both. One sure thing, you can depend on it being on the air.

Easter sunrise services from the depths of the Grand Canyon, marking the first broadcast from the famous gorge, will be heard over NBC, KFI-KPO, Sunday morning, April 21, at 4:30. While more than three thousand tourists and Arizonians look on, the Bishop of the Arizona diocese of the Episcopal Church will conduct the impressive Ante communal service at a natural amphitheater in the canyon near Flagstaff. The Bishop will be aided by three assistants and the forty-voice mixed a cappella choir of the Arizona State Teachers College.

Seattle will observe Easter with special sunrise services to be broadcast over an NBC nationwide network at 5:00, KFI-KPO. A massed choir of over five hundred voices composed of singers and choirs from Seattle churches will open the broadcast.

Radio is a boon to has-been opera stars. The latest to pen a signature on a contract is Mary Garden for Standard Oil. Miss Garden, one of the unique figures in the history of music, will be heard as commentator for the Standard School Broadcasts and on the Standard Symphony Hour over NBC-KFI-KPO. In the morning broadcasts at 11:00, Miss Garden will incorporate her own thoughts in regard to the music which is being studied by the children in the schools. In the evening concerts, Thursday, at 8:15, she will com-

(Continued on Page 4)



+ + 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 & ARCHITECTURE, 3221 West Sixth Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

**THE WILD FLOWER FIELDS** of California cover an ever-increasing area during April through Kern County. The 500 acres of lupine at the foot of the Grapevine at the north end of the Ridge Route is amazing but acres and acres of various and mingled varieties of flowers are to be found in many sections and along practically all the highways. The fields and low foothills lining the road to Santa Maria through the Cuyama Valley blaze with color, poppies, yellow sun cups, brodiaea, owls' clover and the blue and purple lupine. On the Foxen Canyon Road, south of Santa Maria, the baby blue eyes, cream cups, yellow violets, white forget-me-nots and fiddleneck are unusually fine. The desert, in the neighborhood of Red Rock Canyon, Mojave and Randsburg, will be particularly fine by the middle of the month. The flowers in the Palm Springs area are opening luxuriantly.

**OCEANSIDE AND CARLSBAD** designate April as Flower Field Month and invite guests to their bulb fields of which the anemone and ranunculus are the most colorful.

**SAN FERNANDO VALLEY FLOWER SHOW** is held April 26-27-28, and gardeners of southern California are invited to participate. W. L. Griffin is the managing director.

**APRIL 13** is designated California Day in the meeting of the National Council of State Garden Club Federations, April 10 to 14, at the Ambassador Hotel, Los Angeles, and is open to all California Garden Club Federation members. The object of the National Council is to relate all State Federation of Garden Clubs and to make possible combined action when expedient.

**GARDEN AND FLOWER ARRANGEMENT TOUR TO JAPAN** will be made by various members of the Council of State Garden Club Federations and leaves San Francisco, April 22, on the Dollar Line President Jefferson.

**CALIFORNIA GARDEN CLUB FEDERATION** holds the fourth annual meeting, June 14-15-16, at San Diego, California.

**RANCHO SANTA ANA BOTANIC GARDEN** announces April 4 as the first public visitors' day, and thereafter on Thursday of each week during April, May and June guests will be admitted on presentation of cards, issued by the administration office, 3210 West Adams Street, Los Angeles. The gardens were founded and are managed by Mrs. Susanna Bixby Bryant and are located near Santa Ana, California.

**MANNING PARK**, the Montecito estate of Dr. and Mrs. John F. Manning, was formally presented to Santa Barbara County as a recreational center, April 1. The park has an established swimming pool, tennis courts, archery range, athletic field, a rustic theater, and barbecue pits.

**FAMOUS HEROINES OF HISTORY** is the descriptive term selected by Brother Leo for his new series of lectures for the Literary Art group of San Francisco. The talks are given at the Hackett-Coghlan Playhouse and are "Dante's Beatrice", April 1; "Mary of Scotland", April 22, and "The Dark Lady of the Sonnets", May 6.

**RAMONA PAGEANT** will again delight all lovers of this outdoor play. It is given on three week-ends, on Saturday and Sunday afternoons, April 27-28, May 4-5 and May 11-12, in the Ramona Bowl, between Hemet and San Jacinto, California. This pageant-play is derived from a dramatization by Virginia Calhoun of the novel by Helen Hunt Jackson and was adapted to outdoor presentation by Garnet Holme. The legend of the love of Ramona and Alessandro is tenderly told and the whole is enlivened with Spanish and Mexican songs and dances, as well as the Indian sunrise and sunset calls. For the past eleven years the people of the joint communities, Hemet and San Jacinto, produce the play with a cast of some two hundred actors including professionals of stage and screen.

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**SUMMER SEASON OF DRAMA** at Mills College includes lectures by Lee Simonson, an authority on scenic design, during the week of July 15.

**GARDEN TOURS**, sponsored by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, California, continue each Friday until May 3, and in the summer season from June 28 to August 30, and Tuesdays in August. The Blaksley Botanic Garden, Mission Canyon, Santa Barbara, is open every day from sunrise to sunset. Dr. and Mrs. Elmer Bissell are the directors.

**MILLS COLLEGE** announces Saturday evening lectures on "Buddhism as a Force in Far Eastern Culture" by Miss Helen Burwell Chapin. The dates are April 6, 13, 20, 27, and May 4.

**HUNTINGTON LIBRARY AND ART GALLERY**, San Marino, California, holds a special exhibition through April of rare gardening books and herbals. This has been arranged for the members of the various garden clubs, but will prove of interest to all visitors. Garden manuals in use by English home gardeners in the 16th and 17th Centuries form a separate display, including almanacs and landscape gardening plans. For cards of admission address the Exhibitions Office, Henry E. Huntington Library and Art Gallery, San Marino.

**OJAI VALLEY Tennis Tournament** is held in April on the courts of the Civic Park at Ojai, and is sponsored by the Ojai Valley Tennis Club. This is a real event in the amateur tennis world and rightly so as this year marks the fortieth annual. Each year the Dramatic Department of the Thacher School presents a play in the Outdoor Theater on the Thursday evening preceding the opening of the Tournament. On Friday evening the Tennis dance is held at the Clubhouse and a "street dance" is arranged for the Saturday evening function.

**J. W. ROBINSON COMPANY**, Los Angeles, announces a series of lectures and exhibitions for April:

April 10, 2 p. m. Illustrated Travelogue—Romantic New Zealand, A Trip to Maori Land, by Bathie Stuart. No charge. Auditorium.

April 11 and April 13, 2 p. m. Fashions and Personality Program. Featuring a fashion review of spring millinery and the coordinating of Lanthieric perfumes with fashion and personality. No charge. Auditorium.

April 11 through 14. Annual Flower Show in the windows of J. W. Robinson Co. Display arranged by F. T. D. and leading florists of Los Angeles.

April 12, 2 p. m. Flower Arrangement Lecture and Demonstration by Clare Cronewett. Admission 50c. Auditorium.

April 16, 2 p. m. Interior Decoration Interview Program. Mr. Cuthbert Homan, of J. W. Robinson Co., discusses Garden Rooms and Sun Rooms.

April 18, 10:30. Book Review by Mrs. Edward A. Tufts. No charge. Auditorium.

April 13, 10:30 and 2. Children's Easter Fashion Show. Fourth Floor.

April 24, 2 p. m. Travel program Sequoia and Yosemite courtesy Automobile Club of Southern California. R. A. Goodcell, speaker.

**S. & G. GUMP COMPANY** in San Francisco will show a collection of lithographs of Boulder Dam by William Woollett the latter half of April. Beginning April 29 they will have an exhibition of the California Society of Etchers followed by an exhibition of water colors by William Cameron.

MUSIC

**PHILHARMONIC ORCHESTRA** of Los Angeles, sponsored by the Southern California Symphony Association, does not appear in April, but announces three pairs of concerts for May, under the direction of Otto Klemperer. Two pairs are scheduled for the Shrine Auditorium and one pair for the Philharmonic Auditorium, to be given the first, second and fourth weeks in May.

**SYMPHONY ORCHESTRA** of San Francisco presents the second of the series of five Municipal Symphony Concerts at the Civic Auditorium, April 9. The Musical Association of San Francisco is planning and making every effort to sustain the orchestra and place it on a surer basis financially.





The Mexican influence in smartly striped hangings of a rough peasant fabric edged with a ball and tassel fringe of off-white. The chair with its stretched skin covering is from Mexico, as well as the gourds in the Mexican hand-woven basket. This group was assembled by J. W. Robinson Company of Los Angeles.

ment, in her own inimitable manner, on the numbers to be played by a symphony orchestra under the direction of Gaetano Merola.

Where is the world's largest diamond . . . how big is it . . . and where was it found? Is there such a thing as a "Voodoo Fortress"? Just by those two questions, you've probably guessed that John Hix with his "Strange As It Seems" has crashed the airwaves. Each Sunday and Wednesday at 7:45 p.m., over KHJ-KFRC, John Hix, accompanied by weird and stirring music, dramatizes some unbelievable things, events, or what-have-you. The sound effects are good.

This next suggestion doesn't help the northern audience much but I can't afford to pass it by. Symphony lovers, you will find little old station KECA putting on remarkable symphonic record programs every evening after 9:00. The programs are rapidly becoming the talk of the town. You'll find them to your liking.

Hollywood Hotel: Reputedly the most expensive program on the Columbia chain, with unlimited funds on tap, seems to have had more trouble than any six other programs. They've changed this. They've changed that. Still it doesn't click as it should. The latest change of garment, and the smartest so far, is the signing of Raymond Paige as musical director. Ted Fio Rito is a musical top-notch, but say what you wish, he is not radio! Raymond Paige is! No matter what else they do to the hour, come what may, with Paige wielding the baton you are guaranteed good music, music well worth listening to whatever else may come over the loudspeaker.

International broadcasts are each day growing in favor. The British monarch's Silver Jubilee will provide Columbia with five broadcasts. A series of five relays will bring to American listeners the most colorful highlights of the festival. On the morning of May 5, the hour to be announced later, NBC and Columbia will span the ocean with an eye-witness description of a special church service with the Archbishop of Canterbury, which will be attended by King George and others of the royal family. An anthem, composed for the occasion by Sir Walford Davies and performed by the London Symphony Orchestra, will be heard during the first program. On the second day of the inaugural festivities, May 6, the King himself will speak to British and American listeners from Buckingham Palace. Another highlight of the day will be a relay of Rudyard Kipling's talk when the noted English poet speaks at a gala banquet to be given by the Royal Society of St. George. On May 9, the broadcast will originate in Westminster Hall, where the King again will speak following brief addresses by prominent members of the House of Lords and House of Commons.

Have you forgotten Frederic William Wile's "Political Situation in Washington Today" every Saturday morning at 10:00 over KHJ-KFRC? Mr. Wile's characteristic economy of words makes him an outstanding radio charmer to me, at least.

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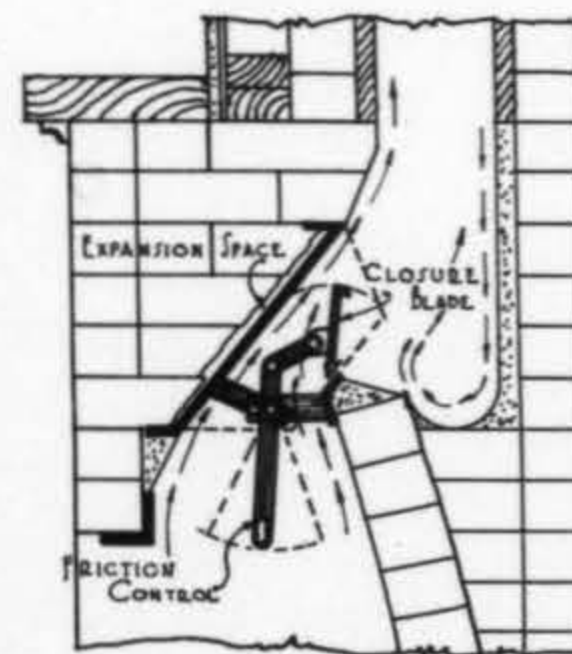
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LAWRENCE TIBBETT has many concert engagements in the West following the close of the season of the Metropolitan Opera Company. He gives a recital at the Municipal Auditorium, Long Beach, April 29, closes the Elmer Wilson Concert Series at the Civic Auditorium, Pasadena, May 2, is heard at the Shrine Auditorium, May 4-5, and sings in Oakland, San Francisco, Portland, Seattle, Vancouver and other Northern cities.

BESSIE BARTLETT FRANKEL, dramatic narrator, and Lester Hodges, pianist, offers a cycle of matinees at the Studio Club of Hollywood, on Wednesday afternoons, April 10 and 24, and May 8. These are given as a benefit for "Pan's Cottage," a house in the MacDowell Colony at Peterborough, New Hampshire.

THE AMERICAN OPERA COMPANY presents "Boris Godounow," Moussorgsky's historical grand opera, April 9, at the Philharmonic Auditorium, Los Angeles. Sidor Belarsky sings the leading role. Alexis Coroshansky conducts the orchestra. The company also offers "La Jueve", April 23, and "Eugene Onegin", May 7.

EFREM ZIMBALIST, violinist, is heard in recital on Sunday afternoon, April 14, at the Philharmonic Auditorium, Los Angeles.

WOMAN'S SYMPHONY ORCHESTRA, conducted by D. Cesar Cianfoni, gave the first of a series of concerts in March at the Trinity Auditorium, Los Angeles. This orchestra, composed entirely of women, claims the distinction of being the first of its kind in the world.

THE CONCERT CALENDAR for San Francisco includes Efrem Zimbalist, violinist, April 11, and The Music Lovers, April 16.

ABAS STRING QUARTET plays the third concert of the series April 22, at the Beverly Hills Hotel, Beverly Hills, California. The Quartet offers a free program in the lecture room of the Los Angeles Public Library, April 13, at 7:30.

HUGH WELLINGTON MARTIN, assisted by Hans Blechschmidt, gives a song recital at the Hotel Biltmore, Los Angeles, April 12.

THE VERTCHAMP STRING QUARTET gives the fifth and concluding concert of the series sponsored by the Los Angeles Chamber Music Society, during the second week in April, at the Hollywood Concert Hall, 7078 Hollywood Blvd.

SAN FRANCISCO STRING QUARTET gives the final concert of the series at popular prices, April 10, at the Community Playhouse, San Francisco.

COMPINSKY TRIO is heard in concert at Bovard Auditorium, sponsored by the University of Southern California, April 10.

MILLS COLLEGE announces musical events as follows: Concert by the San Francisco String Quartet, April 17; Concert of Original Compositions, May 8, and Concert of Classical Compositions, May 15.

THE MUSICAL LEGEND, illustrating the life of "Sainte Theresa of the Child Jesus", is to be given a great production at San Francisco, under the direction of Andre Ferrier. Maurice Dumesnil returns from Paris to conduct the orchestra and chorus. Performances are given at the Civic Auditorium, Monday evening, April 29, and Tuesday afternoon, April 30.

PRO MUSICA presents in April a program of modern compositions for chamber symphony orchestra, conducted by Richard Lert, and in May will give the annual all-American program, with a violin sonata composed and played by Joseph Achron, and a first hearing of Henry Eichheim's violin sonata, played by the composer.

AMPHION CLUB of San Diego closes the season of concerts by guest artists in April with a program by Lawrence Tibbett.

LOS ANGELES ORATORIO SOCIETY, under the direction of John Smallman, presents the Mass in D by Beethoven, April 26, Philharmonic Auditorium, Los Angeles.

THE BOWL CONCERTS, known as Symphonies Under the Stars, will open the fourteenth season, July 16, under the sponsorship of the Southern California Symphony Association. One reason for the late opening is that the Philharmonic Symphony Orchestra may play in San Diego during the month of June.

J. J. SHUBERT, theatrical manager, announces he will present a series of musical attractions in June at the Hollywood Bowl, Hollywood, California. The schedule includes "Blossom Time", "Lady in Ermine" and "Maytime."



## CALIFORNIA'S HISTORICAL PAGEANT

RAMONA is a name to conjure with in southern California. The Indian heroine has come to epitomize the romantic life of the noble redman in the Southland.

A few weeks hence in a picturesque mountain amphitheater will be reenacted for the twelfth year the colorful story of the Indian girl in the spectacular Ramona Pageant. Really a drama of extravaganza proportions, it represents the contribution of the citizens of the twin cities of Hemet and San Jacinto to the preservation of the history and tradition surrounding the Indian maid.

The production will be staged in the Ramona Bowl, on the outskirts of Hemet, the afternoons of April 27 and 28, May 4 and 5, and May 10 and 11, each performance starting at 2:30 o'clock in the afternoon. It is presented by a cast of two hundred, many of the players being actual descendants of pioneers who took part in its historic episodes.

The play has come to be known as southern California's historic Oberammergau through the fact that its

principals, including two or three professionals, have portrayed the same roles year after year in the manner of the peasants in the Biblical Passion Play of the Bavarian Tyrol.

The pageant is unique both in setting and manner of presentation. The Ramona Bowl is a natural amphitheater in a pocket of a canyon on the slopes of Mt. San Jacinto, famed for its acoustic properties. The fact that an ordinary conversational tone can be heard for hundreds of yards permits the entire mountainside to be utilized as a stage.

In this novel setting, from a modern concrete amphitheater on the canyon wall, the onlookers view colorful fiestas of the days of the dons. They see horsemen dash in and out of the bowl in thrilling incidents of bygone days enlivening the romantic love idyll of the heroine and her Indian lover. Just as the sinking sun shoots long shadows into the bowl comes the touching climax that marks the passing from glory of the redman. A merry epilogue closes the spectacular play.

## GRAND OPERA ENTERS A NEW FIELD

BY ELLEN LEECH

THE MOVIE PRODUCERS may be stupid about many things, they are so accused, but they manage to take clever if circuitous paths to secure certain ends. Grand Opera for instance. Incited by the acclaim accorded Jan Kiepura, European celebrity, several years ago and enticed by the financial as well as artistic success achieved by Grace Moore in "One Night of Love" they are all considering the filming of grand opera. Not in its entirety at first but by a studied catering, providing arias from first one and then another opera, much as apertifs are used to make the coming meal more memorable. Time grows riper and riper, but if opera is to be done it must be done well. Even the screen with all of its tricks cannot make a song bird out of a jay-

bird. Gorgeous plumage or platinum locks and shapely legs are of no avail in rendering opera scores. The arias of grand opera were written for perfect voices with no thought for the physical endowments of the humans selected to perpetuate the gorgeous music. Now the gorgeous humans take precedence over the music!

For months music has been apparent in the films, almost every picture recently released has a lilting tune lurking somewhere along the edges. The enthusiasm which greeted the preview in Los Angeles and the showing in New York of "Naughty Marietta" has hurried the selection of a new musical for Jeanette MacDonald and Nelson Eddy. This will probably be "Maytime," one of Sig-

(Continued on Page 28)

CALIFORNIA-WESTERN School Music Biennial Convention is held, April 14 to 17, at Pasadena, California, at the Civic Auditorium.

ESCUADERO, Spanish dancer, with a large ballet and orchestra, is seen in two performances, at night, April 24, and at the matinee, April 27, Philharmonic Auditorium, Los Angeles.

## THEATER NOTES

THE LITTLE THEATER FOR PROFESSIONALS of Beverly Hills, California, has scheduled three new plays for early production. "The Bellamy Trial" opens April 22 at the Beverly Hills Courthouse. This is followed by "A Widow in Green" by Lee Freeman, and in June a modern comedy drama, "The Notorious Lady", by John Entenza.

COMMUNITY PLAYHOUSE, Pasadena, California, provides an unequalled list of attractions throughout the year. Gilmor Brown is the supervising director and recognizes good drama in the new plays submitted as clearly as he appreciates the worth of the old and tried productions. The Playhouse operates continuously with the exception of Sunday and Monday. Tuesday is the opening night for a changing bill, the run is governed by the popularity of the play. Matinees are on Saturday. Phone the box office for a definite schedule.

April 1—"Judgment Day", by Elmer Rice (second week).

April 9—"Three-Cornered Moon", farce-comedy by Gertrude Tonkonogy.

April 16—"Wedding", by Judith Kandel, comedy-drama.

April 23—"Achilles Had a Heel", by Martin Flavin and featuring Walter Hampden.

April 30—"The World Is My Onion", by J. C. Nugent and starring the author.

May 7—"La Lola", a Spanish play by the Machado Brothers.

THE REGINALD TRAVERS' PRODUCTIONS are given in the artistic Church-Playhouse on Green Street, San Francisco, by a new group of young repertory players. The plays are well cast and given with taste and discrimination.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Hollywood, California, presents "Part-Time Tenant", a comedy by Rollin E. Bell, to April 27. No Sunday performances. The director is Francis Josef Hickson.

PADUA PLAYERS, at the Little Theater in Padua Hills, near Claremont, California, under the direction of Jerome Coray, give vitality to their interpretations, whether the play be old or new. The plays run Monday through Friday, each week, with matinees on Wednesday. April 1 through 12, "Twelfth Night" by William Shakespeare.

MEXICAN PLAYERS are once more at home in the Theater in Padua Hills, north of Claremont, California, after a most successful engagement at San Francisco. The company presented "Mi Compadre Juan" in the North, but will offer "Ysidro", opening April 6, as their return play. The Mexican plays are given on Saturday afternoon and evening of each week.

SAN MARINO PLAYERS are presenting "Who's Your Father?" at their intimate studio theater on Monterey Road, San Marino, California. The authors are Mina Maxfield and Ran Colby.

EAST BAY CHILDREN'S THEATER, Berkeley, California, have scheduled productions for April 13 and May 11.

"AS THOUSANDS CHEER", April 3-14, at the Biltmore Theater, Los Angeles.

BELASCO THEATER announces a limited engagement of "Tobacco Road" with Henry Hull.

HENRY DUFFY presents Otto Kruger in "Accent on Youth" at El Capitan theater, Los Angeles, opening Sunday afternoon, April 14.

PALACE HOTEL, San Francisco, is still entertaining with "The Scoundrel" with the Olio, except Sunday.

COMMUNITY PLAYERS of Inglewood, California, are presenting "Engaged", a Gilbert comedy of the '90s at their playhouse.

Announcement has just been made by both California Chapters of the American Institute of Architects of an Exhibition of Photographs in connection with the Housing Expositions to be held in San Francisco and Los Angeles. These photographs of completed work will enable the layman to review the fine work done by our California architects during the past few years.





GASTRONOMY THROUGH THE AGES

A panel of the fresco painted by Buckley Mac-Gurrin for the cafeteria of the Los Angeles Museum, under the Public Works of Art Project. It was dedicated last month with appropriate ceremonies. The entire fresco, painted in rich colors, is sixty feet long by eight feet in height, and contains a total of forty-nine figures. Personages in the panel shown here in-

clude, reading from right to left: A Pilgrim father, his daughter, an American Indian, Marquis de Lafayette, Lord Byron, Contessa Guiccioli, Honoré de Balzac, Walt Whitman, a Creole belle, King Edward VII, a blonde actress of the Lillian Russell era, a contemporary man-about-town and his sun-tanned, platinum-haired companion.

BUCKLEY MAC-GURRIN

## BERKELEY

HAVILAND HALL, University of California: To April 6, works by Chiura Obata.

## BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: Women Painters of the West.

## HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To April 13, aluminum paintings by Anton Blasek.

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

PRINT ROOMS, 1748 North Sycamore Ave.: To April 13, wood sculptures and watercolors by Peter Krasnow. Fine prints, old and contemporary.

STANLEY ROSE GALLERY, 6661 Hollywood Boulevard: Paintings by post-Surrealists and other moderns, including Marc Chagall, Paul Klee, Loris Feitelson, Fernand Leger, Helen Lundberg and Natalie Newking. To April 13, drawings by Margaret Peterson illustrating "The Daring Young Man on the Flying Trapeze".

## LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Works by artists of Laguna Beach.

## CARMEL

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

## DEL MONTE

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

## LOS ANGELES

BARKER BROTHERS GALLERIES, 840 West Seventh Street: Throughout April, paintings by Maurice Braun.

BERLAND STUDIO, 2015 West Tenth St.: To April 20, hand bookbinding, leather, wood and metal crafts by Israel Berland and his fellow craftsmen.

BILTMORE SALON, Biltmore Hotel: To April 20, paintings by Aaron Kilpatrick.

BULLOCK'S-WILSHIRE, 3050 Wilshire Blvd.: To April 20, sculptures and lithographs by Harold Swartz.

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

CENTURY HOUSE, 6400 West Third Street: Eighteenth Century paintings.

EBELL SALON OF ART, 4400 Wilshire Blvd.: During April, paintings of California birds by the famous ornithologist, Rex Brasher.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Throughout April, northern California painters and sculptors; second annual exhibition of California figure painters.

LOS ANGELES MUSEUM, Exposition Park: Through April 21, paintings, sculptures and other works allocated to the Los Angeles Museum by the Southern California Region of the Public Works of Art Project, April

25 to June 10, sixteenth annual exhibition of painting and sculpture. During May will be held the eleventh annual exhibition of the Bookplate Association International.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: April 3 to 27, under auspices of the Los Angeles Art Association, special showing of the Chicago Art Institute's most popular painting, "The Song of the Lark", by Jules Breton. Also April 3 to 27, Masterpieces of Graphic Art, an exhibition of XVth to XXth Century prints from the Lesing J. Rosenwald collection, Philadelphia, and a few from Kennedy and Co., New York, arranged by the Print Committee of the Los Angeles Art Association.

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. Near the museum, at 5605 North Figueroa Street, is the Casa Adobe, a replica of an early California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: April 1 to 15, frescoes, mural cartoons and paintings by Brooke Waring. April 16 to May 1, drawings by Hester Merwin Handley. May 15 to June 1, paintings by Harold English.

FRANCES WEBB GALLERIES, 2511 W. Seventh Street: April 8 to 22, paintings by S. A. Marshall. April 23 to May 7, paintings by Harry W. Law.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Costume designs from the University of California at Los Angeles.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: April, wood engravings by Paul Landacre. May, watercolors by Milford Zornes.

## OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To April 10, annual exhibition of paintings and sculpture.

## PASADENA

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

STICKNEY SCHOOL OF ART, 699 East Walnut Street: Throughout April, drawings and paintings by Grace McLean.

## SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post Street: Functional handicrafts; modern interiors. Pottery by Glen Lukens and William Marker.

THE ART CENTER, 730 Montgomery Street: Through April 6, oils by John Greathead; watercolors by Joseph Sheridan. April 8 to 20, paintings in tempera and watercolor by John Haley. April 22 to May 4, oils and watercolors by Victor Arnautoff. Open 12 to 5 daily except Sundays.

COURVOISIER'S, 480 Post Street: Watercolors by Millard Sheets.

PAUL ELDER GALLERY, 239 Post Street: To April 6, drawings by Hans Arp. To April 13, drawings by Carlos Merida.

GELBER-LILIENTHAL, 336 Sutter Street: Watercolors by Donald Pitt.

GRAFTON GALLERY, 70 Post Street: Oils, watercolors and prints.

GUMP GALLERY, 250 Post Street: Oils by Walter Isaacs. Watercolors of the Bret Harte and Mother Lode country by California artists.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Monthly art exhibition by Californians, changing April 15. Through April 30, fourth annual exhibition by the Progressive Painters of Southern California. April 20 to May 20, paintings by East Bay artists. April 26 to May 26, art work by pupils in the San Francisco high schools. To April 24, arts and crafts by pupils in the San Francisco junior high schools. . .

SAN FRANCISCO MUSEUM OF ART, War Memorial Building, Civic Center: To April 25, paintings from the American and foreign sections of the Carnegie International.

## SAN MARINO

HUNTINGTON LIBRARY AND 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. Cards of admission in advance by telephoning Wakefield 6141.

## SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculptures by artists of Santa Barbara city and county. Exhibitions changed every six weeks. Hours 9 to 5 except Sundays. Saturdays 9 to 12.

FAULKNER MEMORIAL GALLERY, Public Library: To April 6, prints by living American artists, an exhibition assembled by the Prints Committee of the Los Angeles Art Association. Figure painting from American ancestors to our day, exhibition assembled by College Art Association.

## STOCKTON

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

## WHITTIER

WHITTIER ART GALLERY, 205 East Philadelphia Street: Throughout April, paintings by O. J. Fries.

## WESTWOOD VILLAGE

UNIVERSITY OF CALIFORNIA, Education Building: To April 9, Mexican paintings by Louise P. Sooy, Marie Scott and John Olsen.

WARNER GALLERIES, 945 Westwood Blvd.: To April 6, paintings by James Swinnerton. Starting April 8, forty panels in pewter repoussé by Albert Marschner, depicting scenes from the life of Christ.

## MISCELLANY

PACIFIC ARTS ASSOCIATION, composed of art teachers, artists, industrial workers and others interested in art in the Pacific Coast states, will hold its annual meeting May 2, 3 and 4 in San Francisco, with headquarters at the Fairmont Hotel.

DALLAS MUSEUM OF FINE ARTS, now housed in the Dallas Power & Light Building, will next year begin construction of its own museum building, according to word received from Lloyd LaPage Rollins, director.

This month the Dallas Museum is holding its Seventh Annual Dallas Allied Arts Exhibition, to April 21.

"WILLIAM MORRIS: the Artistry of Hand and Soul" is the subject of a free lecture to be given by Frank C. Baxter, Associate Professor of English Language and Literature at the University of Southern California, on April 25 at 4:15 p.m. in Room 206, Administration Building, Thirty-sixth Street and University Avenue, Los Angeles.

ART NOON CLUB, an activity of the Los Angeles Art Association, will hold its monthly luncheon meeting April 16 at the Women's Athletic Club, Los Angeles. The meeting will feature print makers, print collectors and print collections. Guest speakers will include Arthur Millier, etcher and art critic of the Los Angeles Times; Orra E. Monette, president of the Los Angeles Library Board; Lionel Vasse, French consul at Los Angeles, and W. M. Gurney, British consul at Los Angeles.

DONALD HORD, San Diego sculptor, has completed a fountain figure which has been placed in the patio of the House of Hospitality in the grounds of the California Pacific International Exposition, opening May 29 at San Diego. The figure, carved from a single block of Indiana limestone, is that of a Tehuana woman of the Zapotec tribe of Mexican Indians. She is shown seated, cross-legged and pouring water from an olla into an octagonal pool lined with colored tiles.

A PRIZE OF \$500, offered by Mr. and Mrs. Van Rensselaer Wilbur of Pasadena, is stimulating interest among painters in the sixteenth annual exhibition of painting and sculpture which opens April 25 at the Los Angeles Museum. The prize is for a painting, other than a portrait, executed by a western artist who has not previously received a painting prize at the Los Angeles Museum. The Museum reserves the right to apply the prize to the purchase price of the painting. The award will be made by a jury composed of the following: Maurice Block, George J. Cox, Reginald Poland, Dr. Ernest L. Tross and A. C. Weatherhead.

TWENTY-THREE aquarelles and drawings will be added this month to the Harrison Gallery of Contemporary French Art at the Los Angeles Museum. Through the generosity of Mr. and Mrs. William Preston Harrison, this gallery was opened in 1927. From year to year it has been added to and paintings exchanged, when possible, for better examples of an artist's work. The following artists are represented in the present gift: Auguste Rodin, Marc Chagall, Raoul Dufy, J. L. Forain, Marcel Gromaire, Per Krohg, Georges Rouault, Maurice de Vlaminck, Leopold Survage, Roger de la Fresnaye, Edouard Degas, Jules Pascin, M. Kisting and Constantin Guys.

VISITING FACULTY MEMBERS of the 1935 summer session of the University of Southern California include Eugene Gustave Steinhof, director of the department of design of the Beaux Arts Institute of Design, New York, and professor of fine arts, New York University, and Cyril Kay-Scott, dean of the school of art and professor of drawing and painting at the University of Denver. Professor Kay-Scott will conduct classes in art appreciation and landscape painting during the first term, June 17 to July 26. A study of the art impulse and creative design are the courses to be given by Professor Steinhof from July 27 to August 30.





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Photographs by Bob Humphreys



## A UNIQUE FLOWER SHOW

By CLARE CRONENWETT

White plum blossoms, heralds of spring. In a modern container against a modern screen by Peter Friedrichsen, Elinor Scoville of Monrovia expresses the feeling of spring. White against white, with gay little dancing figures. On the left is an oriental arrangement by Lillian Higman of the House and Garden Shop in South Pasadena. An oriental bowl against a Chinese grass screen using snake grass with interesting rock forms.

THE first day of spring, March 21, found a charming event taking place in the quaint little "House and Garden Shop" in South Pasadena, California. An event that takes place each year and is a stimulating occurrence of color and design that is quite breath taking in its beauty. Hundreds of people seeking new inspiration and lovely ideas in ways of decoration and the use of flowers attend. Some years ago, five to be accurate, Mrs. Higman and Mrs. Patterson, sisters and owners of the shop, invited all their artist friends to come and bring flowers to "make the stunningest flower arrangement possible." The artists responded. Each year it has grown in size and interest. Neighbors tell friends, friends tell other friends until every one in the community and outside communities from all over southern California flock through the blue-violet gate where magenta blossoms linger . . . into a fairyland of loveliness that they remember many days. This year visitors from eastern cities came in great numbers. They would exclaim, "Why!! we have nothing like this in the east. Such color, such gorgeous and charming flowers. Such exciting flower arrangements."

Perhaps the most fun of all is experienced by the artists and workers themselves. For several days before the event (which is on for three days) exhibitors hustle around thinking up new ideas, gathering together new materials . . . searching for the choicest bloom.

They work like mad (but with joyous attitudes) . . . to see "what happens" when fine things are brought together in modern order and design. Outstanding names of California designers and decorators appear on the exhibit cards. There are those also invited who claim only to be amateurs . . . but who express a degree of talent that is very noteworthy, who have sensitive ideas, poetic understanding. There is no charge to show or to see. Backgrounds of the shop and garden walls add distinctiveness to the affair. It is just a little niche of a place set between two California fruit markets. One has to look quick to see it in passing . . . but if one does look . . . a flash of color . . . a striking line will stop the passerby . . . and he must go in. In the garden both professional designers and those who "work just for fun" are shown. Little paths lined with flowers. Tables, benches, garden seats, wall shelves, wall pockets . . . sandwich carts . . . all make settings for the quaint little color groupings and rare and choice flowers. Unique patio, garden and terrace effects are worked out in the smallest possible space but with precision as in a good etching. There is a spirit of cooperation. Everyone works for the beauty of the whole.

New color groupings, new trends are shown. Bowls from art centers the world over are at the disposal and use of the exhibitors. Perhaps the finest new ceramics are coming from our own potters . . . as William Manker, Sorcha Baru and several others. It is these loaded with California flowers over which the tourists exclaim . . . "Something new . . . something so delightfully California Modern." The charming new development in the crafts, ceramics, flower art is upon us. California is setting the stride.



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**++ ANTIQUES ++**  
By ALICE R. ROLLINS



**The Vogue for Maple and Pine**

NO ONE who visits the furniture stores can fail to note the popularity of the early American pine and maple. It is so reminiscent of the early days of America when our craftsmen were doing their part in supplying the needs of the new homes being established. There is about this furniture a natural simplicity and comfort that is appealing in this modern age.

Bullock's downtown store in Los Angeles has an interesting exhibition of this furniture which they have cleverly combined with antiques of early pine and maple on loan by some of our antique shops. Many furnishers are realizing that the use of occasional antiques lends charm and dignity to the home and that the new and old may in most cases be satisfactorily combined.

Maple or pine furniture is less formal than mahogany and is therefore better suited to the ranch house, mountain cabin, or beach cottage, where semi-formal furnishings are required. The fact that much is made of outdoor life the year round in California calls for a type of furnishing for which both pine and maple are peculiarly adapted. Maple has a beautiful color, especially when it takes on that honey tone that the years bring. We are glad to note the newest reproductions are getting away from the reddish tinge and are more like the genuinely old in color.

At Barker Bros. we found in addition to their "Tempo" exhibition new designs in knotty pine and a modified "Monterey" type of furniture which is so appropriately associated with the early history of California. This will always have its appeal because something peculiarly Californian.

At the May Company we found a charming little Colonial Home furnished in the Colonial period but with modern accessories as new as the newest. This firm is the home of the Whitney reproductions, which

are true copies of famous pieces of early American design.

It is possible to find good reproductions in pine and maple furniture at most of our downtown furnishing stores and with hooked and braided rugs for floor coverings they will form a pleasing setting for the informal house.

**Antique Accessories for  
Maple and Pine**

A COLLECTOR who never loses an opportunity of visiting likely places for antiques has found some old pieces for a ranch house she is planning. These included two old glass pickle jars, scratched and worn but of generous size. Originally such jars were used to hold the home-made pickles "put up" by our grandmothers, who prided themselves on their well-filled pantry shelves of good things to eat. While they cannot be classed as antiques, those that have survived the hard knocks of the years make good present-day receptacles for long-stemmed flowers, thus serving a practical purpose as well as preserving something of the past. In addition to the pickle jars were three old butter moulds. One of them had a pretty shamrock design as the decoration to be imprinted on the small pat of butter. It was Alice Van Leer Carrick, one of the early writers on antiques, who started the collector on the trail of old butter moulds. From another journey she returned with a Bennington milk crock which came directly to the coast from Vermont. The tortoise shell coloring is soft and beautiful. Today it is used as a centerpiece on the small pine breakfast table and is filled with decorative gourds. From the same place came an old maple slat-back chair, golden honey in color and as homely and comfortable as only such a chair can be.

Someone is sure to say, "What is beautiful about an old chair, a milk

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crock, or a wooden butter mould?" What is beautiful about a postage stamp or a dull coin? Yet kings and queens have spent time and money in collecting them, and these collections run into thousands of dollars in value. It is not the money value, however, of any collection, whether stamps or old masters, that counts. It is first of all a preservation of our history. It is the romance and appeal that any thinking person has for his forefathers. Many thoughtful persons are realizing in these trying times that it is not always the one who sits in the market place piling up dollars who is the rich man, but rather the one who lives quietly and simply with time to know his family and neighbors. Living so he finds there are many "gadgets" he can very well get along without. There is more appeal for him in the simple, homely things made by hand by men who turned out products that were a credit to their craftsmanship.



# RUNNING FIRE

By MARK DANIELS, A.I.A.

## CLICHE

IN the March issue of "Pencil Points" Mr. Magonigle is almost stung to venom over a word that he *imagines* was used in "RUNNING FIRE" in the January issue of "CALIFORNIA ARTS & ARCHITECTURE". I say "imagines" because that horrible word does not appear anywhere in my contribution to that number of this now famous journal; yet he scathingly berates me whether or not I used the word, a practice, I am told, only too frequently noted in Mr. Magonigle's articles.

Now this philological Pariah, this word that so annoys Mr. Magonigle, this word that he says is a "loathsome *cliché*" is the sturdy old word "outstanding", met with in the writings of such tyros as Herbert Spencer, William Shakespeare, Ben Jonson and Mr. Whittier. I did not use the word, but I would have used it if it had appealed to me as the best word to convey a certain thought, so I will be an "outstanding" martyr to free speech and carry on a bit further.

It was during a visit with Samuel G. Blythe in Pebble Beach that I first read Mr. Magonigle's article. When I asked Sam what he thought about pinning "*cliché*" on the word "outstanding" at this late date when Spencer, Shakespeare and Jonson are not here to defend themselves, he said, "Rot. Only today I received a letter criticising me for using the phrase, 'We, the people,' yet the man who wrote the letter once swore that he had read the Declaration of Independence. Those fellows are getting to be a cult."

If one is super-sensitive to the use of stereotyped expressions, how about "ivory tower," or the word "*cliché*" itself? Some time ago General Ian Hamilton said, "I wrote cables . . . at least descriptive . . . and they were turned . . . into horrible bureaucratic *clichés*, i. e. 'The situation is unchanged', and similar goddamned phrases." Pointedly, I quote the *Envoy*.

"General, let us not hate!

For we're most of us guilty as blazes . . .  
With '*cliché*' you are stiff as a gate,—  
And similar goddamned phrases."

## AN ALIBI FOR RUSKIN

IN that same article in "Pencil Points" Mr. Magonigle seems to take offense at following a quotation from Ruskin with a condemnation of the first man to call architecture "Frozen Music." He says "Mr. Daniels should read his Ruskin

again." Mr. Magonigle should read "RUNNING FIRE" again, on several counts.

The paragraph that elicited Mr. Magonigle's labored sarcasm consigned the *first* man to use the expression to places too hot for anything frozen. Not the second, nor the third; only the *first*. If all three had been so condemned one might reasonably expect applause from Mr. Magonigle, for if any phrase has become "*cliché*" it is "Architecture is frozen music." But I was moderate, lenient. I condemned but one, the *first*. The implication in Mr. Magonigle's comment plainly is that that first one was Ruskin.

Now, I do not know whether Ruskin ever referred to architecture as frozen music. Perhaps he did. Unfortunately the only Ruskin I possess is the definitive "Library Edition" in thirty-nine volumes and I definitely refuse to read it again, despite the ironical advice. But I do know that Goethe, Schilling and Madame De Stael each spoke of architecture as "Frozen Music" and all three of them were writing before Ruskin was born. In return for his recommendation that I read my Ruskin again I suggest that Mr. Magonigle read Schilling. The 1856 edition has but fourteen volumes.

So, like other so-called criticisms in his article, this agitation over praising Ruskin and cursing the author of "Frozen Music", this resentment that drives the venerable D. Arch. to exclamation points, is without justification,—and the wraith of Ruskin may continue to tread the fields of asphodel.

## CRITICISM

IN quiet Beaconsfield, about twenty miles out of London, lives G. K. Chesterton in an atmosphere so filled with God's love that there are riots in New York for the lack of it. There he spends happy hours with Mrs. Chesterton and his secretary, Miss Dorothy Collins, in keen, sympathetic discussions of favorite topics. Blessed is the occasional visitor who is welcome to their genial hospitality.

One of Mr. Chesterton's favorite topics is conditions in the medieval period. His knowledge of the arts, customs and religion of those days is profound, as is his admiration for the architecture and craftsmanship. His opinion of Gothic architecture coincides, more or less, with that of William Morris, who held that Gothic architecture was the most complete organic form of art yet seen. I have heard Mr.

Chesterton say that he thought the men of the medieval period were the happiest men recorded in history.

No one can truthfully say that Mr. Chesterton has "Gone American" or that he has "Gone modern". His heart is still with the English village, his deeper admiration is for the Gothic spires of his country. So, one might expect to find bias in such a man's reply to a request for his opinion of New York. Read his reply in a recent column, captioned "Bow to Gotham". He says, "And those starry heights, those palaces riding the air like rainbows, those pale, opalescent spears piercing the sky, lighter than the very light of heaven, have a meaning and are a sign. . . . Lift up your heads, O ye gates . . . Lift up your hearts, O ye people . . . and a man in a sort of dream, grown dizzy with that dance of towers may somewhere, against the blinding sun, see suddenly the unblinded eagle."

Personally, I cannot get in stride with this so called modern movement. It is like trying to learn the crawl stroke after one has swum the trudgen for thirty years. Though I cannot warm up to the plans of Corbusier, I believe that the work of Hugh Ferriss is a source of inspiration. BUT, if I am ever asked to criticise a work with which I do not entirely sympathize I pray that I may remember the example set by Mr. Chesterton and not come out with one of those blind products of prejudice.

## BACK TO BAEDEKER

PAST my library window, just now, flew a Vesper Sparrow trailing a message of spring house-work from his bill. From the field below comes the note of a Meadow Lark. The rat-tat-tat of a Wood Pecker in the oak that shades my roof ceases with the whirl of his wings. From a dead branch of an ancient pine a Blue Jay screams his raucus raillery at my thrall-dom. It is too much.

I want to "go down to the sea again". I want to hear the clangor of bells in Cordova, the London street cries in Victoria Grove, the Muezzin call to prayer in Biskra, the trade winds in the Ceibas of Honduras, and the melodious laughter of the maids of Como. I am hungry for a breakfast of Galway bacon, a goose dinner in Prague; thirsty for a bottle of Chateau Brion, a litre of Pilsner dunkel.

I want to find answers to the questions born of my last trip; why a Scotsman likes a haggis, why the Englishman doesn't like bourbon, where the Frenchmen get their strawberries, and how on earth there can be so many sparrows in Venice where there are no horses. And so, each night finds my typewriter still covered and the contents of my shelf of Baedekers strewn about the floor.

(Continued on Page 28)



# HOUSING EXPOSITIONS

Be sure to attend these two important expositions where everything for the home from garden to garret will be on display—materials, equipment and furnishings of the latest design.

Be sure to secure the May number of CALIFORNIA ARTS & ARCHITECTURE which will be filled with beautiful illustrations and plans of small homes together with articles on home design, landscaping and furnishings.

LOS ANGELES, MAY 18—JUNE 8, BEVERLY near FAIRFAX . . . . SAN FRANCISCO, MAY 4-12, CIVIC AUDITORIUM

## CALIFORNIA ARTS & ARCHITECTURE

Crafts : Decorations : Gardens : Life : Music : Drama

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Cover—Sketch by Gaylord Jameson of a house for Dr. and Mrs. J. L. Pomeroy. H. Roy Kelley, architect.

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Photographs by 15th Photo Section, U. S. Army Air Corps, Crissey Field



This Bird-O-Prey is flown by Major C. L. Tinker, Commanding Officer at Hamilton Field

## The New Home of the Brave Hamilton Field Marin County California

Officers quarters at Hamilton Field are in the foreground; technical buildings, right background. Photograph taken from an elevation of 900 feet. New type B-12A Bomber is shown at the left. This ship carries a crew of four and has a cruising speed of 180 miles per hour and a top speed of 220 miles per hour. The ship has a cruising radius of 800 to 900 miles without refueling.





# HAMILTON FIELD

## THE ARMY'S NEWEST AIR BASE

By H. P. SPENCER

IN past decades Army building lacked certain elements of planning that serve to weld the diverse buildings of an Army post into a pleasing and cohesive whole. Buildings were stereotyped in design, lacking in refinement of detail and were utilitarian to the *nth* degree. Constructed to meet the needs of the moment, they were spaced in uncompromising "company front" or else they went to the other extreme and were located in such places as might be left from previous building projects. A direct result of the use of "stock" plans and exigencies of the moment, the average Army post is a heterogeneous collection of architectural miscellany. Buildings range from nondescript, box-like brick structures through the restless and varied contortions of the "jig-saw period" to the hastily constructed, flimsy, tarpaper-covered shacks left over from the days of '17. The tale of the ingenuity displayed by the soldier's wife in her attempts to make comfortable the quarters assigned her family would make an interesting volume.

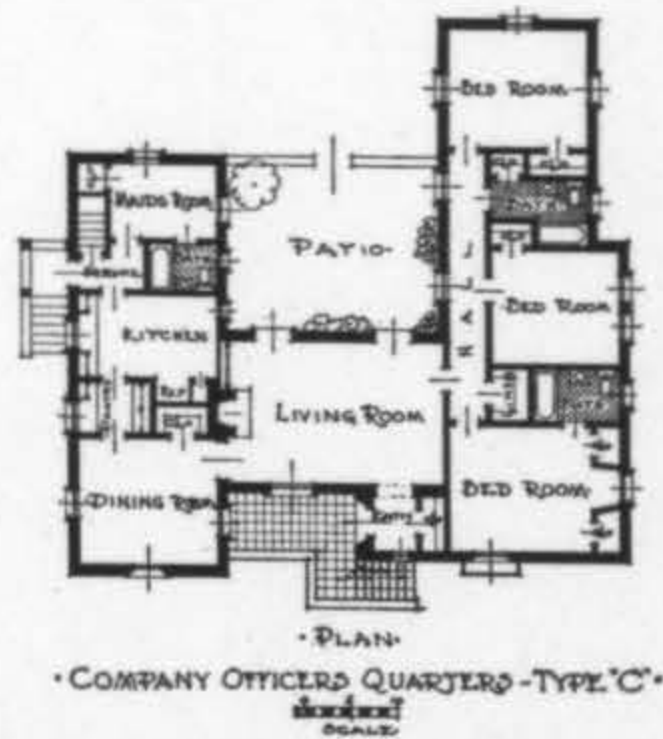
Fortunately, the past ten years have seen a decided change in Army building. Comfortable quarters are becoming the rule rather than the exception, and there is a decided trend in planning to the end that the post shall become a harmonious unit rather than a variegated collection of buildings of all architectural periods. It has become the custom to fit the architectural design to the climatic conditions and historical associations of the locality in which they are built. This is nowhere better exemplified than at Hamilton Field, the Army's newest air base.

Hamilton Field has been likened to a well developed real estate subdivision, but it is more than that; it is a small, carefully planned city, complete in all respects, with miles of paved and lighted streets, water, sanitary, gas and electric lines, telephone system, warehouses, repair shops, hospital, and living accommodations for its population of 1200 officers and enlisted men and their families.

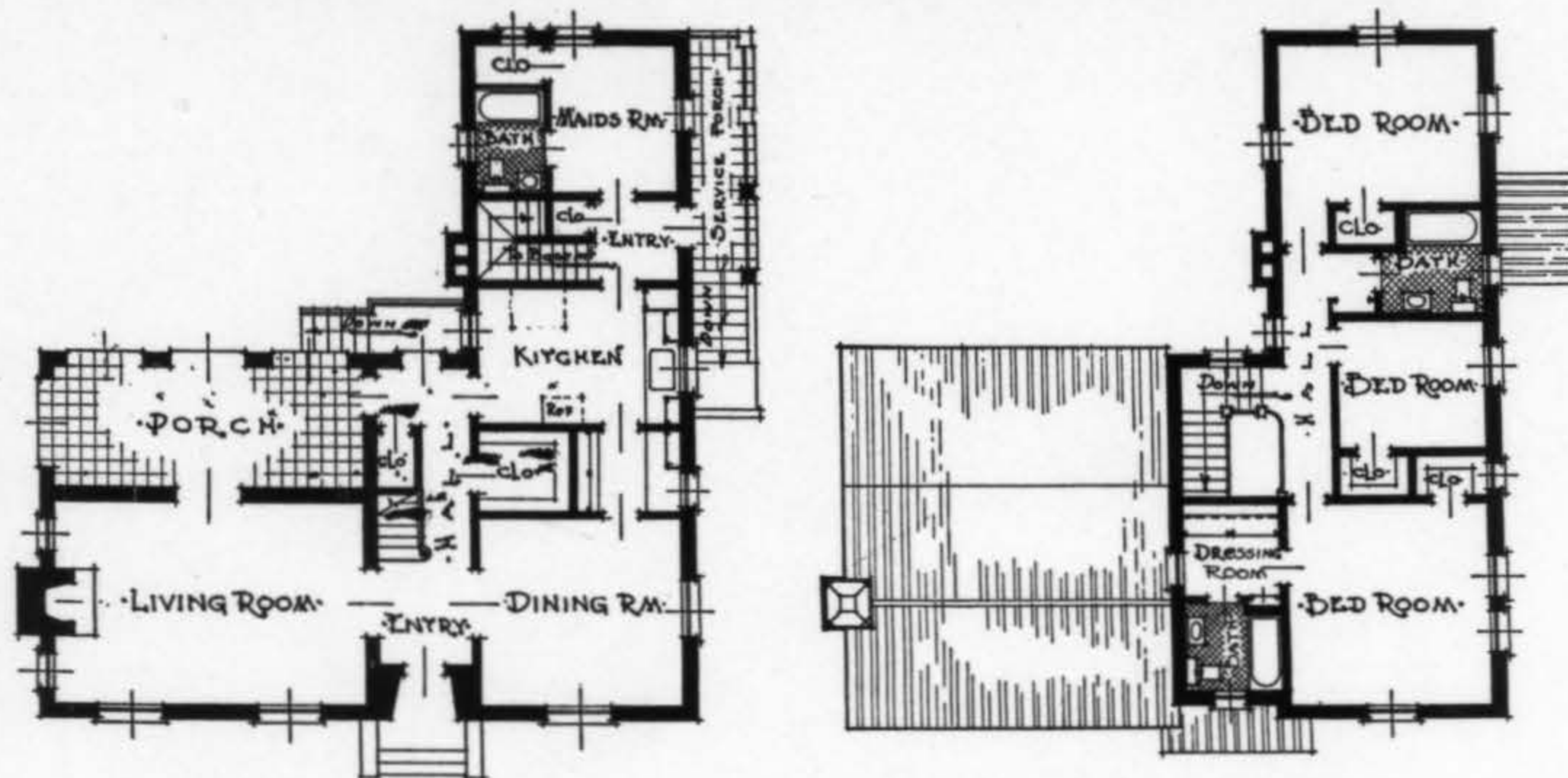
Hamilton Field is unique among aviation fields in that it is divided topographically into two distinct parts: A perfectly level tract for use as a landing field for airplanes, and a section of rolling hills covered by an open growth of oak trees that makes an ideal location for officers' and non-commissioned officers' quarters.

The fact that this newest of Army posts is new from start to finish was a constant source of satisfaction to Captain H. B. Nurse, the constructing quartermaster, and to his corps of civilian assistants headed by H. P. Spencer, architect, and F. W. Salfingere, chief engineer. This was one of those rare occasions where the designer was not cramped for space and had no other buildings on the site to set a precedent for the design. The choice of Spanish-Colonial as an architectural motif was only natural when the mild climate of Marin County and the Spanish-American history of this part of California is considered.

To the end that a certain uniformity might prevail among the buildings, white stucco for walls and varied shades of red clay tile for roofs were used consistently throughout. To avoid monotonous repetition in appearance, six types of company officers' quarters, two types



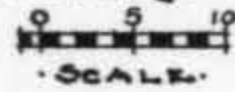




•FIRST FLOOR PLAN•

•SECOND FLOOR PLAN•

•COMPANY OFFICERS QUARTERS-TYPE 'A'•



The barracks house two hundred men each and have separate kitchens, all equipped with the latest models of kitchen appliances for the preparation of meals. Each has a cold storage room designed to hold a supply of perishable foods to last several days.





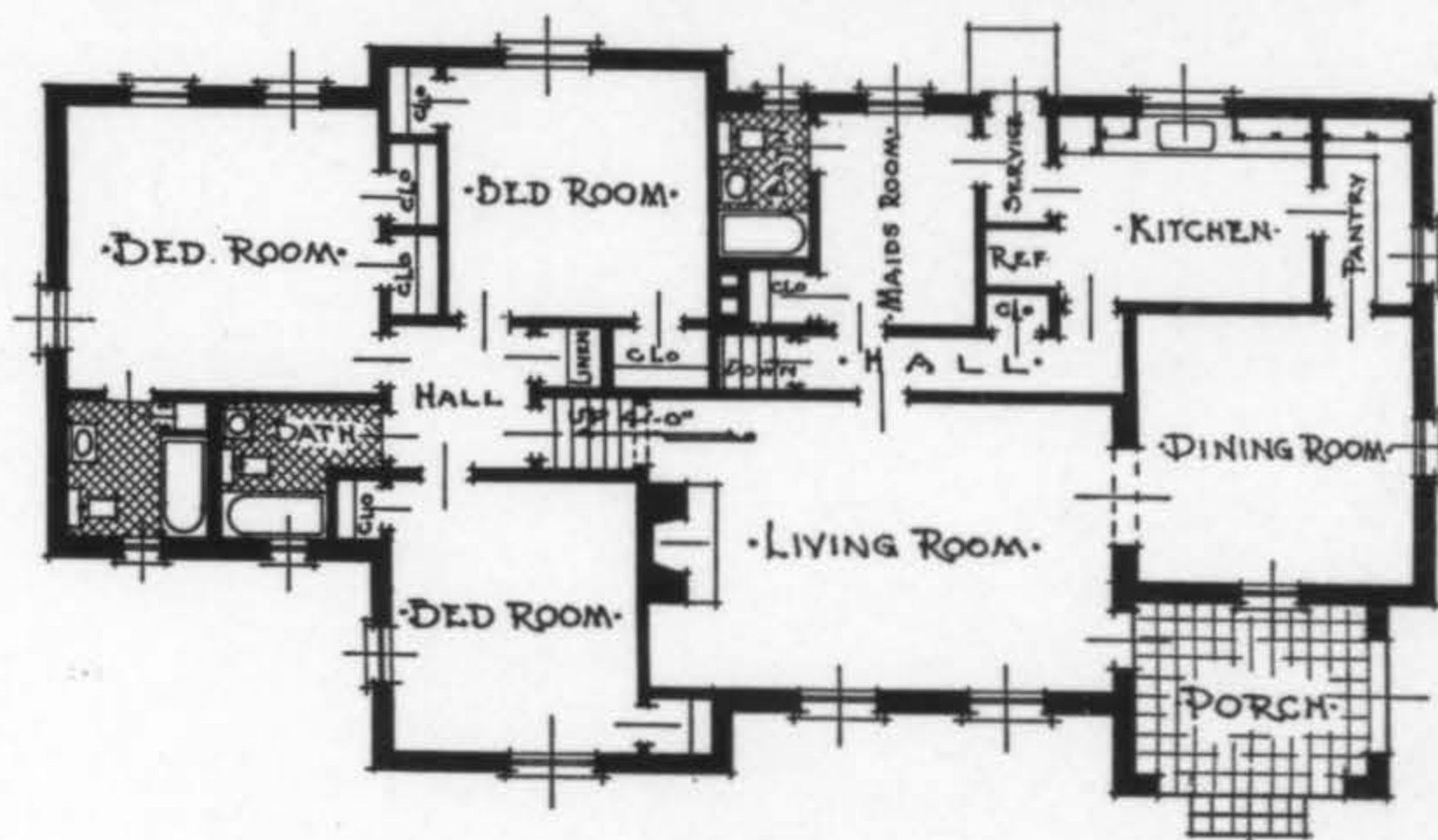
of field officers' quarters and four types of non-commissioned officers' quarters were developed. These were further diversified by designing two front elevations for use with the same floor plan in some instances.

Streets were carefully laid out to follow the contour of the hills and to preserve as much of the natural growth of oak trees as possible. This afforded an opportunity to give a site to each building that was different in some respect from its neighbor. Each building site was carefully studied, and consideration given to the various possibilities of orientation, view, elevation from the street, and location with respect to trees.

Of the officers' quarters, some are one story, some two story, and some a combination of the two. All have approximately the same floor area and are of the same type of construction. The possibility of earthquake shocks made it advisable to construct all foundation walls of reinforced concrete, twelve inches thick.

The grounds about the buildings are landscaped, many thousands of shrubs having been used for this purpose. A smooth green lawn adds to the attractiveness of the grounds, and the landscape gardener took advantage of every opportunity afforded by contour or natural tree growth to develop some feature which would add to the charm of the whole and at the same time set that individual plot apart from its fellows.

After a visit to Hamilton Field the visitor leaves with a pleasant mental picture of the result of a difficult task well done, and a vivid impression that, in addition to its being the Army's "Newest Air Base", it bids fair to be what its builders have dreamed it—the happiest post in the Army.



Floor Plan  
Company Officer's Quarters Type "E"

Details of Planning and Construction Typical Officers' Houses, Hamilton Field

Above the first floor, all exterior walls are of hollow tile, twelve inches thick, laid up in two units to permit the breaking of all joints. These were laid up with full beds of strong cement mortar. As a further measure of earthquake protection, a 12" x 18" reinforced concrete collar beam was run around the entire building at the second floor and again at the roof. The bottoms of these beams were dropped over windows to serve as lintels, and all beams were faced with split tile (placed in the forms before placing the concrete) so that the stucco was applied over one material throughout, thus avoiding the possibility of unsightly cracks at these points.

Alternate joists in the floor and ceiling construction were securely anchored into the concrete walls and collar beams, so that the whole building was securely tied together. All interior partitions above the basement are wood studs covered with a paper-backed, welded wire lath, and plastered. As a measure of protection against dampness, the inside surfaces of all exterior walls were damp-proofed with a heavy spray coat of damp-proofing compound, then furred, lathed and plastered. The presence of termites in this locality made it necessary to treat all framing lumber below the first floor. This consisted of creosote applied under pressure, and it has proved satisfactory not only to foil the efforts of the busy termite, but also to prevent the growth of fungus and dry rot.

One enters a typical officer's residence through a beautifully paneled oak door, into an entry which contains a coat closet and opens into a large, comfortable living room. One end of the living room contains a fireplace with a charmingly moulded mantel in cast stone. One side of the room, through large casement windows, affords a glimpse of the sparkling waters of San Pablo Bay, or a view of Marin County's beautiful rolling hills. On the other side are French doors opening onto a screened porch floored with warm red quarry tile where bright flowers bloom in pots, and easy chairs invite one to lounge.

Connected to the living room by a short hallway are three comfortable bedrooms. The larger of the three, the master's bedroom, has a small dressing room and a private bath. The other two bedrooms have a bath between them. The bathrooms are floored and wainscoted in tile, for which patterns and colors were carefully selected. The tubs are recessed and are provided with showers.

On the other side of the house, separated from the bedrooms by the living room, is the dining room. This is connected to the kitchen by a butler's pantry lined with cabinets and cases. The kitchen is equipped with a gleaming tile drainboard and sink, a gas range, an electric refrigerator, a broom closet, an ironing-board cabinet and numerous other cabinets for storing dishes and silverware. A very convenient feature of the kitchen is a cooling cabinet, which is provided with openings in the outside wall and with slatted shelves so that a continuous current of cool air circulates through it and makes possible the storage of many semi-perishable food-stuffs, thus releasing more space in the refrigerator for those things that require a lower temperature. An attractive, inlaid linoleum floor and light tinted plastered wall makes the kitchen a bright and cheerful spot.

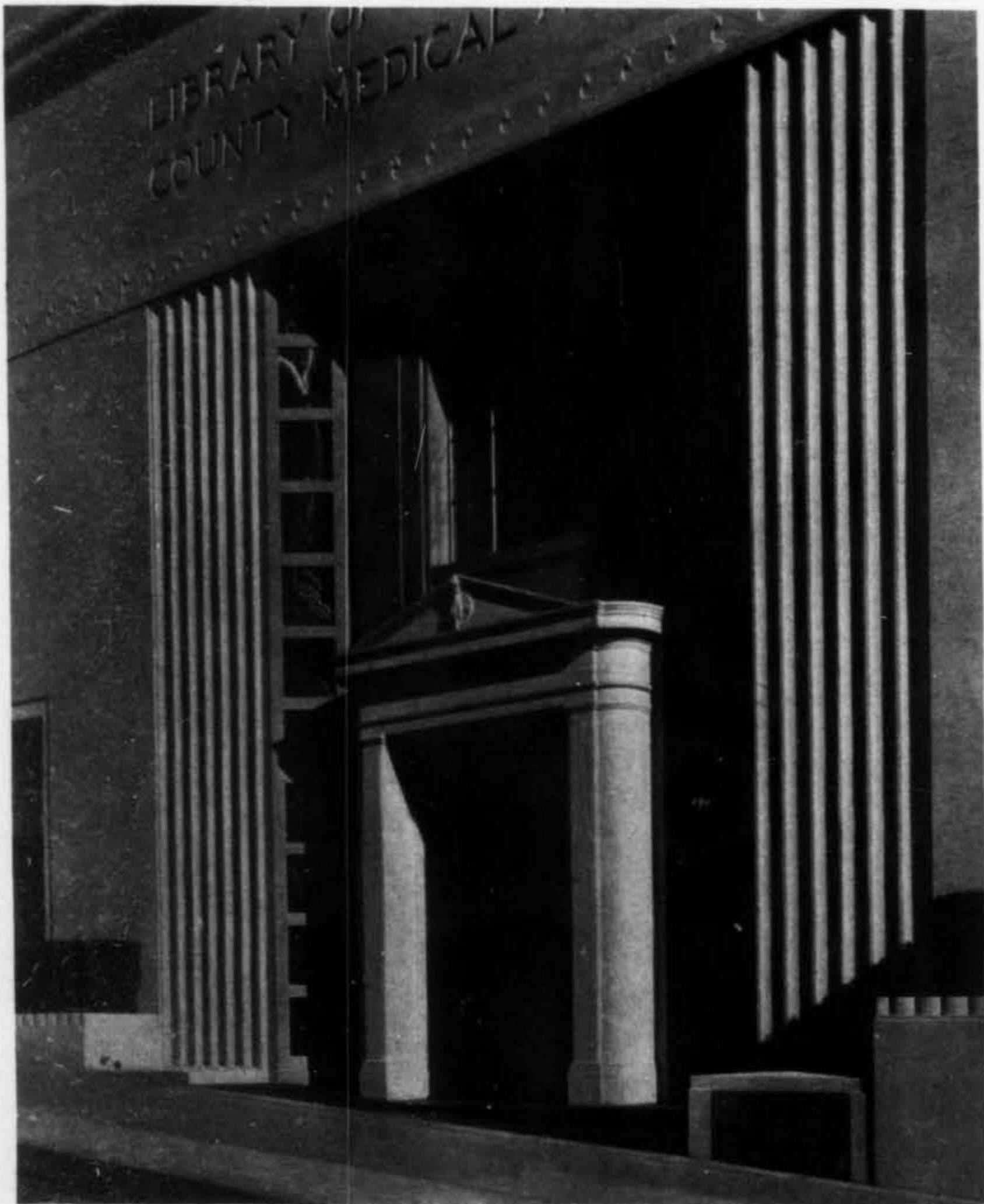
The basement contains a garage, a heater room, a laundry fitted with tubs, and a large storeroom. The heating plant is a hot-water boiler using natural gas, and is controlled automatically by a thermostat located on the first floor. It is also protected by an aquastat and a gas pressure regulator from damage due to failure of the gas or water supply. Near the heating boiler stands an automatic storage type domestic hot-water heater which ensures an ample supply of hot water to the kitchen and baths at all times.

Red oak floors, finished in natural color and light-cream colored textured plaster used throughout, add no small part to the charm of the finished building. All windows are steel casements and all openings are screened against insects with copper screens set in metal frames. Lighting fixtures and finish hardware are of hammered iron in designs in keeping with the general motif.





Photographs by W. P. Woodcock

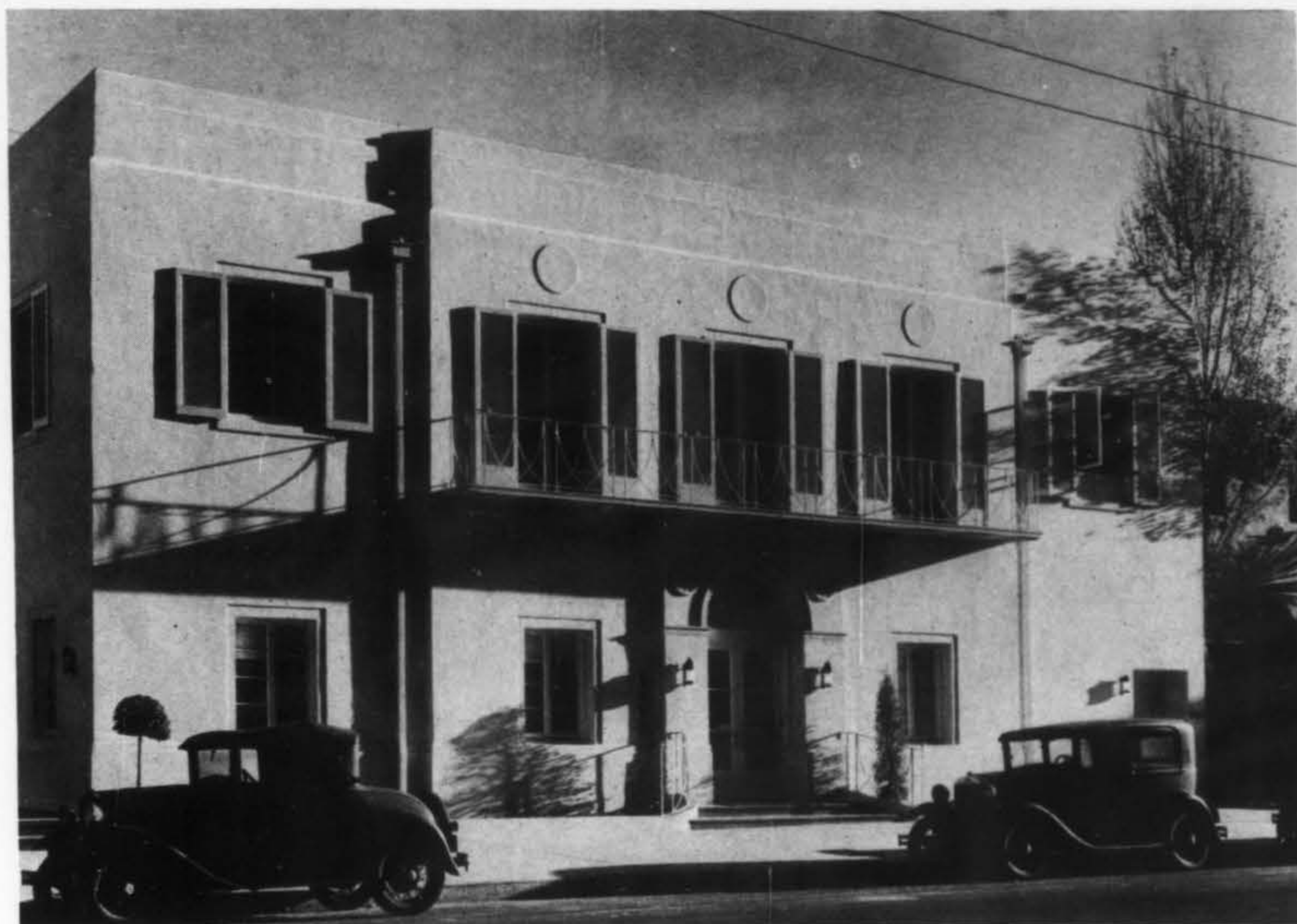


↓  
 LIBRARY OF THE  
 LOS ANGELES COUNTY  
 MEDICAL ASSOCIATION

GORDON B. KAUFMANN, A. I. A.  
 Architect

The medical profession of Los Angeles County has erected a building that not only houses one of the most complete and valuable collections of medical books and journals in the country but provides complete lounge and clubrooms with dining room. The entrance shown here is of classic design and well suited for the purposes of the building.





The Wilshire Boulevard entrance of the Library of the Los Angeles Medical Association is less formal and the color of shutters, iron railing and window trim enhances the appearance. In the great lounge, the artist, Conrad Buff has executed several colorful murals of scenes of old Heidelberg and other European medical centers. Furnishings for the lounge, club rooms and dining room were designed and arranged by George C. Sagar & Sons.







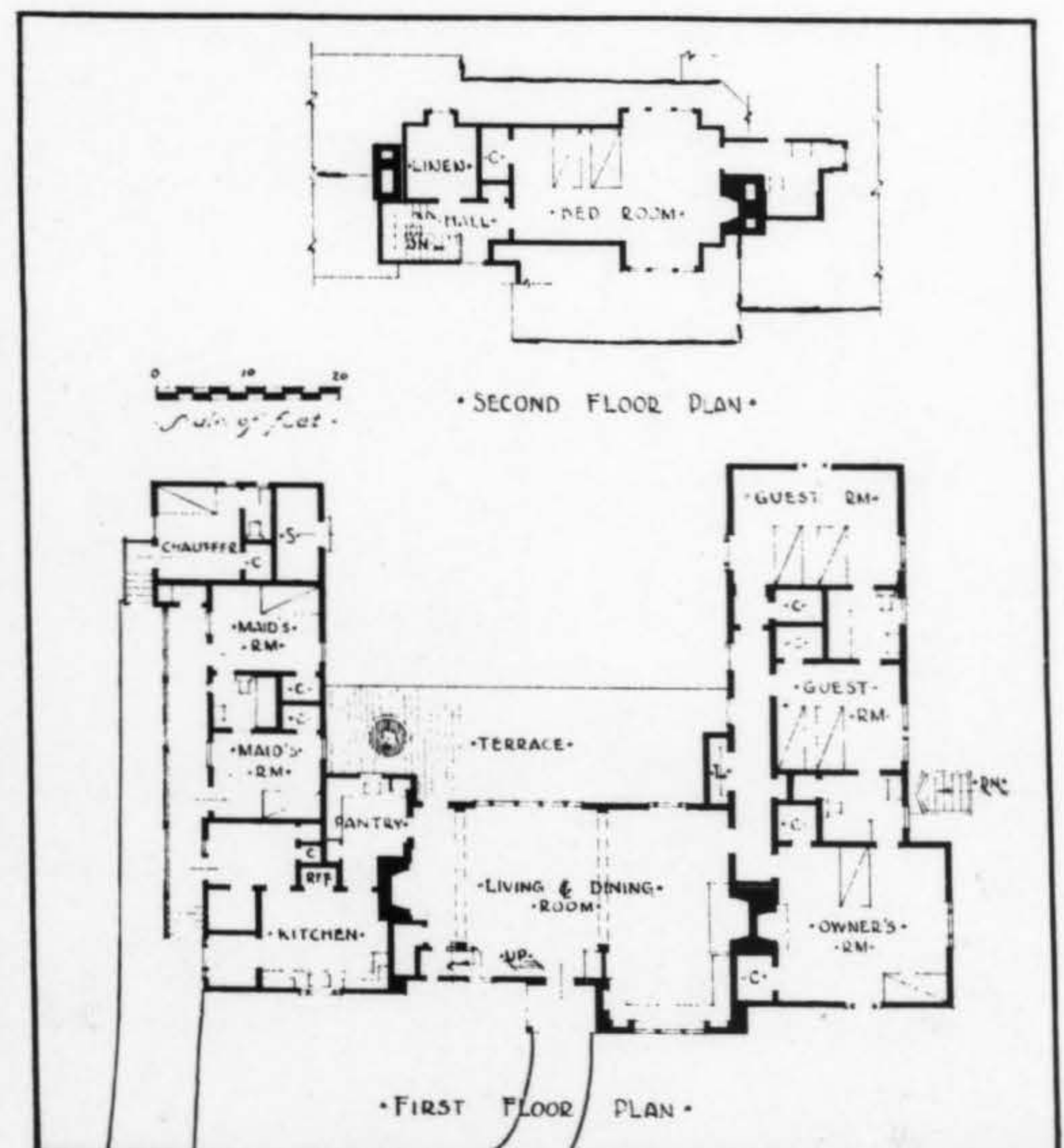
RESIDENCE OF MR. AND MRS. STUART O'MELVENY

Lake Arrowhead, California

THE OFFICE OF REGINALD D. JOHNSON, ARCHITECT

Built on a knoll overlooking the beautiful blue waters of Lake Arrowhead, this country house, in every respect, shows skillful planning and execution for modern living—and Lake Arrowhead provides both extremes of climatic conditions, with winter and summer sports. Built of frame and heavy timber construction on a concrete foundation, the exterior is painted an off-white with steel casement windows of dark green. The living room is panelled in knotty pine and the bedrooms in redwood. The redwood walls and ceiling of the master bedroom shown on the opposite page combined with the polished brass lighting fixtures and tomato red doors provide an excellent background for the furniture which is comfortable and entirely appropriate.

Photographs by George D. Haight

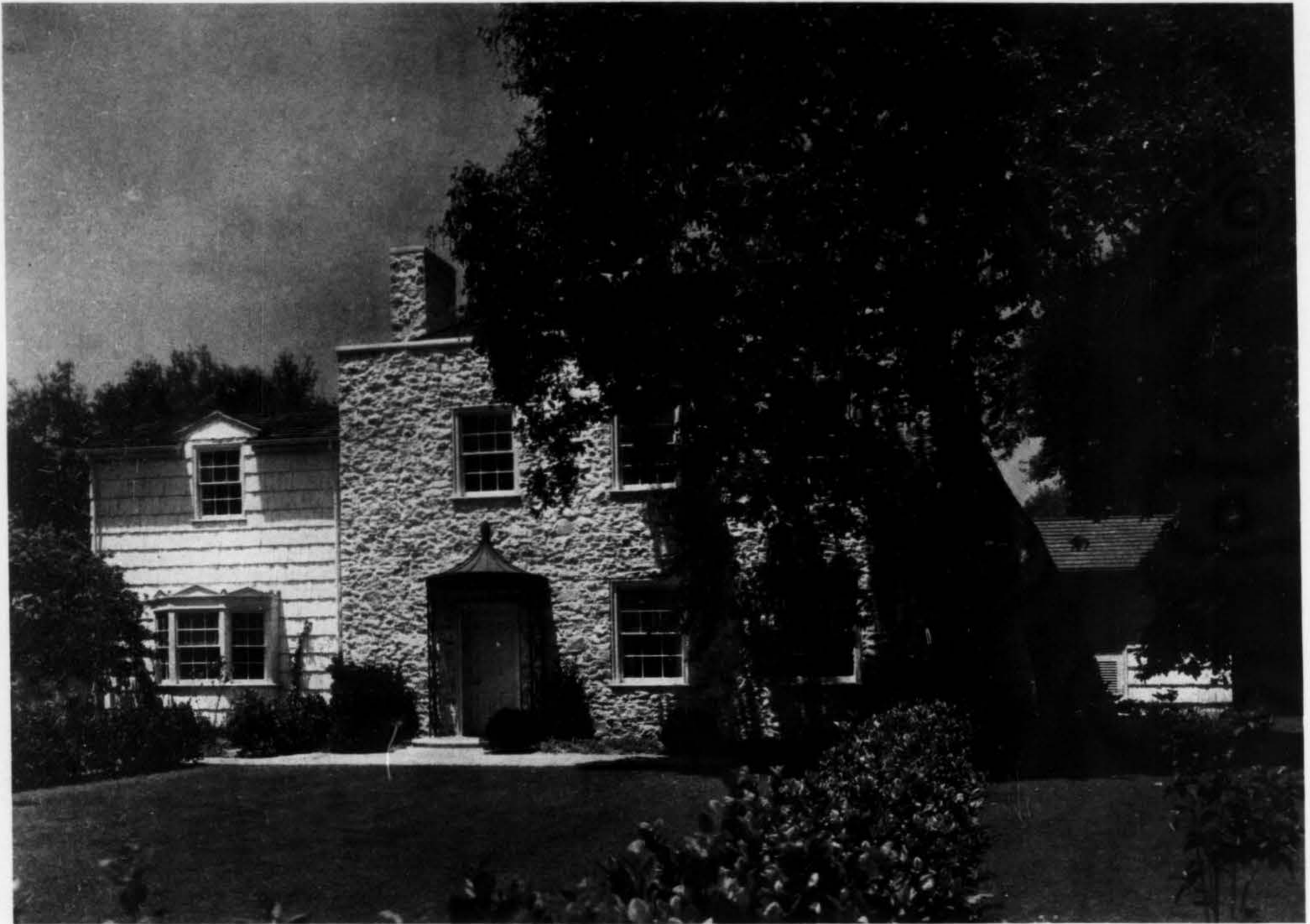




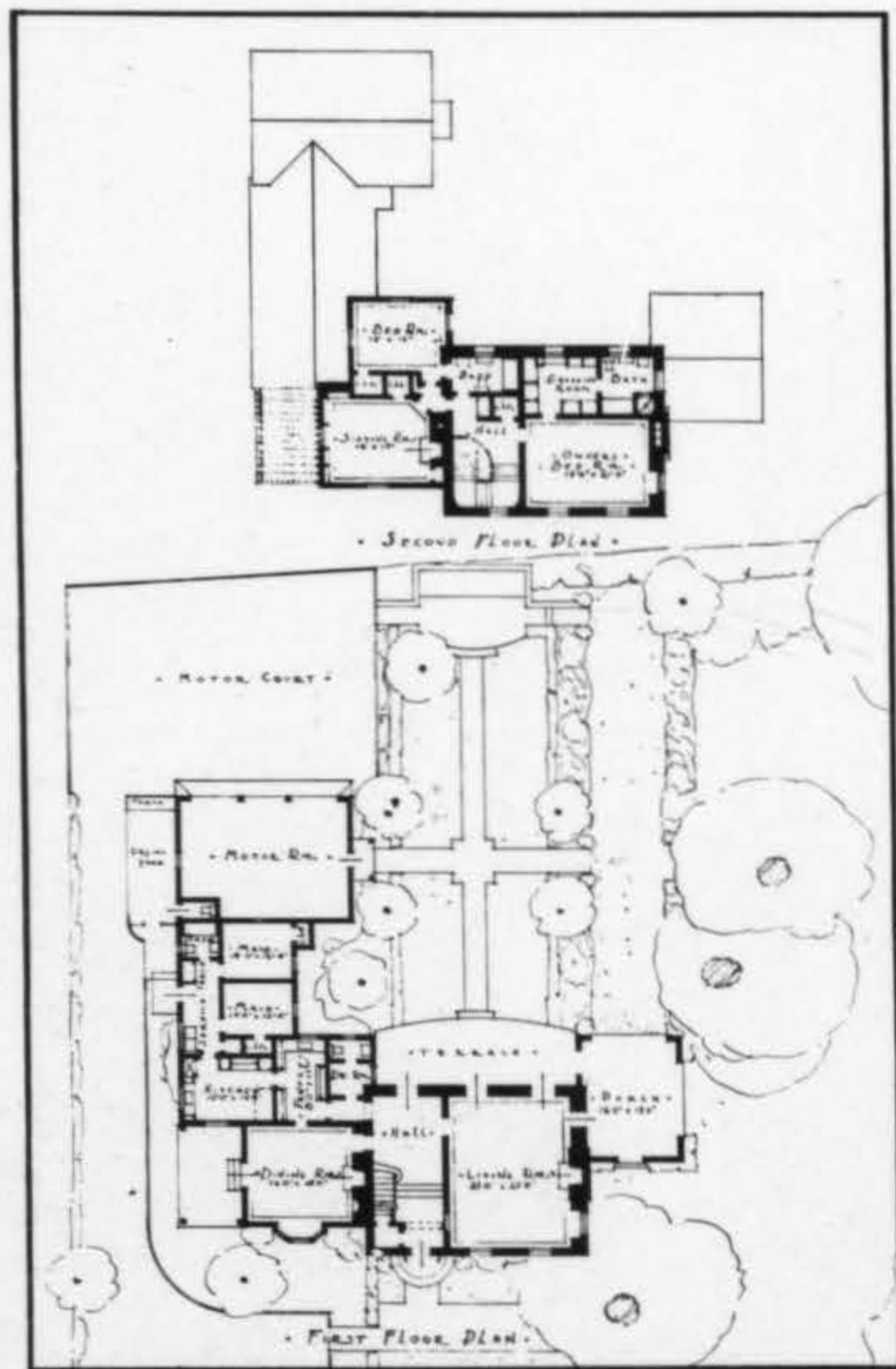


TWO ROOMS DESIGNED FOR COMFORTABLE LIVING





Photographs by George D. Haight



RESIDENCE OF MR. AND MRS. ARTHUR S. SMILEY  
Los Angeles, California

ROLAND E. COATE, A. I. A.  
ARCHITECT

A house of lasting beauty—an unusual combination of white-washed natural native stone for the main mass and white painted hand split shakes for a long wing and living porch. The long wing at the left extends to the road to form a shelter on one side for the garden and outside terrace. The roof is old redwood shakes. The living porch and terrace overlook the garden and the rolling hills of Bel-Air.

Katherine Bashford, landscape architect.





From the dining room of the Smiley residence one looks across the entrance hall to the living room. In the latter room the interior furnishings are simply done with Early American and Victorian pieces of furniture. The walls are off-white and the floor covering is beige. The draperies are of mottled blue figured English glazed chintz with tones of old red, green and mauve and hung from under a wide pleated valance. The colors used for furniture coverings are blues, old reds and beige. A black marble fireplace with accessories of white and crystal make an interesting setting. An Early American paper of green ground with cinnamon color figures is used in the hall with plain cinnamon glazed chintz, lined with citron chintz at the French window, overlooking the garden. John F. Luccareni, interior decorator.







## AN HACIENDA'S GRANDCHILD

A City Haciendita, Built by a  
Descendant of the Famous  
Estudillos and the  
Pedrorenas

By EILEEN DWYER JACKSON

WHEN it is uncompromising in its reproduction of the hacienda and yet remains true to the modern ideal of convenience, economy and utility, the Twentieth Century "Spanish Stucco" is satisfying esthetically and practically and becomes more than an uninterpretative imitation of the adobe casa.

This paradoxical achievement, though apparently not difficult, is uncommon. However, it has been accomplished in San Diego, and is a challenge to each one of us to look carefully at the old adobes before they crumble, remember the demands of the age we are living in, and start in building.

Though the tempo of the lazy hacienda is perhaps gone forever, the spirit of it continues to charm. Cliff May, whose career is that of recreating old California haciendas and rancherias, is sensitive to the heritage and tradition left him by his maternal ancestors, the Estudillos and Pedrorenas, aristocratic Castilians who were grantees of southern California ranchos.

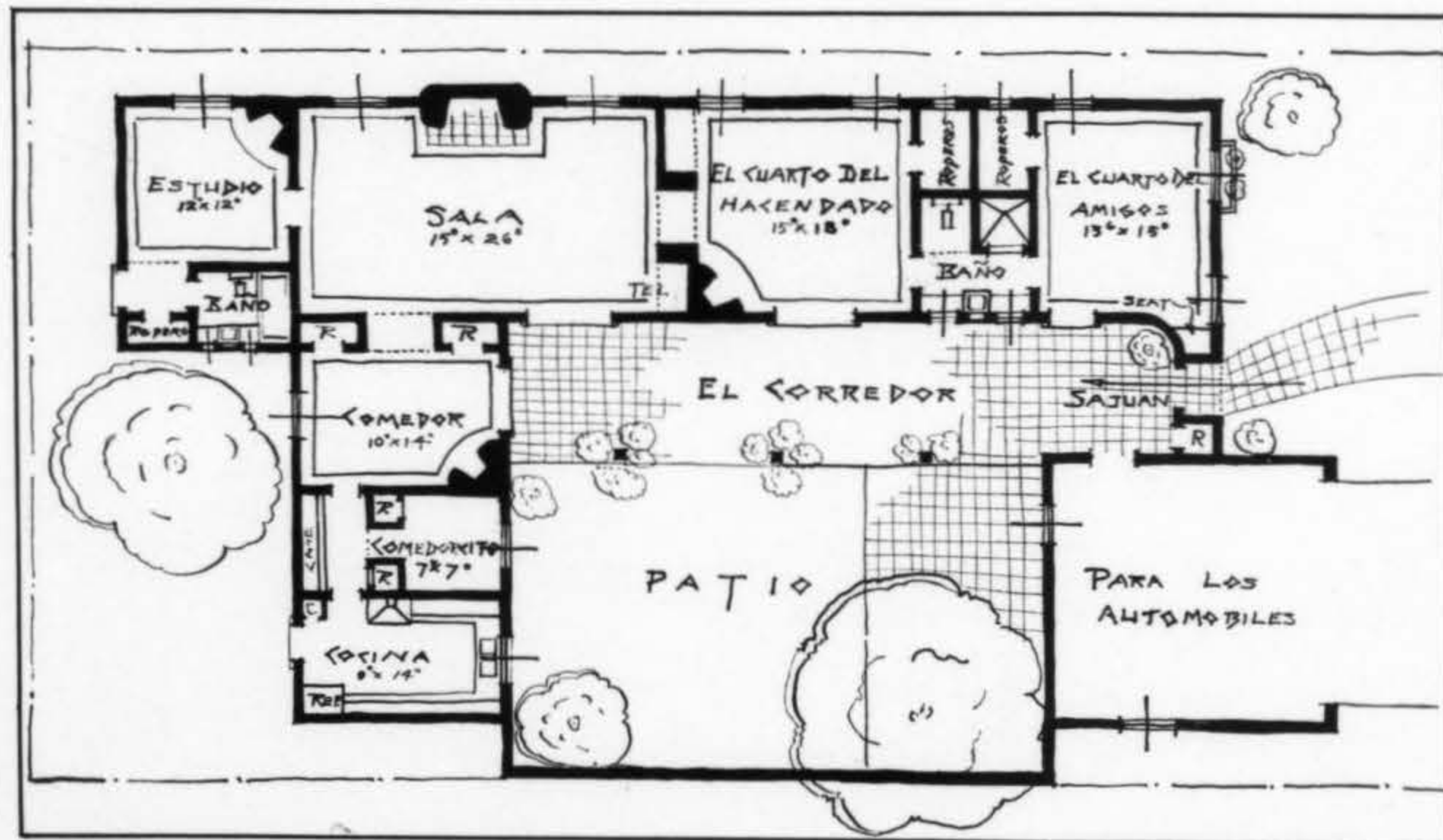
Seeking to preserve them he has given new ideas, based on authentic hacienda features to the builder of pseudo-Spanish bungalows, whose impoverished designs have been responsible in California and the border states for endless boulevards of unvaried, uncreative, manufactured box houses covered with stucco and topped with skimpy, too orderly tile roofs. He has created the "haciendita".

The modern architect will commit no treason when he builds three foot walls and makes good use of them. They were used in the old haciendas, not because they lent cool picturesque shadows in which caballeros could lean languidly and gaze into appreciative eyes, but because it took three feet of the mud bricks to hold up a good sized structure. Modern materials and engineering eliminate that need for the wide walls, so thick partitions are without usefulness, if not without meaning, unless the designer can create a use for them. They have been found practical and useful for linen closets, clothes closets and telephone nooks and one wonders how the modern home can get along without them.

The old adobes had fireplaces in every room. They were not built for "looks" but they

proved beautiful as well as adequate in satisfying simply and effectively the need for heating. One is reminded of the new architectural cult, functionalism, which promises that if utility is the first concern beauty will take care of itself. In addition to a unit heating system, many fireplaces have been incorporated into the hacienditas—not ordinary fireplaces, but ones reflecting grace, balance and rhythm.

Each fireplace is built in chaste beauty and simplicity, but after designs conceived when hospitality was an art and hospitality's threshold was the hearth. Many of the fireplaces are corner ones, each different and each with an inviting hearth. Occasionally a sunken hearth provides a "fireside bench" for several guests. Other picturesque features are the steps or shelves on the chimneys which hold ollas or lanterns, and the cranes in the fire-





place upon which heavy pots swing. The temperature in the hacienda depends not upon thick walls or well constructed fireplaces, but upon the house's insulation.

Many floors are of patio tile, laid with particular carelessness. Even as the roof tile is laid in a careless fashion, the floor makes use of a random selection of various colored tile. The patio tile is large and its initial cost is high. Its upkeep is negligible, however, since a good waxing at intervals suffices.

Many of the bathrooms in the hacienditas are of red quarry tile, grouted with an adobe-colored cement. Dainty lavender and green glazed tile bathrooms, so common in the "Spanish stucco," would destroy the spirit of the casa, so sun tan fixtures with sun tan accessories complete these bathrooms.

Red tile floors lend color to the rooms which must depend on them and the furniture to enliven the house. A barren approach, almost forbidding in its desert-like severity, is deliberately achieved so that the opening of the doors into the rooms will reveal a colorful appointment which will greet the visitor with the cheerful hospitality that color, even unaided, can offer. The exterior is ultra severe, a wooden barred window adding romance and color, with its pots of geraniums, to the "fachado". The garages, never a part of the old hacienda, have been managed as a part of the house and they suggest, with their great wooden doors, the carriage gateway into the enclosed patio home of Mexico.

One enters through a three foot deep doorway into a "sajuan," as necessary to the hacienda as the patio. It is a covered entrance

hall. The recessed doorway gives variation to the exterior and a privacy that the door built flush does not allow. Like the vestibule or reveal it arrests the incomer and gives him a shaded, protected nook in which to await the answer to his ring.

Most of the haciendas are built U or L shaped, sometimes with wings extending at unusual angles, but always around a patio, entirely enclosed from the street by a wall. The sajuan leads down a wide roofed corridor, with large doors to each room opening off from it, a desirable feature in California for at night all doors opening into the patio can be thrown open and protection assured by just locking the entry door.

The patio many times has a wishing well or barbecue pit and a sweet lime tree, without which an hacienda is not an hacienda.

The furniture is massive, decorative and colorful, being painted green, blue, red and buff, with the hand adzed wood to match the antiqued woodwork in the rooms. The woodwork is burnt with a torch, then wire brushed, stained and covered with an antique glaze.

The lamps are most ingenious, being coal oil lamps painted and electrified. The light can be regulated like the old fashioned lamp, the "flame" being heightened or reduced at will. The many lamps are controlled by a wall switch.

Each piece of furniture is a creation in itself. The chairs are built low, making specially designed bridge tables, on the order of

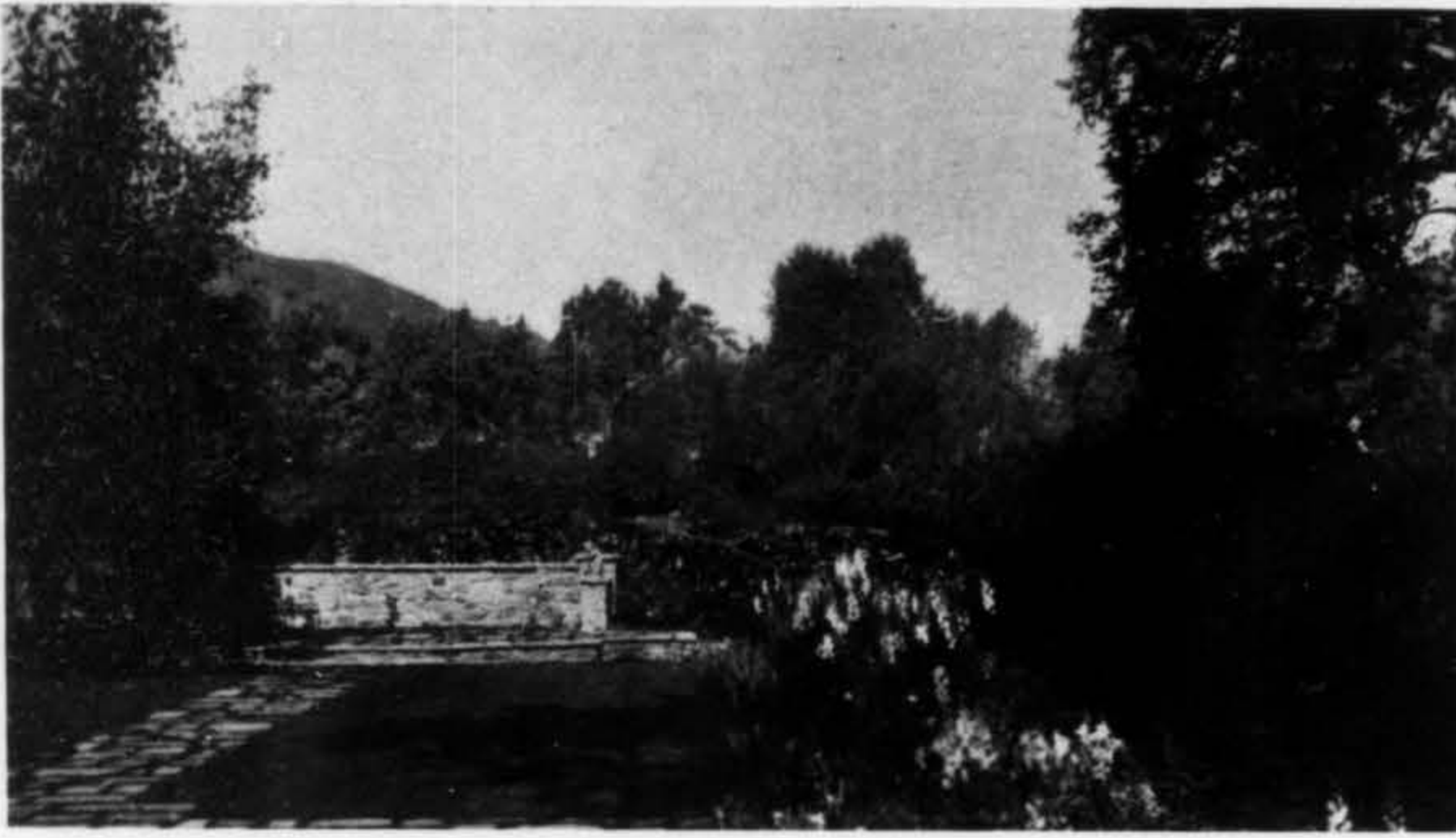
tilled topped coffee tables, necessary. The beds are only 18 inches high, including mattress, and the bedspreads are made of burlap, laced with rawhide. In its simplicity, and its enduring beauty, the furniture is like the little casa.

The mirrors are hung with rope, the curtains are heavy net laced to the rods with rawhide; one lamp is a plow disc welded to a brass oil fount and the kindling box is a chest crudely iron-bound—all in keeping with the hacienda tradition. Modern conveniences, however, are not sacrificed in order to be faithful to tradition. Cliff May has taken what he wanted from his heritage and what he wanted from the priceless gifts of modern science and invention and has created his haciendas. He is an artist, not an imitator. He found it decorative to hang his mirrors with rope and his curtains with rawhide. He found it in keeping with his design to make his bathrooms out of rough quarry tile, and kitchen cupboards of antiqued pine, and his drainboards of red quarry tile, and he insisted on hand-made hardware. In these things he has been faithful to the old ranch houses built by his ancestors, but without sacrificing his ideal he was also able to remain modern. His objective has been to build a little casa de mañana, beautiful as the hacienda of his ancestors, modern as the airplane, hospitable as the people who lived yesterday in the old adobes and as gracious as the young caballero, who on meeting his elder, even a stranger, in the street, would lift his hat and throw away his cigar!

Photographs by Wayne Albee







The garden of Mr. and Mrs. A. S. Smiley, Los Angeles. Katherine Bashford, landscape architect.

A SHORT time ago while exploring a little-frequented canyon in the Santa Monica Mountains I noticed a faint trail leading into a chaparral covert. This I traced across a flowery meadow, over a low ridge, and down into an isolated canyon. There must always be some objective for every path made, though it points into the wilderness. So, I continued my search. Upon the canyon floor I came upon a ruined stable and a cluster of dead fruit trees. Beyond these evidences of former activity I discovered a forlorn little cabin fast yielding to time and the elements. The wilderness, now unmolested, had reached into the clearing and claimed it again for the native growth. However, close by the cabin, bordered by withered grasses and a clutter of debris, stood a patch of myrtle flourishing and blooming amid ruin and decay.

The scene before me recalled vividly a sentence of some notes I had written a few months before: The location of homes that have sheltered generations of lives and have gone back to dust and decay can often be determined by the presence of such hardy growths as geraniums and iris that continue to bloom year after year against discouraging

odds and to bless with their beauty the memory of those whose loving hands first planted them.

There is within the human soul a fundamental love of beauty, one proof of which is the cherishing of flowers and the making of gardens. Can we picture a home, any home, totally devoid of all evidence of plants and blossoms? In the most forlorn slums I have seen sickly specimens of geraniums clinging bravely to life in tin cans placed in ugly, weather-beaten windows. Ranches and farms, even where life is hard and the soil yields its increase grudgingly, often have some stunted bloom to brighten the cheerless dooryard.

Could any mention of gardens, regardless of brevity, be satisfactory without a brief reference to old-fashioned gardens?

What a surge of feeling, what stirring of old memories, whenever we hear the expression *old-fashioned gardens*. It brings vividly to mind a composite of elusive fragrance, rich mosaics of color, and clear recollections of those we knew and loved in the days that are gone. Crocus and snowdrop crowding hard on retreating winter, stately hollyhocks, crimson peonies, rosemary for remembrance, spicy

## THANK GOD FOR A GARDEN

*"A garden is the purest of human pleasures, it is the greatest refreshment to the spirits of mankind."*

By ERNEST G. BISHOP

pinks, snowy phlox, sweet-scented lavender, happy-faced pansies, the "humble, forgotten" marigold, "the marybud" of Shakespeare—these we associate with the loveliness and fragrance of old-fashioned gardens.

Sometimes it is the setting that adorns the jewel. Among the old gardens of the East, giving protection and cooling shade, stood larch and honey locust; and perhaps a crab-apple tree yielding in season its gift of shell-pink petals. The old-time gardens were inclosed within evergreen hedges, moss-incrusted palings, or walls veined with ivy. In the grassy dooryards stood lilacs "blooming perennial" and orange-scented syringa "ivory pure".

And there are the old Spanish gardens, bits of the Homeland carried across the sea and transplanted upon an alien yet hospitable shore. Within adobe walls, perhaps topped with red tiles, flourished the old Spanish garden redolent of leisure and sociability. The pomegranate and grapevine furnished shade and cooling fruit. Olive and pepper trees were not uncommon. The selection of plants and flowers for the garden was largely a matter of utility, choice being made on the basis of their healing and medicinal properties—musk, yarrow, lemon verbena, *yerba buena*, *yerba del pasmo*, *azulea*. Virgin's bower and the Castilian rose lay profusely upon the roofs of the galleries. Beyond the garden might be seen the vegetable patch and strings of red peppers gleaming in the sunlight.

It is interesting to note that the old California garden was once considered the patio, a term referring to a mud-walled enclosure. Driven to protection, people built rooms around three sides of it. In this way the modern style of patio came into being.

Of kinds of modern gardens there are legion, ranging from the most formal tended by experts to informal bits cared for by the owner at odd moments. There is a certain appeal in formal gardens, especially when the landscaping is built into such a natural setting as native oaks and sycamores, or when the natural lay of the land is taken advantage of: a rise of ground topped with trees; a hollow utilized as a sunken or aquatic garden.

At the other extreme are gardens, like  
(Continued on Page 30)

Vista from breakfast room, the garden of Mr. Francis McCaffery, Piedmont, California. Howard Gilkey, landscape architect.







# BOOKS

By EDWIN TURNBLADH



"THE CASE FOR MANCHOU-KUO," by George Bronson Rea. D. Appleton-Century Co. \$3.50.

"THE GREAT WALL CRUMBLES," by Grover Clark. The Macmillan Co. \$3.50.

The flow of books about the Orient continues—and one wonders if any clearer picture yet exists about it in the American mind or in the European view. Certainly Japan cherishes no delusions about Western understanding of her problems. China feels more sure of that understanding—at least of sympathy. Americans, if not Europeans, can become quite sentimental about what they consider Japanese rapaciousness in China. The Japanese puppet state of Manchoukuo is popularly regarded in America to be the boldest example yet of Tokyo's assertive Chinese policy.

Although I definitely believe that a clarifying book on the subject is advisable, I can't care for George Bronson Rea's volume—or the tactics of it. In the first place, I am afraid that a presentation of Japan's case for Manchoukuo by the American publicity man for Manchoukuo is not likely to help Japan's cause in this country. Mr. Rea is officially a "Counsellor to the Ministry of Foreign Affairs" for the puppet state. I am sure that Japan needs a more impartial presentation of her case to America.

In the second place, I don't like Mr. Rea's method of finding instances in American history to justify Japanese policy—even if they do exist. The arguments are beside the point and may have a nettling effect on some American patriots. At any rate they detract from the Japanese defense. For example, the author reminds us of American policy in Cuba in 1898—the "Maine" incident, etc.

I am sorry that Mr. Rea muffed a rather opportune chance to present a strong case of vital economic necessity—which the world could possibly forgive. The issue, instead, is confused by the bugaboo of Communism. The author argues that Japan set up Manchoukuo considerably as a bulwark against the filtration of such doctrines from Russia into the Orient. That, I think, is largely nonsense.

The truth appears to be that Japan simply has to have security in Manchoukuo and in even more of China to keep her own people fed and clothed. She is economically dependent upon China, and if perpetual turmoil there endangers her own economic life, there is some justification that she take steps to bring order into those regions from which

she draws vital resources. A helpless China is a thorough danger to Japan.

Grover Clark's book, "The Great Wall Crumbles," points hopefully, however, to a day when China will not be helpless. He views Chinese history in light of the impact of Western life. One cannot contemplate the glory of the old Chinese civilization and wonder at the confusion in China today. No civilizations in the history of the earth have probably been more essentially different than those of the East and West. One only regrets that China refused to compromise with the switching currents of history sooner than she did. The coming of Europeans to Oriental ports marked a change and a fact that Japan was more willing to admit. In consequence of readily accepting the inevitable, Japan is now in more fortunate circumstances than China. But when China finally restores peace and order the situation may be reversed. She has the economic potentialities to be a greater nation than Japan.

"MIDDLE AGE MADNESS," by M. A. Dormie. D. Appleton-Century Co. \$2.00.

"SHINING AND FREE," by G. B. Stern. Alfred A. Knopf. \$2.50.

Not a novel of literary consequence, "Middle Age Madness" is a bright and witty yarn that's likely to put you into a frivolous mood. Mr. and Mrs. Banner—an American wife and an English husband—were around forty and at one of those impasses that occasionally come in the lives of all good, married folks. Boredom was settling down like a London fog. Each was showing the usual symptoms of matrimonial spring fever. Sally wished to think that her plight was mostly that of an American woman in a strange English community. And Jim just sat—vaguely wondering if he really was contented. Before any blows fell, however, a cure that family doctors have often advised happened to come to the rescue. There was a renaissance of romance—and youth—for each of them outside the fence. Both went a bit berserk in the moonlight again, both recovered, and each found love and happiness at the old homestead once more. There's humor and wisdom to "Middle Age Madness."

I like to consider "Shining and Free" together with Mrs. Dormie's book because G. B. Stern's novel treats of another kind of glorious madness—at another age of life. If you have read "The Matriarch" by

Miss Stern you won't need any encouragement to pursue further the bustling and tumultuous errands about London of Anastasia Rakonitz—and example where life begins at eighty-eight, if, indeed, Anastasia was ever quiet in the gay Paris and Vienna she once devastated with her gusto for living. In "Shining and Free" she still plows forward like the flagship of the British Navy under full steam. The family worries about her not when she's feeling bad, which happily is rare, but when she's feeling good, which is too often for family peace of mind. Anything may happen then, when Anastasia sweeps uptown, colors flying. What does happen, among other diverting things, is that the matriarch brings about some happy turns of events for the Rakonitzes—in her own unique way, of course.

"METTERNICH, IN LOVE AND WAR," by Frederick Von Reichenberg. Haskell-Travers, Inc., Los Angeles. \$3.00.

I wish to say most honestly that I have found, in manuscript form, the enchanting words of what I consider to be—on all counts—one of the genuinely greatest historical biographies yet written in our language. Appreciative Americans, I am sure, are soon to place the book with the towering literary and publishing achievements of the time—and in material reward for a job superlatively well done I hope that the volume sells best of all best sellers of 1935. By the laws of what we are forever seeking from literature—a movingly good story, magnificently narrated—I prophesy a deeply deserved success for Frederick Von Reichenberg's, "Metternich, in Love and War."

The fascination of the book lays a spell at once. The very materials are tremendous, and, exhibiting a mastery of conversation and circumstance that reaches into finished art, Von Reichenberg projects the reader into 18th century Europe and full into the path of the drama. There, held by a descriptive magic in scenes and characters, you are quietly but surely caught into the sweep of a story that, page by page, gathers breathless momentum and power.

I cannot remember anything in literature that contains more strikingly the elements of high drama. Step by step the narrative rises to one of the most dramatic struggles in world history—the clash of the extraordinary mind and terrific will of Napoleon with those of Clement Metternich of Austria, perhaps the shrewdest diplomat that ever played the

chess game of European destiny. Not at Waterloo by the lines of Wellington was Napoleon finally entangled, but in the wily, slowly spun webs of a statesman he really liked and admired—the one man definitely, and patriotically, determined to crush him. The forces of all Europe are finally drawn into a gigantic drama on a grand stage.

Yet the biography is always personal—always human. Metternich, hitherto reputed a cold harsh machine of diplomacy, now emerges into the reality of a warm and charming human composite. The settings and events which were merged, from youth, into Clement Metternich's native aristocracy of thought, produced by sheer logic, the steel conservative and defiant proponent of the old order. Von Reichenberg, with analytical perception, shows the core of logic to a man's life.

The book is brilliantly balanced. The meetings of Napoleon and Metternich—staged faithfully to word and movement—were scenes of earth trembling drama that have not often been paralleled in life or literature. There is exquisite prose poetry to the pages of love discovered and lost. Although the romantic fancy of Metternich was often engaged, a final profound love that engrossed the matured personality ended tragically, and the close of the book finds Metternich, the most powerful statesman in Europe, weeping that the gods will never yield paradise complete. The concluding lines are of immortal dignity.

Other paragraphs dance with the byplay of polished wit. The story is marked throughout by craftsmanship—and vivid evidence of mountainous documentary research. The characters brush by your chair. Napoleon was never more real.

A logical eventuality to which I look forward is that George Arliss bring Von Reichenberg's book to the screen. The career of Metternich, I think, offers more width and breadth for film entertainment and more profundity for character study than any of the superb portraits yet done by Arliss—even Disraeli.

The manuscript is to be beautifully printed and robed in royal purple by Haskell-Travers of Los Angeles who, in offering the book next month, will bring publishing honors to California and the glance of the nation to a notable Pacific Coast publishing house. Rupert Hughes has written a prefatory tribute to the volume which will be regally illustrated. One very interesting aspect of the work is that Baron Von Reichenberg is a descendant of Clement Metternich.

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## BON VOYAGE

By THE WORLD TRAVELER

### An Orient Holiday

*"We were dreamers, dreaming greatly  
in the man-stifled town,  
We yearned beyond the sky-line,  
where the strange roads go down."*

LIKE a modern Argonaut with prow pointed toward the Island of the Blest, the magnificent Dollar Liner, President Hoover, glided slowly out of Los Angeles harbor one July morning bound for Honolulu en route to ports in Japan, China and the Philippines. The widening vista spread before us heightened our visions of adventures in strange lands. The steamer swung at last toward the sea, and her long journey had begun.

During this round Pacific voyage of 56 days we were to enjoy the enchantment of a cruise with a distinguished service, and in addition, the pageantry of colorful places in the Far East, where the old and new civilizations meet; while in the background—a welcoming and elegant home would be always ready to receive us.

The following five days were days of adjustment—adapting ourselves to our new surroundings and forming new friendships in the succession of deck sports, dances and diversified ship activities.

Early on the sixth morning the ship came to Honolulu. The morning sun lifted its fiery tip above the rim of the horizon. The clouds overhead were tinted with pink and gold, and long shafts of ruddy light gleamed on Diamond Head and the white sands of Waikiki Beach as we steamed toward Aloha Tower. The huge pineapple atop the Dole factory claimed our attention as we marked the flourishing business section of the town and along the shore we noted the tall chimneys of several factories which seemed some what out of place in this enchanting region.

A happy throng lined the magnificent pier and the ceremony of welcoming passengers with leis added a colorful note to the occasion.

Our sixty-mile drive took us to the outskirts of Honolulu, which are singularly beautiful. Here flourish royal palms, the banyan tree, the mango, the guava, and whole hedgerows of hibiscus in bloom. Some 3000 varieties of the latter are grown. The Japanese and Chinese sections bear the characteristics of the two races much modified by the modern American educational system and progressive business methods in the Islands.

Among the points of interest which everyone is constrained to visit is the Pali, six miles distant, a gap on the jagged summit of hills which forms an abrupt mountain pass. One stands in awe at the brink of the sudden cliff, steep as a wall, at the foot of which stretches a great level country sweeping for miles toward the sea. Our drive included Punchbowl, a burnt-out crater, the residential districts, the university, and the lovely parks glorious in flowers and flowering shrubs which was a fitting prelude to the great joy of a swim at the Royal Hawaiian Hotel on Waikiki Beach. The languorous strains of "Aloha oe" as we left port . . . the good natured banter of crowds on ship and shore, and the arc of a wide stretching rainbow overhead provided a fitting close to a perfect day.

Days at sea! Days in which we were transformed from our caterpillar selves to new beings during the rounds of festivities on shipboard. Swift, flaming sunsets at sea . . . gay evening dances on deck under multi-colored lights and the moon's silver beams in velvet waters. Too soon we saw the fishing smacks which heralded the coast of Japan. Yokohama at last!

Private motors quickly whisked us to the station for the short interurban ride from Yokohama to Tokyo. Travel or wander where you will in Japan, you are seldom out of touch with the rural charm, scenic beauty and the quaint miniature landscape effects that

have endeared Japan to travelers the world over.

Tokyo, the capital of the empire, with its five million inhabitants, exemplifies Japanese civilization at its best. Broad, well-paved avenues radiate in all directions, while its modern seven and eight story edifices contrast delightfully with evidences of typical Japanese buildings and centuries-old moat of the Imperial Palace. Against the sky in every street, huge signs, banners and advertisements in Japanese characters meet the eye. The round of sightseeing included visits to the Imperial grounds, Asokusa Ward, the most densely populated section containing the chief amusement quarter of the city—a veritable Japanese Coney Island, and the famous Meiji Shrine. It is superfluous to dwell in detail upon each interesting place of interest.

Let me, however, persuade you to peek into a Japanese home which we visited one afternoon. The house is very lightly built, the inside walls being of thick paper panels which slide into grooves. Thus a room may be made either large or small as required. Soft padded matting six feet by three feet cover the floor. This matting is treated with the same respect as we would our upholstered furniture. Hence, no one ever wears their outdoor footwear indoors.

The only furniture in the room is a small table about a foot high from the floor, with perhaps a mirror on a stand. At one end of the room is an alcove called the tokonoma. In this recess hangs a scroll known as the kakemono with an artistic flower arrangement beneath it. The appointments of a Japanese home, no matter how modest, are always in good taste. The houses as a rule have no bathrooms, but ample provision of public bathhouses is made in every city and hamlet where workers congregate and meet their friends.

In every Japanese town there is a street known as Theater Street, for the Japanese are a pleasure-loving people. Radio, too, is very popular with the people, and crowds stand before a loudspeaker for hours listening to the results of baseball and other sports.

Our overland trip to Kyoto traversed the picturesque section along the coast with its matchless scenery and view of the sacred Mt. Fuji. For over a thousand years Kyoto was the capital of Japan. Here hundreds of age-old temples in perfect state of preservation attest to the vigor of Nippon religious observances. The largest Buddhist temple is the Higashi Hongwanji, at Kyoto. It is the St. Peter's of Japan and took 17 years to build at a cost of eight million dollars, provided chiefly by peasants who came to Kyoto from all parts of the country. In the court of the temple may be seen the gigantic cable of human hair. This hawser of hair was used to drag and hoist the huge timbers of the temple into place.

The shrine is of red and black lacquer and brilliant gold. Within, is the figure of Buddha, black and grave, sitting in an alcove of gold. Before the image is the altar of gold lacquer, graced by the golden lotus, the candlesticks, incense burner and dishes for offerings. A glorious temple raised by the labors and sacrifices of the poor, for which the men gave the strength of their muscles and the women the glory of their hair.

A word about the Shinto faith, which is peculiarly Japanese. It means "God's Way" and brings to mind a way of pleasantness and peace. It combines ancestor worship and adoration of nature. The Hirano Jinja and Kitano Tenjin are the two Shinto temples in Kyoto. The ceremony of worship is very simple.

The worshipper goes first to a stone cistern, where he washes his hands and mouth, dipping up the water in a wooden cup at the end of a stick. He then approaches, bows before the shrine, throws an offering of money into a rack, built like a hay rack above a horse's manger, and rings the bell placed in front of the temple. This done, he kneels or bows, before the altar and prays with clasped hands. Finally he claps his hands, makes another bow, and departs.





Bronze-skinned natives will introduce you to the outrigger canoe in Honolulu.

TRAVEL JOTTINGS

Another Source of King Solomon's Gold

THE discoverer of the Solomon Islands named them for King Solomon because it was believed that these islands supplied the gold for his temple. There is no proof of this, however.

The naked natives eat lizards, crocodiles and missionaries.

Tobacco is used as currency here.

Longest Mountain Range

THE Rocky-Andean range of mountains begins in Alaska and extends all the way to Patagonia.

How Russia Obtained Alaska

THE voyage of Vitus Bering, resulting in the discovery of northwesternmost America, was made by order of Empress Elizabeth in 1740, and was thus added to the possessions of Russia. Thirteen years earlier Bering coasted northward far enough to satisfy himself that Asia and America were not connected.

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TRAVEL ANSWERS

Q. Is it true that sugar originated in China?

A. Yes. It was used there back as far as the early part of the Seventh century. Plants were carried to Sicily in 1148. It did not reach Madeira until 1419 and the Canary Islands in 1503. Portuguese and Spaniards carried plants to the West Indies in 1510. It appeared in Barbados in 1641. Sugar cane was first cultivated in the United States in 1751. The plantation was located near New Orleans.

Q. Were there houris in the days of Mohammed?

A. No. They are the legendary beauties of Paradise promised by the Koran to true believers among the men.

Q. Was there ever such a place as the Field of the Cloth of Gold?

A. Yes. The "field" was a plain in France where Francis I and Henry VIII met on a mutual visit. It is historical because of the extravagant display made by both sides at the time. A large part of the plain was carpeted, considerable so-called cloth of gold being used.

Q. Where are the Golconda mines?

A. The Golconda diamond mines are in India.

Q. Is there a steamship service to Mexico ports?

A. The Grace Line features fortnightly sailings to Mazatlan. The United Fruit Company and other steamship lines frequently feature short cruise-tours to Mexico. The Explorers Club cruise-tour under the direction of Mr. Newton H. Bell will leave Los Angeles on the new Antiqua July 27th for a comprehensive visit in Mexico.

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## RUNNING FIRE

## THE THAN-WHICHES

PROFESSOR Pedantus Piddle Than-Which, of the Philadelphia Than-Whiches, than which there are no whichers, presented his high and bulbous forehead at my door last night. With a microscopic bow he entered the library, deposited on my table all but one of a bundle of books, and settled himself in a chair near the fire. Opening the book that he still retained in his hand he began a three hour disquisition on the subject of history and the need of every professional man for that modicum of recorded fact that can be found in Gibbon's "Fall", Duruy's "History of the World," Plutarch's "Lives," (he recommended North's) Wells' "Outline" and the Encyclopedia Britannica. When he learned that the only dates I could remember were A D. 1066 and 1775 he sighed and switched to art. Three dimensional art and fourth dimensional theories were all the same thing to him. He knew so much about color that he was color blind. By easy stages he accomplished a sort of amalgamation of art, science and history and swept them along together on the broad river of his inexhaustible knowledge. The laws that were necessary for the contentment of the human animal were quite obvious. He had worked them out years ago. He knew so much about sociology and its relation to happiness that he was about to divorce his wife.

All the little uncommon facts of history were at his finger tips. When Alexander the Great got angry he smelled like a violet. Ptolemy had a hammer toe. Hannibal had halitosis. From Noah to Newton, from Solomon to Seneca, from Jesus to

Johnson he had them all thumb-printed. From the great heights of his learning he looked down upon the world with pity mingled with contempt. But his real reason for calling was to learn if I could devise some way to finance his next book which he had decided to bring out under the title of "Newts and the Newtonian Theory."

## LET'S NOT BE TOO BUSY

LAST Monday I thought I was busy. I delivered a perspective of a preliminary plan, spent an hour searching for a shop where I could buy Chateau Yquem at less than extortion prices, bought two books, shot four rounds at clay pigeons and came home with a deep conviction that I was a very busy man.

At the door my brother said, "That nice little Japanese from the goldfish farm brought you another pair of fan-tails today. You should call him up and thank him". I said, "I can't be bothered. I'm too busy these days." My brother said, "Perhaps you're too busy to read this letter from Mr. Hearst". I opened it and read, "My Dear Mr. Daniels: Thank you for the kindly mention in the February issue of CALIFORNIA ARTS & ARCHITECTURE. You were more than generous. Sincerely yours, (Signed) W. R. Hearst." This from the editor and publisher of twenty-seven newspapers and eleven magazines. But, of course, he is not very busy.

I went to the telephone and thanked my dear friend Yamatoshi for the beautiful goldfish. Yesterday he was killed in a collision while driving his decrepit little Ford truck. Thank God that letter came when it did.

## GRAND OPERA ENTERS A NEW FIELD

(Continued from Page 5)

mund Romberg's most popular musical plays and one to which he will probably contribute more and newer songs, suited to the voices of the principals. The music is good and would serve delightfully as an operetta leading the way to the field of grand opera.

It is announced that Lawrence Tibbett will be starred in a picture, a dramatization of the life of a famous opera star, which would naturally give an opportunity for the inclusion of any number of selections from grand opera. The title selected is "The Diamond Horseshoe," honoring that notable section of the Metropolitan Opera House, but it will probably be discarded as it can so easily be misunderstood, and revive memories of sad days at Santa Anita or Bay Meadows. A title is of small moment when Tibbett is the star as he has an immense following no matter in what or where he appears and if real opera is the objective he will give it all the impetus needed.

Many stars of the opera have entered the lists. Lily Pons, Rosa Ponselle, Jan Kiepura, Fedor Chaliapin, and Nino Martini are all likely to be both seen and heard very soon. The opus selected for Jan Kiepura is called "I Sing of Love" and must include many real arias to give full range to his voice. Tullio Carminati, who did such grand work in his support of Grace Moore in "One Night of Love," will sing in other pictures if he remains in Hollywood instead of accepting an offered London stage engagement. While Fedor Chaliapin has a voice, a very popular one, he also has a decided personality and is known as one of the greatest character impersonators on the operatic stage. He is of inestimable value to any company intending the filming of grand opera.

If studio plans are followed and the picture entitled "The Life of Stephen Foster" is made it will include all of the great and lasting melodies of this genius and offer a splendid vehicle to the lucky singer selected for the role. Michael Bartlett, co-starred with Grace Moore in her new picture, "Love Me Forever," is a very personable young man with a voice to be remembered. He has been suggested as the star in the Foster picture. In his new picture, "Mississippi," Bing Crosby sings most acceptably, even if the picture is a trifling sort of thing. It includes among other songs the "Swanee River," but fails to credit it to Stephen Foster.

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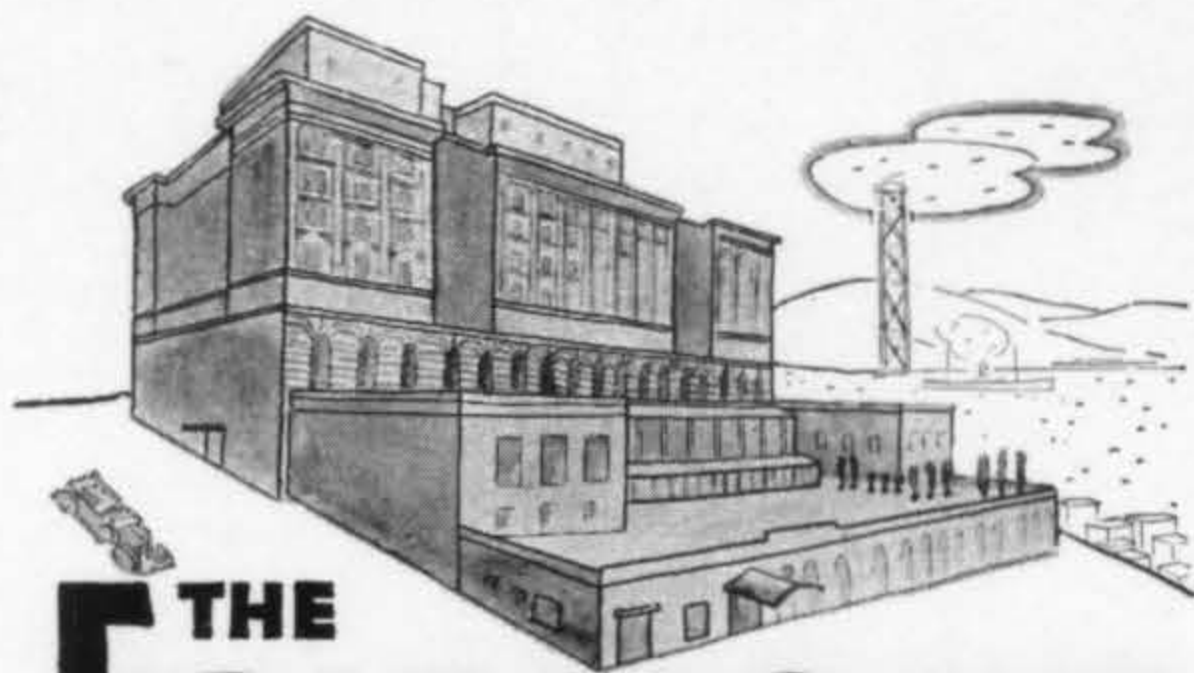
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### THANK GOD FOR A GARDEN

(Continued from Page 24)

Topsy, that "just grew", expanding free of landscaping exactions. Here bloom springs up everywhere in joyous profusion, the humblest rejoicing with the stateliest in the fullness of life.

My own garden plot is a glorious example of utter informality. Within one stone-bordered bed, mint, feverfew, verbenas, lavender, roses, dahlias, iris, violets and four o'clocks overlap and intertwine in happy disarray.

The keynote of the California garden should be *livability*, so that it can be used and enjoyed the greater part of the year. A quiet retreat for *al fresco* lunches, entertaining, and reading is a summerhouse or grass plot hidden away amid vines and shrubbery. Paths should be made to curve about so that a surprise lies in wait at every bend. Seats and benches scattered about beneath leafy coverts lend an atmosphere of seclusion. To the beauty and color of the landscape pattern a tinkling fountain adds the cooling effect of flowing water. A sundial to record the sunny hours has a charm all its own.

At the same time beauty may be combined with utility. Within the boundaries of the garden, berries, grapes, and fruit trees may be made to blend harmoniously with plants and shrubs.

Said Saadi, the Persian poet: "*Little joy has he who has no garden.*"

"A garden is a lovesome thing", especially in the dewy hours of the morning and the cool of the evening. To watch the growth and development of plants from the seedling to the mature flower, to observe a rare succession of bloom, and to rejoice in the richness of color and myriad perfumes is to experience some of the most durable satisfactions of life. Whoever has a garden can find his Vale of Tempe, his Elysium, at home.

The Spanish proverb declares:

*"More in the garden grows  
Than the gardener sows."*

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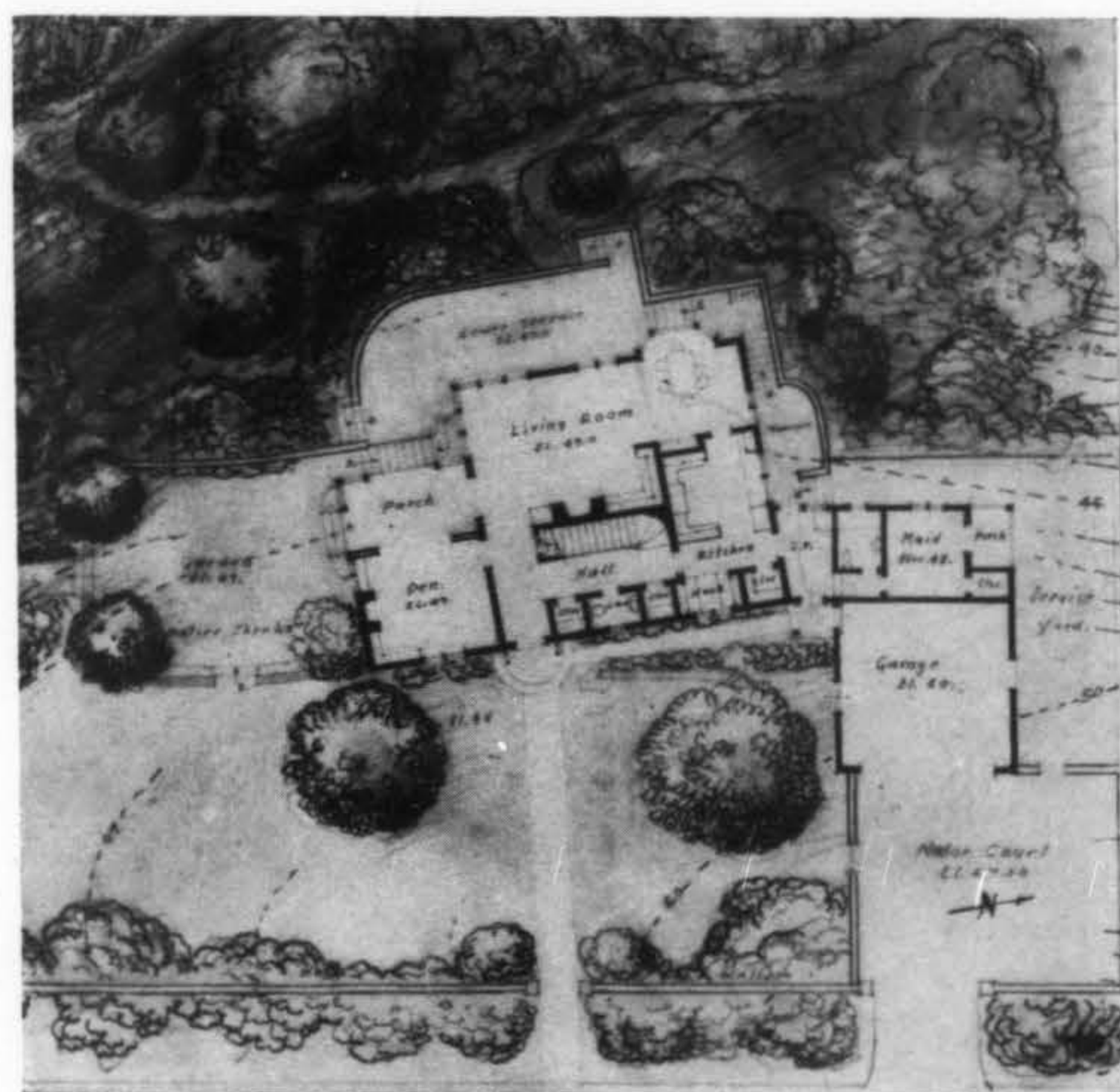
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This residence, of which another view appears on the front cover, was designed by architect H. Roy Kelley for Dr. and Mrs. J. L. Pomeroy and is to be built on the rolling hills of Brentwood Heights in West Los Angeles. No traditional period has influenced the style, and the site and living needs of the owners have determined the arrangement of the rooms. The lack of period ornaments and mouldings identify it as the house of today.



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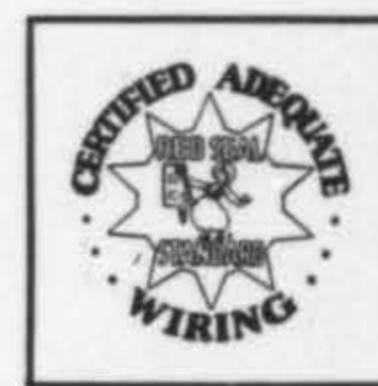
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# PLANT LISTS

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

## BROAD LEAVED EVERGREEN TREES

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

### SALT AND ALKALI TOLERANT

Acacia cyclops  
A. longifolia (Sndney wattle)  
A. melanoxylon (Black wood acacia)  
A. pycnantha  
Albizia lophantha (Plume albizzia)  
Casuarina sp. (Beefwood)  
Ceratonia siliqua (St. John's Bread)  
Eucalyptus globulus (Blue gum)  
Ficus macrophylla (Moreton Bay Fig)  
Lagunaria Patersoni (Lagunaria)  
Lyonothamnus floribunda (Catalina iron wood)  
Maytenus boaria (Mayten tree)  
Melaleuca stypheloides (Tree melaleuca)  
Myrica californica (California wax myrtle)  
Olea europaea (Olive)  
Pittosporum rhombifolium  
Prunus lyoni (Catalina cherry)  
Quercus sp. (Oak)  
Quillaja saponaria (Soap bark tree)  
Schinus molle (Pepper)  
Triphasia trifolia (Lime berry)  
Tamarix articulata (tamarix)  
Umbellularia californica (California bay)

### SMALL TREES

20 feet and over

Acacia cyclops  
A. farnesiana (Huisache)  
A. longifolia floribunda  
A. prominens  
A. pycnantha  
Albizia lophantha (Plume albizzia)  
Alectryon tomentosum  
Buxus sempervirens arborescens (Tree Boxwood)  
Citrus limonia (Lemon)  
C. sinensis (Orange)  
Eriobotrya japonica (Loquat)  
Eupatorium micranthum (Mexican eupatorium)  
Fatsia japonica  
Ficus pandurata (Fiddle leaf fig)  
Hoheria populnea  
Jacaranda ovalifolia (Green ebony)  
Leucadendron argenteum (Silver tree)  
Lithraea molleoides  
Maytenus boaria (Mayten tree)  
Olea europaea (Olive)  
Persea indica (Madeira bay)  
Peumus boldus (Boldo)  
Pittosporum bicolor  
Poncirus trifoliata (three leaf orange)  
Prunus cerasifera and varieties (Purple leaf plum)  
Schinus molle (Pepper)  
S. terebinthifolius (Brazilian pepper tree)  
Tetrapanax papyrifera (Rice paper plant)  
Triphasia trifolia (Lime berry)

### TALL TREES

20 feet and under

Acacia Baileyana (Bailey acacia)  
Acacia decurrens dealbata (Silver wattle)  
A. koa  
A. melanoxylon (Blackwood acacia)  
Alectryon excelsum (New Zealand ash)  
Arbutus menziesi (Madrone)  
Castanopsis cuspidata (Japanese chinguapin)  
Casuarina sp. (Beefwood)  
Ceratonia siliqua (St. John's Bread)  
Cinnamomum camphora (Camphor)  
Eucalyptus sp.  
Ficus elastica (Rubber tree)  
F. macrophylla (Moreton bay fig)  
Grevillea robusta (Silk oak)  
Hymenosporum flavum  
Lagunaria Patersoni  
Laurus nobilis (Greek laurel)  
Lithocarpus densiflora (Tan oak)  
Lyonothamnus floribunda (Catalina ironwood)  
Macadamia ternifolia (Queensland nut)  
Magnolia grandiflora  
Melaleuca stypheloides (Tree melaleuca)  
Persea gratissima (Avocado)  
P. linque  
Quercus agrifolia (Coast live oak)  
Q. suber (Cork oak)  
Quillaja saponaria (Soap bark tree)  
Sterculia sp.  
Tristania conferta (Brisbane bay)  
Umbellularia californica (California bay)

### STANDARDS

Trees that may be clipped to form standards, pyramids etc.

Acacia longifolia  
Buxus sempervirens arborescens (Tree box)  
Citrus limonia (Lemon)  
Citrus sinensis (Orange)  
Laurus nobilis (Greek laurel)  
Poncirus trifoliata (three leaf orange)  
Umbellularia californica (California bay)

### STREET TREES

Acacia melanoxylon (Blackwood acacia)  
Casuarina sp. (Beefwood)  
Ceratonia siliqua (St. John's Bread)  
Cinnamomum camphora (Camphor)  
Cinnamomum zeylanicum (Cinnamon)  
Eucalyptus ficifolia (Scarlet gum)  
Grevillea robusta (Silk oak)  
Hymenosporum flavum  
Jacaranda ovalifolia (Green ebony)  
Lagunaria Patersoni  
Lyonothamnus floribunda (Catalina ironwood)  
Magnolia grandiflora  
Persea indica (Avocado)  
Pittosporum undulatum (Orange pittosporum)  
Prunus lyoni (Catalina cherry)  
Quercus sp. (Oak)  
Schinus molle (Pepper)  
Sterculia acerifolia (Flame tree)  
S. diversifolia (Bottle tree)  
Tristania conferta (Brisbane box)  
Umbellularia californica (California bay)

### SPECIMEN OR ACCENT TREES

Acacia Baileyana (Bailey Acacia)  
A. koa  
A. longifolia  
Alectryon tomentosum  
Arbutus menziesi (Madrone)  
Castanopsis cuspidata (Japanese chinguapin)  
Ceratonia siliqua (St. John's Bread)  
Cinnamon camphora (Camphor)  
C. zeylanicum (Cinnamon)  
Citrus sp.  
Eriobotrya japonica (Loquat)  
Eucalyptus ficifolia (Scarlet gum)  
Eupatorium micranthum (Mexican eupatorium)  
Fatsia japonica  
Ficus elastica (Rubber tree)  
Ficus pandurata (Fiddle leaf fig)  
Hoheria populnea  
Jacaranda ovalifolia (Green ebony)  
Lagunaria Patersoni (Lagunaria)  
Laurus nobilis (Greek laurel)  
Leucadendron argenteum (Silver tree)  
Lyonothamnus floribunda (Catalina ironwood)  
Macadamia ternifolia (Queensland nut)  
Magnolia grandiflora  
Maytenus boaria (Mayten tree)  
Olea europaea (Olive)  
Persea sp. (Avocado)  
Polygala apopetala  
Prunus cerasifera (Purple leaf plum)  
Quillaja saponaria (Soap bark tree)  
Schinus molle (Pepper)  
Sterculia acerifolia (Flame tree)  
S. diversifolia (Bottle tree)  
Umbellularia californica (California bay)

### WEeping OR DROoping TREES

Acacia dodonaefolia  
A. longifolia floribunda  
A. prominens  
Casuarina equisetifolia (Horsetail beefwood)  
Eucalyptus amygdalina angustifolia (Almond eucalyptus)  
E. cornuta (Yate tree)  
Maytenus boaria (Mayten tree)  
Melaleuca stypheloides (Tree melaleuca)  
Schinus molle (Pepper)

### WINDBREAKS

Acacia cyclops  
A. longifolia  
A. melanoxylon (Blackwood acacia)  
Albizia lophantha (Plume albizzia)  
Casuarina sp. (Beefwood)  
Ceratonia siliqua (St. John's Bread)  
Eucalyptus cornuta (Yate tree)  
E. Lehmani (Lehmann eucalyptus)  
Laurus nobilis (Greek laurel)  
Melaleuca stypheloides (Tree melaleuca)  
Myrica californica (California wax myrtle)  
Olea europaea (Olive)  
Pittosporum undulatum (Orange pittosporum)  
Prunus lyoni (Catalina cherry)  
Schinus molle (Pepper)  
Schinus terebinthifolius (Brazilian pepper tree)  
Tamarix articulata (Tamarix)  
Umbellularia californica (California bay)

This concludes the present series of Plant Lists which has been presented in the past nine numbers of California Arts & Architecture. The first of the series appeared in the April, 1934, issue and the interest shown has encouraged us in the belief that many readers might like to have the list in reprint form. Would you?

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